

THE  
ARCHITECTS'  
JOURNAL  
&  
*Architectural Engineer*

*With which is incorporated "The Builders' Journal."*



FROM AN ARCHITECT'S NOTEBOOK.

IN DISPARAGEMENT OF CLASSIC

(as exemplified in later Renaissance building).

*It is base, unnatural, unfruitful, unenjoyable and impious. Pagan in origin, proud and unholy in its revival, paralysed in its old age—an architecture invented, it seems, to make plagiarists of its architects, slaves of its workmen, and sybarites of its inhabitants; an architecture in which invention is idle.*

JOHN RUSKIN:

"The Seven Lamps of Architecture."

*I have not loved the arts of Greece as others have.*

IBID.

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

Modern Domestic Architecture. 94.—The Court House, Wildwood Road,  
Hampstead Heath : The Loggia

Evelyn Simmons, Architect



At the owner's request, this house was planned upon a diagonal axis to secure a certain view-point, and at the same time to allow of as much exposure to sun as was possible to a little fountain court. (See also other illustrations in this issue.)

# THE ARCHITECTS' JOURNAL

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## The Reform of the London Building Acts

THE London Building Acts as they stand to-day are a wonderful instance of the innate conservatism of the British race. The origin of the present-day party-wall procedure, which is unique to London, goes back as far as the reign of Richard Cœur de Lion, 735 years ago; and many of the present-day requirements have almost the same venerable antiquity. London moves slowly, but none the less surely, towards the goal of perfection. In her building laws, as in other things, the great City, as in duty bound, steps warily and cautiously. No rash experiments can be made with London. Each generation adds its quota to the common store, and passes on, but London goes on its steady march of progress.

From the health point of view the average Londoner has now a chance of living nearly twenty years longer than in his grandfather's days. The Thames is purer, our streets are cleaner; our buildings finer, taken as a whole, than any previous generation can show; but all this has taken years of patient effort, and it is evident that, so far as London is concerned, improvement must come by gradual change and not by sudden cataclysm. The laws on which the outward physical growth of London has taken place ought then to have an intense fascination to all, and especially to architects, who have a pride in the greatness of their city.

History has a way of repeating itself in all directions. Unemployment and housing difficulties, accentuated after all great wars, have been a part of London's problems for many centuries. Even in the years following the Spanish Armada the same difficulties were met with; over-crowding was rife, and epidemics swept the crowded houses. The open spaces round the city were gradually encroached upon by the outward spread of buildings, and it is not surprising that under Elizabeth it was found necessary to try the experiment of forbidding for a period any further building within three miles of London.

The danger of fire in such a congested area has always been a very real one, and the primary object of Building Acts and By-laws has always been to prevent the spread of conflagrations.

Brick building has been the rule in London for three hundred years, and although, under the influence of Sir Christopher Wren, it was found possible after the Great Fire of 1666 to introduce an early system of "zoning," or classification, of buildings according to height of building and roof-lines, the main purpose of the Building Acts has been to provide for the safety of the inhabitants from fire and from collapse due to defective construction.

Under Queen Anne (1708) the party-wall had for the first time to be carried up above the roof, and a little later window-frames were required to be set back in reveals. As warehouses increased in size the idea of limiting their cubical extent by iron doors was introduced in 1774, and

the schedules of wall thicknesses have been evolved from long years of experience of soft bricks and speculative building. With modern methods of building and the improved quality of materials, there is at first sight no reason why wall thicknesses should not be considerably reduced. The vibration due to modern traffic, however, necessitates the maintenance of fairly rigid wall structures, and it is extremely doubtful whether it would pay to reduce these old-time standards of thickness, although the space taken up by such thick walls can frequently ill be spared. The growth of fire-resisting construction and improved methods of fire prevention and extinguishing have considerably reduced the fire risks, so far as building is concerned, but it still remains necessary to keep the cubical extent of buildings within such size as can be dealt with by the fire brigade or the sprinkler apparatus, should necessity arise. Very little change can therefore be safely brought about in the fire prevention provisions of the Act. The main possibilities are in the direction of securing more open spaces, wider streets, and reasonable control of heights and elevations. If only we could secure, as they have in other cities, that no building should be designed, except by a qualified architect, what a step forward London might take.

The tendency in London, as in all large cities, is to grow upwards and outwards. In New York the remedy has been found by zoning regulations, but New York has not the same advantages as we have in rules as to open spaces and laws of ancient lights. So long ago as 1844 the Metropolitan Building Act for the first time introduced the 40 ft. street, which has since become the standard "by-law street" for practically the whole country. The conditions of eighty years ago, however, were vastly different from those of to-day, and a cast-iron adherence to such bygone standards is not compatible with progress. Our ever-increasing road traffic will demand ever-increasing road widths, and wider roads everywhere; the increasing speeds and loads carried by road vehicles will necessitate building lines being set back farther from the actual roadway, both for appearance and for the more prosaic necessity of avoiding noise and vibration. The growing appreciation of sunlight and open air has much improved the general conditions of suburban lay-out, but so far it has not affected the London Building Acts, and it is curious that in the London area the open space provisions which apply to dwelling-houses are not considered necessary for office buildings in which thousands of people spend their working lives.

Another weak point of the present London Building Acts is that the saving right reserved for protecting the rights of owners, and enabling them, on "certified plans," to rebuild on old foundations in narrow streets, has in effect the result of allowing buildings to be erected, not only to the height of the old buildings on their site, but up

to the full height of 80 ft. allowed by the Act. The congestion of our narrow streets is growing steadily worse, and it is clear that the height of buildings must have some relation to street width. The special committee of the R.I.B.A., which has been considering the matter, recommends a general rule limiting the height of all new buildings to one-and-a-half times the street width. This would allow moderately tall buildings on wide streets, but would definitely restrict the height of buildings on our narrow existing streets to this proportion. Whether or not this proposition is carried into effect, it is essential that steps should be taken to keep the condition of our narrow streets from getting worse, and by the wise laying down of building lines well in advance of development to prevent the repetition of these conditions in the outlying areas.

This question of building lines is particularly important in all the approach roads leading in to London from the outskirts. Too many of our city entrances are disfigured with long lines of one-story shops, and the repetition or extension of such a nightmare as the Old Kent Road should, and must be, prevented. In most cases these projecting shops have been erected on the front gardens or forecourts of the original houses, so that the effective width of the street between the houses, which was originally, perhaps, 150 ft., has now been reduced to only 50 ft. or so. The tendency to convert these one-story shops into more permanent structures of four or five stories in height is one which, in the interests of London, must be firmly resisted, and a definite plan laid down to secure that these important thoroughfares are restored to, at any rate, their original width.

It is understood that the London County Council have under consideration the possibility of introducing zoning legislation for London on the lines of that so successfully introduced in American cities, and it is clear that if such "zoning" is introduced, it must not only be protective, so far as residential areas are concerned, but must also be constructive in securing that the London of the future is an improvement in every way on the London of the present.

The London Building Acts are largely responsible for the outward appearance of our present-day London, and that such Acts shall keep pace with the growth of London is essential.

W. R. DAVIDGE.

### An Affair of Time

It is a truism that the despised of yesterday is the revered of to-morrow—in architectural no less than in human affairs. We know with what indifference, all through the ages, one generation has desecrated, often obliterated, the work of its predecessors. We know how the work that has come down to us from the past is now venerated (alas! not by everybody), and how in moments of self-searching we try to discover what it is that evokes our veneration—whether it is the inherent virtue of the object itself or the superficial charm given it by the softening hand of Time. In our own day we have seen some astonishing changes in architectural taste and fashion that seem to show that one need only get far enough away from a thing to come to admire it. Not so very long ago architectural history stopped short with the Brothers Adam. Now it has gone on to embrace Nash (we appreciate him when it is too late) and the other lights of the early nineteenth century. Even the Gothic Revivalists are being looked at with a new, some will say an ill-omened, interest (only those who remember the Battle of the Styles will, however, say this). Assuming the correctness of the theory that Father Time is behind all this mischief, it will not be long before we shall be admiring the Albert Memorial and the Griffin at Temple Bar—the special bugbears of our own fathers—not to mention the Charing Cross railway bridge and the frock-coated statues of Victorian statesmen and other notabilities that decorate (or desecrate, as the case may be) our squares and public places. On the same line

of reasoning, a few generations hence the architectural schools will be organizing pilgrimages to the hinterlands of early twentieth-century suburbia—but no, the thought is too terrible!

### How to Keep Our Old Buildings

A correspondent writing on the subject of the threat to the Halle of John Halle at Salisbury, to which some reference was made in a recent issue of this JOURNAL, suggests that we should follow the example set us by France and Italy, and pass a law forbidding the removal from the country, without the special permission of some qualified and properly constituted authority, of things of artistic value—including, of course, old buildings of architectural interest and any features appertaining to them. Such a law is enforced with the utmost rigour in the countries referred to, and there is short shrift for any who try to evade it. This is yet another example of the sort of thing that they "do so much better on the Continent." Whether the average Englishman fails abjectly to appreciate the fine things of his own country, or whether he is more susceptible to the appeal of the dollar than are his brethren of the Continent, are questions that must be left to the psychologists. The fact remains that we are losing the things that we ought to keep, and nothing is being done to "stop the rot." Perhaps some private Member interested in the arts will introduce a bill dealing with this really urgent matter in the new Parliament. He who will do it will achieve much distinction, and will earn for himself the everlasting gratitude of all who have any affection for our common architectural heritage.

### The Bridges Committee

The Bridges Committee appointed by the London County Council to consider the "bridge problem" in all its aspects has held its first meeting, at which, it is reported, a number of statements, prepared by its chief officials, to indicate the general character of the inquiry, were considered. Let any should expect a quick settlement of the bridge question it were well to remember what this inquiry really involves. It must have regard to the strength and capacity of existing bridges; to prospective as well as present traffic requirements; to the town planning problem of London as a whole. It must take cognizance of the development of the Surrey side and of the practical certainty—some time in the future—of a new bridge at Charing Cross, with all the readjustments implied, including the transfer of the railway terminus to the south side of the river. It has to decide whether more bridges are wanted and, if so, where they may best be placed. It must have regard for the "river" aspect of the problem, which is apt to be overlooked. It has to consider the question of the rebuilding of Waterloo Bridge. It has to receive and ponder the suggestions of the R.I.B.A. and other interested societies—and much more besides. It is obvious, therefore, that we can expect no early recommendations from the committee, whose labours promise to be no less arduous and long-drawn-out than they are complicated. We can, however, congratulate ourselves upon the fact that at long last the problem is being scientifically tackled; that the days of drift and indifference are over.

### Plain Speaking

Mr. Goodhart-Rendel's presidential address to the Architectural Association was as refreshing as it was unconventional. He surveyed the field of modern achievement without the aid of any rose-tinted spectacles, and proceeded to lay about him right lustily and with strict impartiality. Whether or no one is entirely in agreement with all his strictures, one cannot but admire his courage and originality of outlook. Such plain speaking, though it may agitate the nervous, is entirely healthy in its effect. We only wish there were more of it. If there were, architectural prospects would be appreciably brighter.

# Yesterday and To-morrow

Mr. GOODHART-RENDEL'S Address to the A.A.

**M**R. H. S. GOODHART-RENDEL, F.R.I.B.A., president of the Architectural Association, addressed a meeting of that Association last week, explaining that his title, "Yesterday and To-morrow"—"a pretentious title of which I have been ashamed ever since I saw it in type"—was chosen as a heading for views that were general and varied rather than particular and concentrated. Continuing, he said: What yesterday has done was done too lately for us to see it dispassionately: what to-morrow will do we cannot see at all. The most that we can do is to observe, by comparing yesterday with to-day, what tendencies are at work among us; and to guess how those tendencies, or expected reactions from those tendencies, are likely to shape the future. Also, though we cannot foretell what will happen, we can decide in our minds what we think ought to happen, and, if we believe in architectural free will, we can resolve to spare no effort to make it happen. We can examine our habits of thought, and determine which of them we shall indulge, and which of them we shall attempt to check. We can compare what the public wants with what we want the public to want, and consider by what means we can persuade it to do so.

Designers of architecture, it must always be remembered, differ from practisers of the other Fine Arts in the kind as well as the degree of their dependence upon those who pay for their work. A painter or a writer can show to the prospective purchaser the goods he offers for sale. The architect can only show a drawing of them, which the prospective purchaser is apt to regard with suspicion, not, perhaps, unjustifiably. Moreover, very few people who employ an architect expect or desire from him a work of art, or, indeed, have any conception of what a work of art in architecture is. They think that they know what they want already, and would like best to obtain it directly from a builder, afterwards ordering the decorative features *à la carte* from a furnishing firm. They employ an architect only to guarantee the safety of the structure and of the drains, and to see that the builder does not charge too much. They bow to the necessity of his employment, but regret it.

Now it is to such unwilling patrons as these that most of us owe three-quarters of our chances of doing anything at all. It is therefore not surprising that there should be

heard, as there has recently been, a demand from architects for the architectural education of the public. No corresponding demand to be architecturally educated has yet been heard from the public, but we hope that it may come in time. If and when it comes the problem will arise of who is to do the teaching. This ought, of course, to be the function of architects by deeds rather than of critics by words. But who is to pay for the instructional buildings, the buildings in advance of public taste?

I think that the experience of yesterday may help us to answer this question. A great number of the buildings of the last half century that we now believe to be the best ones have been paid for by people entirely indifferent to architectural appearances. Besides these, a few of the very best of all have been built by people of exceptional artistic perception, and have been profitably imitated by others. Such gifted people still exist, but they mostly are too poor now to build anything, and it were vain to hope that any amount of architectural education could appreciably recruit their numbers from among the present holders of wealth. But there are still to-day among those who build—and heaven be thanked for it!—many people who have no taste whatever, and who do not care two straws what their building looks like provided it serve its purpose. For these the architect can do his best work, stimulated by his employer in his pursuit of efficiency, and unhampered by him in his pursuit of beauty. For these honest and blessed

Philistines the architect can build the models which persons of taste will be as glad to imitate as they would have been unwilling to inaugurate.

I fear that we architects have deserved heavy censure for a conventionality of outlook which only now shows slight signs of dissipating. In nothing is this more blameworthy than in our habit of spending our employer's money upon ornament which there is no chance of anybody ever looking at. I think that I could undertake to remove twenty thousand pounds' worth of architectural carving from the new Regent Street alone without any man, woman, or child noticing that anything had been done. The eye of the average Londoner is so glutted by architectural carving wrongly placed that even when such carving is properly called for he has come not to notice whether it is there or not.



MR. H. S. GOODHART-RENDEL.

(From a caricature by H. de C.)

If I give no further example of the conventionality which has helped to put us architects out of sympathy with our employers, it is not because I cannot think of many more, but because I wish to speak now of a most serious fault on the other side, of a defect in public taste which, if it grow rather than diminish, may paralyse our art altogether. This is the sentimental devotion felt by people of to-day for the arts of the day before yesterday; the cult of the "antique," the creed of the "period" designer. In that really beautiful thing, the Queen's Dolls' House, we are leaving to posterity a record, cruelly true, that when we wish to offer our best in architecture we offer architecture that is not ours at all. In two hundred years' time people will probably believe that it was made for Queen Mary II, and brought up to date for her present Majesty. I do not suggest for a moment that this was avoidable; the Dolls' House was intended to represent the most educated taste of to-day, and does so exactly. But I do suggest that the most educated taste of to-day wants a dose of something.

Whatever its faults, there is nothing that is imitation antique about the new Regent Street; nothing exactly like it has ever been seen before, and it is to be hoped that nothing like it will ever be seen again. I return to this thoroughfare because it seems to me, in spite of its novelty, to be peculiarly representative of those things of yesterday upon which we must try to ensure that to-morrow turns its back. Foremost among these I put its utter insincerity. I believe that very few of the buildings in it are residential, yet the façades of almost all of them are strongly domestic in character above the level of the shop-fronts. There is really no excuse for this, since the one exception which my statement does not cover is that admirable building, on the west side a few doors below Conduit Street, which had been put up several years when the present activities began. This building is a fragment of a design by Mr. Verity for the general rebuilding of that part of the street in which it stands. Had this design been carried out then tenants would have been housed as well as or better than they are housed to-day, and London would have gained in beauty. It would seem incredible, did we not see it to be true, that after the publication of Mr. Verity's design, and after the building of Selfridge's, of Whiteley's, of Burberry's, and of the addition to John Barker's premises, the designers of Regent Street should return to the formulas which gave us Harvey Nichols' and Harrods' Stores.

What to-morrow will bring forth in the way of housing

many people would like to know. I think that the people who write to the papers saying that England has been disfigured by the efforts which have been made already must be very hard to please. The architecture of the houses themselves varies, of course, from place to place; most of it appears to me perfectly decent, and very little that I have seen is violently bad. Of the lay-out of the estates much more can be said; its average merit seems to me very high indeed.

I suppose that these new hamlets and suburbs will shortly need providing with buildings for educational and religious uses. The regulations governing the planning of schools, unless they are changed, provide for the future of this class of building so completely that there is nothing to guess in prophecy. Churches are in a different case, and the probability that a good many of them will have to be built before long will excuse me for telling here what I believe to be an unpleasant home truth. This is that there are very few men in England at the present time who are capable of designing a tolerable church. In the last century, when the church building fever in this country was at its height, the routine church by the average architect may have been what we consider ugly, but it was competently designed of its kind and free from glaring or ridiculous faults. The routine churches, such as there are of them, which have been built in the first quarter of this century, seldom show evidence of any knowledge or experience on the part of their designers whatever. No doubt their faults are largely caused by the ecclesiastically supported convention that churches must be Gothic, a style which most modern architects have either forgotten or never known. But putting style apart, these new churches are still bad—bad in proportion, illogical in construction, and inconvenient in arrangement.

Ere I leave the subject of church architecture, I must lay my tribute before that magnificent design which Sir Giles Scott has now partially realized at Liverpool. It is not my intention to offer any criticism of this astonishing cathedral, with the beauty and peculiarity of which you are all familiar. Many to-morrows will probably pass before a like opportunity of Gothic building arises, and when and if the opportunity does arise it is probable that new methods of construction will have closed the Gothic book for ever.

Mr. H. M. Fletcher moved a vote of thanks to the speaker, and it was seconded by Mr. Gilbert Jenkins.

## The Chantry House, Henley

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

THE accompanying photographs show the exterior, and the upper portion of the interior, of the beautiful chantry house which has recently been reunited to Henley Church and opened to the public. Something of its charm may be gathered from these views, but the mellow beauty of its ancient wood-and brick-work can only be realized by actual inspection.

The history of the place dates from the year 1400, about which time it was erected. In early days it was called the "chapelous" or the "schoole-house"; a smaller building adjoining it being known as the "priests' chambers." It was used in connection with the various chantry foundations attached to the church, whose priests, at one time, presided over the school here, which, as was not unusual in those days, formed a part of such foundations.

In 1420, one Robert Symon held this post before he became Town Clerk of Henley during that year. The first actual existing reference to the building occurs in the records for 1432, when it appertained to William Devyn and John Martin. Subsequently it passed through various hands, until 1578, when it was conveyed to the Henley Corporation, by which body it was sold, in 1604, to the governors of the Free Grammar School. During a number of years this school was housed in the upper room, the lower being

occupied by another scholastic institution, founded by Lady Periam, whose monument is to be seen in the church, and who was a benefactress to the town.

In 1792 the place was leased to the Red Lion Hotel adjoining it, and in 1846 the then proprietor of the latter purchased it, using it as servants' quarters and additional visitors' bedrooms.

When it was desired to perpetuate in some tangible way the memory of the late Canon Maule, for over thirty years rector of Henley, negotiations were set on foot by the present rector, the Rev. A. E. Dams, and others, with the result that the building was purchased from the present proprietors of the "Red Lion," and thus reunited to the church after an alienation of over 130 years.

The building has been very carefully and judiciously restored under the direction of Sir Charles Nicholson, and is now a most complete and beautiful example of an ancient chantry house. Much has been collected and spent on this work, but the whole is not yet paid for, and those who are interested in the preservation of ancient buildings may like to send some substantial form of their sympathy to the rector, for the place perpetuates the memory of a man who did much for Henley, as well as remains the most fascinating "bit" in a town which is full of them.



THE EXTERIOR IN PROCESS OF RESTORATION.



THE UPPER CHAMBER.

THE CHANTRY HOUSE, HENLEY, AS RESTORED UNDER THE DIRECTION OF  
SIR CHARLES NICHOLSON, M.A., F.R.I.B.A.

# Architectural Models

By H. J. BIRNSTINGL, A.R.I.B.A.

ONE of the signs of the increased general interest in architecture to-day is the number of public exhibitions. And there is no doubt that the most popular class of exhibits is invariably the models. It must be admitted, however, that one of the qualities which particularly appeals to the public is but dimly connected with architecture. There is something of the child in most adults, and a recent picture in "Punch," which showed a father and uncle spending their Christmas afternoon seated upon the floor playing with the toy trains which they had a few hours previously bestowed upon their son and nephew, is a truthful representation, if not of the actions, certainly of the desires of many a sober parent. And to many these models appeal as toys; and the imagination is stimulated to fanciful flights of minute inhabitants. And this has little enough to do with architecture.

Both Brunelleschi and Wren made models of their masterpieces, probably as much for their own assistance as for that of their patrons.

It is possible to note in many buildings how the architect's intention has failed owing, as likely as not, to the absence of a model, so that features which appear to have their due prominence on the elevational drawing are completely lost or altogether distorted when viewed from the ground.

Housing schemes offer scope for a particularly useful form of model; useful both to the architect and to the housing committee. The grouping of the blocks, the treatment of the angles, the gradients of the roads are all difficult to visualize, and a model is of the utmost value. But perhaps its greatest value occurs where there are difficult contours. A model of the configuration of the ground upon which a



THE MODEL OF WREN'S FAVOURITE DESIGN FOR ST. PAUL'S.

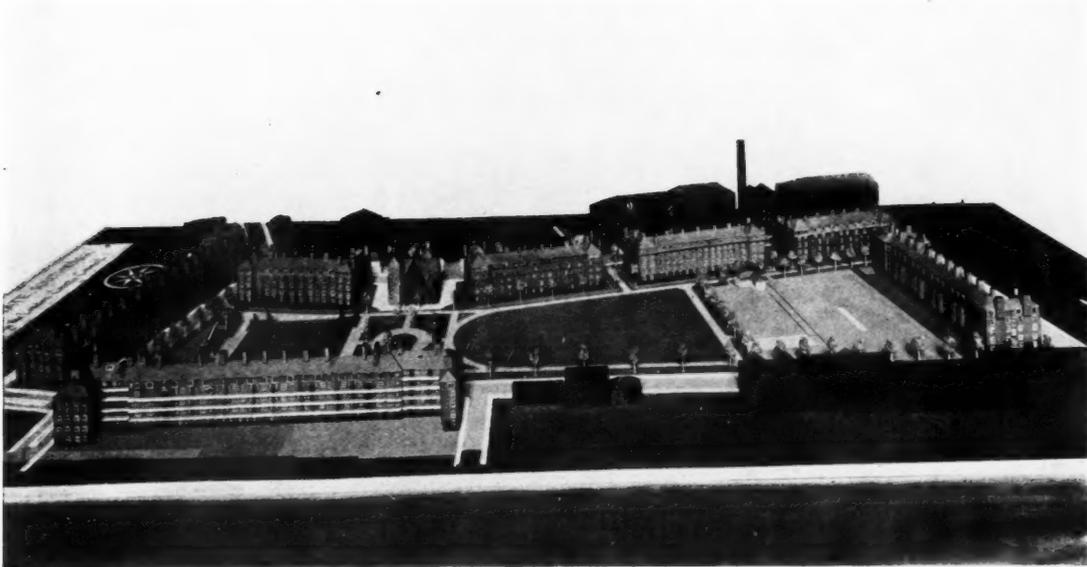
Nevertheless, models may perform many a useful architectural service, both to the architect and to the layman. Put as a generalization, it may be said that the usefulness of the model begins where the capacity to objectify drawings into the solid ends. And this capacity will, of course, vary with the individual. Thus, an intelligent layman will probably have no difficulty in objectifying the drawings of a simple cottage. The plan; the relation of the rooms to each other; the elevations; the roof formation will be clear, but it is quite likely that the same person would be unable to objectify a large mansion with complicated roof cuttings and intersections, with curved staircases, and other complex features. Whereas to the architect all this will be perfectly clear.

But there are probably limits even to the architect's capacity of visualizing in the solid his own creations. Particularly is this likely to be so where there are domes.

housing scheme is to be developed is as useful to the architect as it is to the general preparing a scheme of attack, and it is as useful to the layman as it is to the private soldier who is called upon to fight over the particular piece of country.

As a means of raising money for a building a model is of far more value than drawings. A model, to the layman, apart from the fact that it does not tax his intelligence, seems somehow to mean business. It is more real, less "in the air," as it were, than a set of drawings.

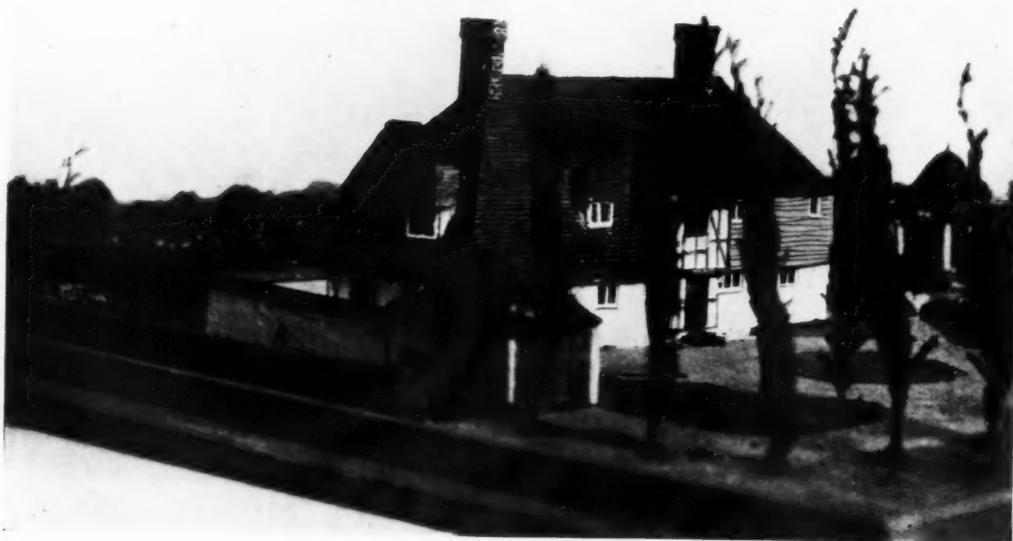
It will thus be seen that the architect has much to gain and little to lose by encouraging the use of models, and by exhibiting his work in that form where possible. Fortunately there are many expert modellers to-day to cope with the almost inevitable increase in their number which will surely occur when the public at last takes that intelligent interest in architecture without which it is impossible for it to thrive.



A MODEL OF THE L.C.C. TABARD STREET ESTATE, SOUTHWARK. G. TOPHAM FORREST, F.R.I.B.A., ARCHITECT TO THE COUNCIL.



A MODEL OF THE CHURCH AT BOURNVILLE. HARVEY AND WICKS, F AND A.R.I.B.A., ARCHITECTS. 3, 1



TWO MODELS OF SMALL HOUSES, BY MISS ETHEL SWIFT.

# The R.I.B.A. Presidential Address\*

By J. ALFRED GOTCH, Hon. M.A.(Oxon.), F.S.A.

SEVERAL events of great importance to us as an Institute have happened in the world of architecture since we met at the opening of last session, and perhaps I may be allowed to refer to them in some detail, even to the exclusion of remarks upon architecture as an art. After all, architecture has to be practised by architects — in the main, at any rate—and matters which affect the well-being of architects must to a certain extent affect architecture also.

It has become necessary of recent years to readjust our views as to the aims or mission of the Institute, and to recognize the fact that in the present day it is incumbent upon the Institute to promote these interests as well as those of architecture. This means a widening of its scope, an increase in the directions to which its energies may be guided—not so much a change of aim as an increase in the objects to be aimed at.

The Institute is, in fact, adapting itself to the changed conditions and has shown that it is so doing by taking its share in the recent negotiations which ended in the amalgamation of the Society of Architects with ourselves. The fusion will strengthen the Institute, especially in its relations with the public, to whom it can now speak with the voice of a united profession.

I now beg, on behalf of the Institute, to welcome the Society into our ranks, and I rejoice to think that they are with us and will share the high aims which animate us and the great responsibilities which devolve upon us.

It must not be forgotten that, however much we may have widened our borders, we adhere to the essential principle that a definite standard of efficiency must attach to membership of the Institute. We owe this to the public quite as much as to ourselves; and the public may feel reassured as to our intention of maintaining a standard by the fact that our next step will be the promotion of a Bill for the registration of architects after they shall have passed a qualifying examination. Not only on its own merits is such a Bill required, but we are pledged to its promotion by the terms of our fusion with the Society of Architects.

The amalgamation is not yet legalized; it has entailed a supplemental charter and certain changes in our by-laws, and these have to be sanctioned by the Privy Council; but the necessary steps are being taken, the process is well advanced, and as there is no opposition it should be successfully completed within a short time.

It will be within your recollection that already some two years ago we had decided to amend our by-laws, largely in matters of phraseology; the present opportunity has been taken to effect these amendments and to introduce one or two others which are of considerable importance. It has been felt for some time that our method of electing the Council was open to improvement. So the Institute has decided to alter the method of election. Instead of the whole body retiring every year, only one-third will do so, thereby ensuring, on the whole, a continuity of policy, but at the same time affording opportunity for a gradual yet complete change, should the Council endeavour to pursue a course opposed to the wishes of the general body. This is a reform as wholesome as it is simple.

A second important matter is the relation of our provincial members to the government of the Institute. I use the word "provincial" from long habit and because our headquarters are, and always have been, in London. The number of members practising beyond the London area outnumber those within it by two to one. It would, therefore, seem possible that in course of time it will be per-

fectly natural, when necessary to make a distinction, to speak of our "metropolitan" members instead of our "provincial" members as we do now.

But whether this slight yet significant change should mature or not, it has become very clear that the well-being of the Institute now largely depends upon the goodwill of those members who practise outside London; and it is equally clear that by-laws which hinder the latter from voting on important issues are inimical to the welfare of the body corporate. Accordingly a greater share of representation on the Council has been given to the allied societies, and not only to them but, in accordance with the democratic spirit of the age, to the Associates. Nor does the change end there, for representation is now to be given to Licentiates—one step among several which have been taken towards improving the status of that class.

Another matter which may have far-reaching effects is the permission now given to all members of the Institute to designate themselves "Chartered Architects." This is a step, and a useful step, toward registration, but it is not a substitute for it; for registration will apply to all qualified architects whether members of a society or not, whereas the designation "Chartered" can only apply to our own members. Nevertheless, in case Parliament, in its wisdom, should decline to grant registration, the public would be in part protected by the opportunity afforded them of employing a chartered architect.

There is another matter of some moment which has affected our well-being during the last year, and that is the matter of our own premises. Our library, which I believe to be the finest architectural library in the world, is not entirely safe from the risk of fire; it is inadequately housed, and its continual growth will before long compel us to enlarge its boundaries. I need hardly add that the Council is fully alive to the great importance of the subject, and that it is already taking steps to find a way out of the difficulty.

Another important event that has occurred in close connection with the Institute is the International Congress on Architectural Education, the first of its kind. Two years of systematic preparatory work were crowned with signal success.

Outside our own body, by far the most interesting event that affects us in the prosecution of our art is the appointment of the Royal Commission on Fine Art. This act, I am sure, has been welcomed not only by architects, but by all who have an enlightened interest in the arts. But in this, as in all reforms, expectations that are too sanguine will sow the seeds of their own disappointment. You cannot abolish bad design by a stroke of the pen, although you can help to restrain it.

The withholding of compulsory powers from it, at any rate in its early life, is a wise limitation, but it will nevertheless exert a powerful influence in the formation of a sound public taste. Its preliminary steps must be taken with discretion, but it has before it, I am convinced, a fruitful and beneficent future.

One final reference to events of the last year and my survey of the past is done. We have never had a more delightful conference than that which was held at Oxford in July.

So much for the past; into the future I will not attempt to penetrate, but this we must all freely recognize—that the great controversy of the last few years having been at length settled, we can now devote our unfettered energies to matters which come home to our business and bosoms, questions connected with our practice, questions of science, questions of literature, and, above all, we can devote them to the untiring pursuit of our noble art.

\* Extracts from the Presidential address delivered before the R.I.B.A. on Monday last.

## Some Recent Work by Evelyn Simmons

### The Victoria Cottage Hospital, Barnet

**T**HIS building is the result of a limited competition, in which the plans submitted by Mr. Evelyn Simmons were placed first. The work consisted in the addition to, and alteration of, the house and grounds known as Cedar Lawn, in Wood Street, Barnet. The problem lay in the provision of the necessary hospital accommodation on one floor upon a somewhat restricted site as regards width, whilst endeavouring at the same time to make a symmetrical scheme in harmony with the original house.

The new wings, which contain the principal wards, form a garden court at the rear of the premises, with a south aspect. This arrangement has preserved the sunniest side of the house for the hospital wards and nurses' quarters, while allocating the north frontage in the main to the operating theatre, X-ray room, entrance hall, staircase, and kitchen offices. A special feature of the design is the provision of a solarium with a glass roof on each side of the garden court, the beds being easily wheeled into the solarium during favourable weather. At the south end of each solarium a sloping way has been constructed to give access to the garden by means

of wheeled chairs and as an additional means of escape in case of fire.

The original central portico has been preserved as the main entrance, while on this same front, which is adjacent to the public road, there is a tradesman's entrance into a lobby communicating with the kitchen. In addition to these there are side entrances into the hospital at either end of the principal corridor. The east entrance gives access to the casualty ward and to wards for women and children; and the west entrance gives access to the septic wards and the men's ward.

There are no steps throughout the whole area of the ground floor. It will be observed that the nurses while engaged upon their duties in the kitchen connecting the men's and women's wards can still overlook these wards through internal windows, especially provided for the purpose, and they can exercise

vigilance over the children's ward also, as this is only separated from the women's by a glass screen. The casualty ward, near the east entrance, is in close association with the operating theatre and the doctors' consulting room. The male and female septic wards are quite separate, yet in



A BALCONY DETAIL



THE VICTORIA COTTAGE HOSPITAL, BARNET. EVELYN SIMMONS, ARCHITECT.



proximity to one another, so that they may be conveniently supervised by a single nurse. In order that the quarters for out-patients may be kept entirely separate from the rest of the hospital they have been provided for on a lower ground floor, to which access is obtained by an outside flight of steps approached from the entrance front.

The question of labour saving has been given special consideration in order that the supervision of the hospital may be undertaken by the minimum staff, and the grouping of the rooms is disposed to that end. As the main part of the hospital has been planned on one level, a chief hindrance to easy communication has been removed; moreover, the absence of steps makes it possible that the beds, if occasion demands, can be wheeled from the wards to the operating theatre or to any other point upon the ground floor and into the garden. By placing the administrative offices in a central position, the organization of the hospital will be facilitated.

An attempt has been made to preserve the fabric of this beautiful Georgian house. The north and south elevations are maintained intact, and internally the original structure has not been interfered with, except that corridors have been schemed running east and west on the first and ground floors.

The external walls are faced with stucco throughout, and in this respect conform to the design of the old building. The projection of the new wings of the hospital has left untouched the famous cedar tree, and the old English garden has not been modified, except for a distance of about

50 ft. behind the original south façade of the house, where the new garden court has been formed.

The entire building is heated throughout by low-pressure hot water circulation, and a similar system has been provided for the domestic supply.

In order to reduce the noise as much as possible the corridors have been laid with rubber flooring, and the hospital has been wired throughout for electric power and lighting, an alternative system being provided, in the case of the lighting and appliances in use in the operating theatre, in the event of a fault occurring; and a further means of lighting by means of batteries in the event of a complete breakdown.

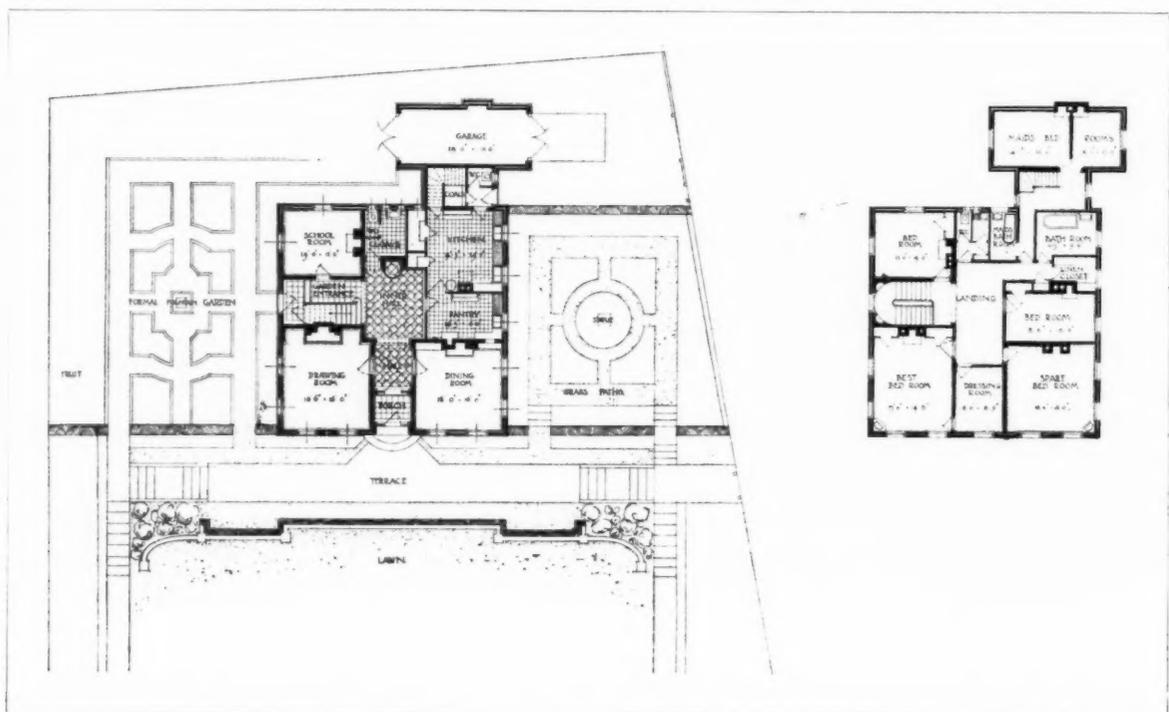
The general contractors were Messrs. Pearson and Son, of High Barnet, who were also responsible for the reinforced concrete construction, plumbing and sanitary work, and gas-fitting; and the sub-contractors were as follows: R. J. Goddard & Co., Ltd. (flats, gutters, etc.); London Brick Co. and Forders, Ltd. (Flettons); F. Bradford & Co. (stone stair treads); Harris and Son (natural stone and fixing artificial stone); H. Young & Co. (steel work); Carter & Co. (tiles and terrazzo flooring); Roberts, Adlard & Co. (slates and slating); Mellows & Co., Ltd. (roofing, lantern light, and skylights); Bratt Colbran & Co. (stoves, grates, and mantels); Davis, Bennett & Co. (sanitary ware and fittings); North Metropolitan E.P.S. Co., Barnet (electric wiring and fixtures, bells, and cooking apparatus); Ogilvie & Co. (special doors); Richmond Stove Co. (gas fixtures); Yannedis & Co. (door locks, etc.); Rosser and Russell (heating apparatus); Macfarlane & Co. (cast-iron gates and railings).

## Two Houses in Hampstead Garden Suburb

### No. 6 Wildwood Rise

This house is situated on probably the highest and most beautiful position of the Hampstead Garden suburb, and commands magnificent views of the Heath extension. The aspect south-east and south-west on the two sides facing the road has been taken full advantage of in the general arrangement of the plan. The accommodation of the house at the client's request has been confined to two

floors, and the general arrangement of the plan is simple and direct without over-elaboration and sub-division of parts. The main staircase is effectually screened from the entrance, and a service staircase has been contrived leading from the kitchen quarters which greatly reduces the traffic through the hall and main portion of the house; in order to secure proper disconnection from the kitchen and offices, the maids' sitting-room has been schemed as a "pass pantry," securing easy service to the kitchen and obviating

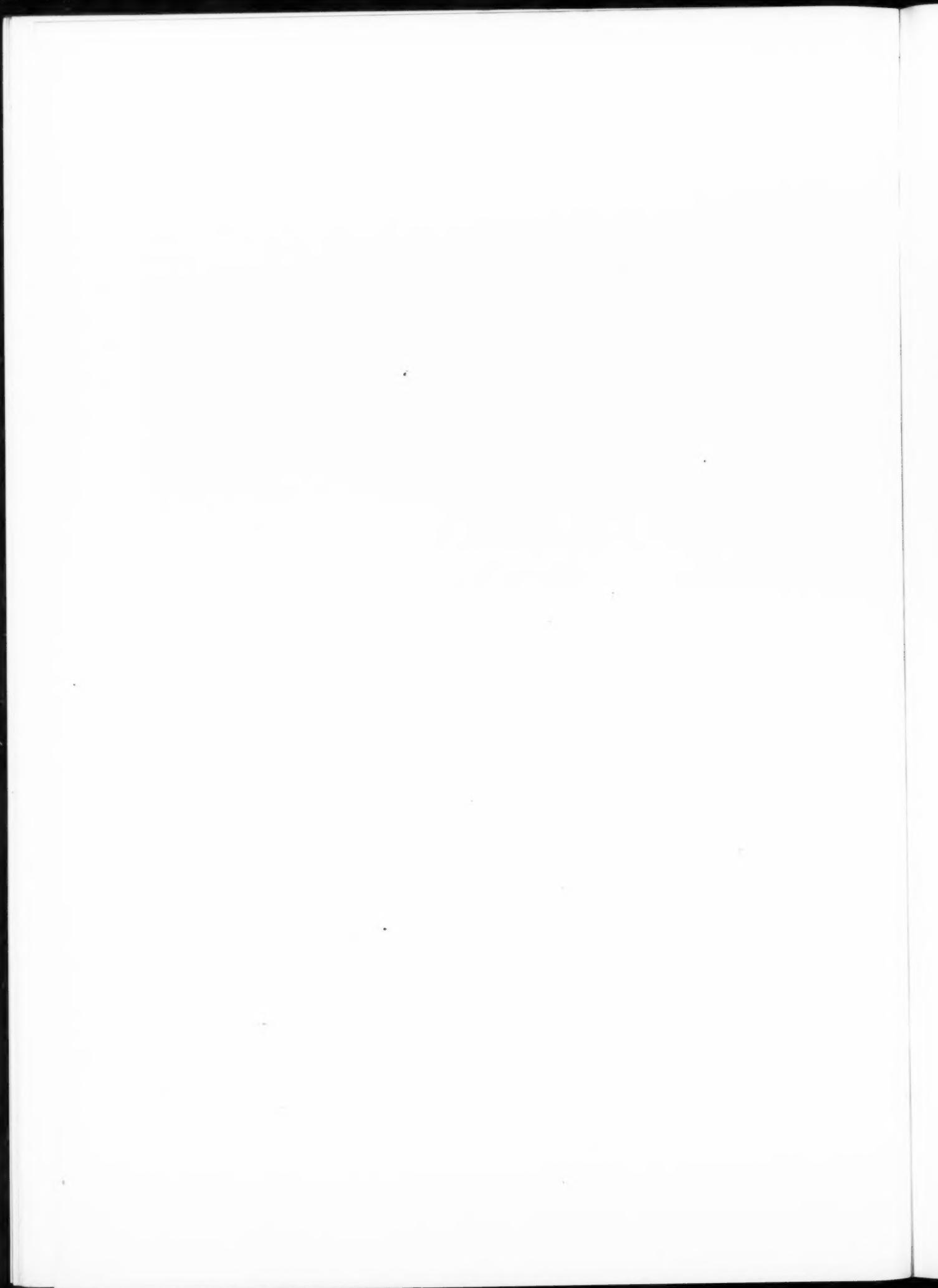


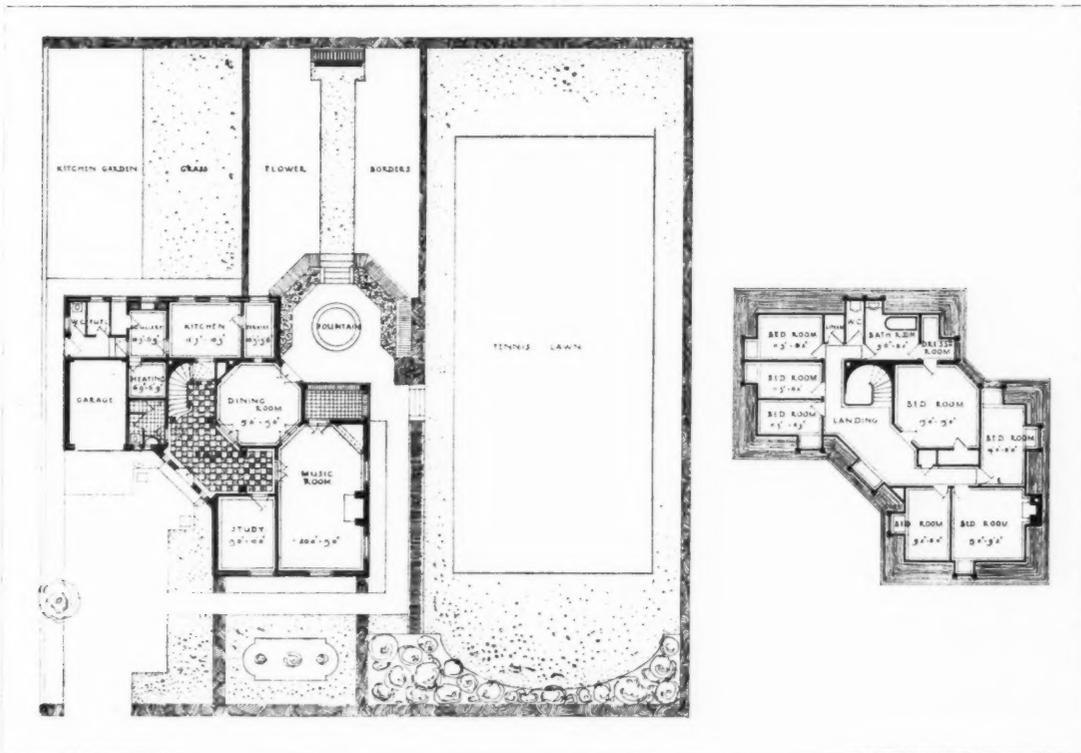
PLANS OF A HOUSE IN WILDWOOD RISE, HAMPSTEAD. EVELYN SIMMONS, ARCHITECT.

Modern Domestic Architecture. 95.—A House in Wildwood Rise, Hampstead Heath :  
The Terrace Front  
Evelyn Simmons, Architect



This house is situated on what is probably the highest and most beautiful position of the garden suburb, and commands magnificent views of the heath extension.  
A special feature of the garden is the terrace wall, which was necessitated by the fall of the ground, and the provision of a tennis court.





THE COURT HOUSE, WILDWOOD ROAD, HAMPSTEAD.  
EVELYN SIMMONS, ARCHITECT.

any passage of the hall during mealtimes. The facing bricks are Kent stocks with gauged arches of malms and artificial stone dressings. The walls are built hollow. The hall is laid with artificial stone and slate squares, and the finely-moulded mantels have also been executed in slate, but with wooden shelves. The house is well fitted up with cupboards and fittings throughout. The floors of the principal rooms and upper hall are laid with oak. The jalousies are so hung as to be readily used when required during hot weather, and provide an excellent means of shading a room and at the same time securing perfect ventilation in conjunction with the sliding sash windows. A special feature of the garden is the terrace wall, which was necessitated by the fall of the ground, and the provision of a tennis court. Hot water supply is provided by means of an independent boiler, and the house is fully equipped with electric power plugs for heating and labour-saving appliances.

The contractors for the work were Messrs. Robert Ramsay (Builders), Ltd., N.W.11, and the following firms carried out sub-contracts: Malcolm Macleod, E.1 (artificial stone); Morris & Co., Hanover Square (decorations); Faraday & Co., W.1 (electric fittings); George Akers & Co., W.2 (hot water supply).

### The Court House, Wildwood Road

Some special features of plan and construction have been adopted in the building of this house. By the owner's request it was planned upon a diagonal axis to secure a certain viewpoint and at the same time to allow of as much exposure to sun as was possible to a

little fountain court. The planning of the ground floor was controlled by the fact that it was desired to obtain as large an area as possible for the hearing of music. This has been rendered possible by the general arrangement of the ground floor and the ample double doors connecting the two principal rooms and the spacious hall. The kitchen quarters are effectually disconnected from the dining-room by means of the "pass pantry" or servery. This not only prevents the smell of cooking from entering the house, but shuts off the inevitable noise from that department, while maintaining easy service and privacy of the hall. The staircase provides a novel feature in construction, being formed entirely of artificial stone, which has permitted the economic execution of this elegant plan. By correct proportion of tread to riser and the form, this stairway is peculiarly easy of ascent. In order to keep within certain limits of cost the bedroom accommodation is mainly contained in the large roof, which a plan of this type entails. The considerable area of the ground floor, however, allows of the lowest point of the roof to be not less than 6 ft. above the floor, which is sufficient to accommodate most pieces of furniture. The walls are faced with grey Missenden bricks, with orange-red dressings, and are built with a cavity. A combined installation of central heating and domestic hot water supply has been adopted, which allows of only one boiler being required, though the water in the two systems does not mix.

The builders were Messrs. R. Cinn and Son, Hertford, and sub-contracts were carried out by: George Akers and Son (heating and hot-water supply); F. Bradford & Co. (artificial stone); F. Jackson and Son (decorative plaster work).

## Contemporary Art

### The Chelsea Sanctuary

Augustus John has laid the foundation-stone of the new Chenil Art Galleries, which will be a notable addition to the buildings grouped round the Town Hall in the King's Road. Spiritually they will be a notable addition to the buildings in London devoted to the arts, unhampered by the officialism of public bodies. The galleries will be run by the artistic public for the artistic public, and will be the home not only of painting and sculpture, but of music, literature, and cookery; a real home, but also a workshop, for many studios, as well as exhibition galleries and kitchens, are incorporated in the scheme. It will be comprehensive and democratic, superseding in usefulness mere clubs and societies. A scheme that will embrace the advantages of a club without a club's stultification of free opinion and destruction of individual initiative. No such sign of the healthy condition of art in London has been seen for many years. In particular, the grave disadvantage of the closing of the best galleries for free exhibitions of art will be obviated by what will in many ways be the best exhibition galleries in the metropolis, easily accessible by tram, bus, and train. The enthusiasm displayed at the ceremony will certainly be justified when the time for the actual working of this ambitious and useful scheme arrives.

### The Smaller Galleries

Meanwhile, the newer galleries in the West End are carrying on the most useful work of exhibiting paintings and sculpture which might not otherwise be seen on account of the displacement of the older galleries in favour of dancing and cinemas. At the attractive Beaux Arts Gallery there is a memorial exhibition of pictures by the late James Hill, some forty works. It is a thoroughly English exhibition, showing many phases of picturesque scenery and life from Wales to Suffolk, from Sussex to South Devon. The finest picture is the large "View from Greenwich Park," with the admirable buildings admirably introduced. "Clifton Bridge" is curious, in that the bridge is of little importance and interest, while the buildings on the riverside below are painted with attractive charm. The view of Exeter, too, is excellent, and here, again, there is a

treatment of architecture altogether appropriate, and the large work, "The Mill," is also very fine.

At the Gieves Gallery the show of paintings by Edith Struben, of which there are nearly a hundred, is conspicuous for its unostentatious character. Her subjects are simply put in, with a roughish technique, which has its charm. Although there is no real passion for architecture, it is treated with respect in such works as "The Baptistery, St. Mark's, Venice," and the "Alcantara Bridge, Toledo," hackneyed subjects treated with a certain amount of freshness, and the "View of the Alhambra" is quite good.

A triple exhibition at the Arlington Gallery included canvases heavily loaded with colour by John E. Mace, an exception, however, being the quiet-toned and subdued "Blackfriars Bridge," an attractive impression. Many of the other works were high in tone, especially the Cornish coast scenes. "Richmond Castle" and "Icclisham Mill" were pleasant works. Most of Edith Morgan's subjects derive from Honfleur, and her treatment of them is sincere. Her flowers and portraits, too, deserve the epithet, but they are less distinguished. Edwin Morgan's use of pastel is sound, and his miniatures pleasing.

At the Greatorex Galleries C. B. Prescott exhibited a large number of bright, clean, straightforward studies in France, Italy, and Sicily in water-colour, and a few new etchings. Many of these were of buildings; "The White Mosque at Kairouan" and "The Cappuccini Hotel at Amalfi" being the most striking. At the same gallery a number of new prints by different living etchers include some of H. Harvey, a new exponent of engraving, which have promise, and three fine things by Henry Rushbury, "Fascisti," "The Pin Mill, Gloucestershire," a close-up study, and "Santa Croce," including a lot of sharply-defined buildings producing a fine compact effect.

Leon Underwood has been exhibiting a selection of drawings, paintings, and studies by his pupils. B. R. Hughes Stanton's woodcuts and sanguine and charcoal studies from the life are altogether exceptional, and the life studies of Deborah Howard and Joan Ellis are good. J. Anthony Betts shows an excellent talent for mural decoration, and Gertrude Hermes a distinct glyptic quality in her small female torso.

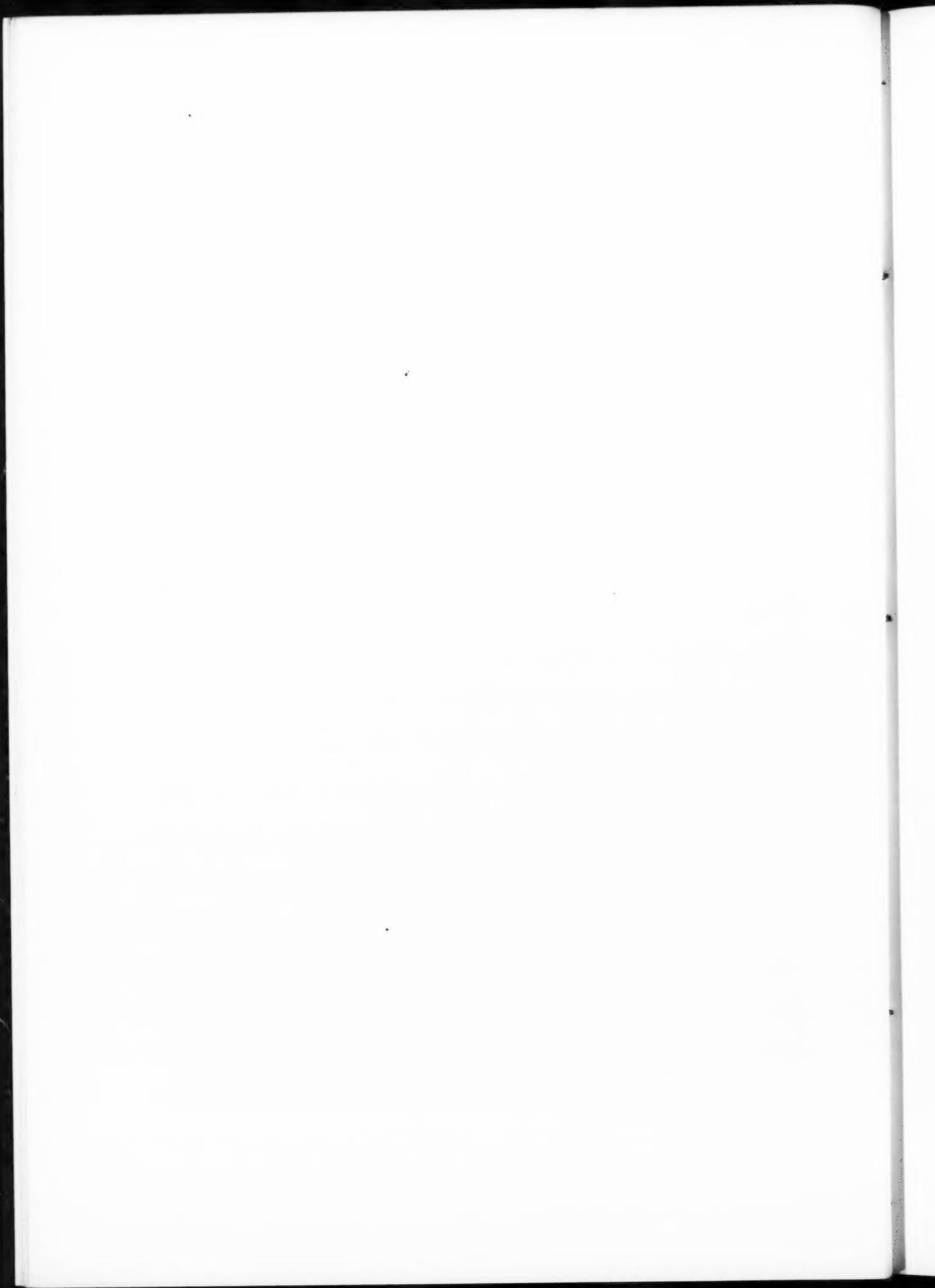
KINETON PARKES.

Modern Domestic Architecture. 96.—The Court House,  
Wildwood Road, Hampstead Heath: The Staircase

Evelyn Simmons, Architect



The staircase provides a novel feature in construction, being formed entirely of artificial stone, which has permitted the economic execution of an elegant plan. By correct proportion of tread to riser this stairway is peculiarly easy of ascent.



Modern Domestic Architecture. 97.—The Court House, Wildwood Road,  
Hampstead Heath : The Music Room

Evelyn Simmons, Architect



The planning of the ground floor was controlled by the fact that it was desired to obtain as large an area as possible for the hearing of music. Ample double doors connect the music-room with the principal hall.

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# The New Hospital at Royston, Herts.

BARRY PARKER, F.R.I.B.A., Architect

THE mediæval house almost invariably faced towards the north. There exist writings of medical men of the Middle Ages which advise against the adoption of a south aspect. Netley Hospital was built with its wards facing north in spite of all Florence Nightingale could do to prevent this happening. A few years ago the medical profession was advising that hospital wards should face south.

To-day it is accepted by all authorities that hospital wards should have windows facing south, east and west, and that east and west windows are perhaps even more valuable than are south. Value attaches to east and west windows because through its east and west windows more sunlight penetrates a ward than through its south windows, and east and west sunlight penetrates much farther into a ward. To-day we know that a sunless room is never healthy. To-day we are also beginning to appreciate the wonderful health-giving properties of sunlight and to discover some of its marvellous curative properties.

In the case of the hospital here illustrated, the aim has not merely been to meet Royston's needs. The aim has been to build a hospital which will demonstrate what the small hospital may, and should, be, and in which small hospital planning is carried farther than it has been carried before. The determination was to entrap more sunlight in Royston Hospital than is vouchsafed to any other. The determination was also that Royston Hospital should throughout have the purification of fresh air in greater abundance than any other hospital has, and that no part should be airless or ill-lit. This has partly been accomplished by the introduction of a central court, bringing a flood of sunshine and fresh air into the very heart of the building, and enormously increasing the total amount of these benefits which the hospital receives.

Knowing that patients are often nervous of being left for long by the nurses and are apt to say, "I have lain here for an hour and no nurse has been near me," it was resolved that this hospital should be so planned that every patient in it could be seen by, and could see, the nurse on duty in "The Nurses' Duty Room." This secures that the nurses on duty can keep constant watch on any patient about whom they are anxious while going on with their work. At the same time any patient in a private ward may have complete privacy by the simple act of drawing a curtain. It also obviates disturbances to other patients and to the tranquillity of the particular patient by a nurse having frequently to visit that patient to ascertain whether she is needed or not. The unique

degree of supervision afforded to the occupant of the "Duty Room" may not be realized unless it is pointed out. Not only can she see all beds, but she can see the main entrance, along all the main corridors, everyone who enters or comes out of a sanitary block, the kitchen block, or the surgical block, everyone who enters or comes out of any other room on the ground floor, and everyone who ascends or descends the staircase. She keeps watch over the whole hospital, and knows where everyone is, and is at once aware should anyone trespass or should a patient wander.

In many hospitals the recovery of sensitive and nervous patients is retarded by their being constantly reminded of operations, by sounds and smells reaching them from the operating theatre and from the sterilizing room. So the operating theatre, the sterilizing room, and the anæsthetizing room at Royston are in a wing apart, easily accessible from the wards but sufficiently cut off from the wards to prevent sounds and smells reaching the wards.

The kitchen premises are similarly placed to secure that sounds and smells created in them may not reach the wards, while service from them, to the wards, is quick and direct.

To reach a bathroom or any other apartment in a sanitary block no patient or nurse, and no bed pan, from a public ward, passes, or is carried, through a corridor.

A well-planned hospital may be very difficult to enlarge. At Royston, if further accommodation for men patients is required, the men patients' wing will be extended. If further women patients' accommodation is required the women patients' wing will be extended. When more room in the operating wing is needed it will be extended, and when the kitchen wing is inadequate it will be extended.

Every building has its north side. The cruciform form plan adopted for this hospital gives few rooms an exclusively northern exposure. None of the north rooms might be occupied by patients, but the operating theatre must necessarily be one of them. The others of them, on the ground floor, were given to the X-ray room (which also should face north), the matron's sitting room, the office and waiting room, and the dispensary.

The kitchen was given windows facing S.E., N.W., and N.E. The scullery has a S.E. aspect, the best for a scullery. The larder and pantry face N.W.

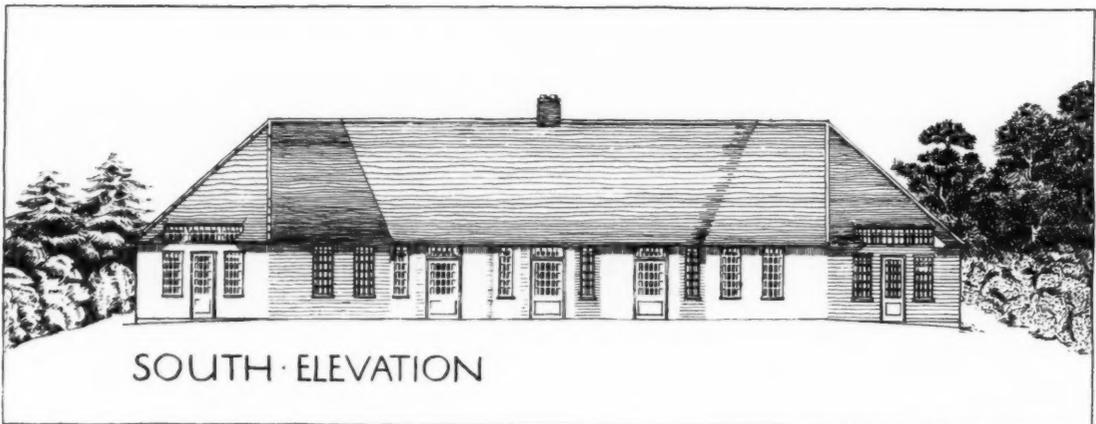
It was possible to give the nurses' common room S.E., N.E. and N.W. windows, and the matron's bedroom S.W. N.W. and N.E. windows, but for the bedrooms for the nursing and other staff there seemed necessarily to be only two alternatives (1) To put a corridor on the north side of



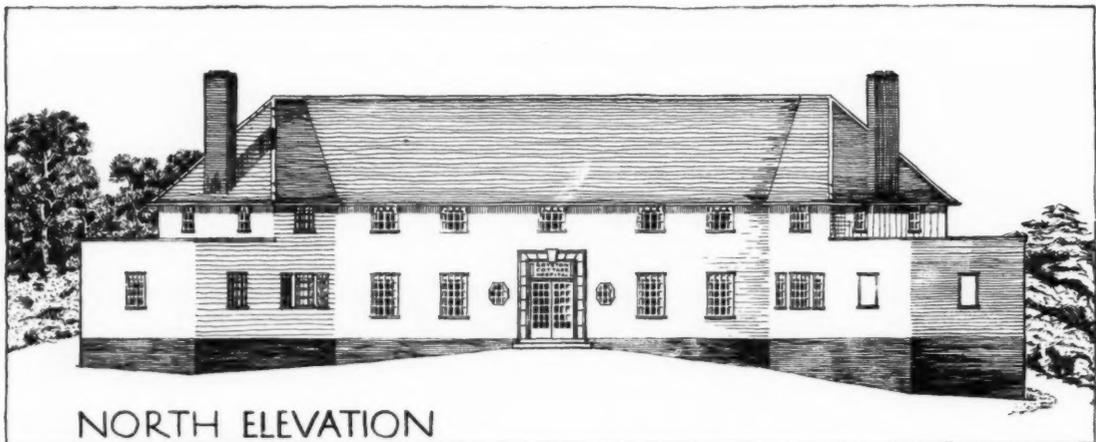
A GENERAL VIEW OF THE HOSPITAL THROUGH THE TREES.



THE SOUTH ELEVATION, SHOWING THE PRIVATE WARLS.



SOUTH ELEVATION

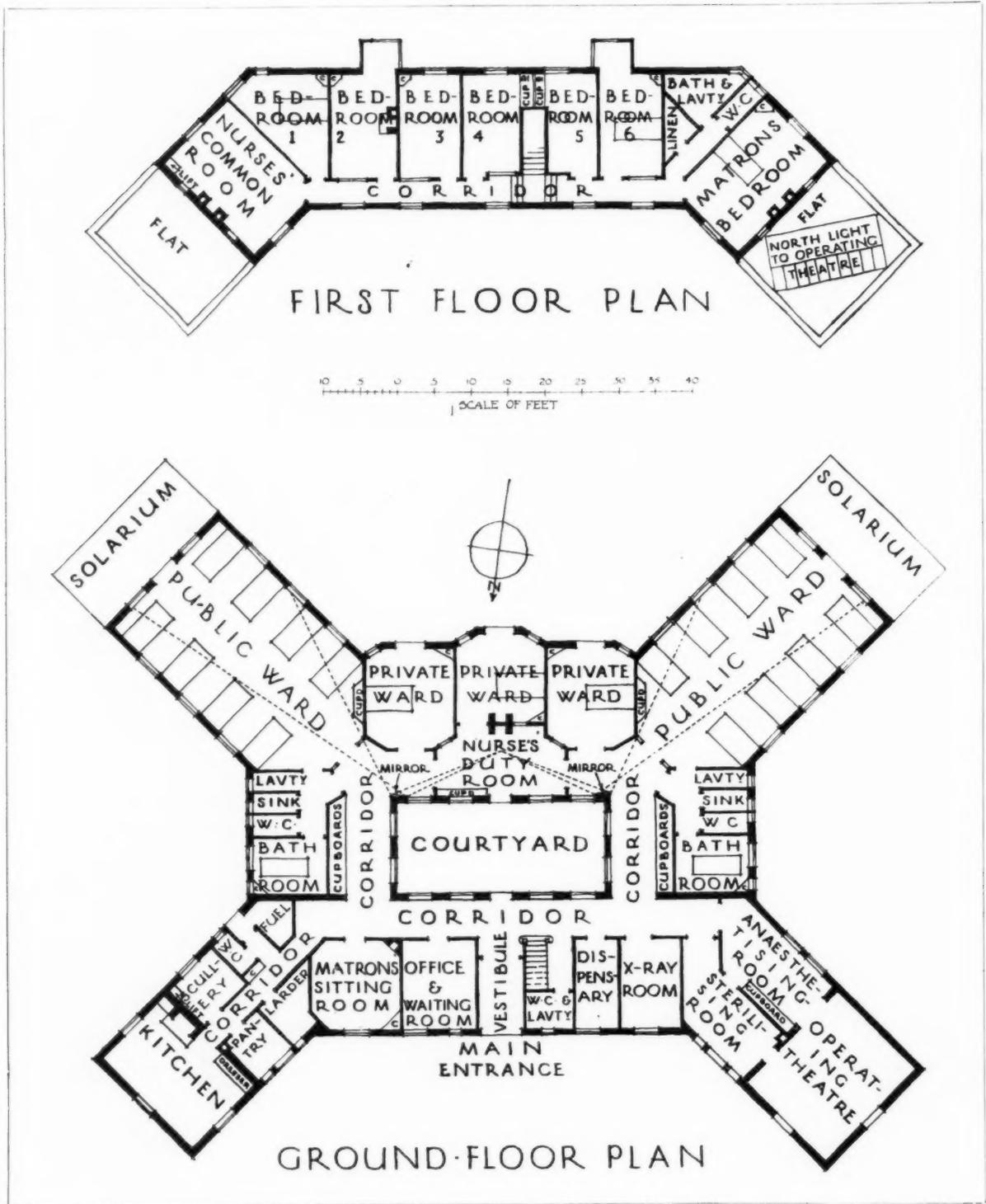


NORTH ELEVATION

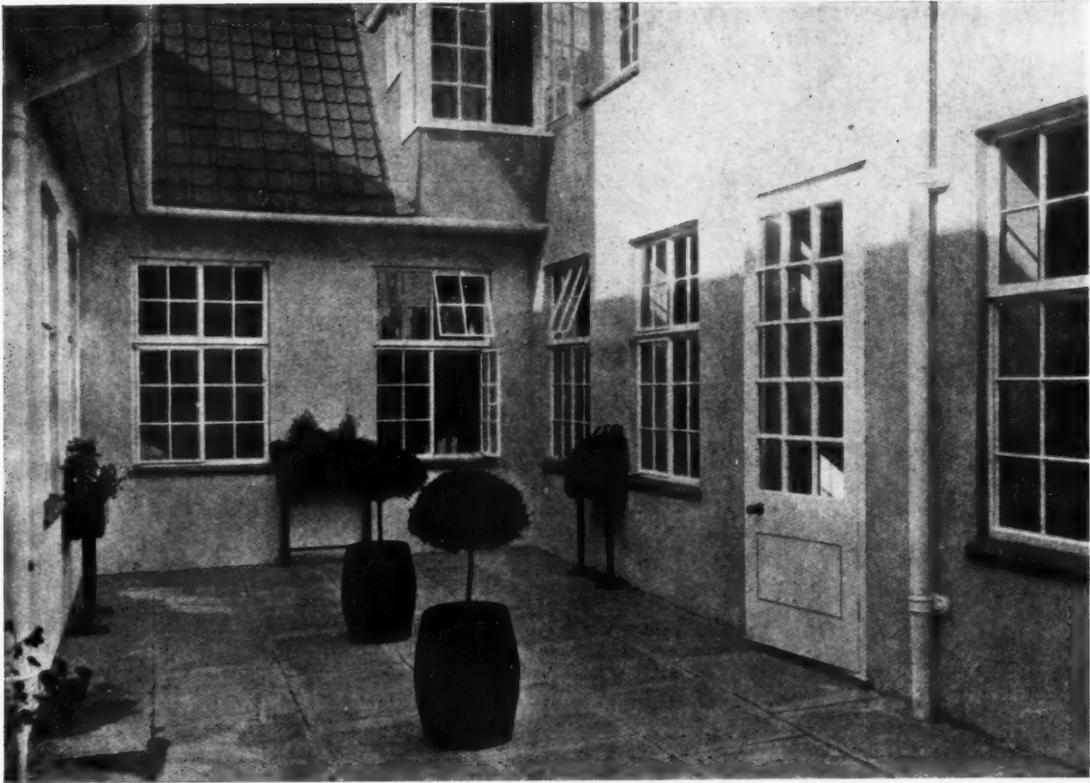
THE NEW HOSPITAL AT ROYSTON, HERTS. BARRY PARKER, F.R.I.B.A., ARCHITECT.



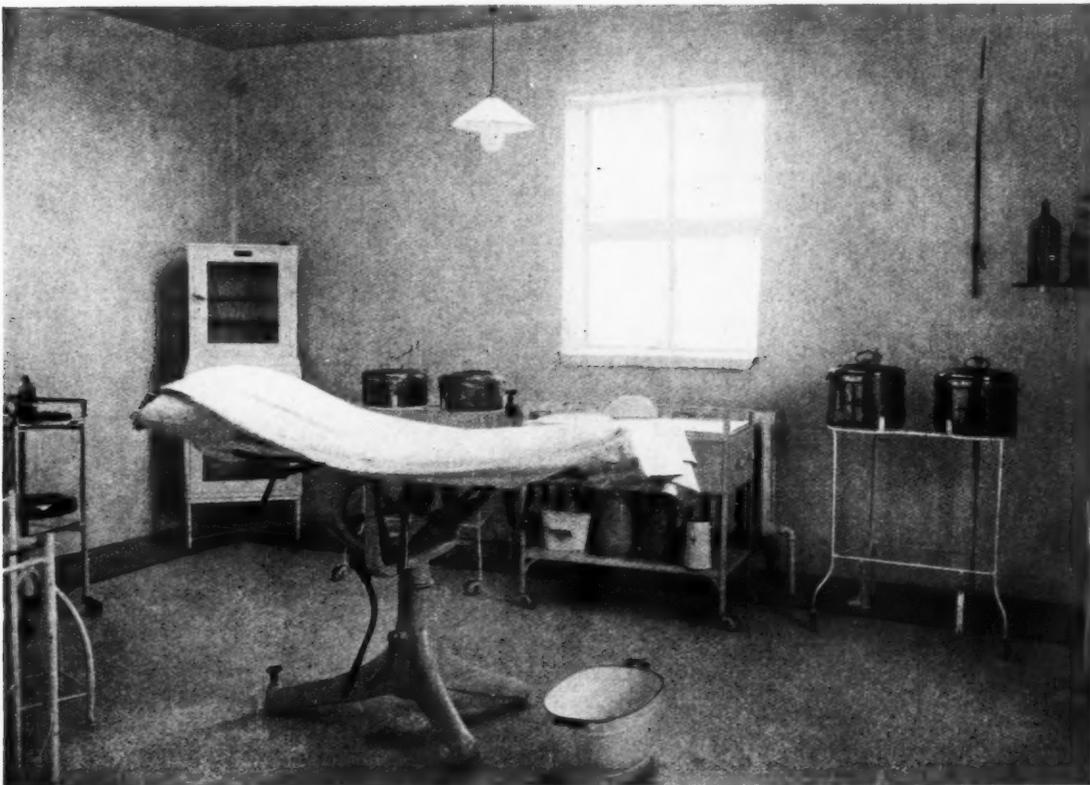
THE NEW HOSPITAL AT ROYSTON, HERTS: THE ENTRANCE FRONT.  
BARRY PARKER, F.R.I.B.A., ARCHITECT.



PLANS OF THE NEW HOSPITAL AT ROYSTON, HERTS.  
BARRY PARKER, F.R.I.B.A., ARCHITECT.

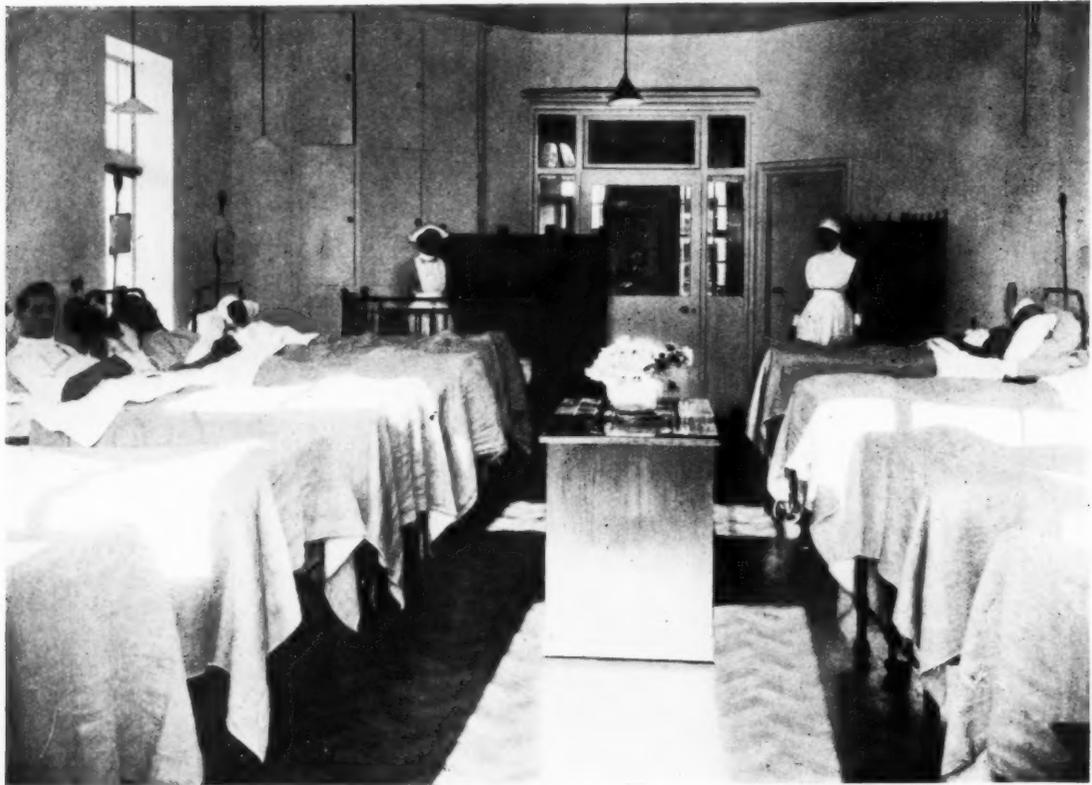


THE COURTYARD



THE OPERATING THEATRE.

THE NEW HOSPITAL AT ROYSTON, HERTS. BARRY PARKER, F.R.I.B.A., ARCHITECT.



THE MALE WARD.



THE FEMALE WARD.

THE NEW HOSPITAL AT ROYSTON, HERTS. BARRY PARKER, F.R.I.B.A., ARCHITECT.

them, giving them sun but no view, or (2) To put a corridor on the south side of them, giving them view but no sun. Number 2 could not, of course, be entertained, so Number 1 was adopted, and all these rooms now face south and receive plenty of sun, but the fine view to the north, which is Royston's pride, every member of the nursing and other staff may enjoy, from her own room, whenever she wants, by merely sliding back a curtain which covers a window placed in the north wall of her room and opposite to another window placed in the north wall of the corridor.

The cost of the hospital was exceptionally low. Enquiries into the costs of other hospitals recently built, and now being built, have demonstrated this fact most conclusively.

It is a hospital for nineteen beds, very large, and fully fitted up. Storage accommodation is provided in the basement. No sacrifices of quality of materials or finish have been made in the interests of economy. All surgical, sanitary and other fittings are the latest and best.

Cabot quilting has been used for deafening, at a cost of £27 5s. 10d. £64 8s. 1½d. extra over the cost of painting has been expended on enamelling those surfaces which should be finished in enamel. Locks and furniture and all such fittings are good everywhere. The matron has access, by means of a master key fitting locks which cost £2 2s. 6d. each, to all parts of the hospital which she might want to enter. There are cupboards everywhere in profusion. There is a service lift which cost £29 11s. 3d. In spite of the fact that there is a heating apparatus of ample capabilities, there are fireplaces in all three private wards, in the nurses' sitting room and in the room over the nurses' sitting room. The substitution of these coal-burning fireplaces for gas stoves involved a cost of £108 10s. The operating theatre is exceptionally well lit by means of a large north light in its

roof with a lay light under it which, together, cost £161 5s. 11d. Provision for storing rainwater has been made at a cost of £40.

The operating theatre, sterilizing room, anaesthetizing room, and both sanitary blocks have all Terrazzo floors. Yet the building has cost less than £7,850, excluding from this cost that of the electricity generating plant and the electric lighting, the fire hydrants, the rubber flooring, and the sterilizing plant; but including in this cost £103 15s. expended on paving on to which to wheel beds out of the hospital; the building containing a mortuary, a post mortem room, an engine house, an accumulator house, and two bicycle houses; that of the drive, £218 17s., and the cost of a long length of drain down the drive, £194, and the cost of fencing in the whole of the grounds and a gate. All corridors and the nurses' duty room have rubber flooring.

The general contractors for the work were Messrs. Gimson & Co. and Messrs. Jacklin & Co., of Royston; and sub-contracts were carried out by the following firms:—

Asphalt on concrete roofs, Engert and Rolfe, Ltd., Poplar; tiles and roofing, Robert Adlard & Co., Ltd., S.E.; tiles, "Courtraï" tiles, steel casements, Crittall Manufacturing Co., Ltd., Braintree; flooring, the North British Rubber Co., Ltd., London, W.; terrazzo flooring, Diespeker & Co., London, E.C.; electric wiring and bells, etc., Shoobred and Connell, Luton; door furniture, the Birmingham Guild, Ltd., London, W., and Parker, Winder and Achurch, Birmingham; foot lift, John Bryden and Sons, Edinburgh; heating and ventilating, Henry Hope and Sons, Ltd.; blinds, Pollard & Co., Ltd., Clerkenwell; sliding door fittings, Henderson & Co., Ltd.; north light in operating theatre, Haywards, Ltd., London, S.E.

The Leeds Fireclay Co., Ltd., supplied the usual sanitary fittings, which were carried out in their "Imperial porcelain." These embodied many special features—for instance, the surgeons' lavatory basins (of the new Carlton type) are worked by elbow action instead of by hand.

## Newton-in-Makerfield Public Baths Competition

Mr. Charles Cowles-Voysey, A.R.I.B.A., 14 Gray's Inn Square, London, has been announced as the winner of the Newton-in-Makerfield Public Baths Competition. Messrs. Quiggin and Gee, F. and A.R.I.B.A., Liverpool, have been placed second, and Messrs. Edwards and Thresher, London, have been placed third.

Mr. Voysey was born in 1889, and is a son of the well-known architect, Mr. C. F. A. Voysey. He passed through University College Architectural Schools, and was awarded the Donaldson Medal. He served his articles with Messrs. Horace Field and Simmons, F.F.R.I.B.A., and studied abroad. In practice since 1912, Mr. Voysey has entered for seven competitions since the war, and has been premiated in five—including three firsts. He is a member of the Literature and Competition Committees of the R.I.B.A.

The conditions of competition were very concise and well drawn up, and resulted in sixty designs being submitted. The site of the proposed baths is at the junction of a main road (Victoria Street) and a proposed new arterial road, with frontages of 205 ft. to Victoria Road, and 150 ft. to the proposed new arterial road. The site has a slope of about 7 ft. on the Victoria Street frontage. It was a condition that the main entrance should be from Victoria Street.

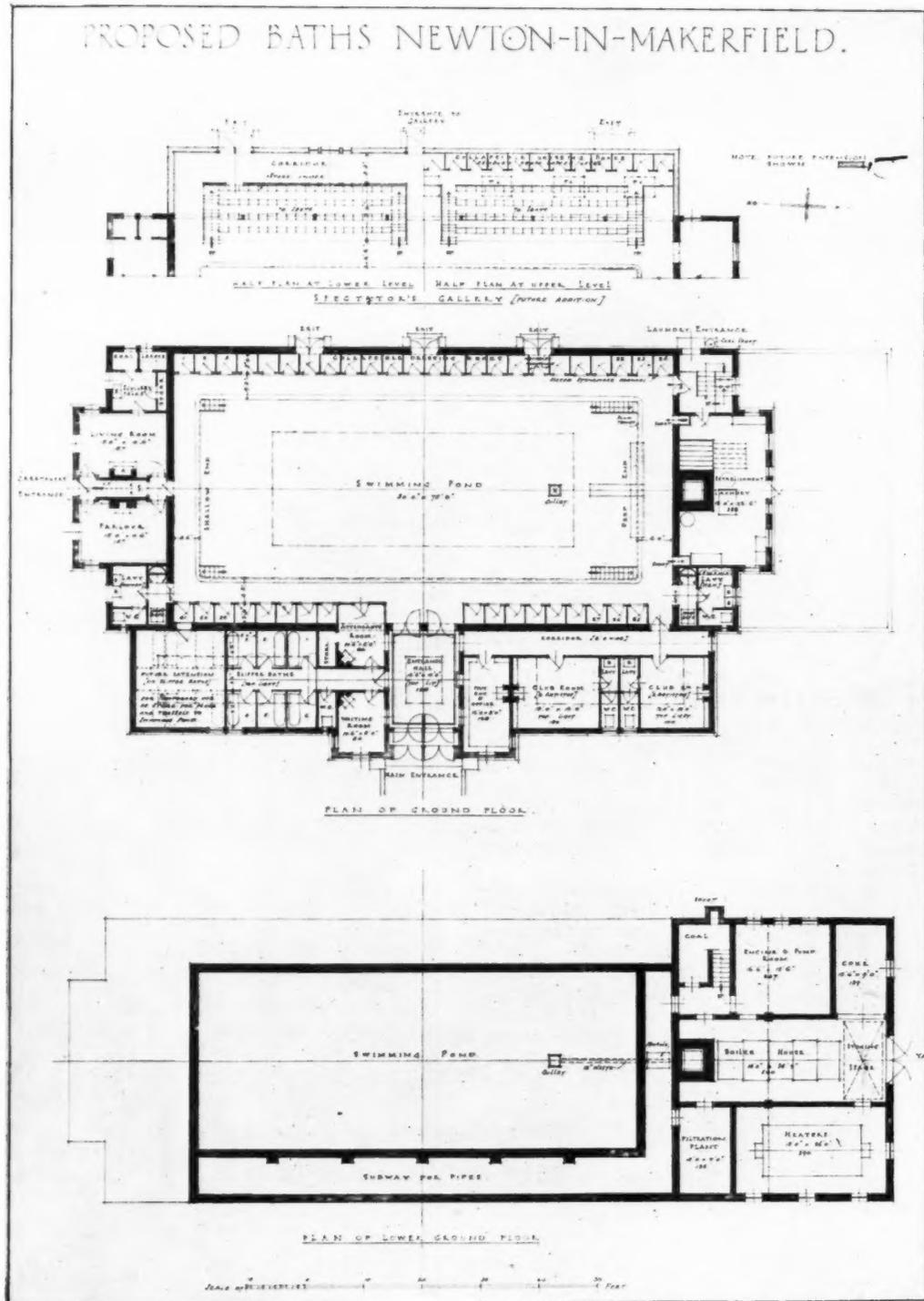
The winning design shows a symmetrically arranged plan with the main entrance central to Victoria Road. Around a spacious entrance hall are grouped the ticket office, waiting-room, attendant's room, with separate corridors to slipper baths, and club rooms. This arrangement will contribute much to the convenient and proper administration of the baths.

The caretaker's house is placed on the south side, axially with the plunge bath and laundry.

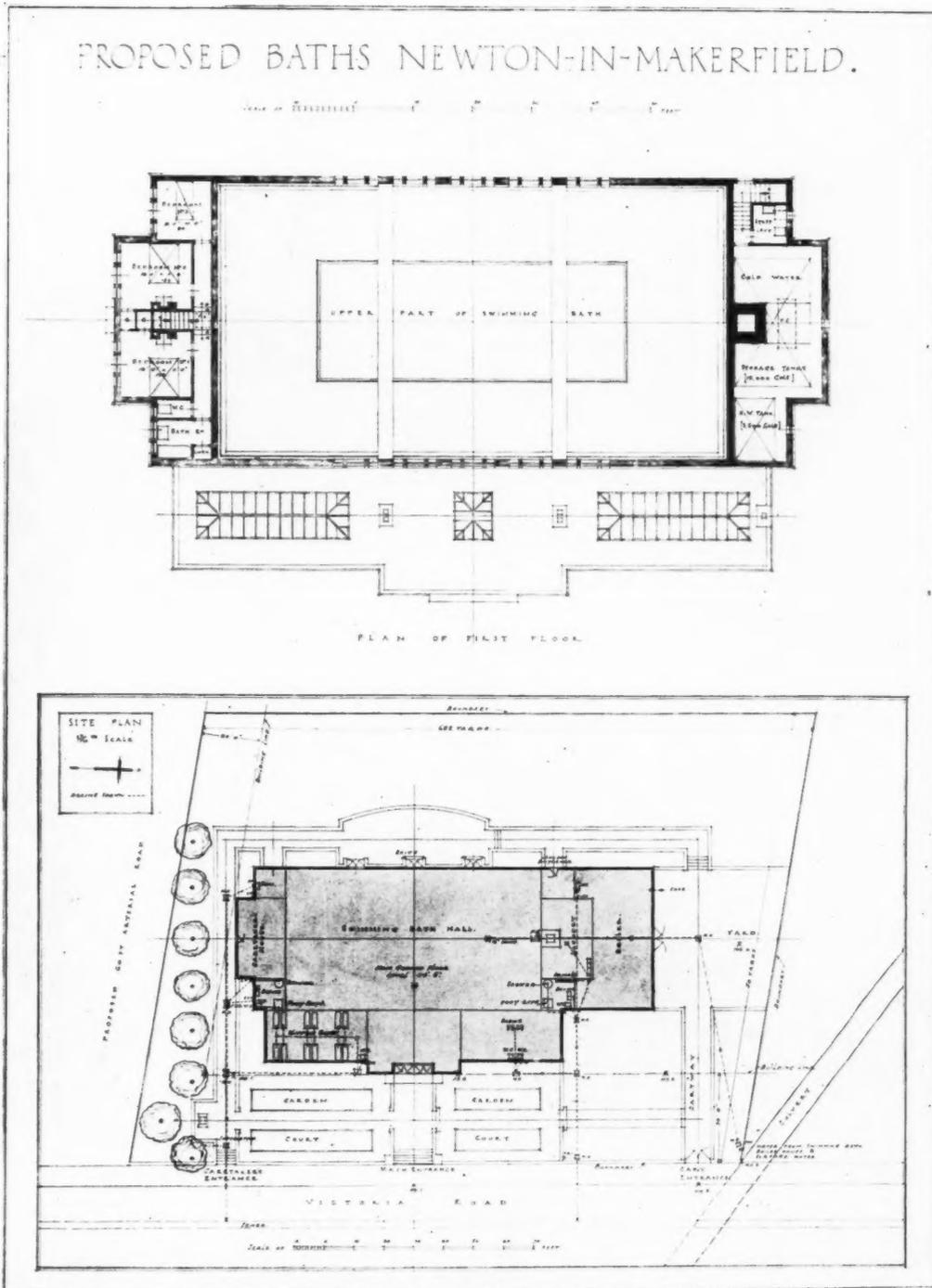
Advantage has been taken in the fall of the ground by



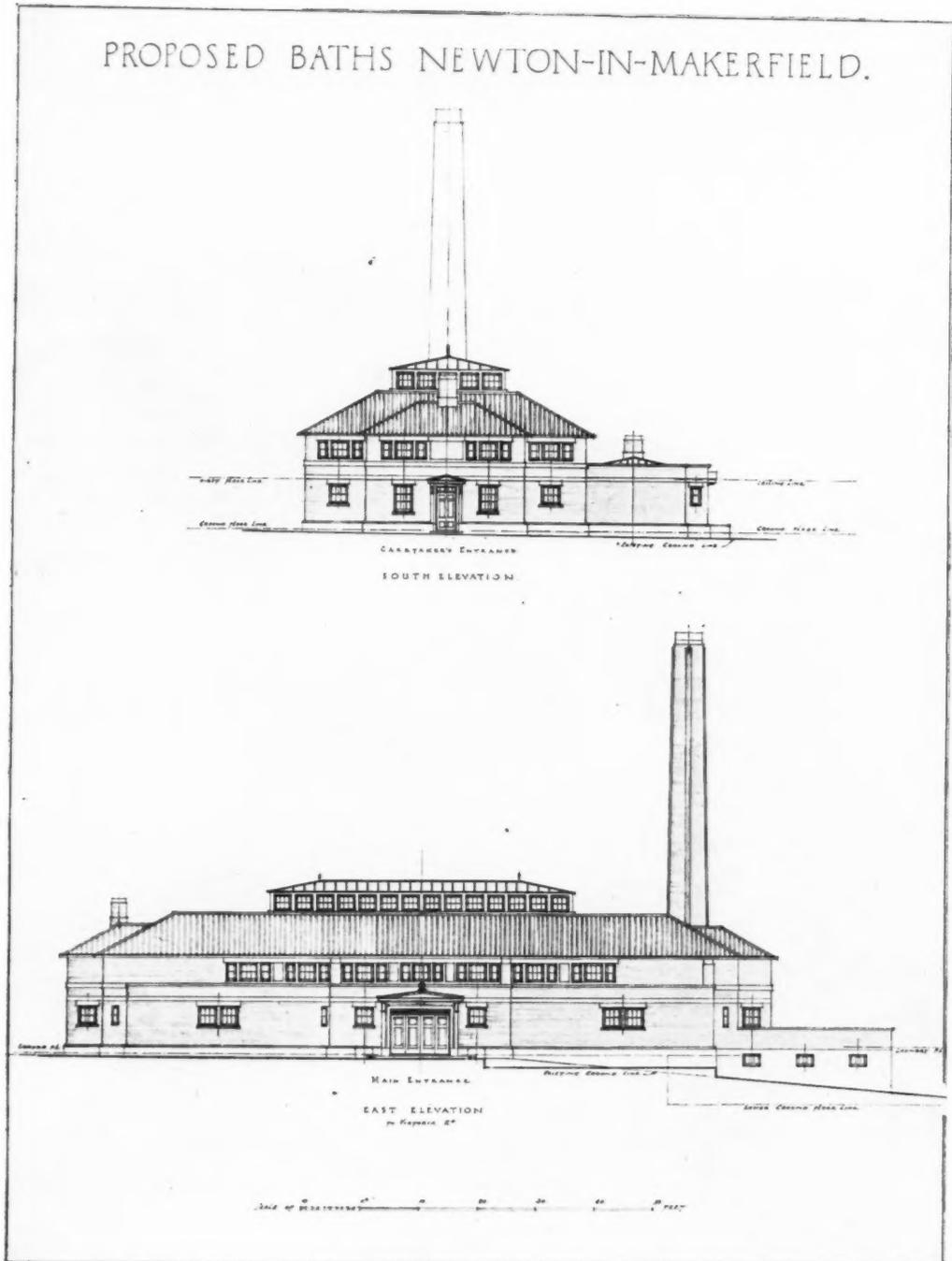
MR. CHARLES COWLES-VOYSEY, A.R.I.B.A., THE WINNING ARCHITECT.



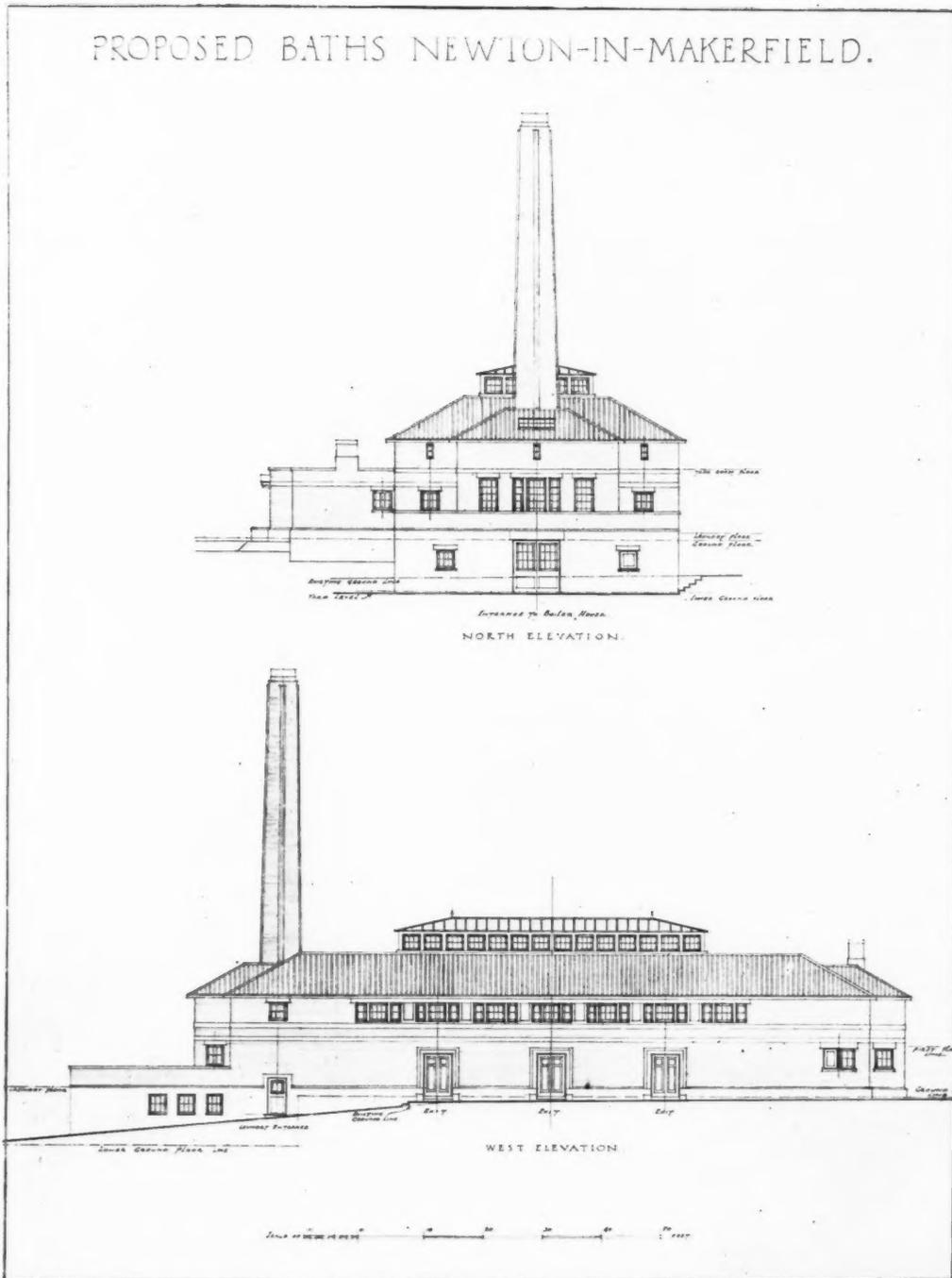
THE NEWTON-IN-MAKERFIELD BATHS COMPETITION: THE WINNING DESIGN.  
CHARLES COWLES-VOYSEY, A.R.I.B.A., ARCHITECT.



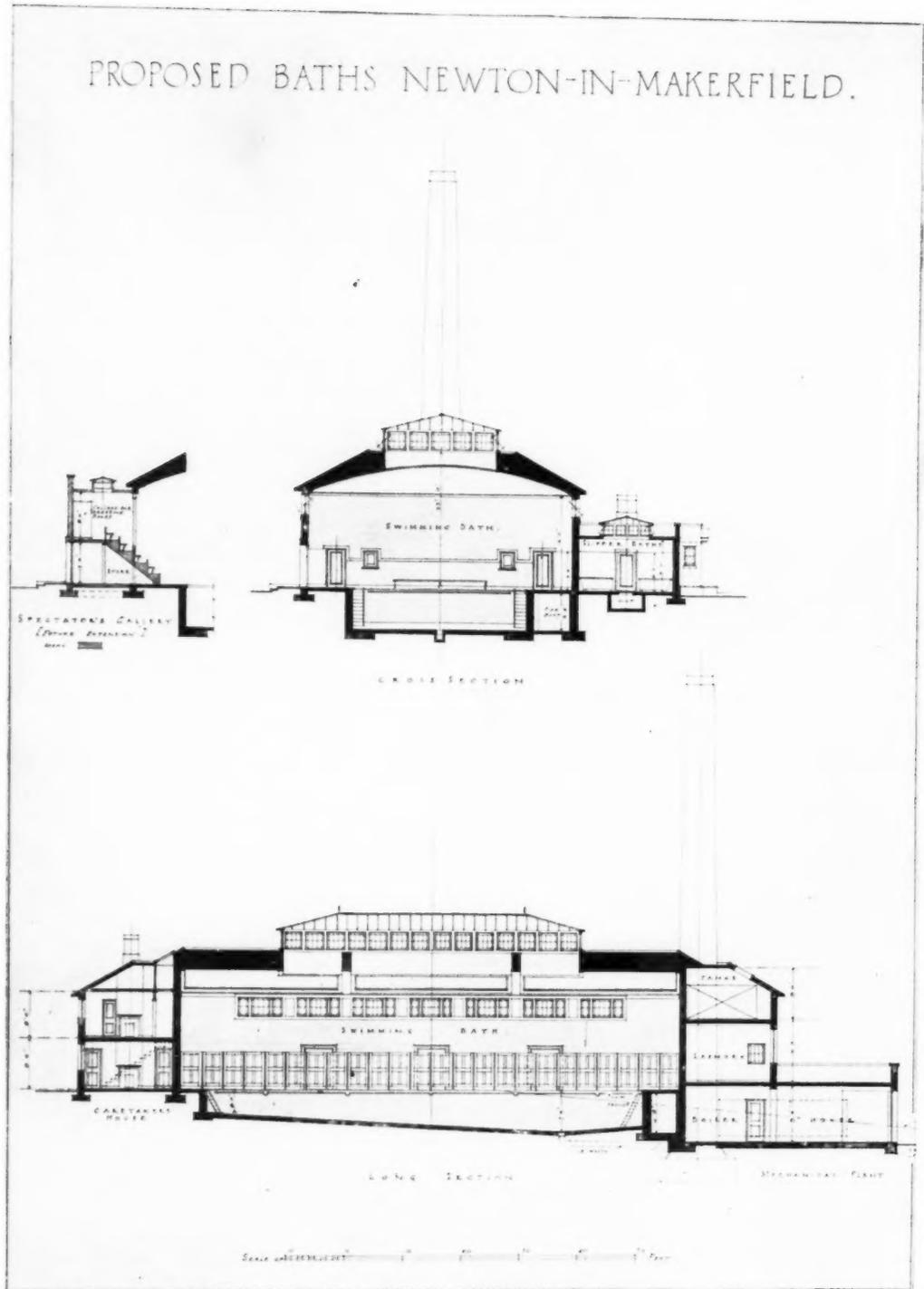
THE NEWTON-IN-MAKERFIELD BATHS COMPETITION: THE WINNING DESIGN.  
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THE NEWTON-IN-MAKERFIELD BATHS COMPETITION: THE WINNING DESIGN.  
CHARLES COWLES-VOYSEY, A.R.I.B.A., ARCHITECT

placing the boiler-house, coal store, filtration and heating plant at a low level on the north end; this position allows of easy access for carts from the main road. Over these rooms is placed the laundry.

The location of the laundry, making it necessary to pass along the swimming-bath corridor and along the deep end of the plunge bath, from the ticket office to the laundry, is a defect which would lead to inconvenience and extra cost in administration. This is a defect apparent in all the three premiated designs.

The future provision of a gallery, which in this district is almost compulsory owing to the popularity of swimming galas and polo matches, is a very expensive arrangement, necessitating the use of steel stanchions and the removal of one side wall of the full length of the bath. The arrangement adopted in the second premiated design, of placing the future gallery over the dressing boxes, is preferable, though the author of the selected design, in his report, says that this arrangement is out of date.

The elevations generally are of a simple and straightforward character, calling for no special comment. The large chimney-stack, arising out of, and apparently resting on, the tile roof, is hardly a commendable feature.

This design is priced out at 1s. 8d. per cubic foot, including boiler, laundry, machinery, heating, filtering, and aerating plant.

The design placed second, submitted by Messrs. Quiggin and Gee, follows generally the lines of the premiated design with the exception that the laundry, boiler house, machinery rooms, etc., are placed at the south-east corner.

Two entrances and exits are placed on the Victoria Road frontage, the main entrance being at the south end, with a gallery and club-room entrance at the north end. Any future gallery accommodation required would be provided within the bath hall, over the side dressing boxes, and additional slipper baths by addition to the group of six shown. This design is presented by good draughtsmanship and is marked by a refinement and simplicity in treatment quite unusual in bath work. The large wall surfaces, free from fenestration, have been made to contribute much to the success of the design. The total cost is estimated at £15,000, which works out at 1s. 6½d. per cubic foot.

The design placed third, submitted by Messrs. Edwards and Thresher, differs considerably from the other premiated designs. The entrance, slipper baths, swimming-club rooms, etc., are all placed in continuation, and follow the external lines of the plunge bath, with the boiler house, filtration plant, etc., placed at the north end.

The laundry is placed below the entrance hall, being totally inadequate in size, badly lighted from a sunk area and without proper ventilation. The complete separation of the laundry from the boiler house and aerating and filtering would lead to extra cost and inefficiency of administration.

This design is very simple in treatment, marked by no unnecessary cornices or other architectural features. It is illustrated by a carefully-prepared set of drawings and, internally, would present interesting features in the long vista obtained through the greater length of plunge bath, hall, vestibule, and waiting-room. The total cost is estimated at £15,000, and priced at 1s. 5¾d. per cubic foot.

ERNEST PRESTWICH.

## The York and East Yorkshire Architectural Society

The York and East Yorkshire Architectural Society paid a visit to Hull, after they had been received by the Lord Mayor, Alderman E. Keighly, J.P., at the Guildhall. The party visited the Guildhall building, the architectural features of which were explained by Mr. J. M. Dossor (vice-president), of Hull. At Trinity Church, next inspected, Mr. W. S. Walker (Hull) described its architectural history and restoration. The members also visited Wilberforce House and Trinity House. At the conclusion of the visit, Mr. J. E. Reid (hon. sec.) proposed votes of thanks to Mr. Dossor and Mr. Walker, for their kindness in enhancing the visit of the Society.

## The Mingling of Eastern and Western Art

Sir Banister Fletcher, F.R.I.B.A., gave a lecture at the Central School of Arts and Crafts on the Romanesque buildings of Northern and Central Italy. He said that in southern Italy, including Sicily, architecture and history were closely interwoven, and the very varied phases of artistic design—Byzantine, Norman, Saracenic—illustrated the successive religions and civilizations of its occupants. A solidity of structure, indicating European tradition, was combined with a blaze of colour of Mahommedan origin. Sir Banister showed some interesting views of Palermo, including that fine building, the Martorana. He also showed views of Monreale Cathedral. It combined a Roman basilican plan with Byzantine wall mosaics and a roof of Saracenic character, the cloisters outside adding the characteristic Romanesque touch. The architecture of Sicily, he said, was carried on unceasingly by mason and carpenter, with decorations by the worker in metal and mosaic, leaving the unmistakable impress of each period.

## Modern Town Growth

In his fourth town planning lecture at Birmingham University, Mr. William Haywood, F.R.I.B.A., said that during the nineteenth century commercial and industrial towns in England lost that clear definition of form which was so apparent in ancient cities. The absence of need for military defence, and a rapid increase of industrialism, led to an irregular growth of towns, which in many cases extended far beyond the parliamentary boundaries. Thus, modern maps which represented cities as administrative areas only were apt to create a wrong impression of town-planning problems, which should be independent of such arbitrary definition. The discovery that parliamentary boroughs were merely sub-divisions of greater town belts or regions of mutual interest was responsible for the present enlargement of town planning action into regional planning, operated by the mutual agreement of local authorities.

Modern town growth in England was best seen in the latest density maps of the Royal Geographical Society's Atlas. Here a great part of Lancashire appeared as practically one great town, of which Oldham, Wigan, Bolton, etc., were the producing centres; Manchester the market, and Liverpool the seaport. Glasgow was joining up with the Clyde ports and even reaching out towards Edinburgh. The Midlands, South Wales, South West Yorkshire, and East Durham all tended to merge their towns into town belts, which, it should be observed, were situated more or less upon the coal measures, to which they owed their position and development.

The housing evils of the nineteenth century were due to the ungoverned growth of towns; and were first checked by the powers which the Public Health Act of 1875 conferred on local authorities. Under recent town planning legislation the future extension of great cities would avoid the evils of the past.

The doctrine of Mr. Ebenezer Howard and others, that great towns were necessarily evil and so should be artificially limited in extent, had led to the building of self-contained garden cities of from 30,000 to 50,000 inhabitants, governed by a new policy of control. As a variation of this idea, it was proposed to absorb the excess population of great cities by means of satellite towns, separated from the parent city by park belts, yet effectively associated with it by rapid transport services.

## Coming Events

*Water-colour Drawings by the late Mr. Thomas E. Collcutt.*

An exhibition of water-colour drawings of architectural and other subjects by the late Mr. Thomas E. Collcutt, past-president of the R.I.B.A. and Royal Gold Medallist, is on view in the R.I.B.A. galleries until November 15 between the hours of 10 a.m. and 6 p.m. (Saturdays 5 p.m.)

*Tuesday, November 11.*

Liverpool Architectural Society, 13 Harrington Street.—Paper by Mr. Maxwell Ayrton, F.R.I.B.A. "The Use of Reinforced Concrete in Architecture" (illustrated by lantern slides).

## The William Booth Memorial

Sir G. Gilbert Scott, R.A., has been appointed architect for the William Booth Memorial Building, which is to be erected at Denmark Hill at a cost of £200,000.

## New President of the Society of Architects

Mr. Alfred John Taylor, the new president of the Society of Architects, was born at Bath in 1878. In 1902, after having been successively pupil and assistant to the late Major Charles E. Davis, F.S.A., the city architect, he set up in practice on his own account. During that time he assisted Major Davis in a comprehensive scheme of excavation, undertaken on behalf of the Corporation of Bath, to lay bare the Roman thermæ in that town. Mr. Taylor was, therefore, connected with this work throughout its busiest and most important period. Since the death of Major Davis he has been entrusted by the Corporation with the care of the present remains. Recently he has uncovered further portions of the thermæ, hitherto unknown, about which particulars are expected to be published shortly. Mr. Taylor, a very keen antiquarian, is the author of the catalogue of the Roman remains.

In addition to his antiquarian work Mr. Taylor has an extensive architectural practice, which is by no means confined to his native city. He is architect to the Baths Committee of the City of Bath, and has made the planning of hydropathic establishments a speciality, making numerous visits to most of the continental spas, with whose methods he has made himself entirely familiar. He is also responsible for the medical and swimming baths at Torquay and Leamington Spa, and is at present engaged on similar works at Malvern. Connected with this branch of his practice is the great number of hospitals which Mr. Taylor has to his credit, such as the series of buildings for the Forbes Fraser Hospital at Weston, Bath, recently opened by the Duke of Connaught. At the moment Mr. Taylor is engaged on similar buildings in Wiltshire. He is also the author of a number of industrial buildings, city halls, concert pavilions, cinemas, restaurants, hotels, etc., besides numerous examples of domestic work in Somerset and the surrounding counties, and also in South Wales. He is also the architect for the city housing schemes of about three hundred houses.

In addition to this, Mr. Taylor is a specialist in the branch of the profession which rarely comes within the scope of the



MR. A. J. TAYLOR.

general practitioner, that is to say, the planning of race-courses, with their adjacent buildings. Among the works of this kind executed by Mr. Taylor, those at Newbury, Bath, Salisbury, Bournemouth, and the projected scheme at Chepstow are the most important. Mr. Taylor is a Fellow of the Society of Architects and of the Institute of Arbitrators.

## Obituary

*Miss Helen Russell Wilson, R.B.A.*

Miss Helen Russell Wilson, R.B.A., died of heart failure at Tangier, on October 22. The youngest daughter of the late James Leonard Wilson, of Wimbledon, she was a student at the Slade and at the London School under Frank Brangwyn, and afterwards studied Japanese painting at Tokyo. She exhibited at the Royal Academy, the Royal Institute, the International Society, the Beaux-Arts in Paris, and elsewhere.

*Mr. W. G. Mackenzie.*

We regret to record the death of Mr. W. G. Mackenzie, A.R.H.A., the well-known Ulster artist and adjudicator at the Belfast School of Art. He received his training at the Old School of Art, Belfast, where he was awarded a National Scholarship, in London under the late Sir E. J. Poynter, P.R.A., and at Julian's in Paris. His paintings were frequently to be seen on the walls of the Royal Academy and of the Royal Hibernian Academy, and works of his from the figure have been purchased by the South Kensington and other authorities for use as examples in the Government Schools of Art.

## Book Reviews

*A Book on Quantities.*

This little book is the first of a series intended by the author, Mr. T. P. Briggs, to deal with all the trades in turn. The present one is devoted to the drainlayer, and in its preparation conciseness, lucidity, and completeness have been kept in mind. If all the other trades are dealt with in the same manner, the booklets should be of service to both the practitioner and the student.

"Practical Notes on the Measurement of Building Works. Drainlayer." By T. P. Briggs. Published by the Author, Bournemouth, 1s. 6d. net.

*Tables of Steel Compound Girders.*

The author, in his preface, informs us that these tables contain a wider and more complete range of values than are usually found in manufacturers' handbooks. They include girders composed of the latest British standard beams and of the British standard beams issued in 1904, and enable economical sections to be determined without interpolation. "Further advantages of this wide range of values," says Mr. Mason, "are that girders of equivalent strength may readily be substituted if any particular section is not available, and the length of flange plates can be more quickly calculated."

The tables have all been doubly checked to ensure accuracy.

"Tables of Steel Compound Girders." Compiled by F. B. Mason, M.Inst.Struct.E. London: Chapman and Hall, Ltd., 10s. 6d. net.

## The Cape Institute of Architects

The Cape Institute of Architects, whose photographs of modern architecture formed a striking exhibit at the British Empire Exhibition, have sent us a copy of their Year Book and Journal of Proceedings. During the past year the chief activities of the council have been concerned with education—they expect to take over the Cape Town University School of Architecture in the beginning of next year—and the preservation of old Dutch architecture in the province. The library of the Institute has materially benefited by a bequest of valuable books of reference. The Institute was founded in 1889, allied with the R.I.B.A. in 1907, and now has a total membership of fifty-nine. Major-General His Excellency the Earl of Athlone is patron, and the office-bearers and council for the ensuing year are as follows: President, Mr. W. A. Ritchie-Fallon, A.R.I.B.A. Vice-President, Mr. John Perry. Council—Fellows: Messrs. H. J. Brownlee, A.R.I.B.A.; W. J. Delbridge, A.R.I.B.A.; F. K. Kendall, F.R.I.B.A.; and C. H. Smith, A.R.I.B.A. Associates: Messrs. L. A. Elsworth, A.R.I.B.A.; F. W. M. Glennie; and C. P. Walgate, A.R.I.B.A., A.R.C.A. The Registrar is Mr. H. J. Brownlee, A.R.I.B.A., 47 Parliament Street, Cape Town.

# The Week's News

## *A New School for Tulse Hill.*

A new girls' school is to be built at Tulse Hill.

## *Leadenhall Market Extension Scheme.*

It is proposed to extend Leadenhall Market.

## *Housing at Paignton.*

The Paignton Urban District Council have passed plans for the erection of thirty houses.

## *Another Acton Building Scheme.*

Part of the old Mill Hill Park estate has been sold for building purposes. It is proposed to erect thirty houses immediately.

## *Bradford's £90,000 Water Scheme.*

The Bradford Corporation are considering a £90,000 scheme for the improvement of the waterworks.

## *Housing at Rowley.*

The Rowley Regis Urban District Council have received the sanction of the Ministry of Health to erect a further forty-seven houses upon sites at Tividale, Rowley, and Black Heath.

## *Changes of Address.*

Mr. Robert Frater has moved to 48 Dunluce Avenue, Belfast. Mr. A. S. Furner, A.R.I.B.A., has moved to Rowantea, Sylvan Avenue, Mill Hill, N.W.7.

## *Dodworth Sewerage Scheme.*

The Dodworth Urban District Council have asked Messrs. W. H. Radford and Son, of Nottingham, to submit a scheme for improving the sewage works.

## *Luton Pumping Station Improvements.*

The Luton Town Council have approved a £41,000 scheme for the reconstruction of the sewage pumping and destructor works.

## *A New Bridge for Datchet.*

Work has begun upon the demolition of the Albert Bridge over the Thames near Datchet. A new bridge is to be built in its place.

## *Professional Practice.*

Mr. Chas. M. Tait has recommenced practice as an architect at 2 Hume Street, Dublin, at which address he will be glad to receive manufacturers' catalogues.

## *Proposed Concert Hall for Bath.*

The erection of a concert hall is being considered by the Bath City Council. It would accommodate 1,500 persons, and provide a roof garden and tea-rooms.

## *Goole Rural Housing.*

The Goole Rural District Council have received the sanction of the Ministry of Health to carry out housing schemes at Ousefleet, East Cowick, and Swinefleet.

## *Preston's £10,000 War Memorial.*

A war memorial designed by Sir Giles Gilbert Scott, R.A., is to be erected by the Preston Corporation. The cost is over £10,000.

## *Preston River Bank Scheme.*

The Finance Committee of the Preston Town Council have approved plans for the improvement of the river bank between Walton Bridge and the Frenchwood Recreation Ground, at an estimated cost of £27,000.

## *Bristol Hospital Extensions.*

Sir George Wills, chairman of the Imperial Tobacco Co., has given £60,000 to the Bristol General Hospital, of which he is President. The money will be used to provide a new nurses' home and out-patients' casualty department.

## *Proposed Public Baths for Rawmarsh.*

The Rawmarsh Urban District Council are applying to the Ministry of Health for sanction to erect public baths. The scheme involves the purchase of Rawmarsh Hall and is estimated to cost £22,000.

## *Carlisle Housing Scheme.*

The Carlisle City Council have decided to apply for a loan of £120,800 to carry out a building scheme whereby 850 houses can be erected in two years: 300 houses will be put in hand at once.

## *Stockton Hospital Improvements.*

The Corporation are considering a scheme for the provision of a new wing, observation ward, and additional accommodation for the staff of the isolation hospital. The cost is estimated at £12,567. A scheme is also under consideration for providing a public abattoir.

## *A Cumberland Road Improvement.*

A £37,000 scheme for widening and improving the road between Wigton and Penrith before it is taken over by the Cumberland County Council has been confirmed by the Wigton Rural District Council. The latter's share of the expenditure will be £25,500.

## *Proposed Esplanade Improvement at Brighton.*

The Brighton Corporation are considering a scheme to improve the lower esplanade west of the West Pier. The scheme includes a miniature golf course, rearranged sitting and refreshment accommodation, and a children's sand-pit. The estimated cost is £18,000.

## *The Widening of Houndsditch.*

At the last meeting of the Corporation of the City of London, it was reported that the London County Council had agreed, subject to certain conditions, to contribute one-half, not exceeding £44,350, of the net cost of the widening of Houndsditch from Bishopsgate to Cavendish Court. The other part of the scheme, involving an expenditure of over £100,000, stands over.

## *Wimbledon Secondary School.*

The Surrey Education Act Sub-Committee have considered sketch plans for the completion of the building of the Wimbledon County School for Girls, the estimated cost of which, for building work only, is £15,230, and have referred the plans to the Higher Education Committee. The sub-committee are of opinion that the completion of the building should be proceeded with, and have included it in the list of urgent cases.

## *Westminster and Waterloo Bridges.*

It was stated at the last meeting of the London County Council that the experts' report on the tests of Westminster Bridge had not yet been received, but that there was no reason to doubt the safety of the bridge. Mr. Charles Matthews, chairman of the Highways Committee, stated that he had heard rumours of the unsafe condition of the bridge, but nothing of an authoritative character. The chairman of the Improvements Committee said it was hoped that a temporary bridge at Waterloo would be ready for traffic next July.

## *Housing Progress in Scotland.*

The following figures show the progress that has been made in State-aided housing schemes in Scotland up to September 30.

	Completed.	Under Construction.
1919 Act .. .. .	22,785	2,691
Private Subsidy Schemes ..	2,324	—
Slum Clearance Schemes ..	669	1,615
1923 Act .. .. .	726	4,942
	26,504	9,248

Of the total number of houses completed and under construction under the 1923 Act, 2,052 are by the local authorities and 3,616 by private enterprise.

## *The International Decorative and Industrial Arts Exhibition.*

Arrangements are being made for British participation in next summer's International Decorative and Industrial Arts Exhibition. The Department of Overseas Trade have already distributed a number of English translations of the official prospectus. During the coming year, the British Government will lend its support to private enterprises in connection with this and the Dunedin, N.Z., exhibitions. In Paris local assistance for the arrangement of the exhibits is not wanting. There is more than one British shop-front maker established there, and there is a newly created concern which handles all propaganda matter, and engages French-speaking showmen. The Department of Overseas Trade have offices in the annexe of the British Embassy.



