Wednesday, November 19, 1924 Vol. LX. No. 1559.

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

FROM AN ARCHITECT'S NOTEBOOK.

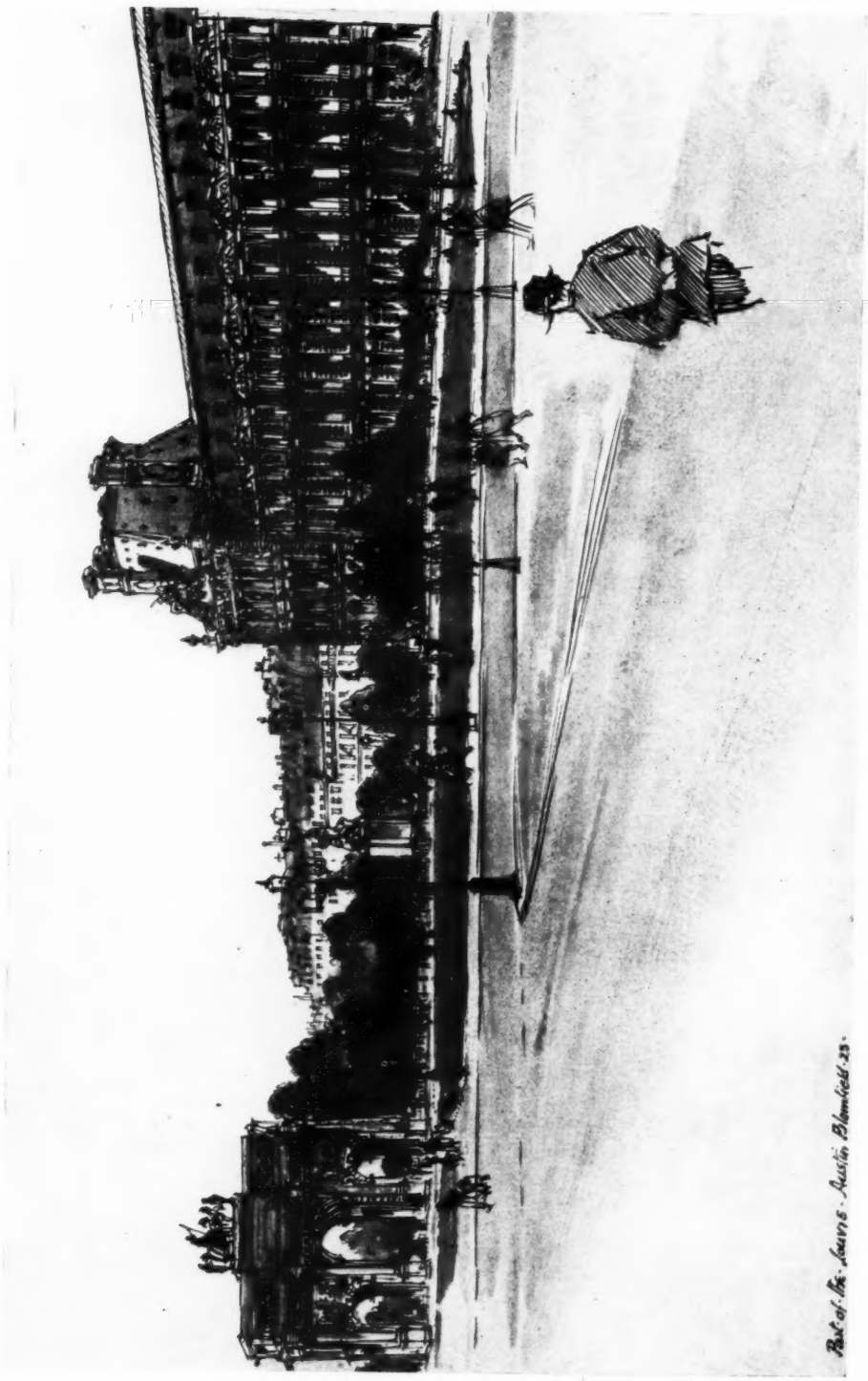
The other day I stood before the cathedral at Amiens with a friend; and my friend gazed with astonishment upon that edifice, whose rock-like towers seemed to embody the expression of gigantic strength, as the little carved stone figures to embody that of dwarf-like endless patience. At last he put to me the question, "Why is it that we are incapable to-day of building such monuments?" I replied to him "Dear Alphonse, the men of olden times had convictions, we modern men have only opinions, and something more than opinions is needed for the building of Cathedrals."

HEINE.

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

Drawings of Architecture. 16.—The Louvre, Paris

From a Pen-and-Ink Sketch by Austin Blomfield



The above pen-and-ink sketch, in sepia, is from the exhibition of Students' Holiday Sketches at the A.A.

THE

ARCHITECTS' JOURNAL

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

Wednesday, November 19, 1924. Volume LX. No. 1559.

What is Town-Planning?*

IT sometimes happens that a negative form of definition is more lucid than a positive. What exactly do you mean by town-planning? is a favourite question to-day, and one to which it is difficult to frame a concise reply, but the manifestations of the absence of town-planning are everywhere, and in directing the inquirer's attention to these is one of the best answers to his question. An ideal answer would consist, therefore, in a somewhat protracted examination of the defects and weaknesses of our present arrangements. The inquirer should be taken to the summit of some appropriate hill, whence he might gaze down upon a group of manufacturing towns. His attention should first be drawn to the heavy shroud of smoke and gloom which hangs over the district, then to the chaotic intermingling of factories and houses, to the lack, or bad disposition, of parks and open spaces, to the continual encroachment of the suburbs into the countryside, to the faulty communications between the towns, and to any other obvious defects visible from this vantage point. Then, he should be made to descend into the town itself, and the mistakes should be pointed out as they appear, or as occasion arises. Nothing is too big or too small. There will be slums with their misery and waste in human life and energy, for what is saved in the cheap and congested houses is spent a hundred times over in the erection and maintenance of hospital clinics and sanatoria, and is lost in low vitality and depreciated output. There will be the widening of streets, built perhaps less than fifty years ago, costing the ratepayers to-day half a million pounds or so. There will be the inevitable traffic congestion, with its loss in time and in the unproductive consumption of petrol. There will be the shortage of houses, and the difficulties, with their attendant loss of time and energy, in getting to and from work. There will be the lack of harmony in architectural effects where every building is designed irrespective of its neighbours, and the general untidiness and universal ugliness in lamp standards, petrol pumps, fascia and signboards, telegraph wires, waste paper, and the like. There will be the uncontrolled advertisements, breaking out everywhere, even on the very face of the buildings themselves, like some virulent pox, sparing the street user neither by day nor by night. There will be the chaos due to misplaced buildings and thoughtless development, causing perpetual waste and perpetual discomfort. There will be the lack of open spaces, particularly in the poorer neighbourhoods, where they are most wanted. There will be the awkward road junctions, the lack of parking space for cars so that these must be left half a mile from the buildings that their owners wish to visit. There will be the endless suburbs with their unnecessarily wide roadways. At last, when all these, and countless other defects have been pointed out, the definition may be made. All this waste, this muddle, misery, and ugliness is, for the most part, due to the abandonment of town-planning principles during the last hundred years.

To define town-planning, however, is one thing; to convince of its efficacy as a cure for these evils is another, and this it is which Mr. Lanchester sets out to do in his series of "talks," for talks they are, being conversations in which a professor of history and sociology is attacked by John Smith, in business, by James Wright, a mechanical engineer, and by Franklyn Brown, a painter. The honours are inconclusive, but this, we gather, is part of Mr. Lanchester's plan, for he delegates to the reader the task of umpiring or, as he puts it, "conclusive decisions are the prerogative of the reader." We think Mr. Lanchester has delegated too much responsibility to the reader, for some of the conversations seem to break off directly an interesting point is reached.

The book is essentially popular. It contains nothing that cannot be readily understood by everybody. Its chief defect, in our opinion, is the introduction of so many colloquialisms and of so much slang. Perhaps Mr. Lanchester thought that thereby he was making his book more readable, and that the means justified the end. We think that he is mistaken. By indulging in a little dialectics it might, indeed, be possible to show that town-planning aims at raising the present slipshod methods of expression. Our language is a heritage to be cared for no less than our architecture, and if we are to endeavour to restore objective beauty and order into our daily life through the medium of town-planning, let us also endeavour to do likewise with our language. These two activities can progress side by side.

The significance of this little book, however, transcends such a criticism. It is, as far as we know, the first attempt to indicate to the ordinary man the scope of town-planning. Town-planning literature grows apace, and much has been written by the architect, the engineer, and the sociologist, but for the most part these books are addressed to the expert, or the semi-expert, the members of committees, and the like. This book, however, makes the most general appeal; moreover, its price puts it within reach of almost everyone. It is written by a man whose name has been connected with many big town-planning enterprises in different parts of the Empire. The essential qualities of a successful town-planner are not so much technical knowledge as broad human understandings and sympathies. A big historical grasp of man's strivings, aspirations, and endeavours is of more value than a ready ability to calculate sewer gradients; a knowledge of the whys and wherefores of the particular method of the growth and development of existing cities, and of the movements and kaleidoscopic groupings of mankind into families, trades,

* "Talks on Town Planning." By H. V. Lanchester. Jonathan Cape, Ltd., London. 4s. 6d. net.

classes, religions, tastes, professions, and so on, is of more value than a ready ability to deal with co-efficients of expansion. It is evident that the author has this big grasp, and is moved to protest at the waste, the muddle, the ugliness, and the squalor which he sees around him. His attitude seems to be contained in the following reply of the Professor: "Your normal man is really an abnormal one, made abnormal by bad conditions, but as neither you nor I, in one generation nor two, can re-normalize him, my conclusion is that the big town has got to stay; but that it should continue as it is at present, is, to my mind, inconceivable. If I felt that there was nothing to be done, I could not remain amid such surroundings a week: it is only the possibility of improvement that enables me to tolerate them."

Mr. Lanchester's book and Leplay House are both important manifestations of a new and broad approach to the problems of the day. They each attempt, from a wide, humane, and intimately correlated basis to bring order, economy, and beauty into our organization. Another welcome sign of the times is that architects are indeed descending from their pedestals, from the mysterious isolation in which they have for so long dwelt aloof, to grapple with the problems that await them; problems no longer contained in the planning of isolated buildings, but meshed into the very fabric of life itself.

H. J. B.

The late Sir Thomas Jackson

The death of Sir Thomas Graham Jackson, R.A., occurring within a month of that of Mr. Thomas Collcutt, removes another venerable architect whose achievements are mostly associated with what now seems to be the remote past. Eighty-nine years of age, he was one of the last links with the Gothicists of last century, having been a pupil of Sir Gilbert Scott. Few architects of modern times can have enjoyed so many opportunities of exercising their art. Oxford and Cambridge bear witness to his activity in a great number of restorations and rebuildings, as do many of our public schools, including Eton, Harrow, Westminster, and Rugby. He built many churches, mostly in the South of England, and was associated with the restoration of a number of cathedrals, notably Winchester, Oxford, Bath, and Great Malvern Priory. Some estimate of his achievement as an architect appears elsewhere in this issue. Sir Thomas's appearances in public were very rare. He occasionally attended the meetings of the R.I.B.A., though he never became a member of that body. He was a great scholar and an excellent writer, and it is probable that his name will live as much by his books as by his architecture.

Housing Obstacles

With the Housing Problem still foremost among the difficulties of our times, it is instructive to survey, however briefly, the obstacles to progress as recently stated by various authorities in the public Press and elsewhere. Mr. Baldwin, in his speech at the Guildhall Banquet, said: "We are confronted with the paradox of a dearth of houses on the one hand, and a dearth of employment on the other. We shall be ready and willing to assist any agency working in this field, and to further any steps calculated to secure an extension of the ranks of the skilled labour of the country; but it is our intention to examine with the utmost sympathy all supplementary schemes involving simplified and novel methods of construction." Mr. R. A. Costain, speaking at the half-yearly conference of the National Federation of House Builders, said that the shortage of skilled workers in certain branches of the building industry and the lack of materials were reasons which necessitated the consideration of alternative methods. He thought with the materials at present available they could not hope to produce a house at less cost than that of a corresponding brick house. In "The Daily Telegraph" of Nov. 8 it is reported that an incredible feature of the present situation is the enormous importation of foreign bricks at a time when many English brickyards are derelict and their workers unemployed. In the same issue Mr. Ernest Brown, in an interview, places the responsibility for the shortage on those governing the activities of a "ring" controlling the Fletton brick industry in this country. Mr. B. S. Townroe, in his recent book on housing, says: "To remedy the housing evil will take years of hard work and thought, will need far more unselfishness from the building trade, both employers and operatives, than has been the case in the past." One last quotation—from a letter by Mr. John Murray in "The Times": "The problem is primarily a financial one, and if this aspect of it were solved satisfactorily I think adequate designs, materials, and labour at reasonable prices would be forthcoming and produce speedily the requisite dwellings at fair rents." Summarizing these various views, we find that: (1) There is a dearth of houses; (2) there is widespread unemployment; (3) there is a dearth of skilled labour; (4) alternative methods of construction must be devised; (5) they are no cheaper than conventional methods; (6) there is an enormous shortage of English bricks; (7) many English brickyards are derelict, and their workers unemployed; (8) a "ring" is controlling output and prices; (9) foreign bricks are being imported in large quantities; (10) housing needs years of hard work and thought and the unselfish co-operation of employers and operatives; (11) the problem is mainly a financial one and capable of speedy solution. The fact that some of these views cancel out seems to point to the necessity for a clearing-house of ideas. What emerges unchallenged is that there is a shortage of bricks and of skilled labour, and that private interest is being put before the national welfare. Until these hindrances are dealt with there can be little progress towards a solution of the housing problem.

The County Fire Office

The County Fire Office in Piccadilly Circus, to whose pending disappearance passing reference was made in a recent issue of this JOURNAL, is not, as many have supposed, a work of John Nash; it was designed by Robert Abraham who, so far as we know, has no other monument in London. Soon this will be gone. It is a graceful relic of the Regency, though for long it has been overshadowed by the Regent Palace Hotel, which rears its haughty head in Glasshouse Street just behind. In spite of this, the stucco placidity of the County Fire Office formed a charming termination to the vista of lower Regent Street. It will be sadly missed. Mr. Charles White, in "The Observer," recalls the interesting fact that Abraham copied the elevation to Piccadilly Circus from an addition made by Inigo Jones to the water front of old Somerset House, and from the same source Chambers took his design for the Strand front of the present Somerset House. Abraham, however, followed Jones's building very closely, except for some slight differences of detail.

The Skilled Labour Shortage—A Remedy

With a serious shortage of bricklayers and other skilled workers in the building trade, it is interesting to note how a similar problem has been dealt with in Australia. The system there adopted, according to Mr. Finlay Munro, President of the Federation of Master Builders of Australasia, is to provide thirteen-week intensive courses in bricklaying for the unskilled unemployed at technical schools. "It is very rare for a trainee at the end of the course," says Mr. Munro, "to lay less than 1,000 bricks a day on rough walling, straight work, and up to 400 bricks a day on better class work." The experiment has proved so successful that this year it has been extended to every State, and classes in plastering have also been started. There is no reason why it should not be equally successful here if the sympathy of the trade unions could be enlisted.

A MONTHLY CAUSERIE

Joking Apart

Good-bye, Wembley !

CERTAIN letters of Jane Welsh Carlyle have lately come to light, in one of which she says she has visited the Great Exhibition of that day (1851), found the experience fatiguing, and discovered, after thinking it over, that when all was said there was nothing really worth seeing. My impressions of the great exhibitions of my own time are in sympathy with Mrs. Carlyle's. A triumphal arch built of tins of Bisiker's potted crab leaves this heart unwarmed; nor does the kiosk proclaiming Pimpler's chewing gum, and inhabited by anæmic ladies in Turkish drawers, gladden it—in fact, the display moves me with a positive distaste not only for chewing gum, but ladies as well, and also with unfriendly feelings for poor Mr. Pimpler himself. Worse still, the spectacle of rows of glittering stalls with their bored and exhausted attendants wearily pushing the sale of trivial rubbish which they often appear ashamed to deal in, saddens me.

It seems, therefore, that I am not the sort of person who ought to go to great exhibitions; but, as regards Wembley, I am not able to adopt Mrs. Carlyle's comment, for I saw only a small part of the whole, and I also happened on the grand display of the Empire's diseases, which was certainly worth seeing, for why, otherwise, should I so dote upon it and stand entranced before examples of mossy foot and elephantiasis, represented by photographs, wax models, and choice specimens pickled? Why, otherwise, should I so fondly linger over the life history of the guinea worm, and remain fascinated by colossal magnifications of the jigger and the fluke?

It occurred to me that if I had been anywhere else than at Wembley I should not have found refreshment in that gallery of horrors. I have passed the Royal College of Surgeons in Lincoln's Inn Fields many times a week during several years, but have never been tempted to solace myself with those bottled wonders which so startled the lady up from the country who had been urged to visit the Soane Museum. All I can say is that I found the exhibit more agreeable to contemplate than anything else I happened to stumble on, and I fancy the reason for this was that it was a genuine exhibit. It had no sneaking ulterior object. It made no boast, it did not court the visitor's custom—not mine, at any rate—it did not press the claims of trichinosis as a cheap substitute for anthrax, or anything of that sort; but it exemplified the acquisition of difficult knowledge for the sake of the knowledge acquired, and work well done for the sake of the work itself and the benefit of humanity.

It also carried conviction. When I left the building there was not the least shadow of doubt in my mind but that we are the best equipped of all the nations of the earth in profusion of leprosies, poxes, and death-dealing maggots and parasites; but why we should make this distinction our chief boast—why the British Government should give pride of place in its central galleries to the Empire's sores and ulcers I am unable to explain, unless it be that since Wembley was mainly a display of the afflictions of civilization an analogous crowning climax seemed only fitting.

There is, for instance, the motor-car disease. This disease is now epidemic, the infection being spread by agents. For fifty pounds down, or for five, one can become the owner of a high-grade powerful car or a small runabout, the agent insuring our life, insuring our financial integrity, insuring the car, and satisfying his material cravings with a yearly stipend which covers capital, interest, and premiums. This is the disease that destroys travel. A calf in a cart going to market under a pig-net is scarcely more submerged in hypnotic apathy than is the average occupier of the back seats in a touring car; the only disease more deadly to travel is the aeroplane, and when civilization has advanced to the point when we shall all be able to skip like grasshoppers from London to New York and back again in the day, we shall be as lost to the sense of travel as a Newtown pippin in a barrel. I have myself spent an afternoon and night at Chard under the impression it was Honnington, and when motoring never have time to see the beauties of the towns I pass through. Is it not on record that a motorist mistook Bolton for Wigan, and Wigan for Bolton, owing to a joker telling him that Bradford was Leeds?

The class of diseases which chiefly afflict civilization are those which vulgarize and cheapen commodities of real merit by shoddy imitations of them. This is the disease which has robbed the nation's work of the dignity and happiness that should attach to work, enervated craftsmanship and done much to drive the craftsman in all fields out of existence. Silk, leather, hard woods, embroidery, decoration, joinery, houses—the whole field of the crafts and of the domestic and fine arts are depressed by simulations, substitutions, adulterations, fakes and shoddy evasions and imitations, so that the world has almost lost the sense of the beauty inherent in all well-made things, from a pot of jam or a ham to a violin or a vase.

An exhibition which extended even to specimens from the surgeon's museum might well have displayed a selection of those intestinal cancers which Industry's recourse to chemical preservatives for the purpose of enabling it to pass off stale scorbutic foods as fresh and wholesome ones, is inflicting on civilization. On the other side of the picture we might well have had a display of Industry's recorded virtues. These are preserved in volume form and would have made a fine show in a library of sham oak. I refer to the vast mass of Acts of Parliament restriction of commercial methods. The pages which describe the moral impulses that prompt the coal-dealer to deliver the weight of coal we pay for, make alone a respectable volume although inferior in bulk to that similarly dedicated to the subject of milk.

It is remarkable that those traders who have rubbish to unload are always the best represented at great exhibitions. They are quite usually men who have set up and started machinery which they can only stop at the cost of going bankrupt, and for the products of which they must find a market if even at less than the cost of production. This wasteful folly which results from our much-vaunted "Industrial Enterprise" goes far to explain the ardours of the salesman and the advertisement agent. Industry is not so much concerned in producing commodities to supply the needs of purchasers as in producing the purchaser to supply the needs of the machines. The man who makes or deals in goods of genuine merit is rarely represented at great exhibitions, and the true expert and his craft never seem to show face there. The whole of the banal Palace of Industry at Wembley offered nothing so well worth seeing, it seemed to me, as what may any day be viewed in any one of forty Bond Street shop-windows; in fact, however else they may be constituted, the backbone and sinews of great exhibitions of these days consist in the worst of everything the world produces or ever will produce until Industry discovers new preservatives, new fakes, new adulterations, new substitutions and evasions, and invents machinery to make the things at greater speed. From the peculiar tone of galvanized enthusiasm in which newspaper paragraphs inform us to the contrary, I divine that the Exhibition has not been a success. That is a hint to Industry to go easy for a bit; otherwise, in a little time it may be necessary for it to close down altogether and wait until a new generation of dupes has been born into the world.

KARSHISH.

Sir Thomas Graham Jackson, R.A.

An Appreciation

By ARTHUR T. BOLTON, F.S.A., F.R.I.B.A.

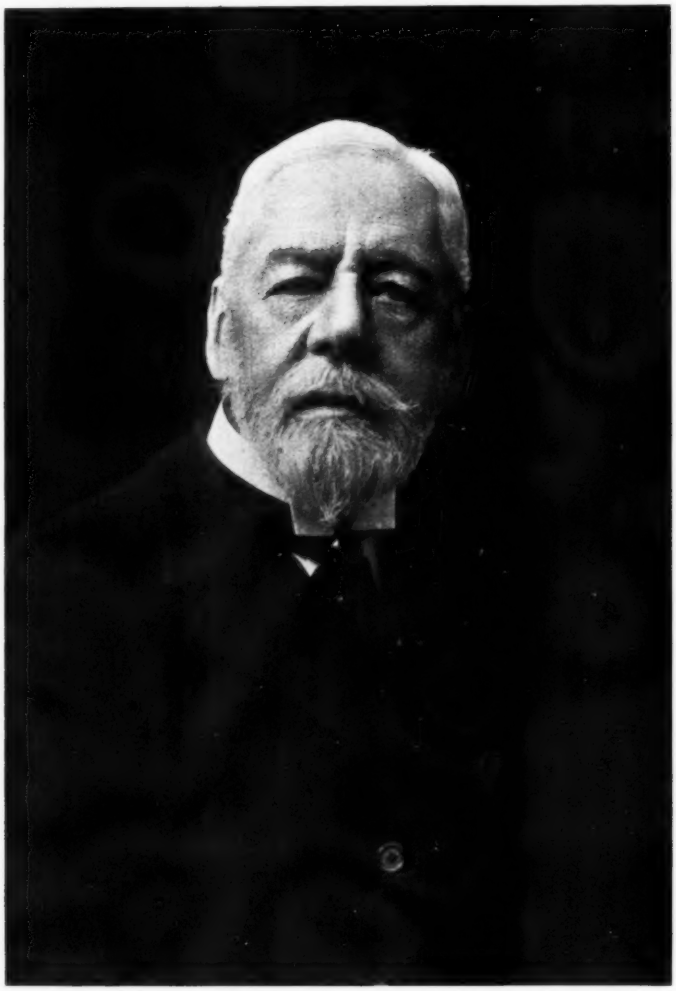
THE death of Sir Thomas Jackson, R.A., following so closely on that of Thomas Collcutt, removes from the field two artists of independent character, whose work was a source of inspiration to their own generation.

It is impossible to believe that their works, however little in fashion at the moment, will not be a matter of interest and study hereafter. Artists whose lives are so prolonged, as was the happy case with theirs, are bound towards the end of their time to find themselves somewhat isolated. The history of art, however, is full of instances which show that the mood of the moment is not necessarily right, and that the progress so confidently asserted has been proved in the sequel to be a relapse.

There is food for thought in the fact that the other day a foreign architect visitor to the Soane, after remarking, with a wry smile, that circumstances had kept him away for ten years, said "I find London changed; I used to admire it, but in another ten years it will be as ugly as Berlin!"

Jackson had the happy talent of working to the genius of a city. His work in the Temple, for instance, fits in so well that it is usually accepted as original.

To this gift, in fact, he owed his original success. "Oxford Jackson" was the grateful acknowledgment that he received from that imposing succession of the youth of Britain, who pass three or four of the happiest years of their lives in that home of learning. The writer recalls an old clergyman who had in his day known Cockerell's advocacy of Greek. After him came the fiery Street, duly oppressed by its "decadent or bastard Gothic," and eager to exhibit all the purity of the sacred phase of "Middle Pointed." Neither prophet was accepted; the average undergraduate has even now no more use for the old Taylorian than for its vis-à-vis the Randolph. With the building of "The Schools" all this was changed; here was something which was felt to be a veritable link with the historic past, never really dead at Oxford. The building was at once old or new, and the colleges of a reformed university hastened to entrust their inevitable expansion to so appreciative an architect.



THE LATE SIR THOMAS JACKSON, R.A.

Brasenose College, Oxford : The New Front to the High

The late Sir Thomas Graham Jackson, R.A., Architect

Oxford contains many examples of the work of the late Sir Thomas Jackson, including the new Brasenose building—regarded by many as his best work—as well as additions to Lincoln, Trinity, Balliol, Hertford and Corpus Christi.

How well the work was done is shown as much by the little addition to Corpus Christi, in Merton Lane, as by any of the larger works, like the new façade of Brasenose in the Sacra Via of the High. Even the high school in a back street is worth looking for, and without endorsing everything that was done, the high standard he had initiated was well maintained. It is very easy to dismiss all this by talk of copyism, as though any architect could produce work with such a sense of style or character by plagiarism.

In point of fact, Sir Thomas Jackson, whatever his limitations in certain respects, was always an artist of independent mind and character. About a year ago he came to the Soane, despite his great age, in order to see John Thorpe's drawings, in connection with one of his last writings. He sat absorbed, oblivious of his luncheon hour or the flight of time, and his son, who accompanied him, remarked that this was quite usual with him, when his interest was aroused. His mental powers were quite unaffected, he would see the Hogarth's once more, and, glancing in particular at "The Poll," exclaimed: "What a wonderful fellow Hogarth is, he turns a caricature into a picture." I wish I had realized at the time that Soane had prepared a design for the very front of Brasenose that Jackson had built. As usual there are several alternatives, Greek, Doric, or otherwise, but apparently Oxford just missed a version of the Bank in the High, chiefly because the patron, the Duke of Buckingham, had so much else on hand. These drawings would certainly have excited his interest or drawn his fire.

A feature of Jackson's work as an architect was his determination not to "substitute rolled iron joists for brains." He taxed his powers in thinking out his construction in the traditional materials of architecture, and his resources in this respect must have been considerable. An Oxford man, a pupil of his, spoke of the thought he would expend on those intricate problems that arise in the construction of roofs, access staircases to spired towers, etc. One case in particular had been hanging fire, and the irreverent pupil said he believed "Jackson was funking it." It was a great point with him never "to delegate work." What he did must be his own, and possibly a certain hardness and over insistence on construction at times fettered his powers. Frankly, the writer does not care for the speech room at Rugby. Sitting there at length on sundry occasions, he has not felt it to be a happy solution of the problem, or representative of Jackson's best work. Externally the turret tower has some grace of outline, but one fails to see its connection with the whole.

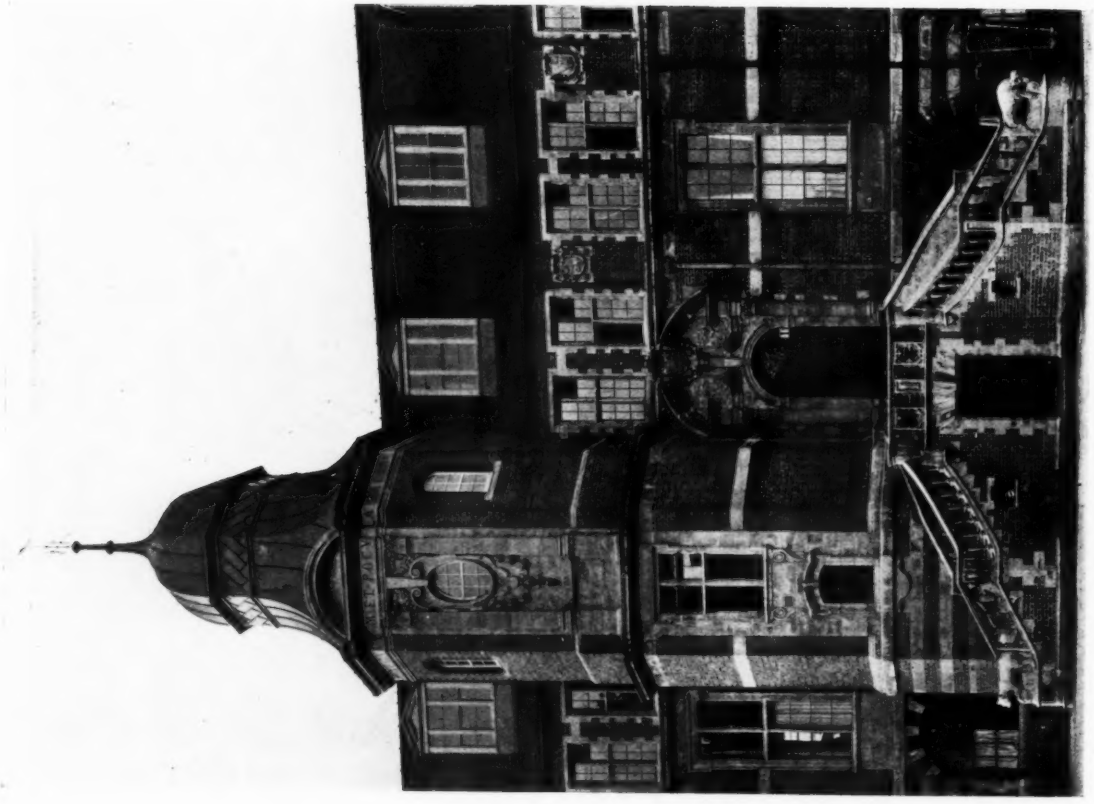
Jackson's *forte* was certainly domestic and collegiate rather than purely church work. Probably his early creed, and drilling in the school of Parker, Rickman, and the Camden Society, had left traces too profound to lead him to attempt a similar revolution by the adoption of the Sandian phase of St. Catherine Cree and the chapel at Burford. His churches, quite sound work of course, have nothing of the appeal of those of Butterfield, Pearson, and Bodley. His rare competitive designs, as for the South Kensington Museum, certainly did not add to his reputation; their plans led nowhere, and had the involved character natural, perhaps, to a house planner. This leads to a further thought, while confessing ignorance of his books, except the valuable study of Wadham College and the holiday book on Umbria, the writer considers, from all he has gathered of Jackson's ideas, that he condemned Palladio without a clear understanding of the real position.

Jackson appears to have thought that Classic architecture, as compared with Renaissance, was a mere bondage of rules. Probably he did not realize that Palladio's actual works do not tally with the suggested proportions of his book, written late in life, nor, as the writer believes, were these standards meant to be more than the suggestion of

RUSHTON HALL, THE DINING ROOM: NEW PANELLING, CHIMNEYPIECE, AND CEILING.
THE LATE SIR THOMAS GRAHAM JACKSON, R.A., ARCHITECT.

THE INTERIOR OF THE NEW CHAPEL, HERTFORD COLLEGE, OXFORD.

THE LATE SIR THOMAS GRAHAM JACKSON, R.A., ARCHITECT.



THE GEOLOGICAL MUSEUM, CAMBRIDGE.

his own study and experience. If Scammozzi, for whom Inigo Jones expressed a profound contempt, chose to assume that these proportions could be made the canon of "an universal architecture," Palladio's work does not, therefore, necessarily stand condemned. Jackson's antithesis, therefore, of "Architecture bound or free," does not, in fact, hold good. There will, no doubt, always be artists like Street, who saw nothing in Vicenza but mouldering palaces of stucco, immeasurably inferior to "the stones of Venice."

Probably at Bologna Jackson would not trouble to see the original designs of Palladio for the façade of St. Petronio, particularly the one, not usually referred to in polite classic circles, signed "Io Palladio Molto lando questa desequo." Suppose, however, that, say, twenty years ago a conference had been held at that city to put in hand the said design, Palladio and Jackson being in attendance, the outcome conceivable is a nomination, by the ghost of Palladio, of Jackson as architect for the carrying out of the design in question. We are all in a large measure the slaves of conventional text books, which are no more than the closed telescopes of history. If, however, Jackson had a blind spot where classic architecture is concerned, he was fully alive to the merits of a great variety of historic work.

How sensible was Jackson's denial of the extreme logic theory of mediæval work, pointing, as he did, for instance, to the timber work of England as equal in artistic value to the continental stone vaulting, which it has been attempted to make the sole *raison d'être* of Gothic. Naturally it was a privilege to spend an hour or two with Jackson. At Wimbledon he purchased a fine old house, which had become in the course of years a well-known private school. Dr. Huntingford, of Eagle House, was, to the writer's early perceptions, a tremendous potentate. His son-in-law, who very soon after took up the work, was, on the contrary, very human.

He was never still, but drew incessantly in class. The school dining-room was hung with his canvases; one, well remembered, was a terrific fight between two eagles. To us, however, his greatest feat was the foundation of the "Boy's Own Paper." Later on the school was moved farther into the country, and possibly Jackson was not the next occupant. He bought the house mainly on account of two or three very fine plasterwork ceilings. He meant to strip all the stucco and expose the brick and stone, replace the mullions and transoms, etc., but, finding it too expensive a hobby, only the entrance doorway was actually restored. The garden at the back he made pleasant with rockwork. It was all wofully reduced from the field where we played and often vexed the knight on the other side of the long wall by our lost balls. In those days the boundary was overhung with evergreen oaks. A whole estate of new and expensive houses now surrounds the old house, and much of the ancient glory has departed. We all believed that Queen Elizabeth, or Anne—it was not very material to us which was the royalty in question—had slept in the house. My impression is that the eagle (terra-cotta ?) still sits on the centre gable. It must have been a sad blow to Jackson to lease the house, which was no doubt an outcome of the war and its sequel of crushing taxation. There was a great chamber on the first floor, and he used to work there, particularly, the writer imagines, after he gave up his office in London. To a mutual friend he said he wished he had done that years ago, as he did not find it necessary to be in London.

Sir Thomas Jackson was certainly never an architect to architects only; his work was understood and appreciated by a numerous and influential class, who would plead complete ignorance of the subject. It was, however, distinctly not the vulgar popularity of work, in which no artist can take any interest.

Above all, Jackson believed in and cared for architecture as an art, and he hated professionalism, and the older marriage *de convenance* with surveying, which, as he once said, "had no more to do with architecture than orange growing in Florida." His dislike extended to any other extraneous matter which might distract the architect from his essential art. These were, no doubt, his real reasons for not joining the Institute; he recognized the value of their library, but so much that forms the staple of their proceedings simply did not appeal to him. In all this he was in agreement with Butterfield, Norman Shaw, and others, including, probably, a silent section of the Institute itself.

His nomination for the Royal Gold Medal by the Institute in 1910, and his acceptance of the distinction, showed that there was no personal feeling or misunderstanding on either side. In personal appearance Sir Thomas was tall and dignified, very upright, even at his great age. His countenance had a square cast, which indicated his native determination of character, but he had a courteous and pleasing manner, singularly free from any assumption. He seemed to possess the respect and confidence of his clients, pupils, and staff, and never to have become involved in any contentious affairs. His writings alone, apart from his executed work, represent a remarkable contribution to architecture.

There is little doubt that an important official position was, or would have been, offered to him in London, but he dreaded absorption in routine. His mind was, in fact, anti-official. His attitude to architecture is summed up in those famous words of Sir Henry Wooton: "Architecture can never lack commendation where there are noble minds."

A. T. B.

Sir Thomas Graham Jackson passed away at 49 Evelyn Gardens, in his eighty-ninth year. He was born at Hampstead in 1835, and was educated at Brighton, and at Wadham College, Oxford, where he won a scholarship in 1854. After having taken his degree with honours, he was elected a Fellow of Wadham in 1864. He married in 1880, and having vacated his Fellowship, an honorary Fellowship was conferred on him by his college two years later. While still at Oxford he articled himself to Sir Gilbert Scott. He exhibited at Burlington House from 1873 onwards, but he was not elected an Associate until 1892.

His election as an Academician followed in 1896, when he offered for his diploma his design for the new Examination Schools, Oxford. At Oxford, among many works, he designed additions to Brasenose, Lincoln, Corpus Christi, Balliol, and Hertford Colleges. He restored St. Mary's and All Saints' Churches. At Cambridge he designed the Sedgwick Museum and the Law Schools and library. He also designed much for public schools—Eton, Westminster, Rugby, Harrow, Christ's Hospital, and many lesser schools, including his own, Brighton College, and Uppingham School.

His restorations included great Malvern Priory, Bath Abbey, Christchurch Priory and Winchester Cathedral, the latter in association with Sir Francis Fox as engineer. In London his most important work is to be seen in Drapers' Hall and at the Inner Temple. He also designed many private houses and churches. For a time he was Master of the Art Workers' Guild, and he was a member of the Board of Architectural Education.

Besides several special publications on architecture, careful antiquarian monographs on St. Mary's Church and on Wadham College, he has left "Dalmatia, the Quarnero, and Istria," "Byzantine and Romanesque Architecture" published in 1913, "Gothic Architecture in France, England, and Italy" in the following year, "A Holiday in Umbria" in 1917, "The Renaissance of Roman Architecture" in 1921–2, and "Memories of Travel" in 1923.

Sir Thomas Jackson's Baronetcy was conferred in 1913. He was Hon. LL.D. of Cambridge and Hon. D.C.L. of Oxford, and he was an Associé de l'Académie Royale de Belgique. He married Alice Mary, daughter of William Lambarde, of Beechmont, Kent, but had been a widower since 1900. He leaves two sons, of whom the elder, Captain Hugh Nicholas Jackson, of the Royal Field Artillery, who was born in 1881, succeeds to the Baronetcy. His younger son is Major B. H. Jackson, M.C., R.H.A.

Nobel House, Westminster

BUCKLAND and HAYWOOD, FF.R.I.B.A., and J. N. RANDALL VINING, F.R.I.B.A.,
Joint Architects

THIS important building, at one time the well-known Buckingham Palace Hotel, has lately been reconstructed, and is now the head office of Messrs. Nobel's Industries, Ltd.

Little alteration has been made to the exterior, with the exception of two new entrances—one in Buckingham Gate, and the other in Palace Street (at the rear of the building).

An illustration of some of the sanitary fittings is given on page 790.

Mr. Ewart S. Andrews, B.Sc., A.M.Inst.C.E., was the consulting engineer for the reconstruction.

The general contractor was Mr. F. G. Minter, of Putney, who also executed the electric lighting, and the sub-contractors were as follows: Farmer and Brindley (bronze work to entrance gates and balustrade carving); Homan and Rodgers,

THE NEW ENTRANCE IN BUCKINGHAM GATE

Extensive alterations have been carried out internally, and the practice common in American office building of exposing to view the working of the staff, has largely been adopted. Where divisions were deemed necessary, they have been constructed with glazed screens.

Teak is used in the entrance hall and for the woodwork generally, with the exception of that in the board room and suite of directors' rooms on the first floor, which are finished in walnut.

Rubber floors have been laid in the corridors, and in the main hall, and the gates to the front entrance, lift enclosure, and the balustrades to the staircase are in bronze.

Ltd. (fireproof floors); F. and C. Osler, Ltd. (electric fittings); Harris and Sheldon, Ltd. (strong room steel shelving); Henry Hope and Sons (heating and fire hydrants); Liberty & Co. (board room furniture); Waygood-Otis, Ltd. (lifts); Leyland and Birmingham Rubber Co. (India-rubber and "Rublino" floor tiling); British Luxfer Prism Syndicate (fire resisting glazing and pavement lights); Pontifex and Sons (sanitary fittings); W. B. Simpson and Sons (marble and mosaic pavings); Vitrolite Construction Co. (wall tiling); The Reliance Telephone Co. (telephones); and John Tann, Ltd. (strong room doors).

The ground floor corridor is covered with "Leyland" india-rubber tiling in black and white. The panel design employed is in keeping with the architectural character of the building.

Current Architecture. 250.—Nobel House, Buckingham Gate, London : The Main Stairs

Buckland and Haywood, FF.R.I.B.A., and J. N. Randall Vining, F.R.I.B.A., Joint Architects

The main staircase, in the inner hall, has bronze balustrades, which are in harmony with the teak woodwork. The staircase is planned around the lift enclosure.

Current Architecture. 251.—Nobel House, Buckingham Gate, London : The Entrance Hall

Buckland and Haywood, FF.R.I.B.A., and J. N. Randall Vining, F.R.I.B.A., Joint Architects

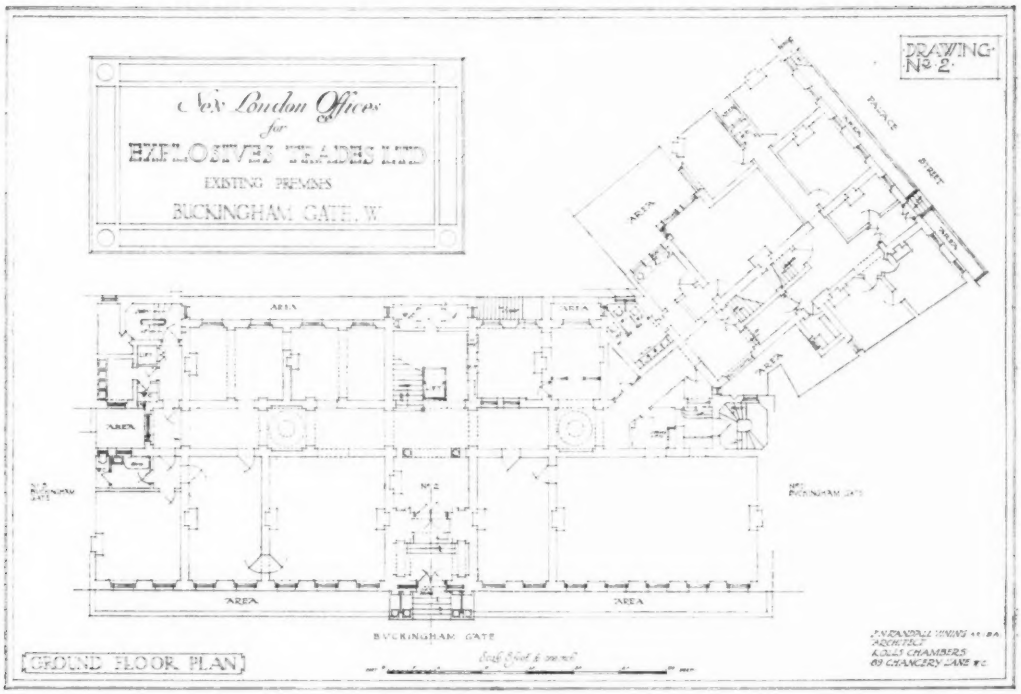
Teak has been used in the entrance hall, and a rubber floor has been laid. The entrance gates and those to the lift enclosure are bronze.

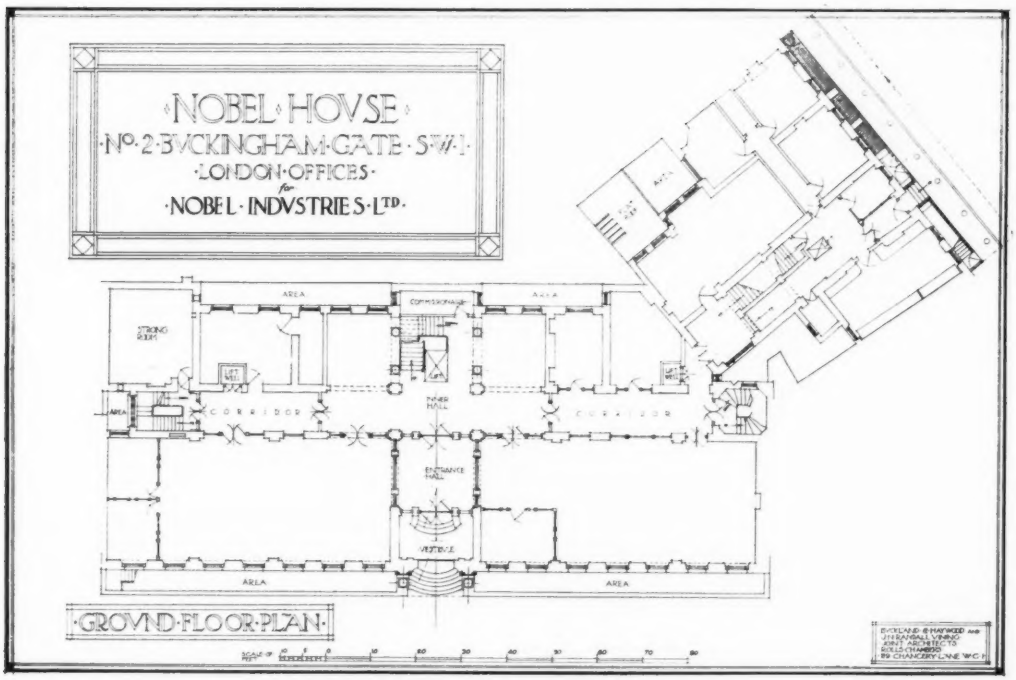
Current Architecture. 353.—Nobel House, Buckingham Gate, London: The Board Room

Current Architecture. 252.—Nobel House, Buckingham Gate, London : The Board Room

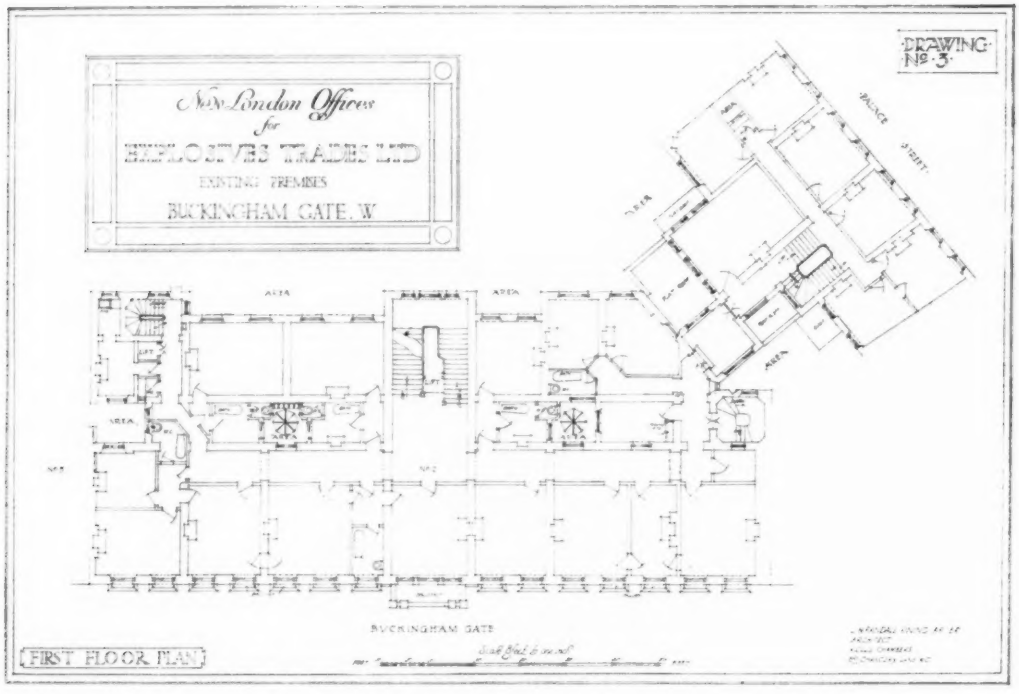
Buckland and Haywood, FF.R.I.B.A., and J. N. Randall Vining, F.R.I.B.A., Joint Architects

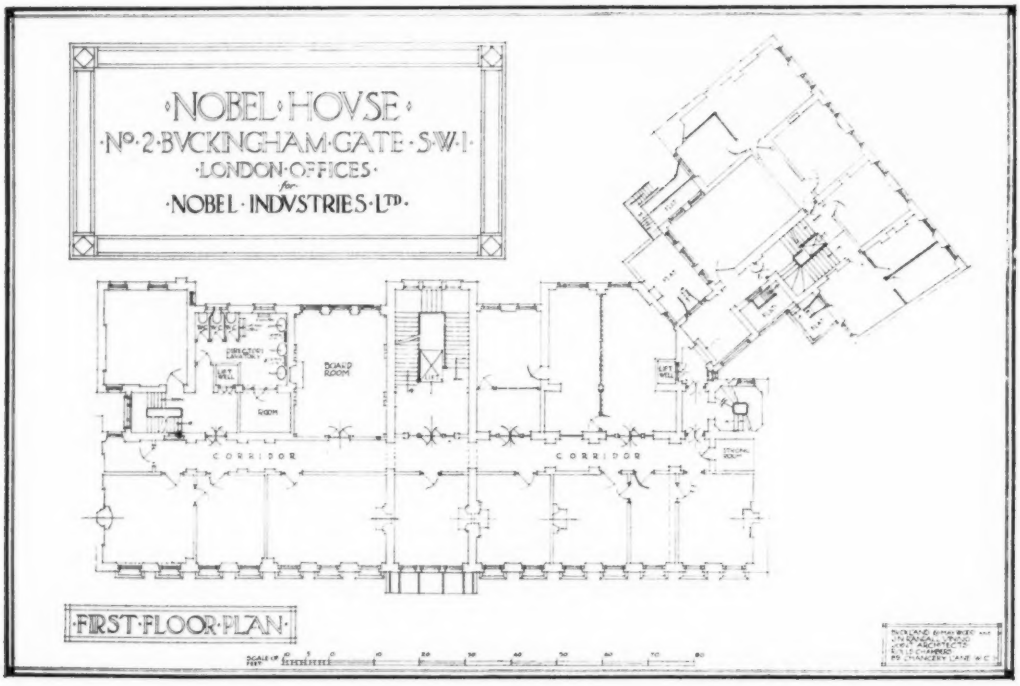
The panelling and doors in the board room, which is on the first floor, are walnut, as in the suite of directors' rooms. The table is walnut inlaid.





NOBEL HOUSE: GROUND-FLOOR PLAN BEFORE AND AFTER ALTERATIONS.
BUCKLAND AND HAYWOOD, FF.R.I.B.A., AND J. N. RANDALL VINING, F.R.I.B.A., JOINT ARCHITECTS.





NOBEL HOUSE: FIRST-FLOOR PLAN BEFORE AND AFTER ALTERATIONS.
BUCKLAND AND HAYWOOD, FF.R.I.B.A., AND J. N. RANDALL VINING, F.R.I.B.A., JOINT ARCHITECTS.

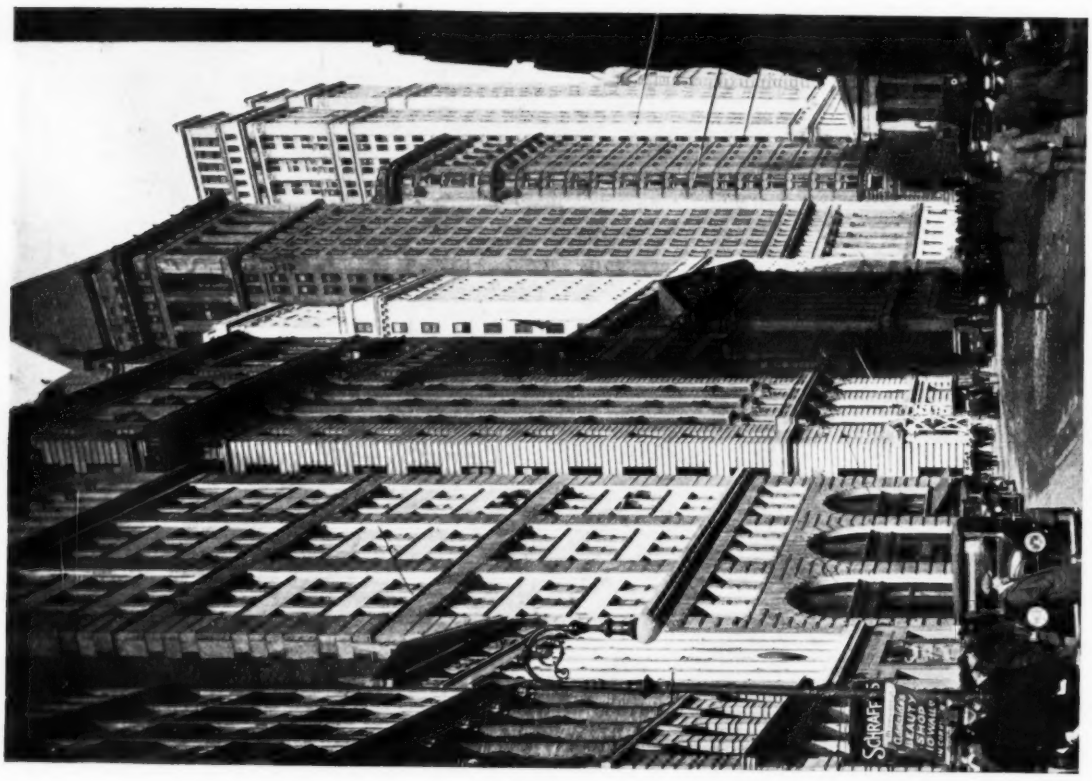
NOBEL HOUSE: THE CHAIRMAN'S ROOM.

How Zoning Regulations Affect New York Architecture

EVERYONE who has approached New York from the sea (writes a contributor to a recent issue of "The Town Planning Review"), who has sailed down the bay from the narrows, must be deeply impressed by the skyline of the city. Apart from the uniqueness of it, there is something very appealing and attractive in this scene, particularly from a distance; closer it is not quite so satisfactory; the tall, rectangular blocks, standing straight up into the sky, appear unstable, like a city built of children's blocks erected so high that they threaten to fall at the slightest touch.

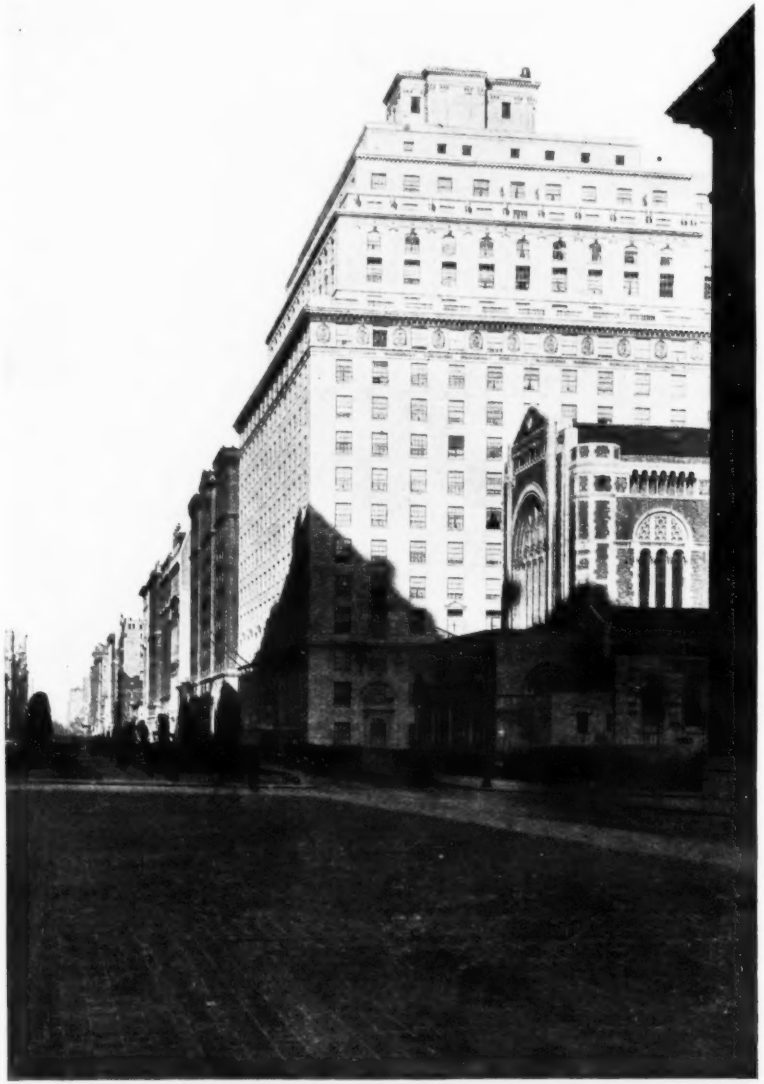
In designing a building to conform to the zone law, the architect was faced with a problem which directly affected the exterior treatment; it necessitated changes that it was impossible to cloak, as long as the client demanded the maximum amount of glass area. This resulted in an entirely new treatment of the upper stories, the old recognized method of treating high buildings on the principle of the column had to give way to something new. Architects were not slow to realize the possibilities of creating interesting and attractive architecture from the many combinations of the various masses that are necessary to conform to the law.

The "setting back" of the upper stories, step by step, leads the building up to a natural climax. In this "setting back" we find that the building must be finished on all sides instead of leaving naked and raw edges on the walls that face the adjoining lot: in other words, the architect must again design in three dimensions, and not simply a street façade.



WALL STREET, NEW YORK.

THE FISK BUILDING, NEW YORK.



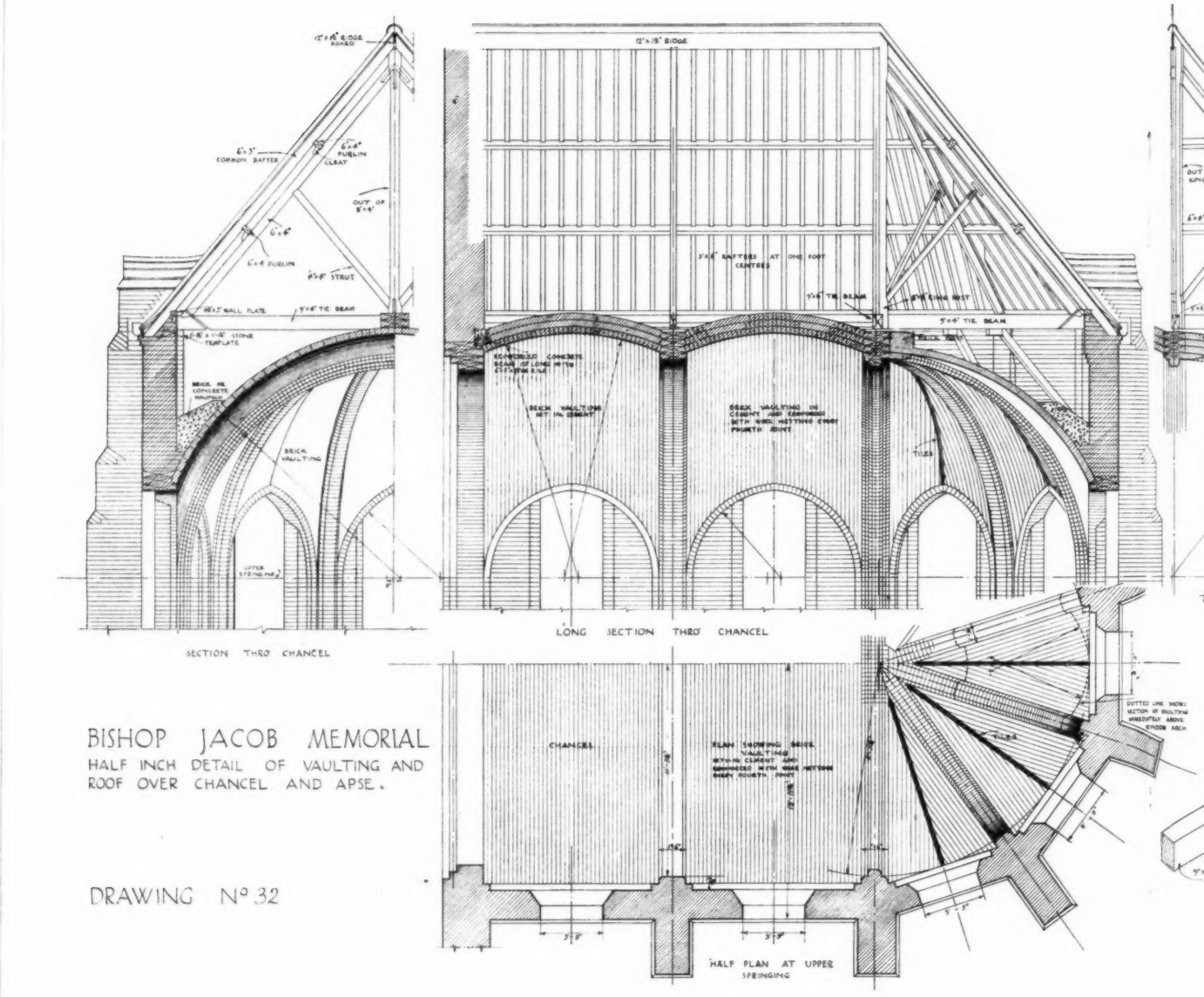
HOTEL AMBASSADOR, NEW YORK.

THE SHELTON HOTEL, NEW YORK.

SOME NEW YORK BUILDINGS, SHOWING THE EFFECT OF THE ZONING REGULATIONS.

Architects' Working Drawings. 90.—The Bishop Jacob Memorial Churc

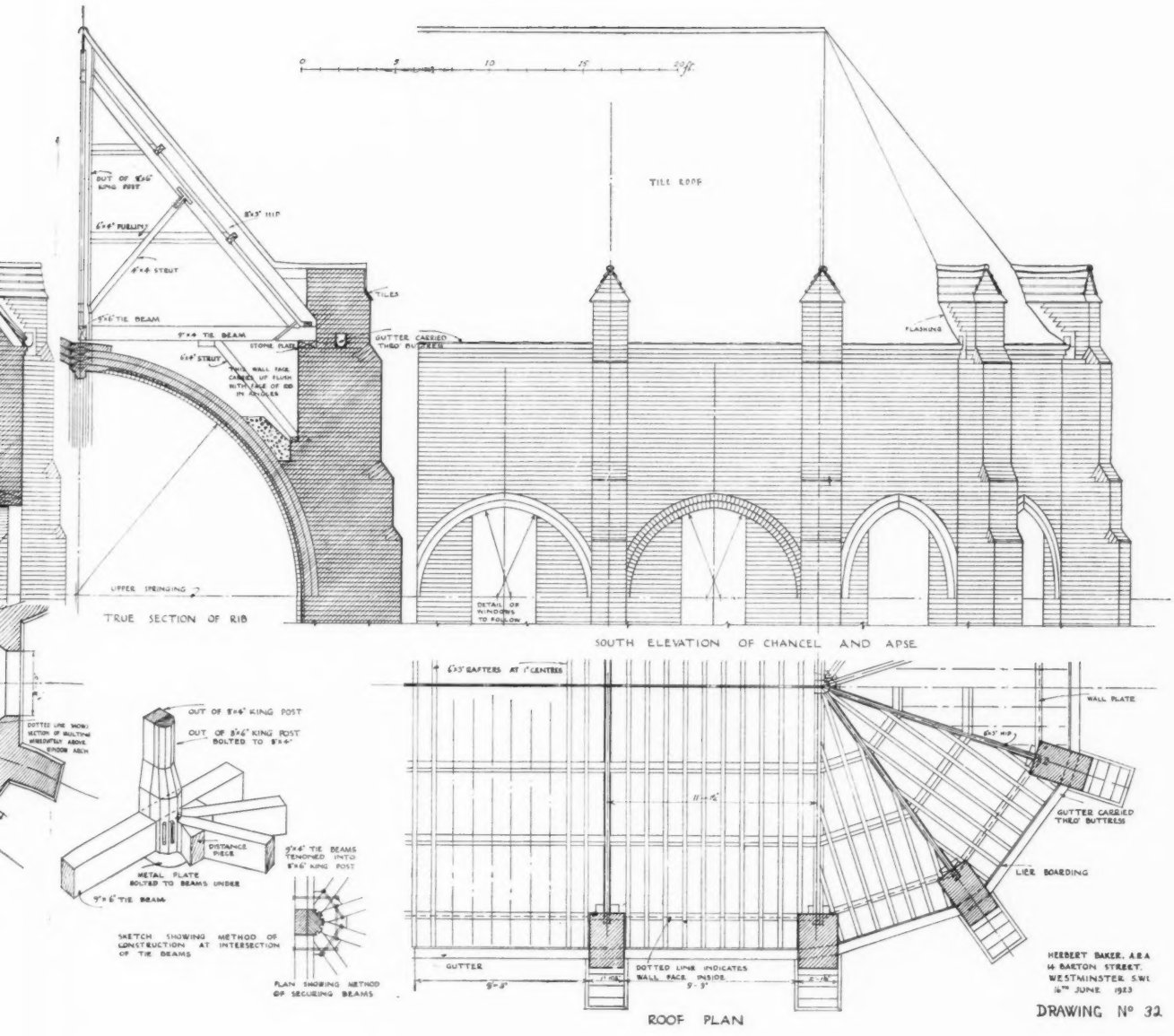
Herbert Baker, A.R.A.,



The chancel is vaulted in brick with a groined apse. Se

orial Church, Ilford : Detail of Vaulting and Roof over Chancel and Apse

Baker, A.R.A., Architect



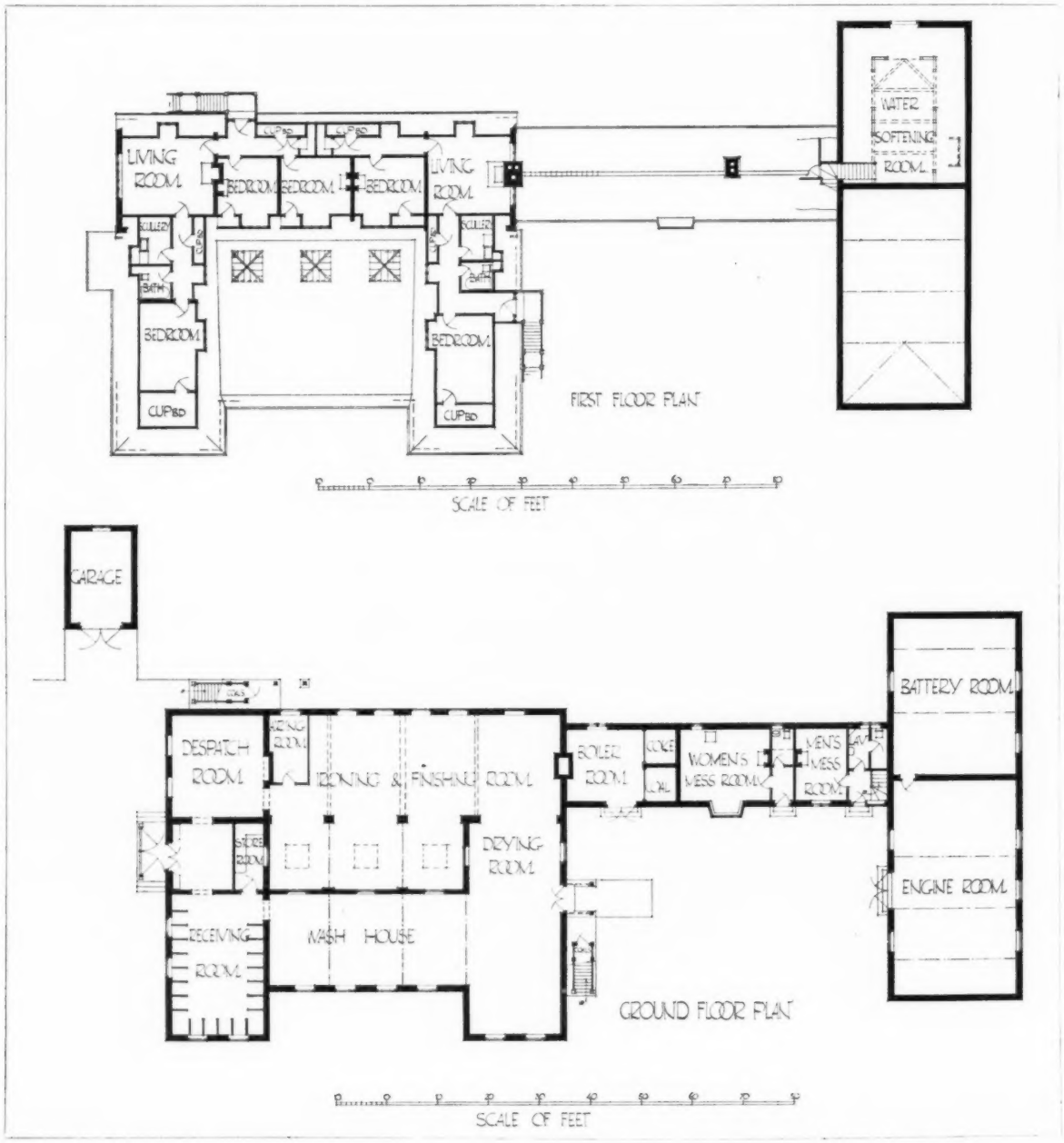
roined apse. See also illustrations in last week's issue.

The New Laundry and Power House, Marlborough College

ERNEST NEWTON, R.A., and SONS, Architects

THE site of this building is a few feet above the level of the River Kennet on water-logged ground. The building consists of a laundry and electric-power house, with mess-rooms for male and female staff, and a small garage. Over part of the laundry are two flats. The building is of purple-grey stocks, and is carried on a reinforced concrete raft, designed by Dr. Oscar Faber. The floor had to be kept up 18 in., and forms the top of the raft, which is of a special shape to suit the conditions. The main building is lined with white glazed bricks; the roof is covered with red hand-made, sand-faced tiles, and the flat over the washhouse with asphalte. The floors generally are granolithic, except in the ironing-room, despatch-room, and mess-rooms, where wood blocks are used, and in the battery-room, which is paved with acid-proof asphalte.

The general contractors were Messrs. J. Long and Sons, Ltd., of Bath, who were also responsible for the reinforced concrete construction. The sub-contractors were as follows: Hackenden Brick Co., East Grinstead (bricks); Ames and Finnis (roofing tiles); the Crittall Manufacturing Co., Ltd., Braintree, Essex (casements and casement fittings); G. Matthews, Ltd. (stoves, grates, and mantels); A. E. Davis (Holborn), Ltd. (door locks); Manlove, Alliott & Co., Ltd. (laundry machinery).



Current Architecture. 253.—The New Laundry and Power House, Marlborough College

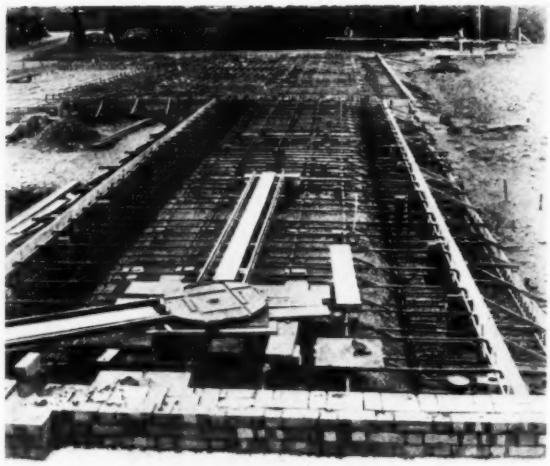
253.—The New Laundry and Power House, Marlborough College

Ernest Newton, R.A., and Sons, Architects

The site of this building is a few feet above the level of the River Kennet on water-logged ground. The building consists of a laundry and electric-power house, with mess-rooms for male and female staff, and a small garage. Over part of the laundry are two flats.

THE NEW LAUNDRY AND POWER HOUSE, MARLBOROUGH COLLEGE.
ERNEST NEWTON, R.A., AND SONS, ARCHITECTS.

Owing to the building being only a few feet above the level of the River Kennet, and on water-logged ground, it is carried on a reinforced concrete raft, designed by Dr. Oscar Faber. The floor had



to be kept up 18 in., and forms the top of the raft, which is of a special shape to suit the conditions. The illustration shows the reinforced concrete raft under construction.

THE NEW LAUNDRY AND POWER HOUSE, MARLBOROUGH COLLEGE.

The Glasgow High School War Memorial Competition

A Criticism of the Designs

FOURTEEN designs were submitted in this competition, which was limited to practising architects who were former pupils of the school. The site of the proposed club house was indicated to the competitors on a block plan, and it is a portion of (and overlooks) the playing fields. The accommodation required is largely to provide dressing and washing facilities for playing members. The essential features of the problem appear to be that the principal floor should be raised well above the ground level, so as to be clear of the terracing, which is carried round a portion of the playing field; that the dressing and washing accommodation, presumably reserved for home and visiting teams, be economically grouped in two units, and that a club house should be provided for the general and non-playing members. No definite cost restriction was stated, but an approximate indication of the money available was given, and competitors were asked to give their own estimates of the cost. From a general survey of the designs submitted, none of the schemes appears to give an ideal solution of the problem, possibly because of the restrictions of the placing of the pavilion, and the limitation of funds available.

The design placed first, that of Mr. Alexander Cullen, A.R.I.B.A., achieves its position by virtue of its planning arrangements, which are economical and straightforward. The arrangement of the two dressing units one over the other, one on the principal floor level, and the other on the natural ground level, is a most economical and convenient disposition. The club house and general accommodation is placed in front of this and facing the playing field, over which the principal rooms command a good view. Unfortunately, the elevations are somewhat commonplace, and the assembly room on the upper floor is not a good shape. Generally it looks as if the front portion of the building could be simplified and improved in working out, but the main lines are right, and on the whole this is the best design submitted. (Design illustrated last week.)

The design marked "E," by Mr. William Howie, is somewhat similar in its general disposition to that of Mr. Cullen, but instead of being a ⊥ shape it is L-shaped, and instead of the dressing accommodation being on the main axis, it is to one side. This accommodation is very much smaller, and the result is a building which would probably be the cheapest of any of the designs submitted. Externally the de-

sign is somewhat commonplace, and too much broken up with features, such as projecting trellis porches and balconies.

The design placed third, by Mr. J. Archie Wilson, shows adequate and well-arranged dressing accommodation, which is practically identical with that shown by Mr. Cullen. The block adjoining this, however, is placed at the side of the pavilion proper, instead of at the back, and forms a continuation of the frontage. This is unsatisfactory from the point of cutting into the frontage for possible terracing, though it has the advantage of giving a more direct access for players to the field. The other accommodation provided appears to be adequate and well-arranged, and externally the design has far more character than either of those placed first and second. It is a little heavy in effect, but, compared with the commonplace domestic character of the others, it is a better architectural suggestion of a memorial pavilion.

The other designs submitted nearly all fail in comparison with the premiated ones in the economical working out of the dressing and washing accommodation. Either this is placed all on one floor, involving a very great deal of unutilized semi-basement accommodation, or it is spread out in two wings, with each unit occupying a portion of the ground and lower floors.

Mr. W. J. B. Wright's design is one in which the whole of the accommodation is provided on the principal floor. It is an L-shaped plan, with the pavilion proper in the centre, looking out diagonally from the internal angle of the L across the playing field. It has many excellent features, but its cost would no doubt compare unfavourably with the winning design.

The design submitted by Mr. L. Rome Guthrie shows the whole of the dressing and washing accommodation on the lower ground floor. In the perspective this is shown raised to a higher level than it could actually occupy on the site without considerable underbuilding. Externally the design is heavy in character.

Mr. John Thomson's design is extravagant in many particulars. For example, in the provision of three staircases. The washing accommodation on the lower floor is too far away from the dressing-rooms. The exterior of this design is as good as any submitted.

Mr. James D. Ferguson's design is also extravagant in plan, and three staircases are necessary owing to the dressing-room units being planned between two floors.

The design submitted by Mr. Herbert M. Barker consists externally of a central high pavilion, with two flanking wings containing the dressing accommodation, which is distributed between two floors. The external grouping is very satisfactory, but the plan arrangements are not economical or convenient.

Mr. Winbourne divides his building into three detached blocks connected by open verandas. The building is evidently intended to be carried out in reinforced concrete, and suggests rather an exhibition pavilion. The washing accommodation is inadequate.

Mr. McGregor Harvey's design is extravagant in plan, and shows excessive washing accommodation. The exterior is not free from faults.

The design submitted by Mr. James W. Weddell is somewhat similar in plan to that of Mr. McGregor Harvey, and involves a central court for light. The exterior is shown in a very nice coloured perspective, and is of good, if somewhat too domestic, character.

Mr. D. McKay Stoddart's design is an extravagant one. It shows a very large entrance hall and veranda, and the dressing accommodation, all of which is placed on one floor, is very largely top-lighted.

Mr. John S. Boyd's design is loose in planning, and appears to consist of several small blocks grouped in a haphazard way. The lavatory accommodation is excessive.

Mr. Sam Runcie's design is dunistinguished in external treatment, while in plan it is extravagant in arrangement. The whole of the dressing accommodation is placed on the main floor, and the larger dressing-rooms are entered direct off the entrance hall.

"CRITIC."

Amalgamation and After*

By A. J. TAYLOR, President of the Society of Architects

THE election of a new President of the Society at the present juncture appears to have given the impression to some people that notwithstanding the forthcoming amalgamation of the Society with the R.I.B.A. the Society is, as it were, taking a new lease of life. That is not so; it only means that so long as the Society continues its separate existence its ordinary procedure must continue, and therefore I find myself by the wishes of the members occupying the highest position in which it is in their power to place me. The fact that my tenure of the office may automatically cease before very long on the dissolution of the Society does not detract from my appreciation of the honour which the members have conferred upon me or my desire and intention, like Mr. Britling, "to see it through."

It has fallen to the lot of the immediate past president, Mr. Partridge, to occupy the chair for two years in succession, and during the last year to take the lead in the very delicate negotiations with the Institute which resulted in the amalgamation agreement; and those who have been personally associated with Mr. Partridge in the work will agree that he deserves the thanks of the Society for the tactful and firm manner in which he has handled the work entrusted to him by its members.

It is perhaps peculiarly fitting that at the present juncture both the Presidents of the Institute and of the Society are provincial architects, because it is in the provinces more particularly that the architect is called upon to contend with, in a larger degree perhaps than obtains in the Metropolis, those difficulties peculiar to the architect in the present unprotected state of the profession. So far as the Society is concerned, it always has been and still is in essence a Society of provincial architects with headquarters in London, because by far the larger proportion of its membership is composed of architects practising outside London; and it is because the Society has, from its inception, in season and out of season, championed the cause of Registration and other reforms that it has received so large a measure of support not only within its own membership but outside it, and I believe it was the fact that the Society gained the confidence of the whole of the profession in its handling of the registration question which eventually led to the consolidation of professional opinion in favour of the principle involved, followed subsequently by the R.I.B.A. amalgamation agreement with the one object in view, viz., the accomplishment of the Society's chief aim, registration.

Amalgamation with the R.I.B.A. was not sought by the Society as such, but the Society very gladly availed itself of the renewed invitation of the R.I.B.A. to discuss the registration question with them, and eventually agreed to amalgamation as a means to an end, viz., registration; and it is certain that the disappearance of the Society will be received by its members and by the profession generally with a good deal of regret, and that not from a sentimental but from a practical standpoint, because there is no doubt that had the Society not taken the lead in many instances in professional reforms and kept things

* Extracts from the Presidential Address to the Society of Architects.

going, a good deal of the progress which has been made during the past few years would not have been accomplished, at any rate, so rapidly.

Although the Society as a separate entity will drop out of the race, it will, under the amalgamation scheme, hand on the torch to the Institute, which body, I am convinced from personal contact with its leading members, is genuinely desirous of carrying on the Society's educational work and scholarships, etc., and also is very much in earnest in proceeding with the registration proposals, in connection with which a joint Registration Committee was formed immediately the agreement was settled. If I know anything of the members of the Society and their feelings in the matter generally, I can safely take the responsibility of assuring the Institute that it is our intention individually and collectively, when we transfer to that body, to give it the same loyal and active support which we are giving to the Society.

There are just two points in connection with the recent negotiations with the Institute which in my view deserve particular recognition as having contributed to the success of what was an extremely complicated and delicate task. One was the very friendly reception extended to the Society's representatives by the Institute and the great courtesy and willingness with which the Institute conceded point after point on matters of detail of some importance to the Society, and the other was the generosity of those of the general body of corporate members on both sides to whom some of the details did not appeal, in disregarding their personal feelings and professional interests and cheerfully acquiescing in the decision of the majority. It is to these representatives of the profession in particular that the thanks of the whole body concerned are due for the part they played in bringing the negotiations to a successful issue.

I have every reason to believe that the Annual Report will show that the past year's progress in every department of the Society's work and activity generally has been considerable, and that the Institute and the profession will benefit by the arrangement which brings to the R.I.B.A. the active support and co-operation of a body of architects which is prepared, after forty years of strenuous work, to merge its identity with that of the Institute with the one object and intention of pursuing within that body the main object for which the Society was founded, the accomplishment of statutory education and registration of architects.

Something has been heard of the labours of the Society's Negotiating Committee in connection with the amalgamation scheme, but the bulk of the work in the preparation of the details of the Society's protective clauses, counter suggestions and the adjustment of innumerable small but essential points necessarily fell upon the secretary, Mr. McArthur Butler, to whom I feel we are all greatly indebted for the way in which he has discharged the very responsible duties entrusted to him.

Mr. Barman, who combines the office of assistant secretary with that of editor of "Architecture," deserves every credit for producing what is regarded as a unique architectural publication, and one which, in my opinion, ought, in the interests of the public and the profession, to be carried on under his guidance after the Society has ceased to exist.

The Victory Scholarship.

Mr. A. J. Taylor, president of the Society of Architects, later in the evening presented the awards to the following eight successful competitors in the Victory Scholarship Competition, 1924: Messrs. C. J. Short, Addison, Cameron, Miss Hargreaves, and Messrs. Thompson, A. E. Townsend, A. E. Todd, and Brenton. The programme for the final round of the scholarship required a design for the main group of buildings for a public school accommodating 300 boys.

Mr. H. V. Lanchester, F.R.I.B.A., criticized the designs on behalf of the jury of assessors. He referred to the programme of the competition, and to the difficulties which had been purposely embodied in the design by the assessors, and explained how these difficulties were attacked by the competitors. He then dealt with the designs individually, and pointed out their weak points. He thought the error into which all the competitors had fallen was that of not indicating sufficiently clearly the site of the buildings. The winning design certainly suggested the character of the site in a way that hardly any of the others did. He felt a real grief that so much work should have been put in by the competitors at the wrong stage. The work should be put in at the first stage of the competition. Here it would have been of more value than a lot of work put in later. It was right at the beginning that the hard work was needed. Inevitableness was the thing to put into a design. It was that feeling of inevitability that failed to show itself in so many of the designs of this subject. He felt that if the schools could make a stronger point of that stage in the work, and leave a little of the rendering to look after itself they would get stronger forms of designs.

The winning design, by Mr. C. H. Short, of the University of London School of Architecture, was illustrated in our issue for October 29.

Sheffield, South Yorkshire and District Society of Architects

The Sheffield, South Yorkshire and District Society of Architects and Surveyors, whose thirty-sixth annual report has just come to hand, hold the distinction of being the first provincial society to become allied with the R.I.B.A. Founded in 1887 they formed the alliance two years later, and now have a total membership of eighty. During the past session lectures were delivered by Mr. Sydney Perks, F.S.A., F.R.I.B.A., F.S.I., surveyor to the Corporation of London, on "The Guildhall, London"; by Mr. Lawrence Tye on "The Art of Illuminating"; by Mr. Butler Wilson, F.R.I.B.A., on "The Life and Work of Cuthbert Brodrick," best known as the architect of the Leeds Town Hall; by Capt. L. M. Gotch, F.R.I.B.A., on "The Charm of the English Village." The Council point out that "the much-discussed and severely-criticized war memorial scheme has now, with the winning of the competition by Mr. C. D. Carus-Wilson, the head of the Architectural Department at the University and one of our newly-elected members, been brought to a satisfactory conclusion, and your Council wishes to congratulate Mr. Wilson heartily on his success. Mr. J. C. P. Toothill is also to be congratulated on having achieved the distinction of being placed second in the competition. Your Council strongly protested against the erection of the obelisk in the position proposed at the top of Townhead Street on account of the obstruction to traffic and consequent danger to the public which would be caused. Failing to obtain a satisfactory reply from the memorial committee, the Council took the matter up with the Board of Trade, which arranged in the meantime to send a representative down to Sheffield to view the proposed site, after which the committee abandoned the scheme. Various memoranda dealing with the regulations governing architectural competitions, which the allied societies were asked by the R.I.B.A. to consider, have been discussed by your Council and a report suggesting certain modifications was drawn up and sent to the secretary. Certain questions relating to the professional conduct and practice of architects have also been similarly dealt with. The annual excursion took place in June, when members and guests motored to Lichfield and spent a few enjoyable hours, visiting the cathedral, Samuel Johnson's house, and other minor buildings of interest."

The present officers and Council are as follows: President—Mr. H. L. Paterson, F.R.I.B.A.; vice-president—Mr. F. E. P. Edwards, F.R.I.B.A.; treasurer—Mr. R. W. Fowler, F.S.I.; hon. secretary—Mr. H. B. S. Gibbs, A.R.I.B.A. Council—Messrs. E. M. Gibbs, F.R.I.B.A., R. W. Fowler, F.S.I., W. C. Fenton, F.R.I.B.A., W. J. Hale, F.R.I.B.A., A. F. Watson, F.R.I.B.A., C. B. Flockton, F.R.I.B.A., J. R. Wigfull, F.R.I.B.A., all of whom are past-presidents, and Messrs. W. G. Buck, Licentiate R.I.B.A., C. M. Hadfield, F.R.I.B.A., E. M. Holmes, B.Eng., F.S.I., J. M. Jenkinson, A.R.I.B.A., H. I. Potter, A.R.I.B.A., J. Amory Teather, Licentiate R.I.B.A., J. C. P. Toothill, A.R.I.B.A., F. H. Wrench, A.M.I.C.E., Licentiate R.I.B.A., and A. Whitaker.

Temporary or Permanent Building?

By WILLIAM HARVEY

THE desire expressed on all sides to build houses at a cheaper rate than can be made possible by any of the established methods of construction raises once more the question whether, after all, permanence is a necessary or desirable quality of all architecture under all conditions. The ugly collections of dismal huts which served as encampments for armies and for war workers in the recent emergency were temporary buildings, and few, indeed, among those capable of appreciating the value of artistic amenity would wish them to be perpetuated. The liability of temporary things to be also flimsy things, imperfectly thought out and ill constructed, is a real danger that is recognized in the building by-laws, which require that erection be preceded by application to the authority and a nominal payment as rental.

Whatever type of building is adopted, the trouble and expense of bringing water to the site and of taking sewage from it have to be faced. Even the nomadic Bedouin, who work on an inverted system from our point of view, are obliged to go to the trouble of striking camp and removing themselves from their deposits of refuse when these become excessively offensive. (See Fig. 1.)

There is a limit, then, at which the cheap temporary house ceases to be cheap, when house and sanitation are considered together, as, of course, they must be in any sincere estimate of economic possibilities. Temporary camps erected during the war may not have been luxurious, but they were also far from cheap and further still from economy, so that a proposal to create thousands of standard houses by mass production should be scrutinized not only from the standpoint of architectural seemliness, but also to discover whether they can be expected to pay for draining.

Whether the creation of temporary or semi-permanent buildings ought to be suppressed or encouraged is one of those questions which civilized legislators seem powerless to decide. A land with any pretensions to dignity should be spared the spectacle of mean buildings falling into decay, and if, in the interests of changing conditions, temporary houses are erected, very careful supervision will be necessary to avoid the creation of slum areas when the buildings begin to fail, and the owner-occupier sells or lets the property to a householder who has even less power to maintain it in decent repair.

It seems as if the buildings of a city must necessarily be divided into classes in regard to their permanence, and it might possibly permit of finer town planning and development if the demarcation line were somewhat more clearly insisted upon. The wonderful temples of solid marble built in ancient Athens seem to have been surrounded by smaller buildings, similar in regard to style, pitch of roof, and general outline, but built of such perishable materials as clay and wood (see Fig. 2). A sufficient degree of uniformity was probably maintained to prevent any lack of harmony between the domestic and the religious foundations, but there could never have been a moment's doubt as to the class to which any building belonged. The lack of style and the multiplicity of styles to be found in an English city affords an amazing contrast to the ancient Athenian manner, and only conscious and careful direction of building operations can hope to deal with the present confusion and prevent its growth to monstrous extremes.

Temporary buildings would be required to conform to certain standards of construction, and would be made to take apart without excessive loss or damage to the building material. Permanent building would gain by the recognition of its greater dignity; and the hesitation noticeable at present in the architectural detail of buildings which are intermediate between temporary and permanent would be avoided. With this distinction made clear the architect would not feel himself compelled to give to a shop or a department store all the attributes of a classic temple, except its good proportion and its solid base. Modern commercial buildings have been likened to palaces perched upon plate-glass, and this criticism forcibly points out the contrast between the weak and temporary appearance of the support and the over-emphasized "permanence" of the superstructure.

Fragile things may also be beautiful and, without for a moment suggesting that Oriental styles are suitable subjects for imitation in this climate, it may be mentioned that the sharp division between the temporary and the permanent is manifested in the buildings of Cairo, where the thin walls of the houses are corbelled out with daringly overhanging upper stories and dainty wooden oriel windows, and the mosques are built of solid masonry and crowned with domes of wrought and carved ashlar. In this connection it may be suggested that structures like arches and domes, which depend principally upon compression, bear the stamp of endurance more plainly than structures dependent upon members in a state of tension or cross stress. Constructional history, indeed, points to the fact, for arches of mud-brick have remained intact where beams of granite show signs of disintegration. In the cases where stone beams and slabs have remained well preserved they are generally deep enough to contain an arch ring in their own excessive mass. The value of compressional members in design is recognized in modern as well as in ancient building, and the recently published project for a colossal bridge over Sydney Harbour shows arched compression booms as a principal structural feature of this beautiful composition.

Arched gateways at the entrances of Chinese cities (see Fig. 3) often present a clever combination of the solid and the fragile in heavy masonry below and dainty timberwork above in contradistinction to our "palace above and plate-glass below," which is distinctly a top-heavy arrangement. Where it is absolutely necessary to provide large slabs of plate-glass in the lower stories of a building the upper parts might, with advantage, be treated with colour-decoration rather than with heavy ribs, pilasters, or architraves, which advertise a purely fictitious strength and permanence in this part of the building out of character with the weakness below. Byzantine and Gothic palaces in Venice, which have their lower parts pierced by arcades, are excellent examples of this method, though in England colour-treatment is beset with difficulties due to fog and coal-smoke.

The division of architecture into permanent and temporary classes seems to have been in the mind of Sir Christopher Wren when he advocated the poising of all great works in accordance with masonic principles of balance and abutment, and the use of iron only as an additional safeguard against earthquakes and exceptional shocks (see Fig. 4). This is certainly a magnificent rule to follow in monumental architecture, and apart from all other considerations, Bentley's new cathedral at Westminster possesses great structural interest as an attempt to adapt the teaching of the great master to modern conditions. The rule could not be observed in all buildings, but it might be accepted as a proper test for all permanent monumental buildings that they should be capable of supporting themselves upon a compressional system either with no tensile members or with tensile members introduced only to make assurance doubly sure.

The pre-cast standard house to be produced by mass production is hardly likely to conform to this exacting standard, though ordinary dwelling houses in Palestine did so before modern facilities for transport introduced foreign building methods and materials into the country.

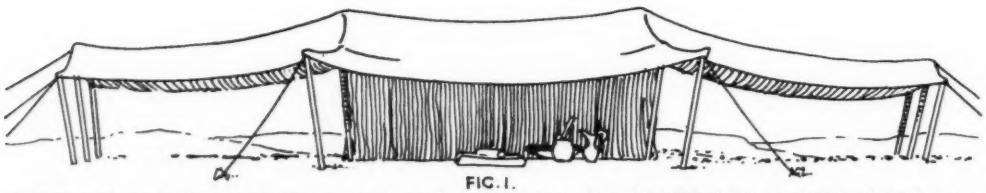


FIG. 1.
JUSTIFIED IN ITS OWN PLACE BY AN AGE-OLD TRADITION, THE TEMPORARY SUMMER HOME OF THE BEDOUIN ARAB IS NO MODEL FOR IMITATION IN ENGLAND WHERE PERMANENT CONSTRUCTION IS NECESSARY IN THE INTERESTS OF HEALTH AND PROTECTION FROM AN INCLEMENT CLIMATE. IN A THICKLY POPULATED COUNTRY SANITATION IS ONLY ECONOMICALLY POSSIBLE FOR PERMANENT HOMES

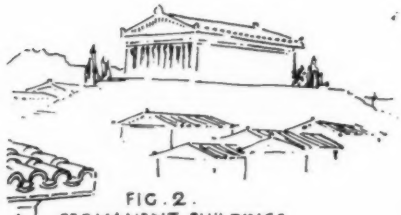


FIG. 2.
PERMANENT BUILDINGS OF MARBLE & TEMPORARY BUILDINGS OF CLAY IN SIMILAR STYLE.
A = TILE & MORTAR EAVES IN ANCIENT PATTERN AT THE PRESENT TIME.

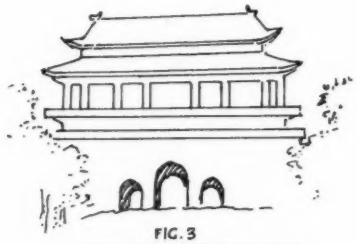


FIG. 3
CHINESE GATEWAY WITH SOLID PERMANENT WORK BELOW & LIGHTER WORK ABOVE COMPARES FAVOURABLY WITH ENGLISH SHOP FRONT BUILT OVER GLASS.

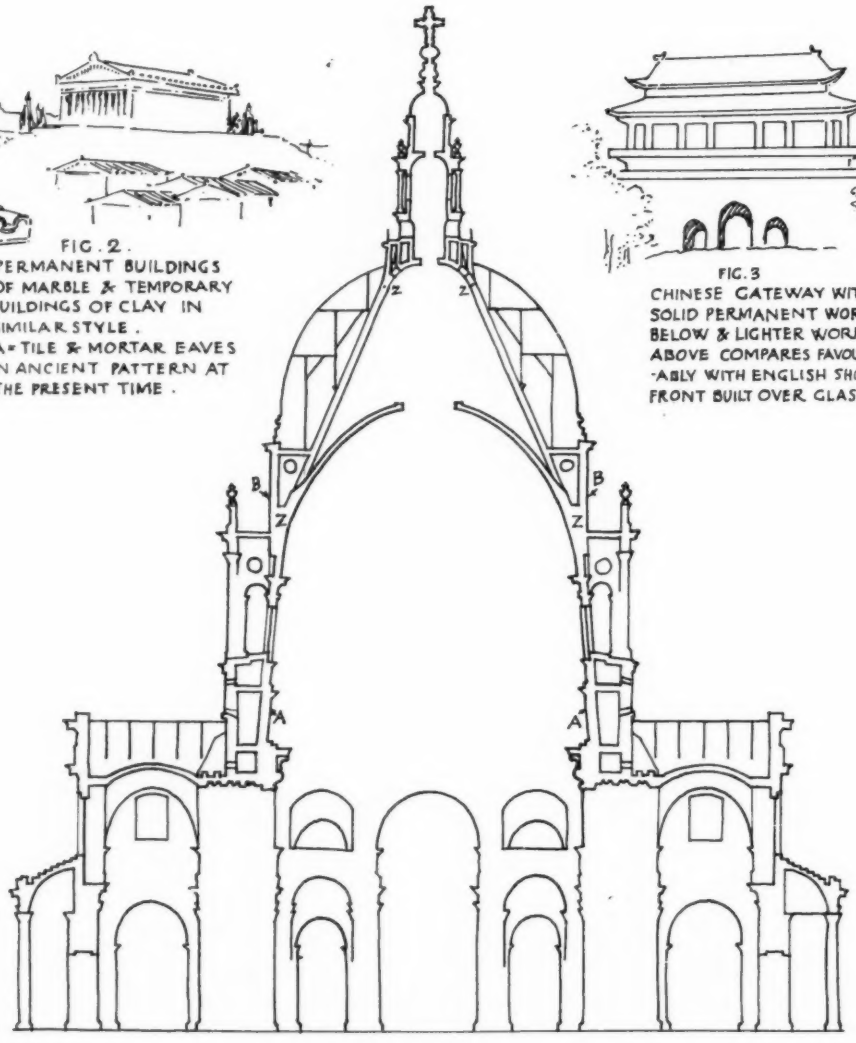


FIG. 4.
"IRON, AT ALL ADVENTURES, IS A GOOD CAUTION; BUT THE ARCHITECT SHOULD SO POISE HIS WORK, AS IF IT WERE NOT NECESSARY." SIR CHRISTOPHER WREN ON ENDURANCE OF LARGE BUILDINGS. HIS OWN GREAT CONE AND DOME HE REINFORCED WITH IRON (Z·Z) AGAINST POSSIBLE BURSTING PRESSURES BUT THE INWARD SLOPING DRUM (A) & CIRCULAR BAND OF MASONRY (B) ARE DESIGNED TO PERFORM THE SAME ACTION BY COMPRESSIONAL MEANS. THE INTENTION TO PRODUCE ENDURING STRENGTH WITH SCIENTIFIC ECONOMY OF MATERIAL IS RECOGNISABLE THROUGHOUT THE BUILDING.

DIAGRAMS ILLUSTRATING "TEMPORARY OR PERMANENT BUILDING?"
DRAWN BY WILLIAM HARVEY.

The Assistant Architect in the Local Government Service

By JOHN MITCHELL, Secretary of the A. & S.A.P.U.

FROM a careful and continued study of the "Appointments Vacant" columns of the technical press, it is obvious that to be an architect in the average local government office is to occupy a low status, lower even than that accorded him in the average private practitioner's office. Hitherto it has been difficult to make this statement with authority; partly due to the assistant, when applying for a post with one of the latter type of employers, having to "state salary required," thereby concealing from the world this important information, and partly due to the length of time it has taken the assistants' organization to collect accurate and widespread information on this point.

Typical of the salaries offered by public authorities to architectural assistants is that of the Borough of Watford, which values his services at £250 per annum, or £4 16s. 2d. per week. The Wiltshire County Council recently offered to an assistant "under 40" £230 per annum, or £4 8s. 6d. per week; whilst the Kent Education Authority offer the enticing morsel of £225 per annum, or £4 6s. 6½d. per week. Commenting on this same subject a contemporary states that "judging from recent advertisements, draughtsmen are paid from £156 to £200 per annum."

Few, if any, will deny that the training of the average architect is the longest and most costly of any in the professions connected with building works. For five years' school training a youth's parents or guardians must be prepared to expend almost £1,000. After a successful school career the young architect must be able to exist the next few years on a salary that will be quite out of proportion to his requirements. This period at an end, one would naturally expect to find him about to accept a position carrying a salary and prospects commensurate with his sacrifice of time and money. Is this the case? The foregoing figures will have proved that it is not so, and the following facts will show that his grade in the public service is a very low one indeed.

Battersea Borough Council.—General foreman (to act under borough surveyor), £7 7s. per week.

City of Leicester.—Clerk of works, £6 6s. per week.

Bermondsey Borough Council.—Costs clerk, £300 per annum, or £6 per week.

Radcliffe U.D.C.—Road foreman, £5 per week.

Walsall T.C.—Clerk of works, £300 per annum, or £6 per week.

Tradesman in the building industry, £3 15s. 2d. to £4 per week.

Porter (Covent Garden), £4 10s. per week.

Tramway inspector, £4 15s. to £6 per week.

The above are not exceptions, but are average examples taken from recent advertisements. From a comparison of this list with the previous it would appear that the architectural assistant's value, translated into terms of payment, falls between that of the tradesman in the building industry and that of the road foreman, both of whom come under his control. This would lead one to suppose that the value of a ship's captain should be less than that of a seaman under his command, and would be equally absurd.

Many public authorities claim to be ideal employers, and there is no doubt that in face of the pressure of the manual workers' trades unions they are paying good wages. But in the field of professional and technical services, where as yet the majority of the men are unorganized, it is clear that a mean advantage is taken of this fact and of the general overcrowding which exists to offer them salaries which do not allow of more than a threadbare existence.

One of the reasons, probably the chief, which led to the setting up of architectural departments by local authorities, was the attempt to save expenditure on professional fees. If the attempt has proved successful, and the spread of these departments would suggest that it has, then there is still less reason for the niggardly treatment of those responsible for the efficient running of this work. In any case we must wholeheartedly protest against architectural assistants being paid a weekly salary proportionately much lower than certain grades of unskilled labour.

Only a few months ago I was engaged on the "difficult" task of proving to the Southampton Borough Council that an architectural assistant performing the duties of an official architect was worth more than £250 per annum. Each year sees the employment of an increasing number of these assistants by the local authorities and, if the profession is to end this state of affairs, it must be now. The cheapening and lowering of the architect's status in any one sphere of employment has a similar effect on the standing of all engaged in it.

In the past, much of the profession's attention has been given to the very necessary task of improving the facilities for training our young men. It is safe to say that that problem is now on the way to a successful solution. The next step must be to safeguard the standing of the architect and the assistant architect in private practice, Government service, local government service, and statutory and industrial companies. That can only be done by a collective effort by all in the profession. The incentive to make a successful effort is surely there. Members of a most learned profession, graded in the public services as of less importance than builders' costs clerks, clerks of works, and foremen is a situation which can be no longer silently disregarded.

The situation will allow of no half measures being taken, and I would suggest that it can only be fought successfully on the following lines :—

1. The assistant must be made to realize that in this, or any, sphere of employment covered by public authorities, and others, adequate protection can only be afforded by his membership of an association formed for that specific purpose.

2. An inquiry must be held by all architectural bodies for the purpose of preparing an irreducible *basic* minimum payment for such architectural services, which in turn must be brought to the notice of every public authority in the country, and every effort put forth to achieve its adoption.

3. The professional bodies, working in close co-operation, are now sufficiently organized to successfully control entrance to the profession without registration. To this end a similar inquiry should be held and a scheme evolved somewhat on the lines suggested by the Architects' and Surveyors' Assistants' Professional Union's report on Education and Overcrowding, Part I, a resumé of which appeared in a previous number of this JOURNAL. Such a scheme in operation would effectively end the indiscriminate and wasteful training of large numbers of pupils, apprentices, and improvers, for whom the profession can hold out no hope of continuous employment, and who, in despair, scramble for posts in the local government service, carrying disgraceful salaries. To emphasize the need of reform, it may be stated that in some provincial towns the learners outnumber the paid assistants by five to one. Other towns report an excess of learners over requirements of 300 and 400 per cent. One of the best known of Edinburgh

offices is run for the most part on apprentices and improvers. It is, therefore, easy to conceive of 193 applications being made quite recently for a post in a local authority which carried a salary of £200 per annum.

4. The profession as a whole should insist upon a full recognition of the assistant architect's value in every sphere of his employment, and must publicly condemn the payment of low salaries excused on the ground that valuable experience is being given in addition. This can no more be tolerated than a practitioner accepting lower fees when working on his first hospital job and excused on the same ground.

Lastly, the myth that assistant architects are learners, who generally establish a practice after a few years in an office and are, therefore, entitled to but slight monetary consideration whilst such, should be exploded. It should be clearly recognized by all, that assistant architects to-day will still be such (if they remain in the profession) until they can no longer be employed through old age.

It is hoped that in this short article a successful attempt has been made to awaken the conscience of those responsible in public bodies for the employment of professional assistants to the need of drastic revision of the salaries being paid; and that the appeal to the architectural profession to save the position of assistant architects in the local government service and to institute certain reforms which will better his conditions and raise his status, will meet with enthusiastic support.

Correspondence

The House Agent

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—May I reply briefly to Mr. Noel D. Sheffield's letter in your last issue?

The reasons he gives for stating that "it may be a little difficult for the house agent to have a knowledge of architecture" are as follows:—

1. That many young architects do not regard law as part of their job when it ought to be part of their job.
2. That architects often dress badly.
3. That great novelists may like inferior wine, and that they include in their works incorrect architectural descriptions.
4. That architects frequently show poor taste in music.
5. That the sculptor may exhibit bad taste in literature.

All these facts, where they apply, are regrettable. But most of the above delinquencies (beyond the first, which we will consider later) do not impair the value of the work produced. We must, however, make an exception of incorrect architectural references in novels. Surely no one can defend these? A book may be a great work in spite of them, but they are nevertheless definitely injurious.

The house agent's taste in clothes, wine, or music is of no serious public concern, but his taste in architecture is in a different category, because his work is intimately tied up with works of architecture. It is at least as bad for a house agent to be ignorant about architecture as for an architect to be ignorant of law. Let Mr. Sheffield be clear upon that point. In neither case is expert knowledge possible, but there should exist a sufficient acquaintance with the subjects to prevent errors, even if the knowledge is limited to knowing when to apply elsewhere for advice and guidance.

Reigate. MANNING ROBERTSON.

Yesterday and To-morrow

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Mr. Goodhart-Rendel, in his address to the A.A., says "that people who say that England has been disfigured by modern housing schemes must be very hard to please."

As one of these perverse persons, may I venture to indicate the grounds of my discontent? Perhaps this may best be done by saying why I should hate to live in a housing scheme, or why I should not choose it for a place to spend a summer holiday.

My first objection would be the dislike to live in rooms which are merely cubicles of regulation size, and which have no individual character of their own, built with the callous mechanical skill of the modern workman. And more than the house itself I should dislike the "lay out" so complacently conscious of merits it is far from possessing, and with its forlorn and desperate attempts to escape from uniformity by obviously studied irregularities.

No doubt the cottages in the modern housing scheme answer material needs adequately. But this is not enough for me. I turn to the old English village which is the equivalent of the modern housing scheme in the days in which the housing art was understood and practised as an every-day art. As compared with the "housing scheme" it would be a heaven on earth to live in. Even its smallest cottage has a kind of unaffected dignity, and it is all entirely in harmony with natural surroundings, which it seems indeed to explain as well as adorn. And against all this the best we can put up with all our knowledge and enlightenment is a housing scheme, which at its best, never goes beyond an artificial incursion of the town into the country.

In his recent address at the opening of the Architecture Club Exhibition, Lord Curzon asked a question which still seems to demand an answer. "Could anyone explain," he asked, "why it was that whereas cottages built 400 years ago, costing next to nothing, were amongst the most beautiful things in creation, they were replaced by modern buildings which were the abomination of desolation." To answer the question completely would require perhaps a volume, but a few salient points may be mentioned. A comparison of the old cottage and the new, shows at once an essential difference in the workmanship.

In the old cottage it is full of character and interest. Nothing is exactly smooth and regular. The work has a human, home-made quality about it. And this method has a perfectly logical and reasonable basis. Workmanship may be regarded as a kind of education of a material in which we express the particular character of each. All this varied charm is lost in the modern cottage, which is entirely lifeless, uninteresting, and mechanically regular. This vital matter of technique seems to be entirely ignored, and yet it is an essential thing. In other arts it is recognized, in that of the painter or the musician, for instance, but building is supposed to be a kind of dull mechanical formula. Apart from this, country building began to degenerate when England ceased to be an agricultural community and became industrialized.

Building is essentially an expression of the whole subconscious mind, and not of the narrow segment of consciousness. And so we always build better or worse than we know. In order to build rightly in the country it is more necessary to be a certain kind of person than to know a certain number of things. A certain kind of civilization secretes a certain kind of building, and since modern industrialism is an ugly thing, it expresses itself so in building. We cannot hope to gather grapes from thorns, or figs from thistles. In the meantime, let us do the best we can, but at least let us avoid the delusion that our modern housing schemes can be compared with "those most beautiful things in creation," the old cottages of England. BAILLIE SCOTT.

Contemporary Art

The Goupil Gallery Salon.

The most comprehensive of all the private galleries, the Goupil Salon this season is more than usually distinguished, and it includes getting on for five hundred works. Some of the best of Wilson Steer's work is shown, and one more large, fine example of James Pryde's "Bed Series." Distinction is given to the show by many of the continental exhibitors of modern tendencies, and really representative works by Utrillo, Lépine, and Matisse are assembled, as well as by Boudin and Jongkind. The latter's "The Seine and Isle of St. Louis" is a very charming work, and Boudin's "Harbour at Havre" is one of the largest and finest canvases by this artist seen in London of late years. Among the architectural subjects, "L'Arrivée à Locronan, Finistère," by Maufra; Sir William Orpen's "Normandy Market Place," and R. Ihlee's "Port Vendres" are notable. There are few works with decorative intention, but two mural pieces, Alison Rose's "Gossips," and Ann Fearon Walke's "Christ Mocked," are interesting, as are also Louise Picard's "Window Curtain," and Cuthbert Orde's "Still Life." As still life pure and simple, Isabel Coddrington's No. 211 dominates the gallery, for it is an astonishing exercise in virtuosity, and is full of satisfying colour and drawing. As a foil to this, Stanley Grimm's unusual modelling in paint calls for attention, "A Sunday in Italy" furnishing the best example of his outrageous, but successful, method, and his "Carnations" and "Marks and Green Jug" are also well worth attention. John Crealock's "Daisies," in an unusual manner, and Davis Richter's "Peony and Gladiolus," in his perfect style of paint manipulation, are notable among the flower pieces. The landscapes are many, some of them are large, but a perfect gem of the art, by Alfonso Toft, of "Kenilworth Castle," calls for mention on account of its beautiful quality. An extraordinary building-scape is Charles Ginner's "Yeadon Church, near Leeds," marking once again a step in advance by this exceptional painter, and Walter Russell, among the draughtsmen, contributes two pleasing water-colours of "The Riverside" and "New Shoreham," in which the building interest predominates. F. H. S. Shepherd, already well known as a cultured painter in oils, here shows his capabilities as an exponent of architectural subjects in "The Institute of France," "The Pulpit," and the "Arc de Triomphe." Hesketh Hubbard has made a good drawing in "Veere," and Marjory Whittington a very careful one in "Arles." Janet Fisher's church at "Quimperlé," Muriel Hope's "Rome," Geoffrey Birkbeck's "Salute" and "Arch of Septimus Severus," Richard Wyndham's "Blue Shutters, Souillac," and "Washing, Marseilles," are all interesting drawings, and James Wilkie in "St. Jacques," Dieppe, shows a true feeling for the nuances of architecture. Muirhead Bone's "Etna," and a study of sunset in Norway are excellent water-colours, and E. Barnard Lintott's "Study of Trees" is quite admirable. There is a small collection of sculpture including a marble and bronze by John Tweed, accomplished, as usual, in their modelling; a flat, free relief in polished black marble of a female torso by Eric Gill, very interesting as glyptic work, and Gilbert Bayes contributes two of his charming ceramic figures.

Paintings and Drawings.

At the Leicester Galleries the memorial exhibition of the work of Mark Fisher, R.A., serves to place that accomplished artist in the history of British landscape, where he will be known as a true lover of nature and a painter of quality in his medium.

At the same gallery the caricatures by "Quiz," from "The Saturday Review," indicate a sound analysis of character combined with a definite decorative sense.

At the Carroll Gallery "British Columbia under Snow" is illustrated by the water-colours of Charles John Collings, which are notable for their liquid gem-like colour, clean, with beautiful reflections in the waters, and slimy, furtive shapes in the loosely-applied drawing of snow on mountain and meadow.

The drawings in line and water-colour of George Charlton at the Redfern Gallery are redolent of the fragrance of youth and the enthusiasm of good taste for bygone English art. Some of the drawings are like Rowlandson's—just as lively if not so sordid and accomplished. They have the true Rowlandson *esprit*.

At the Beaux-Arts Gallery T. Binney Gibbs displays a certain taste for architecture in his drawings of the Seine Bridge at Rouen, and two other subjects in France, and a distinct faculty for getting a pleasing likeness in his oil-paintings. At the same gallery Elsa N. Dalglish shows landscapes and studies of buildings in oil and water-colour of Czechoslovakia, which have interesting qualities.

Big game provide subjects for Wm. Kuhnert at the Fine Art Society, where he exhibits the results of his intensive studies in the wilds of the great beasts he found there, and these he treats naturalistically if not with actual realism.

The Design and Industries Association at the exhibition at 6 Queen Square, W.C., show a considerable variety of decorative pottery, both individualistic work and the work of various well-known firms, in the forms of figures and pots.

Some interesting pottery was also to be seen at the Home Arts and Industries Association at Drapers' Hall, E.C.

KINETON PARKES.

Law Reports

Architects' Fees

Elkington v. *Wandsworth Borough Council.*

November 12. King's Bench Division. Before Mr. Justice Branson.

This was an action by Mr. Hylton Basil Elkington, F.R.I.B.A., of Laurence Pountney Hill, E.C., against the Wandsworth Borough Council to recover balance of fees for professional work done.

Plaintiff sued to recover the sum of £3,215 odd, which he alleged to be due to him under a retainer in connection with the Furzedown housing scheme of the Council, started by the authority of the Ministry of Health on terms laid down by them in Memorandum No. 4 of general housing.

Mr. Compston, K.C., and Mr. Croom-Johnson appeared for the plaintiff; and Mr. Wingate-Saul, K.C., and Mr. Crouch for the defendants.

Mr. Compston stated that the scheme provided for the construction of 400 houses, of which 153 were erected. The two questions to be decided were: (1) What was the proper remuneration for the houses erected; (2) What was the right amount owing where the work had been abandoned. In 1919 the council agreed to employ the plaintiff as the architect, and the scale of fees was to be according to the rules laid down by the R.I.B.A. The method of remuneration was subsequently varied by Memorandum No. 4, issued by the Ministry of Health, and to this variation the plaintiff agreed. With regard to cottages, to which the scheme applied, the memorandum stated that the remuneration for carrying out the work required should be 5 per cent. on the first twelve cottages, 2½ per cent. on the next sixty, and 1½ per cent. on the remainder. The memorandum added :—

This scale covers the ordinary varieties in types of houses and such modifications as are made to avoid monotony in appearance. Save in exceptional circumstances it is not desirable that any one architect . . . should be entrusted with more than 250 houses in any one scheme, but the fees payable in respect of each 250 houses shall be calculated as above, whether or no several architects be employed thereon. The conditions of engagement of architects . . . shall be those which are customary in the respective professions, for example, generally, such as the conditions prescribed by the Royal Institute of British Architects in the case of the engagement of architects.

The memorandum of the R.I.B.A. on the question of engagement of services and remuneration stated :—

In all cases in which any projected work is not proceeded with for a period of two years after drawings have been prepared the architect's services shall be paid for as for abandoned work.

If the project, or part of it, be abandoned, or if the services of the architect cease or are dispensed with before a contract is entered into or order given, the charges in respect of the works abandoned . . . are as follows :—

(*b*) For taking client's instructions . . . preparing drawings and particulars sufficient to enable quantities to be prepared . . . two-thirds of the percentage stated in clauses 1, 2, 3, or 4 . . . on the estimated cost of such works.

Memorandum No. 4 contained no provision for payment where schemes have been abandoned, but by reading the words of the memorandum of the R.I.B.A. as to abandoned work into Memorandum No. 4, issued by the Minister of Health, payment for such work was a question of contract, and not *quantum meruit*. A form, G. H. N. 61, was subsequently issued dealing with claims for abandoned work, but this was in July, 1922, long after the scheme was started. The plaintiff was not compelled to calculate the various percentage charges on the average cost of the whole of the houses. The plaintiff was entitled to charge for the houses for which contracts had been made. As it happened, the most expensive houses were contracted for first, and it was on the cost of these that the plaintiff based the 5 per cent. charge.

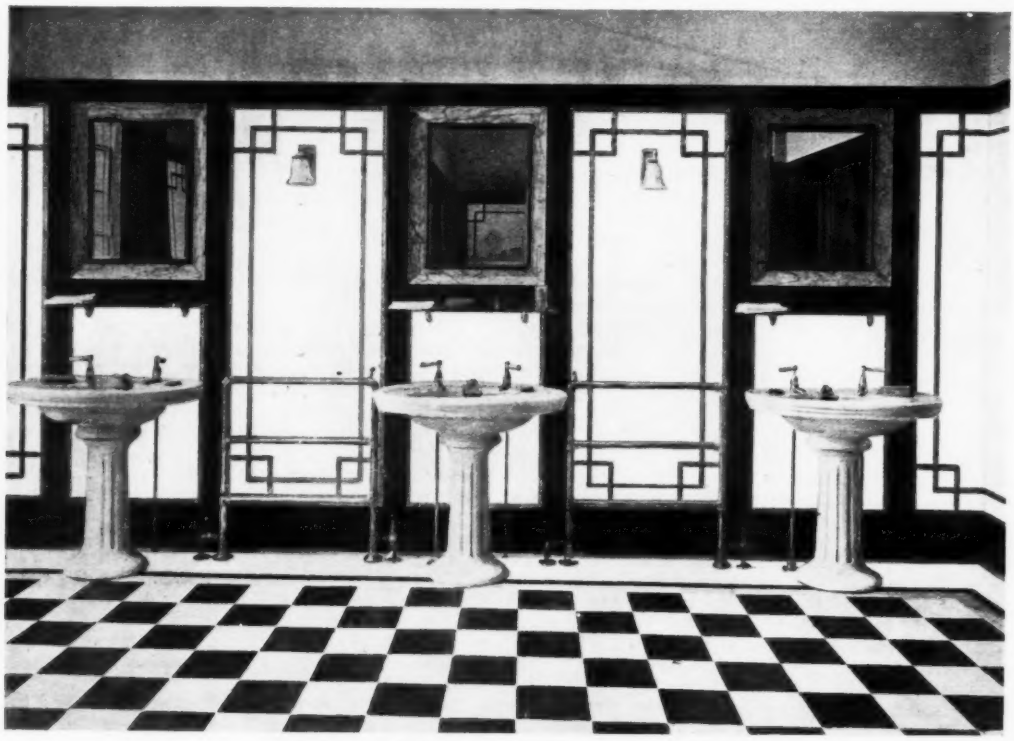
The whole matter depended on the construction of the contract. The memorandum of the R.I.B.A. had been incorporated in that of the Ministry of Health. The terms of remuneration were clearly laid down, both as to payment for completed work and for abandoned work.

Mr. Wingate-Saul contended that the method of calculating the remuneration was to estimate the final cost and divide that figure by the total number of houses built. This gave the average cost. In the present case it was £737. 5 per cent. of this figure multiplied by 12 would give the amount due for the first twelve houses; 2½ per cent. of £737 multiplied by 60 would give the second percentage charge; and so on. This method was the only correct way to carry out the words of the memorandum as to "varieties in types of houses and such modifications as are made to avoid monotony in appearance." The plaintiff had based his charges in the order in which contracts had been made: he ought to have based them on the cost of the completed houses taken as a whole.

When the plaintiff calculated his charges for the incompleted work he took the figures for the lowest completed houses and divided by the number of incompleted houses. If this method had not been adopted he would have found difficulties in estimating his charges. Memorandum No. 4 incorporated the conditions of engagement, but the scale of charges stated therein was not the same as that in the memorandum of the R.I.B.A. If the plaintiff's contentions were correct he would be entitled to be paid for incompleted work more than for completed work, because under the memorandum of the R.I.B.A., the scale was 6 per cent. where the contract exceeded £6,000. The memorandum of the R.I.B.A. contained provisions for payment where the work had been abandoned. In Memorandum No. 4 there was no such provision, and as it contained the terms of the contract, it was for the court's decision as to what remuneration the plaintiff should have.

His lordship, delivering judgment, found that the plaintiff was entitled to payment on a *quantum meruit*, but held that the principles upon which payment should be made must be governed by the intentions put forward by the Council. The matter would be sent to an official referee for decision, failing an agreement between the parties as to the figures.

His lordship, in the course of his judgment, said why should an architect's remuneration depend on whether the more expensive houses were the first to be ordered? This interpretation was assisted by the fact that the words were first, next, and remainder, and not first, next, and subsequent. It could not be said that the memorandum of the Royal Institute of British Architects was incorporated in Memorandum No. 4 in the ordinary sense of that term. The former Memorandum was divided into two parts, conditions of engagement, and scale of charges. Nothing would have been easier than to contract under that scale instead of Memorandum No. 4, but this had not been done. The true interpretation of memorandum No. 4 was that the memorandum of the Royal Institute of British Architects might be looked at to see what the conditions of engagement were, but the scale must be according to that laid down by the Ministry of Health. The defendants' contention on this part of the case was, therefore, the correct one. With regard to the plaintiff's claim to be entitled to be paid for abandoned work, two-thirds of what he would have received had the work been completed, he held that Memorandum No. 4 did not provide a scale at which an architect was to be paid, but only provided for the time at which an architect was entitled to be paid for work which might not, in fact, have been abandoned at all. If the plaintiff's contention was correct he would be entitled, under the memorandum of the Royal Institute of British Architects, to charge 6 per cent. where the contract was for over £6,000 if the work had been abandoned, but he did not seek to maintain this. For these reasons he found for the plaintiff on a *quantum meruit* and for defendants on the principles of payment.



THE DIRECTORS' LAVATORY, NOBEL HOUSE.

(*See page* 764.)