Wednesday, December 10, 1924 Vol. LX. No. 1562.

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

FROM AN ARCHITECT'S NOTEBOOK.

What do I find in the Forum? An archway and two or three pillars;
Well, but St. Peter's? Alas, Bernini has filled it with sculpture.
No one can cavil, I grant, at the size of the great Coliseum:
Doubtless the notion of grand and capacious and massive amusement,
This the old Romans had: but tell me, is this an idea?
Yet of solidity much, but of splendour little is extant;
"Brickwork I found thee and marble I left thee!" their emperor vaunted;
"Marble I thought thee and brickwork I find thee!" the tourist may answer.

CLOUGH.

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

The Church of San Michele, Venice: The Cloisters

San Michele is the cemetery island to the north-east of Venice, the church, a fourteenth-century erection, being in the extreme north corner of the island. It is built around a central cloistral space.

THE

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Steel Houses

MENTION has already been made in these columns of the interim report, produced by the Committee on New Methods of House Construction, which has just been issued by His Majesty's Stationery Office. The terms of reference were: "To inquire and report as to new materials or methods of construction which are or may be available for the building of houses for the working classes, and to make recommendations as to the organization required for securing the adoption and use of approved new materials or methods by local authorities and other bodies or persons providing such houses." The committee was appointed by Mr. Wheatley, and has concentrated its attention in this report on the new type of steel house that has originated in Scotland, mainly through the enterprise of Lord Weir.

There has been much loose writing about these houses but little definite information; the proposal is described by the committee as follows: "Lord Weir's house is essentially a timber-framed house faced externally with steel sheeting. There is, therefore, nothing very novel in the principle of its construction, and there is abundant evidence that houses made of steel on wooden framing can be considered as a reasonable method of providing immediate housing accommodation. Such houses have been occupied, when properly maintained, either as dwelling-houses or as meeting-places of various kinds for many years from the date of their construction. Lord Weir is, however, devoting much time to investigation and experiment with the object of perfecting this form of construction, and particularly with a view to adopting such methods of standardization as will lead to cheapness in large-scale production and to rapidity of building without utilizing the skilled branches of the building industry." The committee concludes its report with a well-deserved tribute to Lord Weir for the services he has rendered to housing generally, and for his personal endeavour to help to solve a pressing national problem.

If an architect had been asked in 1914 to name the most unsuitable material for the outside walls of a house he would probably have mentioned steel, and defended his answer by pointing out its conductivity and the consequent extremes of temperature within such a house, and the liability of steel to rust, which must necessitate, not only the taking of precautions at the outset, but constant supervision and painting. The first points the architect will want to know are, therefore, how these two main difficulties are to be overcome. The only references to these in this report are contained in two short paragraphs:—

"Houses faced externally with steel sheeting are not so resistant to high temperature nor so easily kept warm when the temperature is low as houses made of brick. Measures are proposed, however, by Lord Weir to minimize this difference, and we do not anticipate, if these are adopted, that serious objection can be taken to the house on this score. The committee have also given attention to the risk of sweating on the inside of the outer steel plate, and to the difficulty of obtaining access to the back of the plate for purposes of painting, but as a result of evidence we have heard we do not anticipate that there will be any trouble under these heads."

One can hardly see how an architect whose duty it is to suggest reliable cheap methods of construction can approach his clients with only these assurances unless he is prepared to shelter himself definitely at the outset under the wings of this committee. This reluctance would be intensified if he realized that these recommendations do not appear to coincide with those of another post-war committee, that on "Standardization and New Methods of Construction," appointed in 1919. Reporting in 1920 on the first year's work that committee said: "Various proposals for steel-framed houses have been considered and recommended for approval, subject to the usual standards of stresses being recognized, and to the thorough protection from corrosion of the steel in the cavity of the walls where it would be exposed to the moisture from condensation. We consider that the only present satisfactory method of ensuring the protection of the steel members in the wall is by thoroughly encasing them in concrete." No doubt stress of circumstances must have its effect upon our standard of construction, but it seems inadequate for the new committee to recommend that local authorities should be urged to experiment in steel houses, where the steel is apparently not to be encased in concrete, without very full particulars as to what is to take the place of the concrete. The question of heat and cold transmission merely entails a certain amount of perhaps unavoidable hardship, but the durability of the house is another matter.

It is satisfactory to note that the committee draws special attention to the necessity of avoiding standardized monotony through the adoption of colour-schemes and grouping in a thoughtful lay-out. It is admitted that the life of these houses will be shorter and the maintenance charges heavier than in either brick or concrete houses, and we are told that on the assumption of an equal income it is necessary that such houses, if they are to compare on an equal financial basis, should be cheaper in first cost than brick or concrete houses. But there is more in it than is here implied. We must take into account, not only the additional cost of upkeep, but the difficulties that lie in the way of ensuring that such upkeep is effective and adequately carried out. There is a great deal to be

said for the devil, you know, and anyone building for himself fights shy of embarking upon a structure that will be a constant drain in upkeep, and that will disintegrate if he forgets about it or neglects it. If the State or the local authority looked upon housing projects from the purely personal point of view, and asked itself, "as a private individual, should I regard this as a desirable venture?" the values would shift to an astonishing extent.

There is, however, another bugbear that besets housing, the domestic bug, and this has not been overlooked in the report. Housing has quite enough legitimate troubles of its own without the introduction of the bug. Better class houses, however old and however full of nooks and crannies, do not harbour bugs, and if, as we always hear, tenants respond to better conditions, is it too much to expect them to keep clean? We all know that it is too much, and that many of the houses would soon be infested; but the tenant should be held responsible for the appearance of bugs and for the expense of clearance when they do appear. There are many clean and responsible tenants awaiting houses, and it seems unfair for them to go on waiting while the new houses are allowed to become infested through the culpable negligence of the occupiers. A rigid system of inspection, and eviction in the worst cases, should be instituted; the prevalence of bugs is a national disgrace.

The committee's recommendations are summarized in remarkable English: "In view of the very great need for houses, and a hope of some economy in first cost, and of a potential life of possibly up to forty years, provided that adequate maintenance and care be forthcoming, your committee is satisfied that, subject to the criticisms we have made, this type of house is one that is deserving of encouragement, and might form part, at least, in the meantime, of the structures that go to house the people, particularly in cases where cheap land is available, where foundations are doubtful, and where for any reason more permanent types of buildings cannot quickly be provided. With this object we suggest for consideration that local authorities and others concerned in the carrying out of housing schemes should be encouraged to undertake voluntarily the erection of houses of this type in sufficient numbers to enable the system to be properly tested."

The steel house may prove a solution of our most pressing housing needs, but we would all like to know a little more about it before we build one ourselves.

M. R.

The late Mr. John Slater

We deeply regret to record the death of Mr. John Slater, F.R.I.B.A., at West Hampstead, at the age of seventy-seven. The son of John Slater, J.P., he was born on July 28, 1847, at Bishop's Stortford, where he went to school. Then he studied at University College, London, and was articled to the late Professor T. Roger Smith, with whom he afterwards wrote a book on classic and early Christian architecture. In 1869 he won the Architectural Association prize for an essay, and he began practising in London in 1873. Mr. Slater had a wide experience as arbitrator in disputes connected with buildings, and was a member of the Tribunal of Appeal under the London Building Acts. He had been for a long time surveyor to the Berners Estate in London, of which he wrote a short history. Mr. Slater himself designed electric lighting stations at Kensington, Notting Hill, and Hove, factories at Chiswick and Hendon, business premises in Oxford Street, and a house at Kensington Court. In collaboration with Mr. J. M. Keith and Mr. J. Alan Slater, he also designed houses in Gower Street and Store Street, shops in Berners, Newman, and Wells Streets, and a factory in Chenies Street. He was President of the Architectural Association in 1887, and Vice-President of the Royal Institute of British Architects in 1900–4. We hope to publish an appreciation of his career in our next issue.

The Passing of the "Foundling"

One by one the great eleemosynary institutions of London pass out into the freer and healthier environment of the country. The latest to make the decision—provisionally—is the Foundling Hospital, whose removal will throw open within central London an area of about nine acres "for development." The grey old building, with its spacious forecourt, will be sadly missed. It has the essential atmosphere of the Bloomsbury that began to develop about 180 years ago, when Lamb's Conduit Fields *were* fields, and the Foundling looked out across open country to the heights of Hampstead. Sentimentally, also, there will be many who will regret the passing of a building that has such intimate associations with famous men of the past, including Gainsborough, Hogarth, and Handel, the last of whom often presided in the chapel at performances of "The Messiah," given in aid of the institution. If the Foundling has to go, it should at least be possible to preserve and incorporate with the new building some of the finer architectural features of the old, including the altar-piece in the chapel, an admirable piece of work by West. The complete estate of the Foundling Hospital occupies an area of about 56 acres, all of which, if the negotiations prove successful, will be acquired by the purchasers. Bloomsbury has a more than respectable town-planning tradition, and it is highly desirable that any developments that follow should take account of it. On the score of values, it is instructive to note that a site that cost only £7,000 in 1739 is to-day worth £1,500,000.

Changing London

With London echoing from end to end with the reverberations of falling buildings, one demolition more or less seems to make little difference. Yet, to many Londoners, especially architects—to whom ironical fate allots the unsympathetic *rôle* of accessary after the fact—every stroke of the pickaxe is a blow in the heart. To-day we live on our emotions. Scarce have we sighed over the ruins of the County Fire Office than we haste away to take a last lingering look at the Foundling Hospital. At any normal time the pick-axing of Devonshire House would create no little stir. To-day we pass quickly from the news of its imminent end to scan fearfully the columns of the papers for warning of the next blow. No-one knows where or when it may fall. Except for one or two buildings definitely (may we hope?) beyond the reach of the housebreaker—let us say St. Paul's or Westminster Abbey—no building seems to be quite secure against providing what is termed in estate-development circles, "a desirable building site." It is very dreadful to see the familiar London passing so quickly away. Yet, ever since it began to grow alongside the Thames ooze, the process of change has been familiar to its inhabitants. It is a process as necessary to healthy urban growth as the physical change in human tissue is to the growth of the body. Let us hope that out of the old London will grow a finer city than we have known. It is our only hope and our one consolation.

A New Shopping Centre

Touching Devonshire House, we hear that great things are toward on the site where Kent wrought with so much external sobriety and so much internal splendour. With the house will disappear the long garden, whose high wall runs down one side of Berkeley Street, touches the confines of Lansdowne House, and returns to Piccadilly by way of Stratton Street. Between Berkeley Street and Stratton Street, at suitable distances, will be cut two new roadways, thus creating between Piccadilly and Lansdowne House three separate island sites upon which great blocks of commercial buildings will be erected, a special feature being made of their shop fronts. Here will develop a great new shopping centre that promises to offer serious rivalry to Regent Street, Oxford Street, Bond Street, and the Brompton Road.

Vagaries of Town Planning—I

By H. B. CRESWELL

I AM unaware that any apology is due from one who writes on an architectural subject without knowing much about it. When Ruskin, as an undergraduate of eighteen, sat down to tell the world the meaning of architecture, he did not begin with a confession of ignorance, but at once opened with a sentence which may stand as a text for all his subsequent writings on the subject, and which is to this day the most illuminating apothegm explanatory of architecture which we shall readily come by. There was nothing tentative in Lisle March Phillips's approach to the subject, and even Lord Grimthorpe, who, as Sir Edmund Beckett, deals with the minutiæ and technicalities of design and building, sets about telling architects their own business without any appearance of hesitation or qualms of modesty. In fact, we may notice that those who have written most illuminatingly on architecture are precisely those who in no exact way were qualified to do so, and that the writings of architects have not, in a broad sense, contributed in any conspicuous degree to the general understanding of the art they practise. Probably architects are too close to their subject to see it in a right perspective; but this is not my case as regards town planning which, by the way, more than any architectural subject has become mired and obscured by the outpourings of experts. I am incapable even of close study in this field. When I read a paragraph designed to inform me that if a street diverges from the straight to the extent of its own width it is impossible to see to the end of it, I become mentally deflated and collapsed. Elucidation of the obvious, which is the burden of the exponents' labour is, however, perhaps unavoidable. The subject is a new one, and those who expound it are concerned to awaken in us consciousness of facts that have always stared us in the face, but of which we have remained unobservant. I want to carry that principle a little farther and display certain matters which, it seems to me, the expert, in his turn, has not observed. I bring to the subject only such faculties of observation and imagination as we all possess, and invite my readers to meet me on the same ground and disagree with me if they must. I do, however, claim that the matter shall not be *obscured* by authorities. I ask this because the writer of a recent memorable analysis and appreciation of Liverpool Cathedral spiced his monograph to current taste by claiming that the gifted architect was secretly wedded to Imperial Rome, and that the leading merits of his design were derived from the Romans. The clear implication was that the idea of any building being conspicuously admirable would be generally unappetizing unless its merits could be accredited to Rome. This will not do. I refuse to be overshadowed by Rome. A Roman town plan may, presumably, be as brutal, violent, brainless, and unfeeling as their horrible roads are. Even a dog travels in a straight line only when it is mad, but I have never heard so good an excuse as this offered for the Roman idea of getting from one place to another. In like manner I refuse to allow myself to be hypnotized by the ideal towns of Renaissance designers. It is impressive to view the conceptions of Scamozzi, Perret de Chambéry, or Roland Levirloys, but the only question we have here to consider is, were those brave fellows right?

The æsthetics of town planning, as now understood, lays emphasis on the principles of symmetry; balance of parts; geometrical lay-out; radial plans, with their kindred spider-web and fan; convergence of thoroughfares upon important buildings; axiality of approaches; straight roads of equal width: all of which principles I claim—except under strict limitations—to be entirely and completely wrong principles. I say "except under strict limitations," but, so far as I am aware, no one has ever declared the limitations, and they certainly have not been emphasized, for lay-outs ignoring them are put forward as models of good planning and are gravely recommended to the student by the learned in the science. I am aware that in Germany there is a reaction against the principles to which we are so faithfully espoused. Beyond noticing the fact, however, no comment on this reaction seems to have been made; but apparently the Germans long ago put these principles to the test of actual execution, and have proved the pudding for which we are still only devising recipes.

I must begin somewhere, and why not with Timgad? Timgad, on the authority of Professor Haverfield, is a good example of a Roman town plan. The place was a highly civilized province of Roman Africa. The plan of the town was an exact square measuring about 350 yd. along its base. It was surrounded by a four-square wall, and was divided up chess-board fashion, twelve each way, by roads of equal width, into equal square blocks measuring about 70 ft. across. A forum and a theatre were imposed on this chess-board, and effaced 19 of the 144 blocks. Such was Timgad, a soulless desert of a town. The idea of living in such a place makes one shrink. A child digging in the sand would display more imagination than its Roman planners did. Yet Professor Haverfield—who, however, is concerned with the history of his subject—displays the plan with a suave air of claiming merit for the thing. He seems to present it as an example of the kind of plan a town might rightly have, and we know it to be the sort of conception that fascinates the town planner. I refer to Timgad because it is the prototype of early American town plans, and by analysing it with the imaginative forethought its inceptors should have used, and did not, we discover the faults, failures, and difficulties which America is to-day struggling to remedy in many of her own cities. We perceive at once the deadly soul-destroying monotony—the radical, dreary ugliness—of a city in which to right and to left, behind and before, every aspect is repeated, and where the view in each direction is closed by the same blank wall. The citizen lives and moves as though in a trap, and his restlessness and boredom can find no relief except at the market-place and theatre. Everyone who has experienced the rejuvenation of spirit attendant on a sojourn in a beautiful "unplanned" city can imagine the despondent reactions imposed on its inhabitants by the planner of Timgad. The practical inconveniences and limitations of the plan are also evident; the exasperation of not being able to go from one part of the town to the other without proving the theorem of Pythagoras with your own two legs; the frustration of never being able to build a museum, or a court of justice, or a baths of a greater dimension than 70 ft. without going outside the town to do it; the disaster of finding, since all streets are the same width, that those which by accident or force of circumstances grow to be important thoroughfares, by that very fact become so populous as to be unusable as thoroughfares. All these failures and disabilities, and many others, which are apparent when we consider the plan of Timgad, have been proved by the experience of many modern cities laid out by town planners.

It will be objected that no one would now accept Timgad's as a satisfactory plan, and that the foregoing paragraph does no more than flog a dead horse. Exactly! But the point is, why did the designers of Timgad, and of modern cities laid out on similar lines, fail to foresee what is so plain to us now? Precisely because they worked in the same way as our town planners are now working: they made a pattern on paper, and the only difference between the modern town planner and his forerunners is that he makes an extremely complicated pattern, whilst they made a very simple one. Now, as then, the town planner's

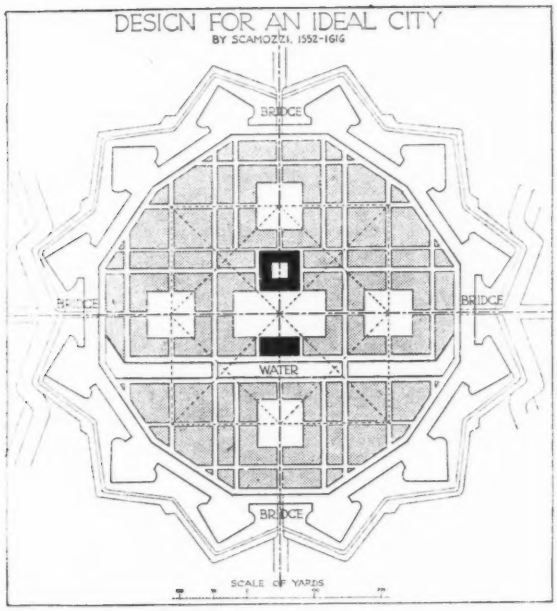
approach to the subject is wrong; the faculties he brings to bear on the subject are not those appropriate to it. He exercises his ingenuity to the neglect of his imagination, and tries to learn from science what sympathy alone can teach, and thus he quite fails to get into touch with the problems he would solve. The trouble is not that his patterns are too complicated or too simple, or that this or that "ality" or "ology" is neglected or over-emphasized, but that he makes any sorts of patterns at all. What meaning has one of these plans so warmly recommended by the experts, except to intrigue the mind and please the eye *on paper?* If such designs were made to gratify a knowledgeable bird or a passenger in an aeroplane flying overhead, the case would be different, but what impression will those patterns make on beings destined to crawl among them as ants might over a Persian carpet? Impressions such beings will certainly get from these surroundings, and we shall see of what kind in a moment; but among those impressions will be no perception of the pattern. We know that not one in ten thousand will visualize that pattern, or ever think of trying to do so; that if he desired to inform himself he must study maps, and that if he wished to retain such a mental picture of his surroundings as would enable him to relish the pattern in which he lived, close and careful study would be needed. Who would go to such trouble, and if so, to what conceivable end? I cannot answer that question, but let us suppose that such a person existed, and that he thus stored the image of his environment. The result would be that *exactly in the degree that the city's pattern was a clear and constant picture in his mind would that city's appeal to his affections be vitiated.*

It may be said that town planners do not premise that the patterns their plans make will be perceived as patterns by those who may be destined to creep about within them; but why, then, all this complexity of pattern and hair-splitting symmetrics, and geometrical exactitudes and agonized dexterities with dividers and protractors and isographs? To what purpose do we torture a town into a pattern if that pattern has no significance to the only persons concerned—the inhabitants of the town? If, on the other hand, it is asserted that the perception of a pattern in his surroundings is not dispiriting and mentally enervating to the citizen; that by that perception he is not cheated of those affections which attract men to beautiful cities; that by it the picturesque is not replaced by the dull; serenity by fussiness; mystery by the obvious; the enigma of charm by bald statement; variety by monotony; cheerfulness by boredom; poetry by fact; aspiration by stale satiety—then I declare that it is precisely because the town planner *cannot* understand such things—because he lacks the imagination and sympathy by which alone they can be understood, that the futility of much of his accomplishment and the essential wrongheadedness of the principles he follows is due.

The chief falsities of town-planning principles are those which relate to symmetry, with which is comprehended balance of parts and geometrical lay-out. Symmetry, however, can only exist as a unity; if symmetry is upon such a scale that the whole does not present itself to the eye at one time, it then becomes divided, so that one part is merely a repetition of the other, and the graces of symmetry thereupon disappear. Disperse still more the parts of this spurious symmetry, and even consciousness of repetition ceases, and we are aware only of monotony. This is no doubt obvious, and, in fact, elementary; but as the distinction has been widely overlooked, I will illustrate by supposing the design of a casino on a sea-front, from each wing of which a similar pier juts into the sea. The conception is idiotic, I admit—it suggests the prize design of a ninth-year student of one of our architectural schools—but symmetry is satisfied, which is all that concerns us. Now let us leave the casino where it is and move the piers equally two or three hundred yards to each side of it. Symmetry disappears, and is replaced by mere repetition, which will in turn vanish and merge into monotony if we separate the piers by a much greater interval. (I am at this moment reminded that the town planners of the much-esteemed lake-front of Chicago actually sought to get an effect of symmetry by identical stone piers not less, apparently, than two miles apart, flanking a symmetrically laid-out seaboard.) The graces of symmetry, in fact, disappear if the beholder has but to turn himself or even his head in order to comprehend the scene; and if one of the balanced parts which make up the symmetrical whole be out of sight it is also out of mind, and no symmetry can exist, yet this very obvious fact is forgotten by our town planners, who vie with one another in balancing avenue with avenue, setting crescents and squares and circuses to dance in a kind of quadrille with partners they do not know the existence of, and revelling in sprawling symmetrices which can never be recognized as such except on the map. These elaborations are certainly recognized by the town's inhabitants, but in their true nature only, as stale, spiritless monotonies and dull stupidities, so that we perceive that the case of the town planner is hopeless, for the grander his conceptions of long, converging thoroughfares and balanced parks, the duller the result; the greater his fertility in unbridled geometrical orderliness, the meaner his achievement; the more varied his dexterity in saying the same thing many times over at each point of the compass and in duplicating and packing away repetitive features, the more poverty-stricken his effect. The town planner, indeed, does not know what he is at. He cannot, for instance, enter into the feelings of a man walking interminably up a long, left-handed, segmental parkway, whose right-handed counterpart, a mile distant, he traversed half-an-hour before, or he would know that geometrically laid-out thoroughfares are the most exhausting, ugly, and depressing of their kind. He would avoid them and also avoid plaguing the town dweller with repetitions of the peculiarly harsh and graceless forms derivable only from mathematical instruments, which prevent the citizen from readily guessing his whereabouts, or even knowing north from south.

After what has been said the reader may suppose that he will be asked to believe that the type of plan which town-planning experts most highly esteem is precisely the worst of all contrived plans and the most to be condemned. In this supposition he will be perfectly correct. The main æsthetic principles of town planning being wrong, the greater the perfection with which these principles are displayed, the worse will be the results. The more emphatic and wide-reaching the triumphs of symmetry, balance of parts, convergence of thoroughfares upon important buildings, geometrical setting-out, and straight and uniform roads, the more emphatic and wide-reaching is the annihilation of the picturesque, of variety, of charm, of mystery, of serenity, of cheerfulness, of aspiration, of contentment and worship, and all those inspiriting attributes of urban beauty, the establishment of which is the chief justification for the existence of the town planner, and in failure of which he had as well leave the whole business to the "brute beasts" of the world of building, the surveyor and the engineer.

This is a sweeping denunciation, and should be substantiated. There is no difficulty in doing so, for town planners have evolved certain "ideal" plans—plans, that is, which illustrate the perfections attainable when the planner is not hampered by the restrictions which encumber practical problems. It will be observed that it is characteristic of the town planner always to choose as an ideal site for his ideal town precisely that which is among the worst imaginable; such a site, in fact, as would never be used to found a city upon unless some overwhelming external necessity compelled its adoption. The ideal site for a town is obviously that which displays charming natural features—a river, a lake, confluent valleys, undulating ground, or (for we are speaking of *ideal* sites) one of more emphatic individuality, such as that of old Granada, on a flat-topped rocky eminence, or of Ronda, on the brink of a precipice overhanging a vast plain, and split by a ravine a hundred feet deep. It would be supposed that the plan-



1.—NOTE THE AXIAL LINES AND GEOMETRICAL SETTING OUT.

ner of an ideal town would grasp at such conceptions and be inspired by them, but—No! He always pictures for the ideal site of his ideal, a vast, unwatered, featureless plain; his imagination soars not beyond the conception presented by the sheet of paper pinned to his drawing-board; and the fount of inspiration is only opened for him when he unlocks his case of mathematical instruments.

Let us then examine these ideal plans, of which certain examples are here reproduced. They show what the town planner would do if he had his way and there were no harsh facts to trip him up; and they illustrate the sort of results he is struggling for in his solution of practical problems.

The plan numbered 1 is an example of the "ideal" plan of 1600. It is attributable to Scamozzi, and is referred to by experts as an interesting contribution to our knowledge of how towns ought to be planned. One authority calls attention to the constructional key of its pattern (indicated by dotted lines) as though this mechanism of the drawing-board were a signal merit of the design, instead of being of no value or meaning whatever. The same authority points to the geometrical lay-out as though it were a mark of the designer's intelligence, instead of evidence of his lack of it. I will not stop to analyse this plan, which displays many of the faults I have spoken of, and whose failure as a plan is obvious, but I should like to call attention to the designer's fatuous devotion to symmetry, which has led him not only to lay out his fortifications in a circle—surely the most dreary form he could devise for them—but to emphasize the monotony of this idea by proposing that all the bastions shall be similar and equally spaced. If we picture ourselves as circling the fortifications and exploring the streets, and then compare the *ennui* the imaginary experience raises in our minds with the inspiriting delight offered by any small fortified town which has *not* been laid out by town planners, such as Bruges or St. Malo, we shall realize how very far removed the principles avowed by Scamozzi and his kind are from producing the effect they desire. It is illuminating to notice that there is dullness in certain aspects of St. Malo, and that this effect is due to exploits of town planners, who have laid out certain straight streets of uniform width, which boldly display themselves like machine-made notches cut into the town when viewed from the ramparts which, in turn, monotonously close the view down each of them when they are viewed from their other ends. Just so is it, I may remark, at New York, where the one street which Americans instance to support their ambition that their capital city should be reputed a fine one, is precisely that street which was *not* laid out by town planners. Broadway, Long Island, is not straight, and it is not of uniform width; and it is, for these qualities, found to be beautiful, and to confer beauty upon buildings erected along it. We need not enlarge on the faults of Scamozzi's plan, for the art and science of town planning has made vast strides since his day, and accordingly we find that two hundred and fifty years later the admired ideal plan of the experts has worse faults and more of them than Scamozzi's prentice hand could compass.

(To be concluded.)

Correspondence

The Paris Exhibition

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—The Organizing Council of the British Confederation of Arts has become aware of the existence of an exhibition, namely, the International Exhibition of Decorative Arts, Paris, 1925, and wishes to make it public to the general body of artists. The exhibition is being purely organized to show what the world has done since the war in specifically modern art—not in date, but in spirit.

The Organizing Council of the British Confederation of Arts some time ago asked for wider representation of artists on the Fine Arts' Commission, and now demands wider representation upon the committee handling this exhibition.

The Organizing Council is a centre for organized action on the part of all types of art societies. The Fine Arts' Commission is a body of individuals which, although of high standing, must represent the individual outlook and not the collective outlook. Therefore, the British Confederation of Arts is the right organ to assist the Exhibition Committee and the Fine Arts' Commission in determining the national policy to be pursued in arriving at a thoroughly representative British show at this all-important exhibition.

The Organizing Council of the British Confederation of Arts would influence artists to depart from their usual unpatriotic custom on these occasions and encourage them this time to have the patriotism to send their finest and latest work to bring credit to the British section.

A. SEDGWICK, *Honorary Secretary.*

Engineering Problems in Competitions

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—I was much interested in the letter by "Engineer," which appeared in the correspondence columns last week.

We all appreciate the fact that an assessor has to consider all the points when making his awards, and quite often it may happen that a design which is the best all round one may be inferior to others in some particular respects. In the competition referred to by "Engineer," the engineering section apparently took up a large proportion of the total cost of the scheme. If the winning design was not the best from an engineering point of view, it seems a pity that the best scheme submitted for this could not be adopted in the selected design when carrying it out. Would it not be possible in cases like this to embody the best engineering plant scheme with the winning design, so that the promotors would get the advantages of both? The author of the best engineering plant scheme would of course expect to be suitably rewarded, but no doubt this could be arranged and the money would surely be well spent.

"COMPETITOR."

Some Recent Work by Messrs. Tatchell and Wilson, FF.R.I.B.A.

ON this and the following pages we illustrate the remodelling and reconstruction of Messrs. Cassell's premises in La Belle Sauvage Yard, Ludgate Hill, E.C., and the alterations to No. 61 Christchurch Street, Chelsea, S.W. The architects were Mr. Sydney Tatchell, F.R.I.B.A., and his partner, Mr. Geoffrey C. Wilson, F.R.I.B.A., late Messrs. Bourchier, Tatchell and Galsworthy.

The House of Cassell.

The new front to No. 5 building of Cassell's premises is now the chief entrance. It stands at the north end of La Belle Sauvage Yard, and contains on the ground floor entrance hall with inquiries, waiting-room, telephone, etc., with editors' rooms and staff canteen on the upper floors. The main buildings have been remodelled internally and equipped with installations for central heating, electric lighting, sprinklers, and vacuum cleaning. The floors have been extended to carry very heavy machinery, goods lifts have been installed, and other important works in connection with printing and publishing have been carried out.

The site is particularly interesting, as it was from this yard that the Cambridge coach used to start in olden days, when Messrs. Cassell's printery was occupied by the inn called "La Belle Sauvage." The inn was the property of the Cutlers' Company, whose crest may still be seen, and the yard was a noted place for theatrical performances, as were many of the old inn yards in Shakespeare's time. There also appears to have been a fencing school connected with this inn during Queen Elizabeth's reign. It is here, also, that Banks, the showman, exhibited his wonderful silver-shod horse of almost human intelligence. Upon being taken to perform in Rome the horse was burnt by the priests for witchcraft, along with his master. At a private house, No. 11, in the yard, lived Grinling Gibbons, and upon one of the window-sills stood a splendid specimen of his work, a plant in a flowerpot perfectly natural in appearance, but carved in wood.

The origin of the name "La Belle Sauvage" is not definitely known, although it has been established that centuries ago a popular landlady of the inn was called "Isabel Savage," and it is thought possible that customers may have affectionately applied to this lady, and eventually to the house, the title of the French novel, "La Belle Sauvage," that happened to be in the public eye at the time.

For the sculpture over the entrance door inspiration has been sought in "The Beautiful Savage" as the chief motif, although for very obvious reasons considerable artistic licence has been indulged in, and the interpretation of a beautiful savage of the Pocahontas period has been followed rather than a realistic reproduction of Isabel Savage, the hostess of the inn.

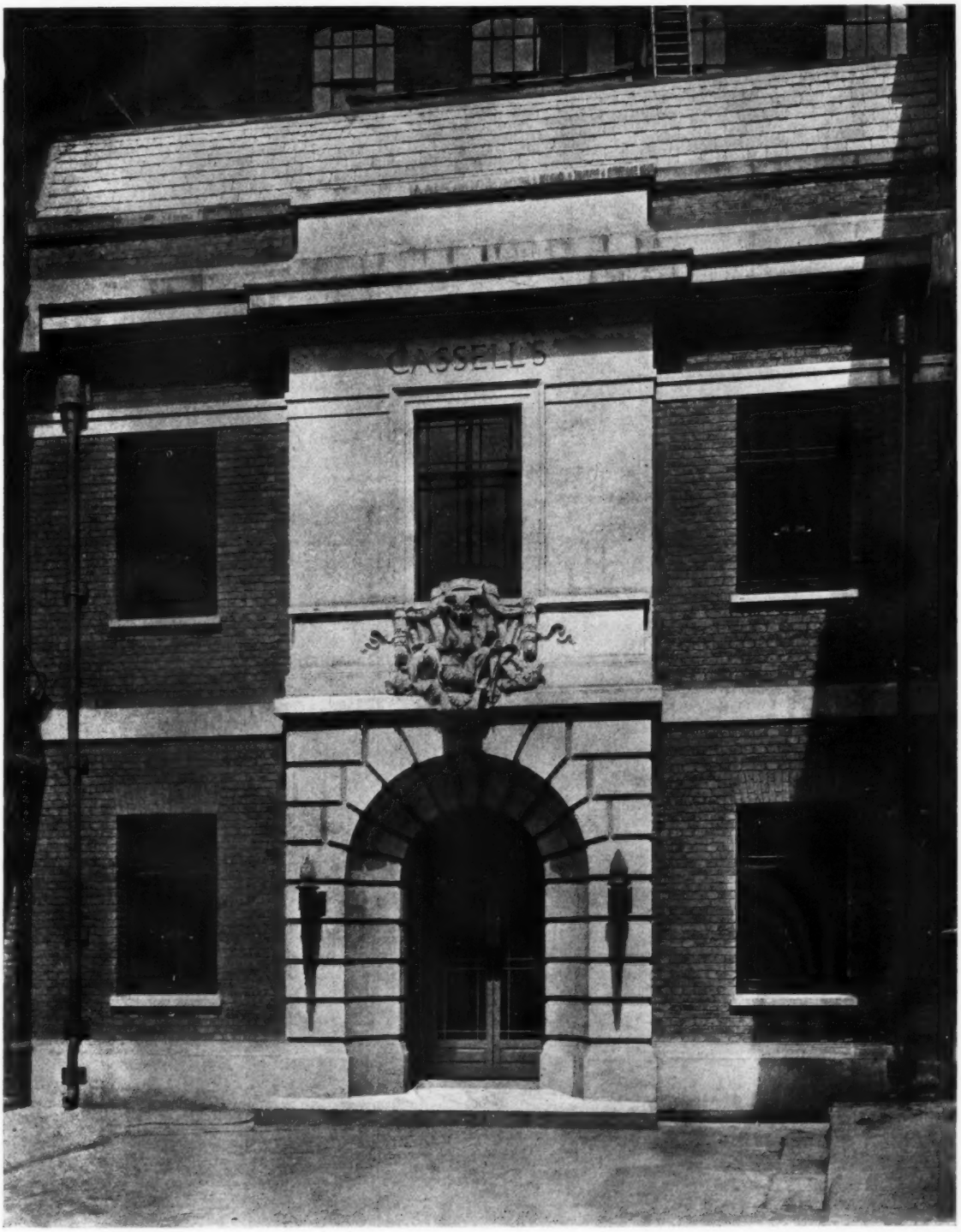
The carving has been executed by Mr. George Alexander.

The general contractors were Messrs. Higgs and Hill, Ltd., and the sub-contractors were as follow: J. Lysaght, Ltd.

THE HOUSE OF CASSELL, LA BELLE SAUVAGE YARD: DETAIL OF CARVING OVER CENTRAL DOOR.

Current Architecture. 255.—The House of Cassell, La Belle Sauvage Yard, Ludgate Hill

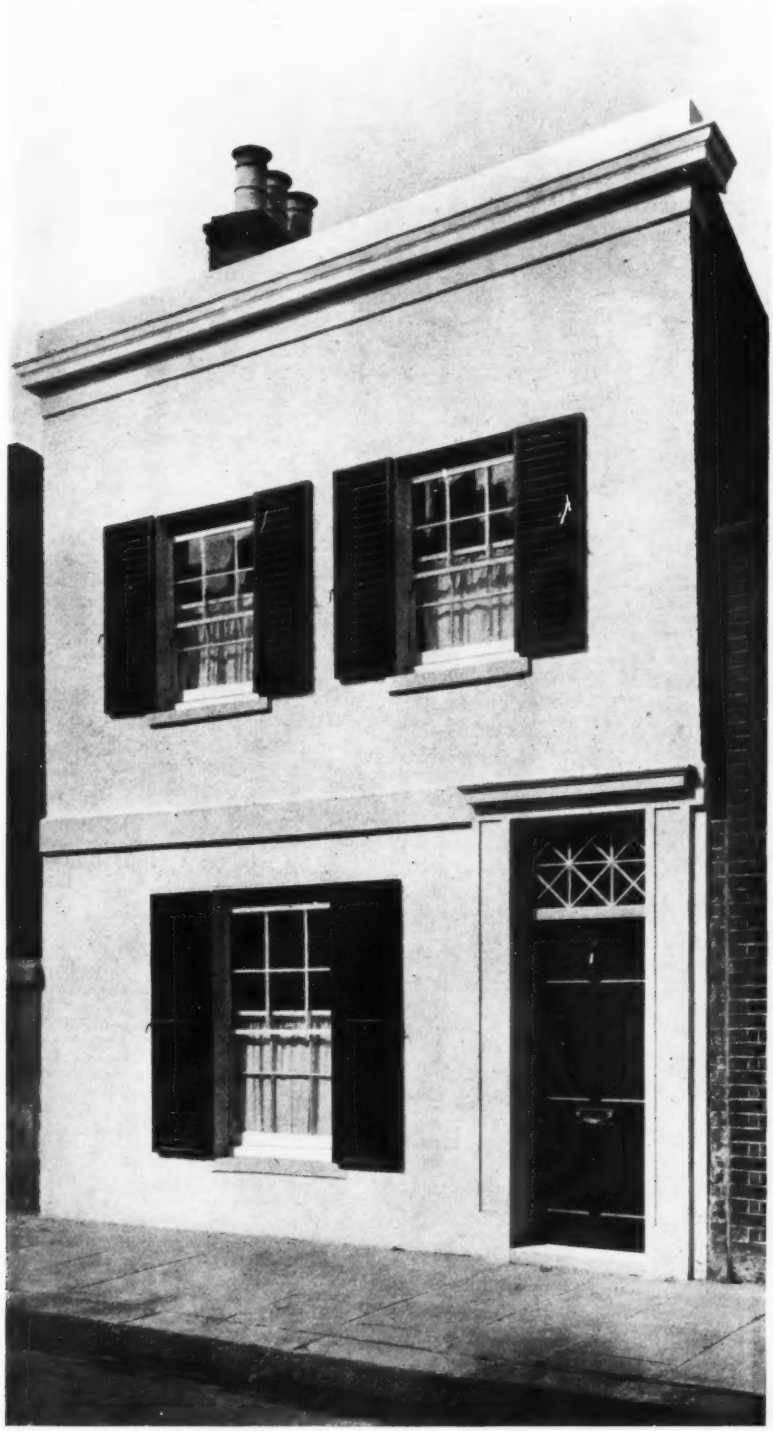
Sydney Tatchell, F.R.I.B.A., and Geoffrey C. Wilson, F.R.I.B.A., Architects



This front is at the north end of La Belle Sauvage Yard—a name the origin of which is not certainly known. For the sculpture over the door, however, inspiration has been sought in "The Beautiful Savage" as the motif.

Modern Domestic Architecture. 103.—No. 61 Christchurch Street, Chelsea

Sydney Tatchell, F.R.I.B.A., and Geoffrey C. Wilson, F.R.I.B.A., Architects



Prior to altering, this little house was a very dilapidated workman's cottage. On the front the stock bricks of the upper portion have been distempered, and the ground floor has been treated with white cement.

(constructional steelwork); Wadsworth and Sons (lifts); C. E. Welstead, Ltd. (metal windows); The Luxfer Co., Ltd. (lanterns, skylights, etc.); Mather and Platt, Ltd. (sprinklers); F. G. and S. H. Frost (grille and bronze work); J. Jeffreys & Co., Ltd. (heating); Jacob White & Co., Ltd. (electric lighting); British Vacuum Cleaner Co., Ltd. (vacuum cleaning); G. and A. Brown, Ltd. (decorations).

61 *Christchurch Street, Chelsea, S.W.*

Previous to the alterations this little house was a very dilapidated workman's cottage. On the front the stock bricks of the upper portion have been distempered, and the ground floor has been treated with white cement. Green shutters have been fixed to the windows, and a new doorway and entrance door with fanlight over has been added.

Inside there were, on the ground floor, a parlour at the front and a kitchen living-room at the back, with two rooms on the first floor, and a shed and outside w.c. in the yard. The alterations involved the removal of the wall between the parlour and the kitchen, and the conversion of the space into a large sitting-room. Upstairs the back bedroom was converted into a bath-dressing-room, with lavatory basin, bath, heated towel rail, w.c., etc. The back yard was transformed into a small court, and the old shed was rebuilt as a kitchen-scullery with sink, gas cooker, and other labour-saving devices, including a small external stokery for combined central heating and domestic hot water supply. The walls internally are distempered a deep cream, and the woodwork throughout is painted black and white, with a flat finish.

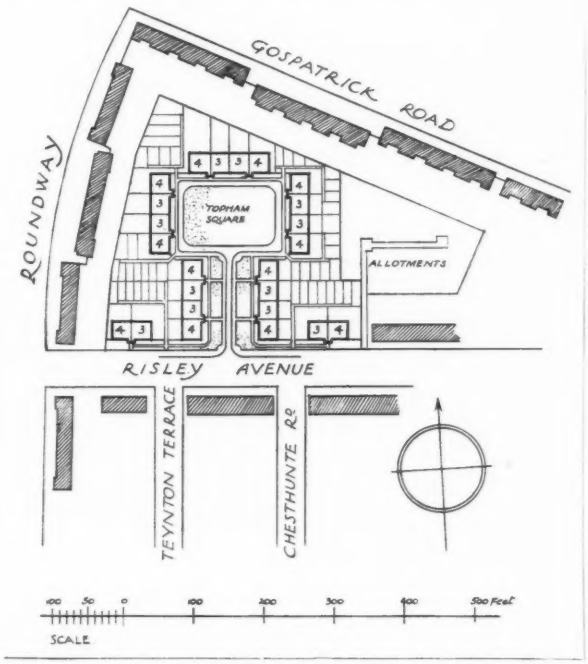
Messrs. Henry Knight and Son were the general contractors.

Three-story Cottage Flats at Tottenham

G. TOPHAM FORREST, F.R.I.B.A., Architect to the L.C.C.

THE London County Council, in order to provide re-housing accommodation for a number of persons displaced from one of the insanitary areas now being cleared, agreed to the recommendation of their architect, Mr. G. Topham Forrest, that seven blocks of three-story cottage-flats should be built on a small piece of land of about 2½ acres, which was available at the White Hart Lane estate, Tottenham. These seven blocks have now been completed. There are in all seventy-two flats, containing 252 rooms, and providing accommodation for 378 persons. Five of the blocks each contain six four-room flats and six three-room flats, and the remaining two blocks each contain three four-room flats, and three three-room flats. The top stories are contained within the roof, and access is provided to the upper flats by means of common staircases.

As regards the planning, it will be seen from the accompanying illustration that there are no internal passages in the flats, all the available space having been thrown into the rooms. The average area of the living rooms is 204 sq. ft. and of the bedrooms 116 sq. ft. The kitchenette in each case contains sink, copper, gas cooker, and also bath. A water-closet and a coal store have also been provided. Outside the kitchenette on the upper floors is a small private covered balcony, which is useful in connection with the drying of small articles of clothing and as a playing space for small children. On the ground floor instead of the balcony is a small open lobby communicating with a private garden. (Each tenement has a separate garden.)



LAY-OUT PLAN.

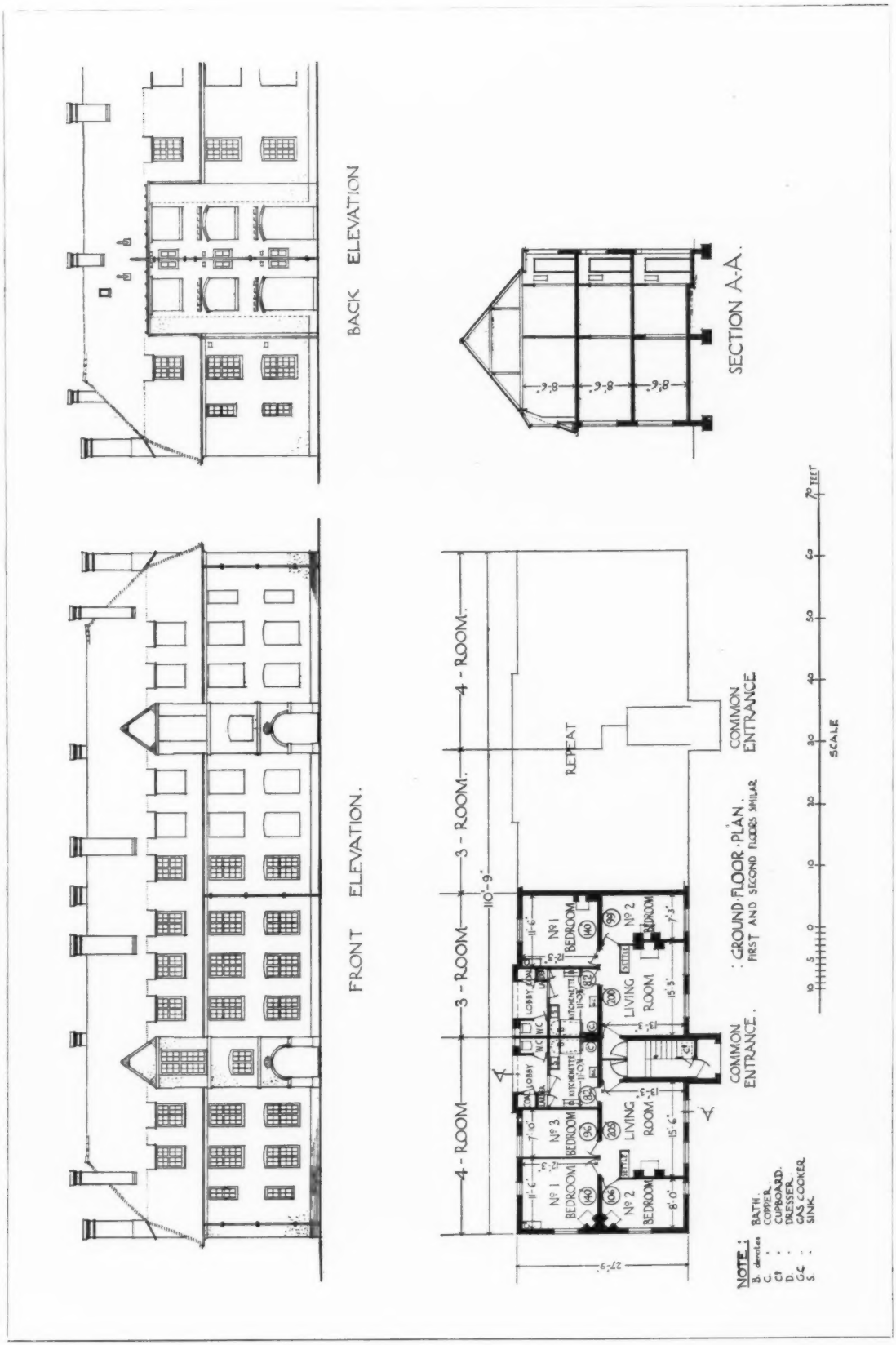
All the other houses on the White Hart Lane estate are of the usual two-story cottage-type, but Mr. Topham Forrest was strongly of the opinion that the introduction of a number of three-story buildings, such as those erected, would enhance the architectural effect, and the result has proved that he was correct. The buildings have also proved very attractive from the tenants' point of view, and the County Council has been so favourably impressed that the new blocks have been officially named "Topham Square," in honour of the Council's architect.

In designing the buildings Mr. Topham Forrest had specially in mind the fact that the rents to be charged should be within the means of the poorer families who were to be transferred from an insanitary area, and who could not afford to pay the rents usually charged for small independent houses.

The work in connection with the flats was commenced by Messrs. Rowley Brothers, in August of last year, and all the blocks were completed in eleven months. The amount of the tender was £29,200, and the total cost, including roads, sewers, gas, pavings, hedges, trees, and all incidentals, has been put at £34,084. Taking the buildings alone the cost per tenement is £372, per room £106, and per cubic foot 10¼d.

The White Hart Lane area at Tottenham was at one time worse than the poorest and meanest quarters of the East End. Slums branched off and divided into super-slums, and it seemed that the smaller and more squalid the houses, the more people did they house. The change from such habitations to these modern dwellings erected by the L.C.C. is, therefore, great. It is interesting to note that Mr. Topham Forrest, in a recent interview, said that his visit to the slum areas of Brooklyn and Manhattan, in New York, and also to those in Chicago, had convinced him that London had nothing to learn in regard to slum clearances. Some of the American slums were, if possible, worse than those in London, and the Americans were not making anything like the same progress with clearance and rebuilding. He was profoundly struck, however, by some of the tenement buildings for the working classes in Jersey City and on Long Island. The Americans were far ahead of us in the sanitary arrangements and domestic equipments of these buildings. They had much more open-air space between the various blocks, and such open spaces were delightfully laid out with gardens, pergolas, fountains, and trees.

THREE-STORY FLATS ON THE WHITE HART LANE ESTATE, TOTTENHAM.
G. TOPHAM FORREST, F.R.I.B.A. ARCHITECT TO THE L.C.C.



THREE-STORY FLATS ON THE WHITE HART LANE ESTATE, TOTTENHAM: PLAN, SECTION, AND ELEVATIONS.

G. TOPHAM FORREST, F.R.I.B.A., ARCHITECT TO THE L.C.C.

The Basement

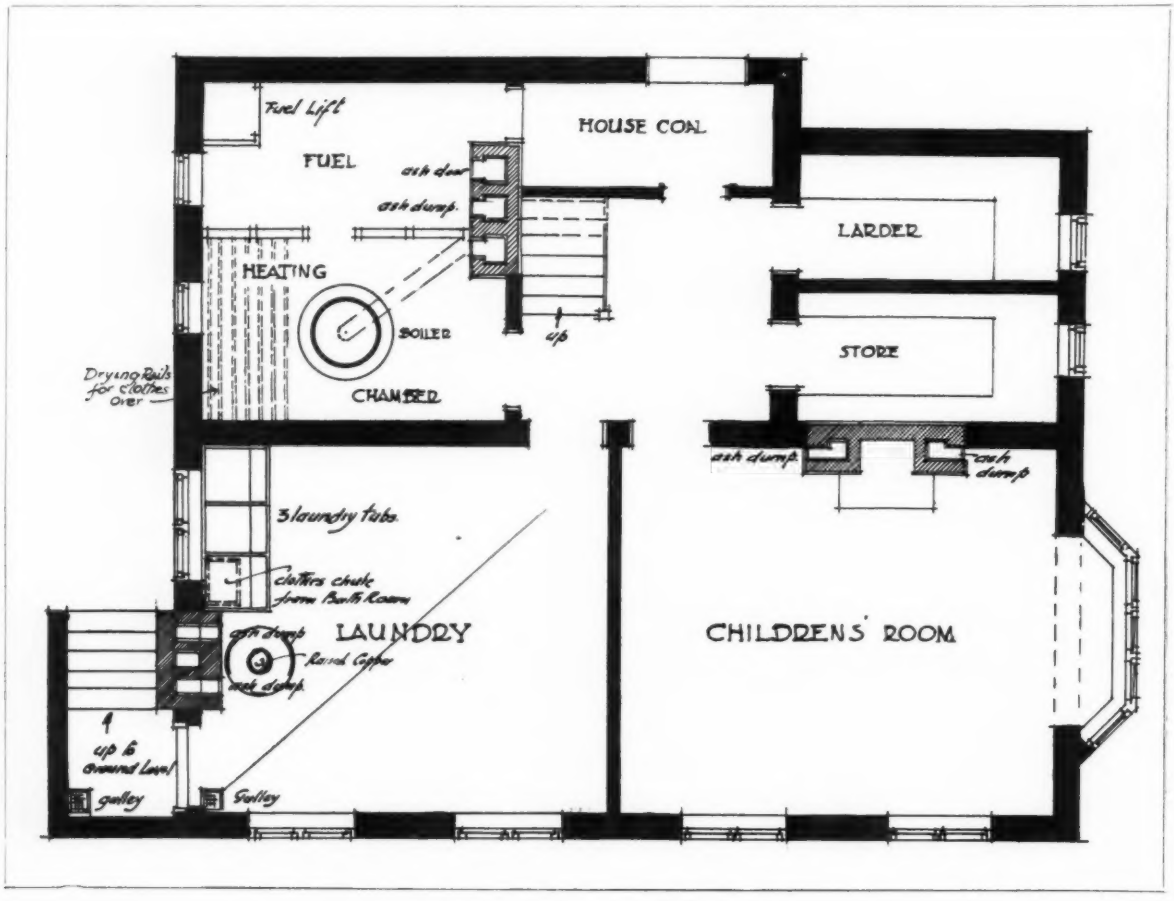
Some Practical Possibilities

By H. BRYANT NEWBOLD

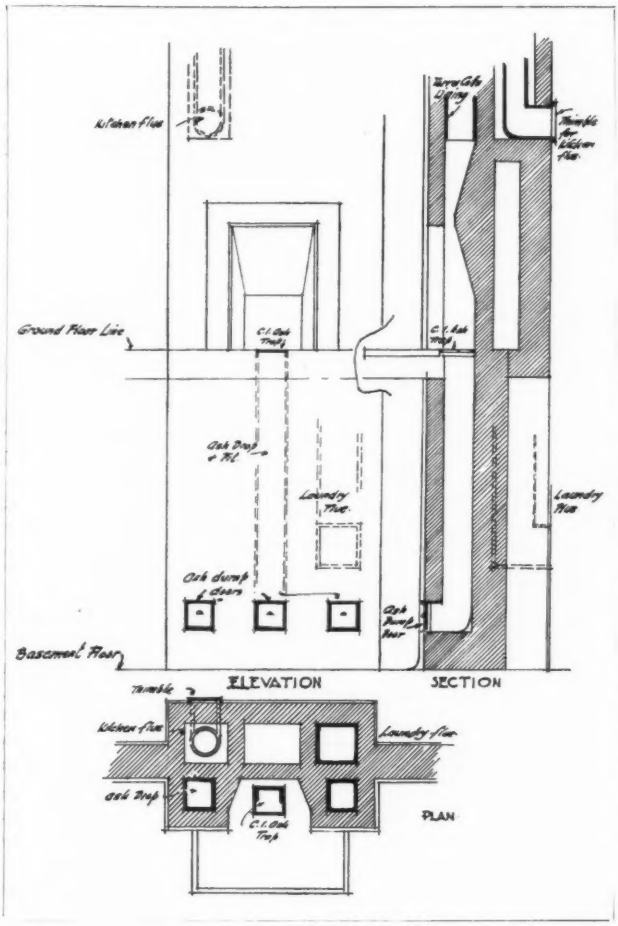
THERE is a prejudice in this country against the basement, and if by basement is meant a dark, damp, ill-ventilated cellar, it must be agreed that the prejudice is reasonable. The fact that even to-day a basement house is saleable only where no other exists, and not always then is sufficient evidence of its unpopularity. But a basement need not be either dark, damp, or ill-ventilated, or a cellar in the sense that a cellar is an underground room. Then, again, the basement need not be occupied by the kitchen, or used in any way as a living-room. Consequently, with these objections removed, it will be found that there is much in the basement, as constructed and planned in the American type of house, which very considerably enhances the practical usefulness of a house, and renders constructionally possible many simple labour-saving devices, which, in the house where there is no basement, are impossible. Amongst these are the properly-fitted laundry, with a soiled linen chute from the bathroom, central heating, and ash dumps, flues, and pits for the collection of cinders in the basement, without the raking out and carrying as practised in England—an operation always accompanied with much dust.

It has been agreed that where a basement is a cellar, built underground, with access to light and air only by means of areas, it cannot be regarded in any other way than as undesirable. On the other hand, where the basement is not underground, or only partly underground, and has the sill line of the windows level with the ground, this objection is removed. There then remains only the prejudice due to our conservatism, which is unreasonable. In substantiation of this prejudice it is stated that to raise the ground floor from 3 ft. to 4 ft. above the ground level gives to the external elevation a stilted appearance, which upsets the proportion of the design, and destroys that main characteristic of the English house. Even if this were so, it is perhaps a matter for discussion whether the housewife would not welcome the increased comfort and saving of work internally even at the expense of the outside appearance.

When properly treated, however, the proportion of the exterior of a sub-basemented house can be as correct as any other. The fault lies in the failure to give it satisfactory treatment, and not in the mere raising of the ground-floor level. The subject is one worthy of treatment by itself; but there is not sufficient opportunity to do it justice now when it is desired to give fuller attention to the internal convenience arising from the adoption of a sub-basement. But in passing it may be said that the whole difficulty arises from the fact that the designer, unaccustomed to the raised ground floor, and fearful of the preju-



A BASEMENT FLOOR RE-MODELLED.



THE ARRANGEMENT OF THE FLUES.

dice that he knows to exist, often endeavours to conceal the raised floor level, with the result that his treatment gives expression to his wish to conceal it, and a dishonest design results. If the opposite course be adopted, and the raised ground floor be given honest expression, by a well-marked string-course capping an obvious basement wall of more irregular material than the main walling, then this difficulty will be found to have been overcome.

The Basement Plan.

Assuming that the sub-basement type has been accepted, it is proposed to show how the space afforded may be made use of to the considerable enhancement of the internal comfort and convenience. For example, a practice is usually adopted on a level site of excavating from 3 ft. 6 in. to 4 ft., and the ground-floor joists are raised from 3 ft. to 3 ft. 6 in. from the ground level. By this means the basement windows open direct into the outer air which, beyond the obvious advantage in lighting and ventilation, has additional advantages where central heating by hot air is desired. So far as cost is concerned the excavation required is very little more, if any, than that which would be necessitated in removing the top soil and vegetable matter, which it is always necessary to do under boarded floors or even where solid floors on the ground level are proposed. It will be only in very unusual soils that less than from 2 ft. to 3 ft. of excavation will be required, in the latter case; and in the majority of soils met with in England a deeper excavation all over the site will be advantageous, if not essential. There is, therefore, very little in the question of cost so far as excavation is concerned; and if the site is one that produces stone the expense of rough walling to the basement of from 3 ft. 6 in. to 4 ft. in height will be only one of labour. Where no material is found upon the site a 6-in. concrete wall with a rough exterior finish will prove effective, and by no means unsightly. Though it must, of course, be admitted that the cost is increased somewhat, it will be readily agreed that the increased accommodation is out of all proportion to the cost. From the point of view of area alone space has been provided equal to that of another house. And from this increased space, if satisfactorily planned, very considerable increased comfort may be obtained.

The main achievement rendered possible is the provision for one of the three forms of central heating, the furnace or boiler chamber, and the fuel store required. Another amenity which will be appreciated even more by the housewife, especially in these days of machinery, is to be found in the fact that it is rendered possible to have the laundry work done at home, in a room fitted with proper requirements, under the same roof as the house, and yet separated from the ordinary housework. To anyone who has the washing done at home in the ordinary English house, where the copper is generally in the scullery, with all its attendant dislocation, the great advantage of this will be evident.

A storage, cold-in-all-weathers, for perishable foodstuffs is also made possible as indicated on the accompanying plan; and a coal store for the house coal and a knife and boot room are supplied. In addition, where a family of any size is to occupy the house, a room of some sort for the children is essential. Noise with children is inevitable, as is a certain amount of destructive energy, and no room situated amongst other rooms in occupation by ordinary human beings is suitable for a playroom. On the other hand an asbestos-sheeted, sound-proofed room with a cement floor in a basement offers great possibilities of entertainment to be derived from fire, water, and pandemonium.

Details.

The accompanying plan, elevation and section, of a chimney stack, show in a composite manner how the flues are introduced in a new way. Those for the kitchen range and the laundry boiler are lined with a terra-cotta lining, as may also be the ordinary flues if particularly good workmanship is desired. A feature of the kitchen flue to be noted is the circular flue-pipe running up the centre of a square flue. This provides a space for ventilation from over the range. The air round the flue-pipe being warmed, rises through the ventilation space and takes with it most of the smells from cooking.

The ash dump is shown in detail to consist of a trap in the hearth under the fire basket, through which when opened all the cinders may be swept, to fall down the drop into a pit at the bottom. From there by means of dump doors they can be withdrawn and used again in the furnace or the boiler. The amount of carrying and the dust avoided by this simple expedient will be readily appreciated, and it is to be doubted whether the extra cost of constructing these flues exceeds very much the amount saved in brickwork. The terra-cotta linings also enable brickwork to be saved, requiring only $4\frac{1}{2}$ in. round. A very considerable saving may also be effected within the stack in this way.

A fuel lift from the coal cellar is also shown on the basement plan. Here again is a simple expedient for the saving of carrying. In the heating chamber are rails fixed for the hanging of clothes after washing. The heat from the furnace or boiler-fire is all that is required for both drying and airing. The clothes chute, indicated over the end tub in the laundry, is a zinc-lined wooden conduit. It starts from the bathroom and enables all the soiled linen to be collected there and dropped within the chute to fall into the tub, where it is required for washing.

It should be noted that, with the exception of additional height, the space occupied by these extra rooms is practically the same as that which is always to be found under a boarded floor, where it is so much space wasted.

Nottingham's New Town Hall

T. CECIL HOWITT, D.S.O., A.R.I.B.A., Architect

THE Nottingham City Council, at a meeting held last week, decided to demolish and rebuild the property of the Corporation known as the Exchange Block. The new building has been designed by Mr. T. Cecil Howitt, D.S.O., A.R.I.B.A., and is illustrated this week on our supplementary plates. The scheme is estimated to cost over half a million.

At the outset of their deliberations, the Estates Committee, upon whose strong recommendation the scheme was adopted, came to the conclusion that the building to be erected must be worthy of the site and of the city, and in order to meet the desires of the City Council, provide civic accommodation suitable for a city of the size, character and importance of Nottingham. They also determined that after providing such accommodation it was essential that the remainder of the land should be utilized to the best advantage in order partially to recoup the Council for the expenditure involved in a building of this character. Included in the design are civic quarters, comprising Council chamber, reception rooms, and appropriate accommodation for the Mayor. The committee are satisfied that the design fulfils the requirements of the Council in every respect.

The site comprises an area of approximately 4,260 sq. yds. On the western frontage is the market-place, an open space of about 5 acres; on the Smithy Row frontage the site extends to the boundary of the land which will be occupied by the National Provincial Bank when these premises are rebuilt in connection with the widening of High Street. The site extends to the centre of the High Street frontage, with sufficient width to provide an entrance to the arcade, with small shops on either side. On the Cheapside frontage the site extends from the building recently erected by the Commercial Union Assurance Co. to the Market Place frontage, opposite Exchange Walk. The widening of High Street will be continued at its new width of 60 ft. Smithy Row will be widened, the building line being improved; the very irregular frontage line of Cheapside will also be straightened, and the thoroughfare considerably improved. The site is of good proportion, and the scheme has been treated on bold and simple lines. The whole of the upper floors of the front portion of the site, west of the arcade and facing the Great Market Place, together with adequate areas of the ground floor and basement, will be used entirely for civic purposes.

On the Great Market Place front a loggia treatment will be introduced, and the main entrance vestibule approached from this loggia will lead into a large entrance hall. On either side of this hall there will be controlled cloakrooms for ladies and gentlemen, and these cloakrooms will have private staircases leading to retiring rooms in the basement. Leading from the entrance hall will be the grand staircase hall with its wide central marble staircase and electric elevators on either side.

The whole of the first floor on the western side of the arcade will be used for civic receptions. From the grand staircase a reception lobby will lead into the pillared reception hall (82 ft. by 42 ft.) stretching across the main front and overlooking the Great Market Place. In the front of the reception hall and leading from it there will be a wide open terrace with a Speaker's projecting balcony. At one end of the reception hall there will be a gallery for guests, and at the opposite end a musicians' gallery with the necessary retiring rooms for artists. Leading from the reception hall and the grand staircase will be the dining-room (56 ft. by 28 ft.). Overlooking Smithy Row, and approached from the grand staircase, will be the Mayor's quarters, which consist of a waiting-room, the Mayor's parlour, and a private room. A large service room, served from the kitchens by electric lifts and a private staircase will be suitably planned so that the uses of the dining-room and the reception hall could be conveniently reversed. Overlooking the main arcade will be the staircase leading to the second floor.

The second floor will be reached by two large electric elevators, in addition to the staircase; and this floor will be used for the work of the Council. The council chamber will be situated on the main front, surrounded by a corridor and two lobbies for members. The chamber will have a seating capacity for 108 members, with space for the necessary officials. A gallery will be arranged for the public, and a special gallery with a private room will be planned for the Press. The semi-circular plan adopted for the chamber will have the advantage of placing the Mayor within a minimum distance of all members. The chief entrances to the chamber will be from the members' lobbies; and adjacent to the lifts there will be a private entrance for the Mayor. On the southern front there will be a large anteroom (39 ft. by 28 ft.), and on the northern front the members' room and library (39 ft. by 28 ft.). Surrounding the Council chamber small private rooms will be arranged, including small rooms for the Mayor, the sheriff, and town clerk.

The third floor will be planned with the necessary kitchens and administrative stores for the whole of the civic quarters. This floor will have two private lifts and staircases direct from the special entrances in Cheapside and Smithy Row.

The back portion of the site will be developed to provide the maximum amount of shop frontage. Two large shopping arcades of considerably greater proportions than

MR. T. CECIL HOWITT, D.S.O., A.R.I.B.A

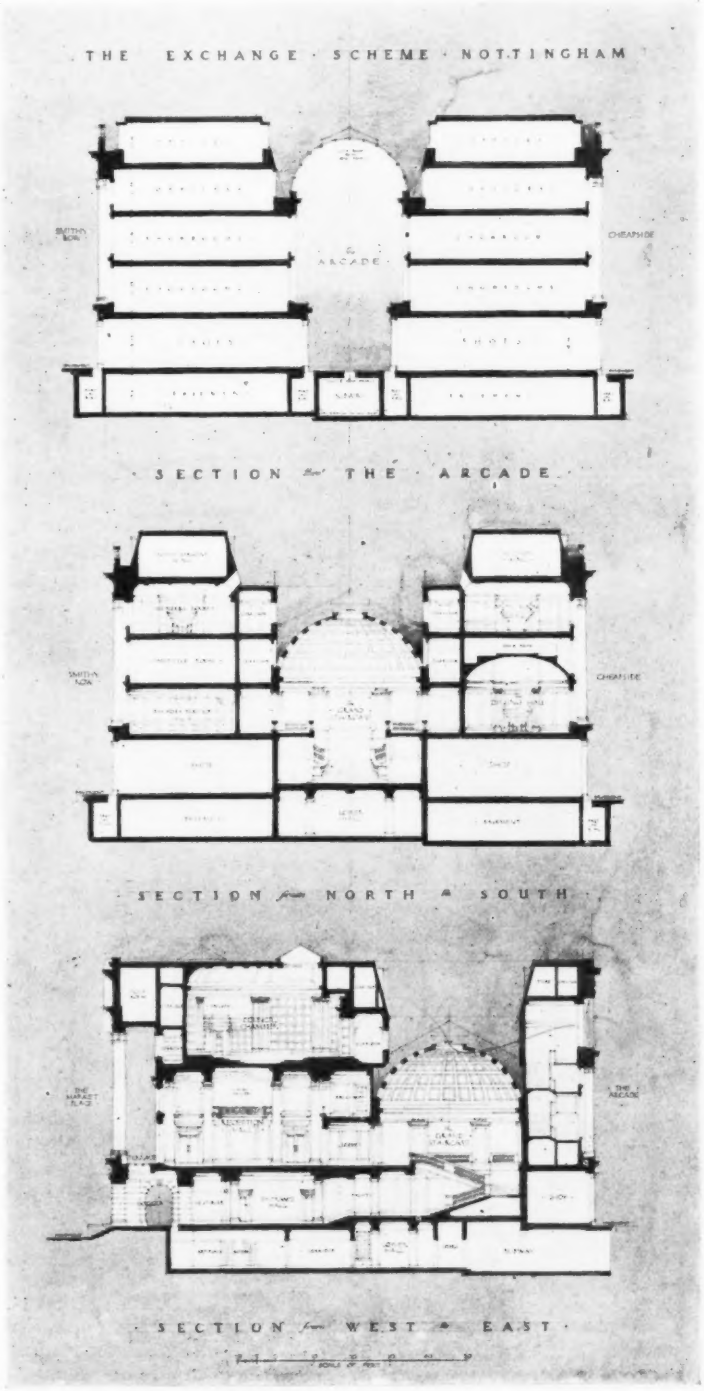
any other arcade in this country will be provided to give communication between Smithy Row, Cheapside, and High Street. The arcades will be 60 ft. high, with an effective width of 28 ft.

The existing buildings on the site have a shop frontage of only 390 ft., whereas the proposed scheme offers a shop frontage of approximately double the present amount, viz., 753 ft. The new scheme concentrates the administrative work for the shops into the basement, and allows the fullest value to be obtained from the ground floor space. The important point of an adequate goods entrance for each shop will be dealt with by the introduction of a wide subway under both the arcades and from the subway an entrance to the basement of each shop will be provided. The subway will be fitted with two extra large goods' elevators at the main entrances, and the use of these could be restricted to certain hours if found desirable. In addition, at the south-eastern corner of the site in Cheapside there will be an inclined road, suitable for trolley traffic, leading into the subway. The whole of the space for shops on the ground floor will be constructed so as to allow the greatest possible scope in sub-dividing the area, varying from the small lock-up shop of say, 18 ft. by 15 ft., with a small basement, up to a large shopping store of say, 115 ft. by 50 ft., comprising five or six floors in height. Between the main piers, the shop fronts will be arranged exactly as desired by the various tenants, and the internal divisions for the shops will be as light as possible to conform with the usual fire insurance regulations.

The division of the site by arcades will render the upper floors suitable for showrooms or offices, and this division will have the advantage of giving a maximum number of front rooms as compared with the usual development with internal wells or light areas. The outer wall surfaces of these rooms will be arranged with a very large percentage of window space to ensure a maximum amount of light and natural ventilation.

The upper floors will be finished in skeleton form only, thus enabling the accommodation to be let in tenancies varying from the small single office, 18 ft. by 15 ft., to a complete suite of offices, 110 ft. by 45 ft., comprising three or four floors. The approaches to the upper floors will be grouped at the main arcade entrances in Smithy Row and Cheapside respectively, and will consist of elevators with subordinate staircases.

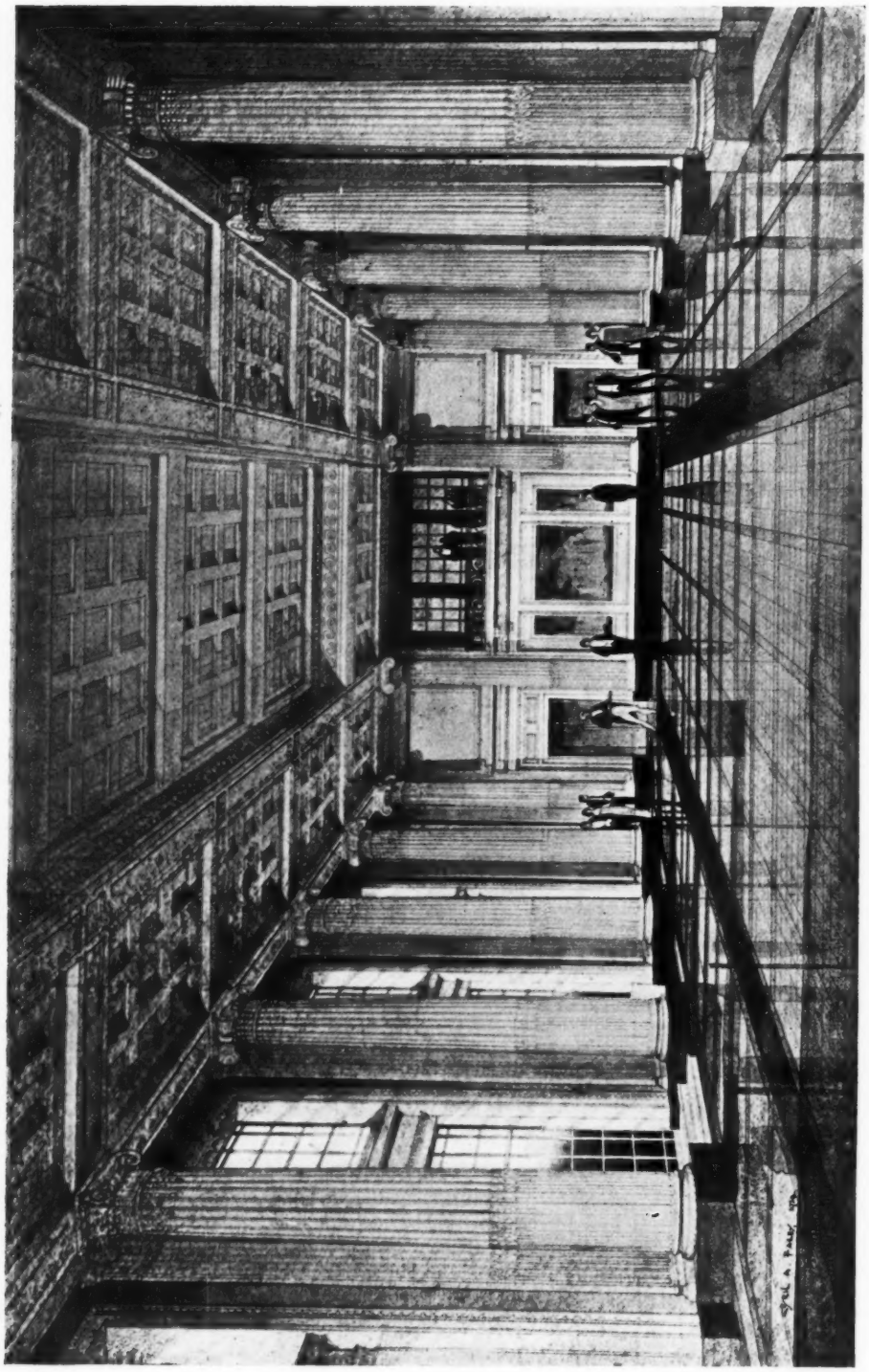
The building will be erected in Portland stone. The shop fronts and the upper windows will be in metal with uniform bronze letters on the shop fascias. The various apartments in the civic quarters will be finished in a manner to give the correct expression required in each room. The whole of the building will be steel framed with fire-resisting floors.



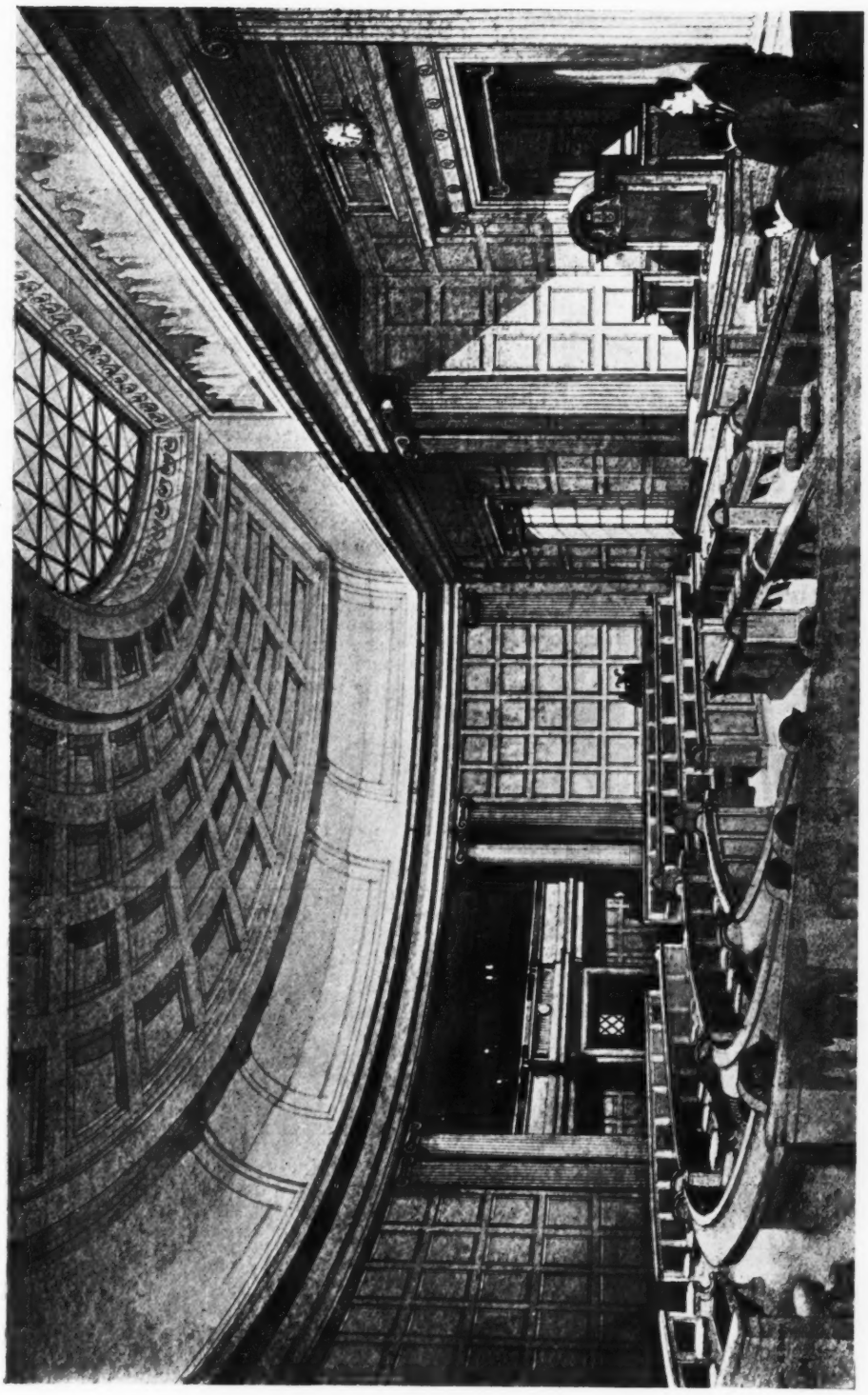
THE NEW TOWN HALL FOR NOTTINGHAM: SECTIONS.

The Architect for the Scheme.

Mr. T. Cecil Howitt, D.S.O., A.R.I.B.A., the designer of the new town hall, etc., was born in Nottingham in 1889, and was educated at the Nottingham High School. He was articled to Mr. A. N. Bromley, F.R.I.B.A., of Nottingham; continued his studies at the Architectural Association, London, and then travelled extensively in Italy, Greece, France, Austria, and Germany. He was awarded the medal for architectural draughtsmanship, has gained a repute as an authority on various measured works. He qualified as Associate of the R.I.B.A., and became medallist in architectural design. In September 1914 he joined the Army and subsequently attained the rank of Lieut-Colonel. During the war he was awarded the D.S.O. and the French Legion d'Honneur, for successfully commanding his battalion in action on various occasions, and later joined the Divisional Staff. After the war he became architect to the Nottingham Housing Committee, and carried out the development of numerous estates. In the early part of 1922 he designed the post-war £300 house that was adopted by many local authorities and business firms throughout the country.



THE NEW TOWN HALL FOR NOTTINGHAM: PERSPECTIVE VIEW OF THE RECEPTION HALL.
T. CECIL HOWITT, D.S.O., A.R.I.B.A., ARCHITECT



THE NEW TOWN HALL FOR NOTTINGHAM: THE COUNCIL CHAMBER
T. CECIL HOWITT, D.S.O., A.R.I.B.A., ARCHITECT

"Esavian House," High Holborn

GEORGE and T. S. VICKERY, Architects

THESE new premises have been erected for the Educational Supply Association, Ltd., at 171-181 High Holborn, London. They have a frontage of about 200 ft. to High Holborn, with a return frontage of about 45 ft. to Drury Lane. The entire building is occupied by the Educational Supply Association as their offices, showrooms, and part factory.

The building as a whole was erected under the L.C.C. (General Powers) Act, 1909, relating to steel-framed structures. Provision is made in the steel frame construction for the entire completion of the third floor and for three additional stories above that level to be provided at some future date. The floors and roof are of hollow tile and reinforced concrete type of construction, and the main façade, facing the two thoroughfares, is in a purple-coloured brick, with red sand-faced brick dressings around the window reveals, and to certain other portions of the work. The façade of the ground-floor story is in reconstituted stone, as also are the main cornice, copings, etc., and the architectural enrichments. The window apertures from ground to top story are fitted with metal casements and cast-iron panels. The entrance doors are in hardwood.

The premises are conveniently approached by two main staircases, one at each end of the building, with a separate staircase at the angle entrance leading to the first-floor showrooms, and the office portion of the premises.

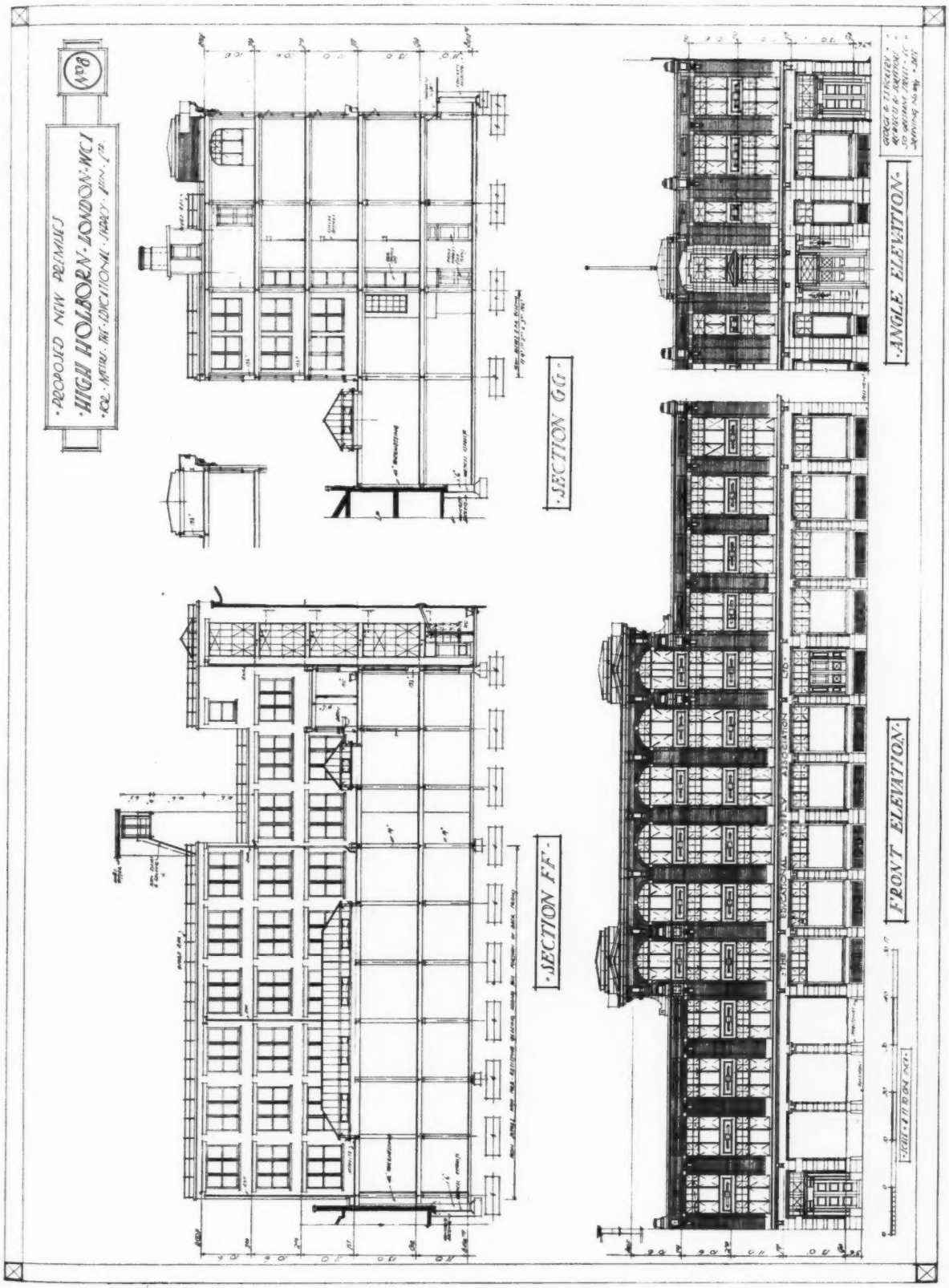
The building is equipped with electric service lifts, and sprinkler and pneumatic tube installations. At the north-east end of the building is a loading dock to accommodate three motor-vans. The loading dock entrances are fitted with "Esavian" folding doors, and folding partitions of the same type are also used for dividing some of the principal offices on the first floor. The floors are heated by hot-water radiators, and are installed with electric light and high-pressure gas installations.

A VIEW ON THE FIRST FLOOR.

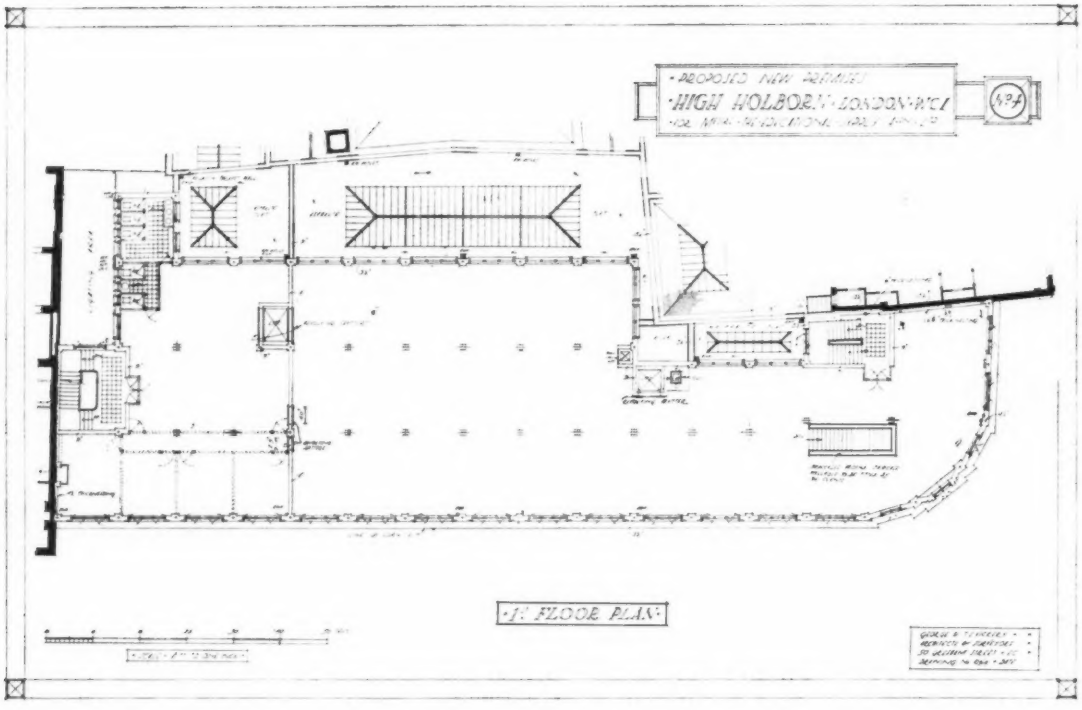
The general contractors were G. Godson and Sons, Ltd., of Kilburn Lane, W., and the principal sub-contractors were as follow: Trollope and Colls, Ltd. (reinforced concrete and tile floor construction); Redpath, Brown & Co., Ltd. (steel construction); The Crittall Manufacturing Co. (casements, skylights, etc.); Vigilant Sprinkler, Ltd. (sprinkler installation); Lamson Pneumatic Tube Co., Ltd. (pneumatic tube installation); Richard Crittall & Co., Ltd. (heating); Aldous and Campbell, Ltd. (lifts).

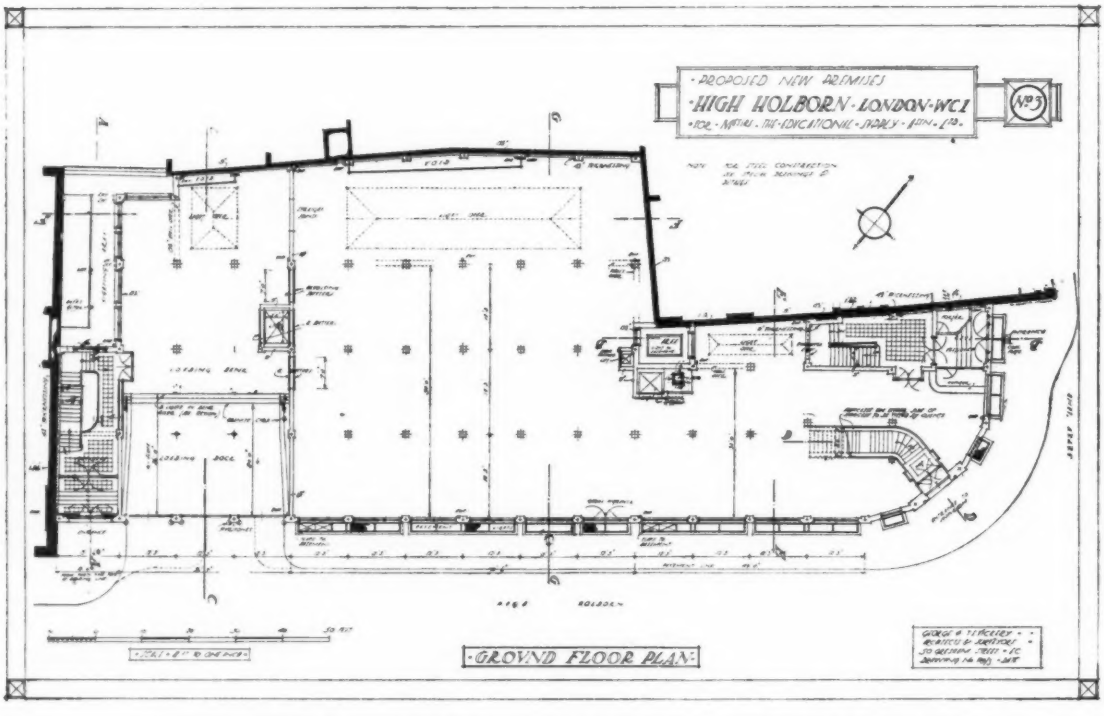
Messrs. S. H. White and Son were the consulting engineers. Mr. George Wise was the clerk of works.

A GENERAL VIEW.



"ESAVIAN HOUSE," HIGH HOLBORN. GEORGE AND T. S. VICKERY, ARCHITECTS.





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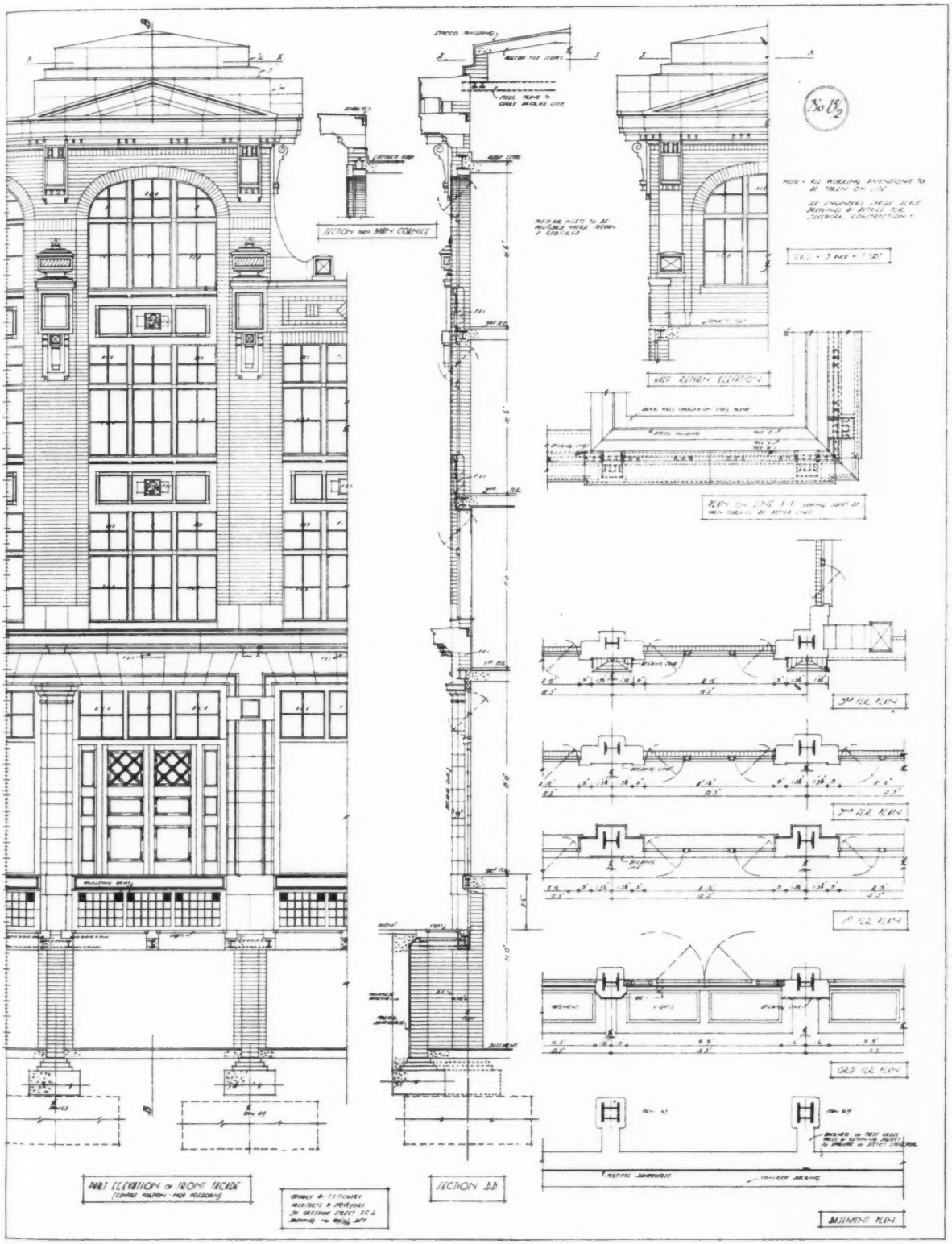


"ESAVIAN HOUSE," HIGH HOLBORN. GEORGE AND T. S. VICKERY, ARCHITECTS.

Contemporary Art

Oxford Architecture.

Of the making of line engravings there is no end; drypoint, acid-biting, and wood-engraving and the equivocal linoleum-engraving that is usurping its functions, are largely with us, but real tone engraving is less evident. Mezzotint is practised, but aquatint is rare. It is a great pleasure, therefore, to find half-a-dozen examples of it of such quality as those by A. F. Affleck, now showing at Connell's Galleries in Bond Street. Their subjects are Oxford, typical pieces of great architectural interest. They are not absolutely pure aquatint, for certain lines are laid in with the needle, called for, or, at any rate, excused, by the subjects of the plates. But these lines are made anterior to the dressing of the plates; the tone grounds are laid on afterwards, and the effect justifies the means. Carfax Tower is the best example, and Brasenose Gateway comes next, but all six are characterized by their careful drawing and their rich, dark contrasted tones. A complete change in tone is provided by the artist in his water-colour drawings; a charming set of white, delicate, but not anæmic impressions of ten of the most interesting architectural features of Oxford. In these a fine-pointed camel-hair brush takes the place of the drypoint needle, and light washes of the tone values of the aquatints. The prints are not large, all being under a foot square.

Water-colour and Other Drawings.

Delicacy of treatment is also a feature of the style of Richard F. Anson's work at the Little Art Rooms in the Adelphi. The elaboration of detail is extraordinary, but they do not owe their entire charm to their line-drawing; their colour is no less attractive. Their inevitability of fineness seems to be confirmed by the atmosphere in which they exist; undoubtedly the atmosphere in which their subjects do actually exist. As if to prove that it is atmosphere that occasions the artist's truthful representation there are one or two freshly washed-in strong drawings, such as "The Bay of Firth," Orkney, and "Wideford Hill," which owe their value to their broadly-expressed and convincing plain-airism; their lush transcription of Nature.

Freshness of observation and treatment, not only of natural features, but of buildings, are the qualities of the drawings by

BRASENOSE COLLEGE GATEWAY, OXFORD.

(*From an Aquatint by Andrew F. Affleck.*)

CARFAX TOWER, OXFORD.

(*From an Aquatint by Andrew F. Affleck.*)

David Wilson at the galleries of Bromhead, Cutts, in Cork Street. Everyone knows of the author's fine, strong, individual, and eminently witty caricatures, examples of which are shown, but few have realized how fine and splendid a fellow he is at landscape, buildings, and flowers.

At Tooths' Galleries the English school is illustrated by thirty-three drawings, some of which are quite large, like James Orrock's "View near Witley," some quite small, like the delicious "Southampton Water" of Muirhead Bone. Peter de Wint's long Exeter panel is a fine drawing, and J. J. Dodd's "London Bridge in 1750" is interesting topographically.

An astonishing array of drawings is displayed at Walker's Galleries, the work of the late Mrs. Walter Donne. There is no doubt of Winifred Donne's talent or industry. "Market Day, Montreuil-sur-Mer," shows her as an observer, and her several large flower-pieces as a decorator of ability.

The drawings by young living French artists at the Independent Gallery are more than usually interesting. Some are accomplished, like the sanguines and charcoals of Jean Marchand of the nude figure, and those of Paul Signac of buildings with their nice colour and grouping. A newcomer to the gallery, I think, is Vergé-Sarrat, and his landscapes in colour and monotone are seen and rendered with simple charm.

At the Fine Art Society there are many drawings of hunting scenes by J. S. Sanderson-Wells, and at the Greatorex Galleries of game birds and wild fowl by Philip Rickman.

The paintings in oil by Evaristo Valle at the Dorien Leigh Galleries are more interesting in their subjects than in their workmanship. The artist is a Spaniard, and pictures the life of the Asturias in realistic fashion, and the buildings associated with that life in a somewhat formless convention of his own. There is no attempt at atmospheric light and the shapes of figure, buildings, and landscapes are indicated by simple masses of colour.

Anne C. Acheson exhibits at the Little Art Rooms some nicely-modelled statuettes for bronze, garden figures in lead, and a "Gatepost Boy" in stone, carved by herself, which has better plastic than glyptic quality, but is welcome as direct work. Her motor-mascots in brass and white metal are quite charming.

KINETON PARKES.

Mr. Alban Jones on Some Current Architectural Topics

Mr. W. Alban Jones, in his recent presidential address to the Leeds and West Yorkshire Architectural Society, said: The improved taste displayed by modern business firms as compared with, say, thirty years ago renders it highly probable that the architecture of the proposed new street improvement from the Town Hall to Vicar Lane will be much superior to that of the last improvement in Briggate, which cleared away the old shambles. The vista of this proposed new street, with the town hall as the dominating focal point at one end, holds out an alluring prospect to architects. There is one existing peep of the town hall tower with the old tobacco shop at the corner of Guildford Street in the foreground, which I would commend to some student's pencil before it passes away. Are not our eyes a little too near the ground in continually criticizing the grouping of the statuary in City Square, and do we raise them often enough to fully appreciate the Black Prince as probably the finest equestrian statue in Europe? I regret that the outstretched hand of this statue still has to point the incoming visitors' gaze away from the shabby collection of sheds serving as the Midland Railway Station. Even the admirable posters lately adopted by the railway companies serve but to emphasize the mean appearance of this entrance to our city. Is it too much to hope that the success attending these posters will lead railway companies to further experiments in art and consider what architectural opportunities have been missed in village railway stations?

The hectic period of State housing under the 1919 Act is now about over, and everybody connected with it, from Dr. Addison downwards, stands in bad odour with the public. The cost averaged over all built has worked out to just under £1,100 per house; £1,100 as against, let us say, a pre-war value of £300. Obviously someone has blundered, some say plundered, and the nation pays dearly for the heroic mood in which the Act was framed.

SOME LEEDS AND WEST YORKSHIRE PERSONALITIES.
(Caricatured by A. C. de Jong.)
Left to right (top) Mr. W. Alban Jones, President, Mr. G. H. Foggitt, Vice-President; (bottom) Mr. D. Bowman, Vice-President, Mr. F. L. Charlton, Hon. Secretary.

Architects for the first time in history were largely, but not universally, employed under this Act, and I think if the actual part they took in it was more widely known to the public they would at any rate absolve us.

First, let it be known to our credit that architects were the only body who met Dr. Addison before prices soared so high, and agreed beforehand on a reasonable scale of payment to which we faithfully kept, except for a few isolated cases which we deplore, where previous agreements had been made.

Secondly, let it be known that under this fixed scale the architect's fee, even on the £1,100 house, worked out to about £20 per house. So that if this had been eliminated entirely it would have made little difference to the financial disaster.

It must always be remembered that the standard of accommodation and construction were settled by the State, and all we could do was to work within the lines laid down. Notwithstanding these well-defined lines many architects were able by means of skilled economic planning to provide the same effective accommodation at much less cost than the typical plans issued by the Ministry for guidance. It was no fault of ours that the heroic mood of the time impelled local councils to set us to work out on paper ambitious lay-outs and schemes for hundreds of houses where only scores or teens were built. Many such schemes were detailed down to the last gulley grate, and it is this abandoned work that is so difficult to get the laymen to appreciate. Wherever such cases have been carried to the courts the judge has invariably upheld the architect's claim as reasonable and just.

The Addison Act set the highest standard in housing of any country in Europe, and here and there one comes across schemes that stand as simple and effective architectural memorials of England's good intent in the flush of victory. Unfortunately there is nothing heroic in the working out of the economic laws of supply and demand, whether in the building or any other trade, and, financially, the £1,100 house proved, of course, disastrous.

I think most architects look back on it all as a sort of nightmare, that chaotic period of soaring prices, rise and fall contracts, D.B.M.S. accounts, and the thousand and one complexities that called for technical accountancy rather than architecture. Some of us are entitled to plead that period of extreme stress for shortcomings in our art.

So much for the old Act; what of the new? Tired as we may be of the subject it remains the most important issue to the state in which architects should be concerned, and it is in the reaction from the extravagance of the Addison Act that the chief danger lays of an extremely ugly countryside. It is obviously unwise for either architects or the public to draw their experience entirely from the later abnormal times.

Last May I attended at Whitehall as your president, forming one of a deputation to urge upon the late Minister of Health the advisability of architects functioning in further housing schemes. Briefly put, I gathered that we were talking to the converted at Whitehall, but as these matters were to be left largely in the hands of local authorities, our best plan was to convince them. I know of no better service to architecture at the present time than so convincing local authorities.

It has been considered by some of our profession as to whether we could not give our services in this special matter in much the same way that doctors give part of their services free to hospitals. I agree that it would make a fine gesture, but I regret it is not practicable. The analogy is not good; housing looms too large in bulk. A better analogy would be as to whether the medical profession could undertake all panel patients free of charge. We know, of course, they could not. I am sure, however, that we are prepared to reduce our fees down to the barest minimum consistent with efficient services.

So great is the gnawing hunger of the nation for houses that it has lost all niceties in its appetite, and if cast-iron houses for Robots prove an economic proposition æsthetic objections are of no avail. The only convincing arguments must be on the economic side. We must strive to prove that architects can function as savers of the public purse rather than spenders. The less funds at disposal the more need for a skilled architect.

The Hamilton War Memorial Competition

The assessor has issued the following awards in the Hamilton War Memorial Competition :—

First Premium : T. Harold Hughes, F.S.I., A.R.I.B.A., 27 Ashton Terrace, Glasgow, W.

Second Premium : W. J. H. Gregory, A.R.I.B.A., 7 Appletree Yard, St. James's Square, London, S.W.1.

Third Premium : Heiton and McKay, architects, 72 George Street, Perth.

Fourth Premium : Orphoot, Whiting and Bryce, architects, 21 Alva Street, Edinburgh.

The winning design takes the form of a cenotaph with simple enrichments and is designed to accord with the architectural traditions of the neighbourhood. On the front a panel projects, flanked by decorative palm leaves, and with the arms of the burgh carved in the centre. The dedicatory inscription would be in large Roman letters deeply incised on this panel, and at the sides and back the names of important battles in which Hamilton men took part would be inscribed. The lettering would be gilt. Provision for wreaths has been made by sinking the upper surface of the lower base and leaving a check to hold them in position.

The assessor, after considering all the plans, stated that the design placed first was simple and dignified in character, refined in detail and proportion, and embodied all that was essential to make a permanent and satisfying memorial. The style which had been adopted reflected the spirit of the age, and was in sympathy with the traditions of the district. The site for the memorial was admirable. (Illustrations are given on pages 893 and 894.)

Italian Furniture and Interior Decoration

At the Geffrye Museum, London, Professor Ivor Beaumont, A.R.C.A., M.S.A. Lond., headmaster of the Municipal School of Art, Belfast, gave an interesting illustrated lecture on "Italian Furniture and Interior Decoration." He dealt with the Renaissance period of the fourteenth, fifteenth, and sixteenth centuries, and said it was a period of original and creative minds, and just and harmonious proportions were the characteristic features of the architecture and allied crafts. The great craftsmen of the Renaissance admired the classic forms, and interpreted these features with amazing variety and success. Symmetry of proportion characterized the magnificent furniture and woodwork of the Renaissance. Professor Beaumont spoke at some length on the work of Brunelleschi as the great master-craftsman of the Early Renaissance, and excellent specimens of Italian furniture and interior decorative schemes at Florence, Pisa, Bologna, Siena, Verona, Orvieto, Perugia, and Venice illustrated the lecturer's remarks.

From Siena master-craftsmen were sent to carry out in other cities works of architecture and woodwork. Some marvellous work in intarsia and carving was carried out in the cathedrals at Siena and Orvieto, the Badia di Montecassino, and the Certosa di Pavia. Architecture dominated the design of the woodwork and furniture in the churches and palaces. The various arts connected with building were in close union, and the various guilds required a high standard of proficiency in several crafts, and undoubtedly complete mastery in a particular craft. The art of the woodworker was lavished upon the decoration of the cassone or marriage chest, walnut cabinets and mirror frames, and the stalls in the cathedrals and churches of North and Central Italy.

Furniture was enriched by raised work, and with ivory, mother-o'-pearl, tortoiseshell, metals, and various coloured woods from inlay patterns.

Chimneypieces in stone and mosaic from the various palaces were spoken of, and excellent examples of fresco work were shown on the screen.

The lecturer referred to the room designed by Alfred Stevens, now in the Geffrye Museum. Stevens's work was strong and virile, and reminiscent of the Renaissance. He developed a style all his own, and had a keen eye for proportion and line and form.

The Training of Building Apprentices

The scheme of Councillor M. E. Mitchell, of Manchester, for augmenting the supply of building labour by the organized training and education of apprentices has received the unanimous approval of the representatives attending the conferences of local authorities called by the National Housing and Town Planning Council, and held at Leeds (for Yorkshire), Manchester (for Lancashire and Cheshire), Birmingham (for the West Midlands), Newcastle-upon-Tyne (for the north-east coast), Nottingham (for the East Midlands), and Bristol (for the West of England).

Briefly the scheme is to set out a committee consisting of twenty-four representatives, selected by the following bodies, namely : (*a*) Four representatives to be appointed by the Education Committee of the City Council of Manchester; (*b*) sixteen representatives to be appointed by the Manchester, Salford, and District Building Trades Apprenticeship Joint Council; (*c*) four representatives to be appointed by the Housing Committee of the City Council of Manchester.

The Committee will consult with the Manchester, Salford, and District Building Trades Apprenticeship Joint Council as to the number of apprentices required to be trained in the several branches of the industry, and as to the steps to be taken to secure the necessary number of apprentices. They will also keep a panel of employers who are willing to take and train apprentices in the practical work of the industry, and will advise as to the conditions of apprenticeship.

The scheme will be available to youths resident within the City of Manchester whose ages fall between the "school-leaving age" and twenty years. Youths under the age of sixteen years will be required to serve a probationary period of not less than six months before articles of apprenticeship are completed. Applicants before being admitted as probationers must first satisfy the committee of their fitness for the craft selected, and afterwards the Education Committee of their ability to benefit by the technical education to be provided by the latter. Youths desiring to enter the industry after attaining the age of sixteen years must satisfy the committee of their ability to become efficient journeymen within a period not exceeding four years from the date of their apprenticeship in the craft they may select.

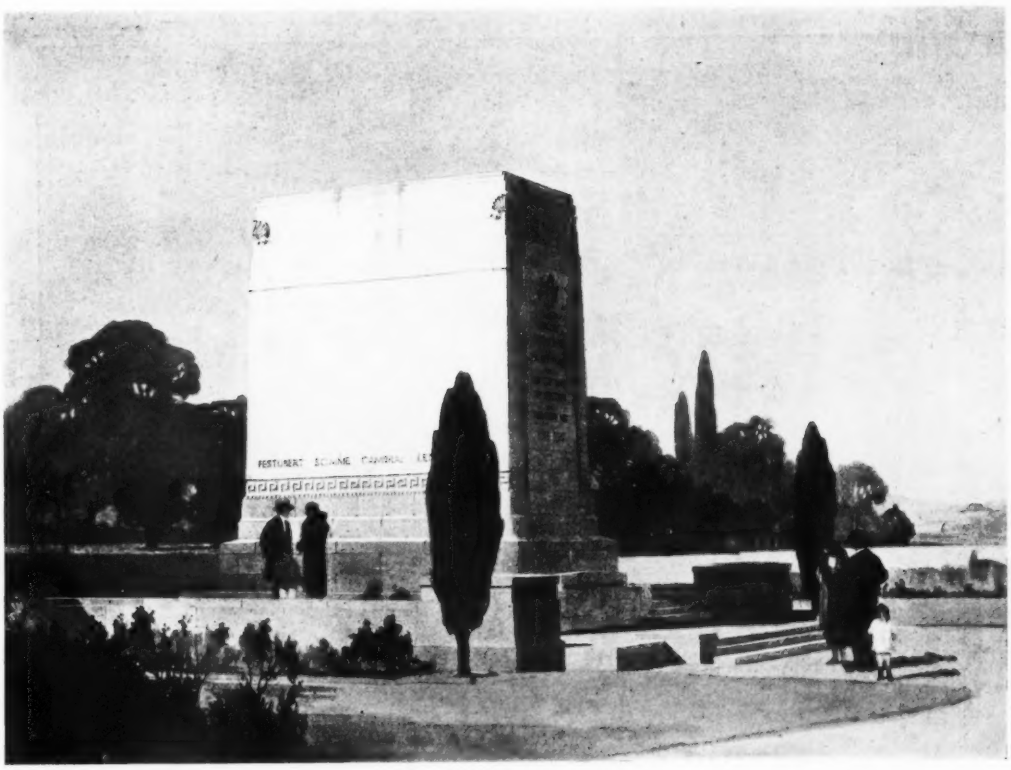
Training will be available as follows : (*a*) Technical training to be provided by the Manchester Education Committee under the regulations of the Board of Education; (*b*) practical training to be provided by employers approved under this scheme.

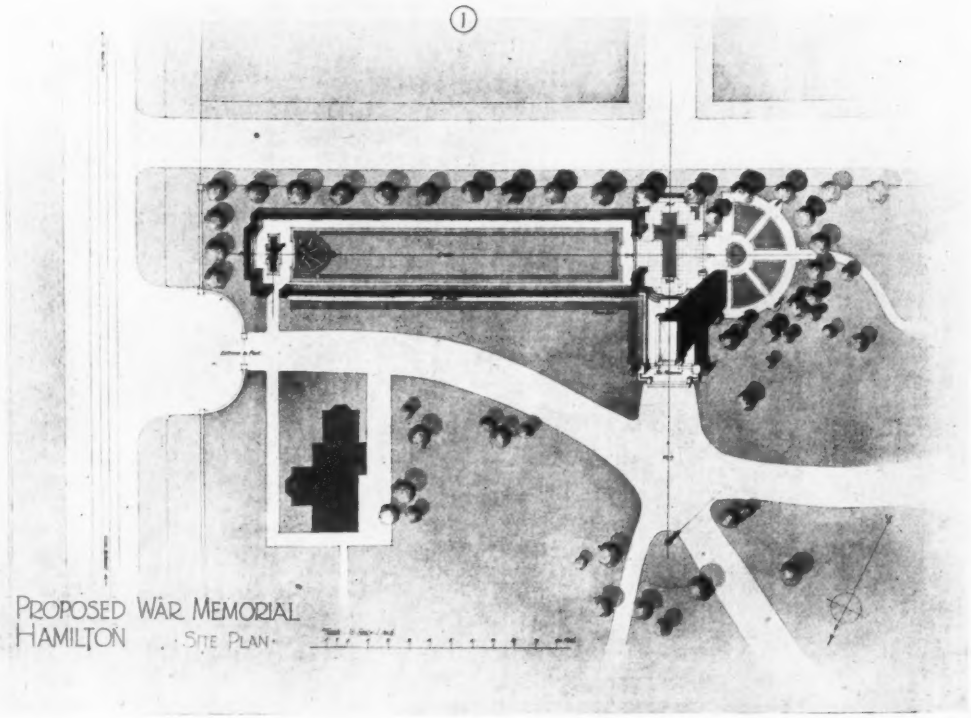
Youths admitted under the scheme must observe the following conditions, namely : (*a*) Attend on the day or days required at the centre where technical instruction is to be given, and (*b*) become indentured as the committee may approve, abide by the terms of such indentures, and, where necessary, be willing to be transferred to another employer as and when the committee may determine.

Where the application of a youth above the age of sixteen years is approved, and he is subsequently indentured, the rate of pay may be varied by arrangement between the committee and the above-mentioned joint council.

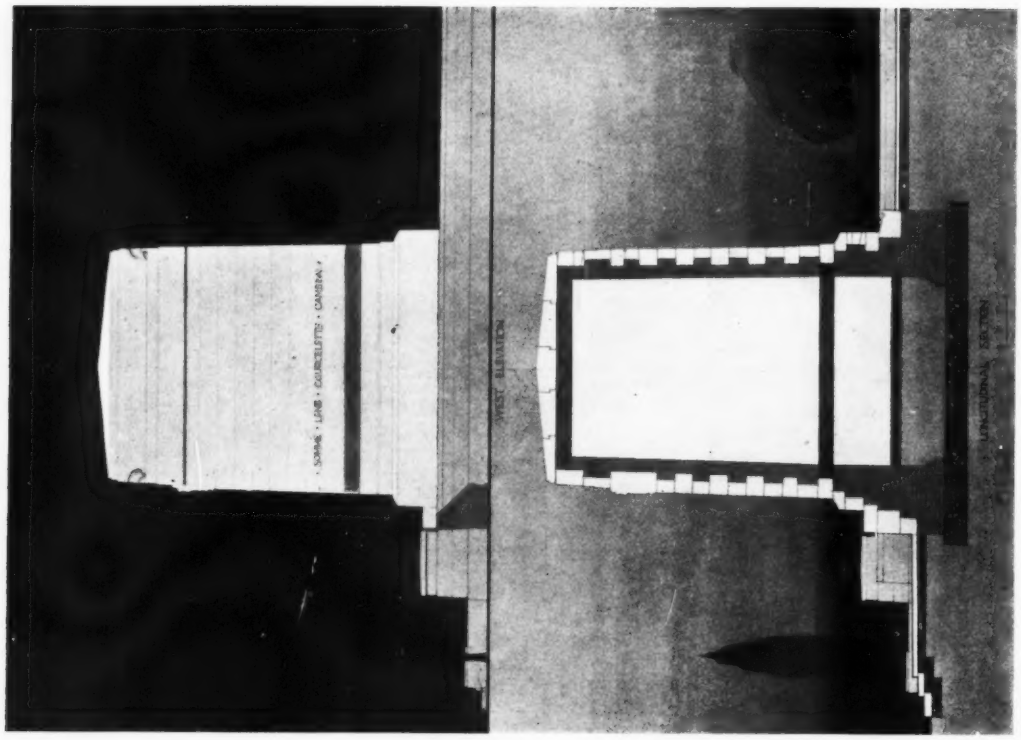
No apprentice shall be required or permitted to work overtime during the first three years of his apprenticeship, or upon those days or during the evenings when his attendance at a centre of instruction is required, and in no case until he shall have attained the age of seventeen years, or contrary to the decision of the above joint committee. Where overtime is worked the apprentice shall be paid for the time worked at a rate proportionate to the increase allowed to journeymen in the same craft.

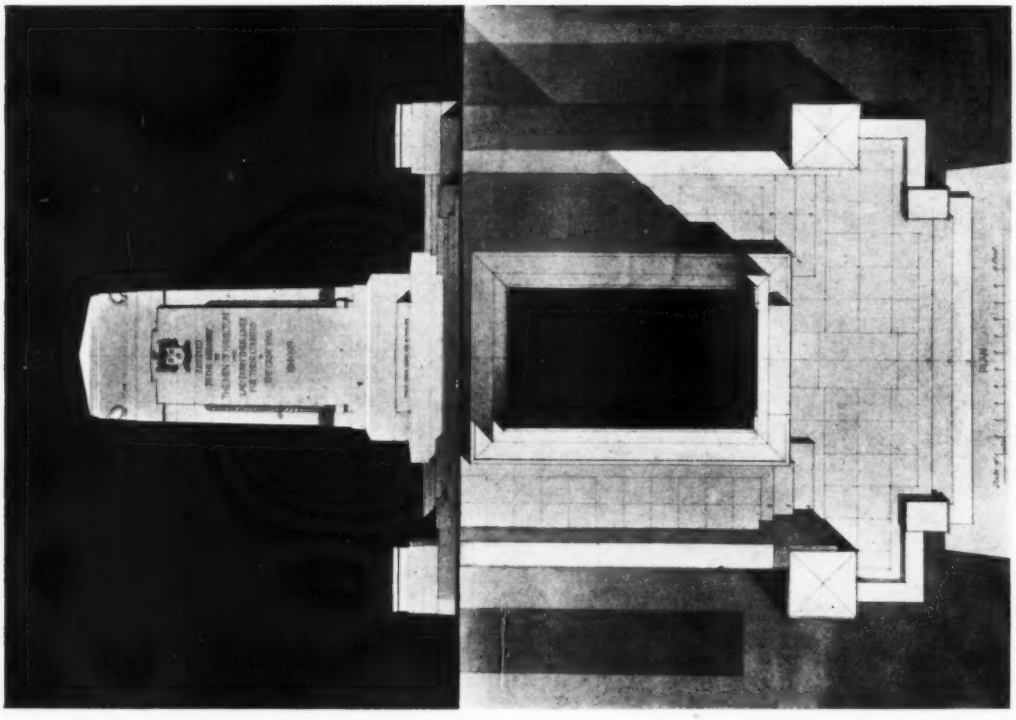
The conferences also passed the following resolution : "That this conference of representatives of local authorities is emphatically of opinion that in order to secure success in conquering the housing difficulties and providing the homes so greatly needed throughout the length and breadth of Great Britain, it is essential that there should be a great national concentration of the energies of the Ministry of Health and the local authorities on this task of securing the full administration of the housing legislation now on the Statute Book. With this clearly in mind the conference strongly urges the Government to administer with full vigour both the Chamberlain Act of 1923 and the Wheatley Act of 1924, leaving to local authorities the determination as to the relative values in administration of the powers contained in the sections of these acts, the financial terms of which were decided after full consultation with duly appointed representatives of national associations of local authorities."





HAMILTON WAR MEMORIAL COMPETITION: THE WINNING DESIGN.
T. HAROLD HUGHES, A.R.I.B.A., ARCHITECT.





HAMILTON WAR MEMORIAL COMPETITION: THE WINNING DESIGN. T. HAROLD HUGHES, A.R.I.B.A., ARCHITECT.

Societies and Institutions

R.I.B.A. New Members.

At a general meeting of the R.I.B.A., held on Monday, December 1, the following members were elected :—

As Fellows (20).

Archer-Betham, A.
Bigge, A. E.
Cathcart, W. D'Arcy.
Culliford, L. A., F.S.I.
Dawson, N. J.
Hake, G. D. G.
Hays, J. W.
Knight, E. F.
Lethbridge, J. M.
Maclennan, T. F.
Murrell, H. F.
Nott, G.
Owen, W. S., M.A., F.A.S.I.
Pigott, R. M., M.C.
Ripley, C. G.
Smith, J.
Thornton, H., B.A.
Toy, S., F.S.A.
Welch, H. A.
Wetenhall, E. B., F.S.I.

As Associates (15).

Bhedwar, C. K.
Blackburne, S. I.
Blake, J. P., P.A.S.I.
Braden, K. A.
Brightiff, C. H.
Campbell, A. A. V.
Careless, S. S.
Cobb, R. S., M.C.
Cooper, C. M., M.C., M.A.Oxon.
De Burgh, R. S.
Eve, C. G. W.
Geeson, A. G.
Hodges, A. W.
Reily, E.
Wilson, J. M.

As Hon. Associates (6).

Brangwyn, F., R.A., R.P.E., Hon. R.S.A.
Maclagan, E. D., C.B.E., Director of the Victoria and Albert Museum, South Kensington.
Squire, J. C.
Walston, Sir Charles, Fellow of King's College, Cambridge, Litt.D.Cantab.
Wells, J., M.A., Warden of Wadham College and Vice-Chancellor of the University of Oxford.
Yerbury, F. R.

As Hon. Corresponding Member (1).

Ostberg, R., Professor at the Royal Academy of Art, Sweden.

The R.I.B.A.

Following are notes from the minutes of the Council meeting held on November 17 :—

Architectural Copyright.—On the recommendation of the Practice Standing Committee it was decided to inform the Board of Trade, in reply to the Board's request for the observations of the R.I.B.A., as to the desirability or otherwise of introducing legislation for the purpose of setting up a Statutory Register of Copyright, that in the opinion of the Council it is desirable that legislation should be introduced for the purpose of setting up a Statutory Register of Copyright, provided that assurances are obtained that the rights granted under the Copyright Act of 1911 are not affected in any way.

Richmond Bridge.—Reports were received from the Art Standing Committee and the Town Planning Committee on the subject of the proposed widening of Richmond Bridge, and it was decided to take steps to call the attention of the authorities concerned, to the undesirability of widening the bridge, and the necessity of a broad consideration of the whole question of new bridges over the Thames outside the County of London.

British Architects' Conference, 1925.—On the recommendation of the Allied Societies' Conference the offer of the Northern Architectural Association to organize the Conference in their province in 1925 was cordially accepted.

Housing Fees Tribunal.—The tribunal presented its final report on its work since its appointment in 1922, and in releasing the tribunal from its duties the Council passed a very cordial vote of thanks to the members of the tribunal for their indefatigable and successful labours in the interests of the profession.

Applications for Membership.—The applications of three candidates for the Fellowship and ten candidates for the Associateship were approved and ordered to be published in the JOURNAL.

Resignation.—The resignation of Mr. H. S. de Bertodano (Licentiate) was accepted with regret.

Romance in Stone.

In a lecture at the Central School of Arts and Crafts, London, Sir Banister Fletcher, F.R.I.B.A., described the extraordinary development of Gothic architecture, as seen in the cathedrals of France. He showed how the sombre and solid Romanesque gave way to the light and graceful Gothic, and how this energetic and restless style of architecture gave expression to the French character. By balancing stone upon stone in pier, vault, and buttress they dispensed with solid walls and filled their places with gigantic traceried windows of blazing stained glass. During the Gothic period France covered herself with cathedrals, and the zeal which prompted their erection changed the face of their country, much as industrial life had covered England with railways and factories. Lantern views of Chartres, Laon, and other cathedrals showed that the association of architecture and sculpture was brought to a perfection that had never been surpassed. Sir Banister described French characteristics, such as the *chevet*, or rounded east end and cluster of chapels, which, except at Westminster, did not occur in England.

The Royal Technical College Architectural Craftsmen's Society.

At the fifth meeting of the present session of the above society, held in the college buildings, a lecture on "Woodworking Machinery" was delivered by Mr. John Falconer. Mr. Thomas Brown, the president, occupied the chair. The lecturer gave a short historical sketch of the introduction and development of machines for the conversion and finishing of wood for its many uses. He stated that the advent of machinery into the woodworking industry had not reduced the number of woodworkers, as many had anticipated, but that statistics to-day show an increase. The lecturer then described by the aid of lantern illustrations the latest types of woodworking machines now in general use. An interesting discussion followed, and was taken part in by many members. A vote of thanks to the lecturer was proposed and heartily accorded.

The Institution of Heating and Ventilating Engineers.

How to provide more healthy conditions in our buildings was dealt with in a paper on "Air Washers and Air Filters" by Mr. H. W. S. Martin, at a meeting of the Institution of Heating and Ventilating Engineers. Mr. Martin stated that in any of our large towns the necessity for washing and filtering the air to cleanse and remove the soot and smoke before passing it into a public building was fully recognized. The smoke, of course, should never be allowed to be put into the air, but we have not yet generally realized the great harm done by this pollution. The most desirable conditions for a public building required humidity for the air. The short dry cough heard repeatedly in a theatre or church was a clear indication that the air was too dry.

Competition News

The Imperial Hotel Competition.

The Imperial Hotel, Russell Square, London, have accepted the design submitted by Mr. C. Allerton Rowbotham, of 14 Maley Avenue, Tulse Hill, in the competition for the new hotel, which will occupy the whole of the site in Southampton Row between Russell Square and Tavistock Square. It is understood that the new hotel will be the largest but one in London. It will contain all the latest improvements, and will have 755 bedrooms with hot and cold water in each. About thirty competitors submitted designs.

List of Competitions Open

Date of Delivery.	COMPETITION.
*Dec. 10	New Senior Elementary (Intermediate) School at Westcliff. Premiums : one hundred, seventy-five, and fifty guineas respectively. Assessor, Mr. J. W. Fisher, F.R.I.B.A., of Wellingborough. Apply Education Offices, 20 Warrior Square, Southend-on-Sea.
*Dec. 31	International competition open to landscape architects, etc., for plans for the elaboration of the general plan of the Toptchider Park, near Belgrade. Premiums : 1st, £400; 2nd, £300; 3rd, £200; 4th, £150; 5th, £100. In addition the sum of £250 is set aside for the purchase of designs failing to secure prizes. Apply Minister of Agriculture and Water, rue Prole Mateie 62, Belgrade.
*Dec. 31	Designs are invited for a wall tablet to be placed in the large hall of the King Henry VIII School, Coventry. Apply Headmaster.
1925 Feb. 16	Designs are invited for a library to be erected at the Compton Road estate, Leeds. Assessor, Mr. Percy S. Worthington, F.R.I.B.A. Premiums of £35, £20, and £15. Apply Town Clerk, Leeds.
*Feb. 28	Art gallery and museum of art for the City of Manchester. Assessors, Mr. Paul Waterhouse, Professor C. H. Reilly, and Mr. Percy S. Worthington. Premiums £500, £300, £200, £100. Apply with payment of 5s., which is not returnable, to Mr. P. M. Heath, Town Clerk.
Feb. 28	Competitive designs are invited from qualified architects, being British subjects, for proposed New Railway Offices to be erected in Nairobi, Kenya Colony. Assessor, Mr. William Dunn, F.R.I.B.A. Premiums £200 and £100. Designs must be received at the Offices of the General Manager, Uganda Railway, Nairobi, Kenya Colony, not later than February 28, 1925. Apply, with deposit of £1 1s., to The Crown Agents for the Colonies, 4 Millbank, Westminster, S.W.1, not later than February 1.
*Mar. 31	Bethune War Memorial. Assessor, Sir Aston Webb, P.R.A.
*May 1	The United Grand Lodge of England invite designs for rebuilding the Freemasons' Hall in Great Queen Street, Kingsway, London.
*June 30	Lay-out of open spaces and fortifications between Valletta and Floriana and those encircling Floriana. Premiums £1,000 and £500. An indemnity of £100 will be awarded to three other designs showing conspicuous merit. Assessors, Mr. E. P. Warren, F.S.A., and Professor Patrick Abercrombie, A.R.I.B.A.
No date	The Argentine Government offer prizes of 10,000, 5,000, 4,000, 3,000, and 2,000 Argentine gold pesos for the best architectural designs for a National Institute for the Blind. Apply Enquiry Room, Department of Overseas Trade, 35 Old Queen Street, Westminster, S.W.1.

* Date of application passed.

The Week's News

New Municipal Housing Scheme for St. Albans.

At St. Albans, 150 houses are to be built by the City Council.

More Houses for Cheshunt.

The Cheshunt Urban District Council are to build sixty houses at Waltham Cross.

Proposed Concrete Cottages for Eltham.

The Woolwich Borough Council are considering building 500 concrete houses at Eltham.

Harlesden Road Widening Scheme.

Harlesden High Street widening at the Jubilee Clock will cost £20,000. Willesden is to pay £4,000.

Margate Drainage Works.

The Margate Corporation are to spend £10,000 on additional drainage works.

Bromley Rural Housing Scheme.

The Ministry of Health have given provisional approval to the erection of a further 100 houses.

Proposed Extension of Brighton Town Hall.

The Brighton Town Council will shortly consider the question of extending the town hall.

Housing at Leyton.

The Leyton Urban District Council are applying to the Ministry of Health for sanction to erect 130 houses.

The Maidstone-Folkestone Road Scheme.

The Maidstone-Folkestone road scheme, which is estimated to cost £400,000, will be started shortly at the Maidstone end.

New Public Baths for Northampton.

The Northampton Town Council have approved a scheme for the erection of public baths at a cost of £30,000.

A New Café for Scarborough.

A café is to be erected by the Scarborough Corporation at Peasholm at an estimated cost of £15,000.

Aylesbury's New Station.

The London and North-Eastern Railway station at Aylesbury is to be reconstructed.

A New Garden Suburb for London.

A garden suburb is to be formed at Streatham on about 123 acres of land. Mr. Douglas Wood, F.R.I.B.A., is the consulting architect.

A New College Building for Newcastle-on-Tyne.

An anonymous donor has given £10,000 towards a new college union building for Armstrong College, Newcastle-on-Tyne. The same donor has already given £20,000.

A New Vegetable Market for Spitalfields.

The Corporation of the City of London are spending £2,500,000 on the construction of a new wholesale vegetable market in Spitalfields.

A New School for Skellow.

The West Riding County Council are to erect a new school at Skellow, near Doncaster, to accommodate approximately 1,000 children.

Lewisham Hospital Extensions.

Lewisham hospital is to be enlarged by the addition of two new wards, power-house, operation department, and disinfecting station.

Proposed Convalescent Home for Lancashire Miners.

It is proposed to build a convalescent home at Bispham, Blackpool, for the miners of Lancashire and Cheshire. Messrs. Bradshaw, Gass, and Hope are the architects.

Town Planning at Dublin.

Mr. Patrick Abercrombie (School of Civic Design and Town Planning) and Mr. Sydney Kelly, of Liverpool, have been in consultation with the Dublin City Commissioners and a commission which is considering the feasibility of an important development. The proposal is to promote legislation in the Free State Parliament for the creation of a "Greater Dublin," by embracing a large area on three sides of the city and adopting a comprehensive scheme of town planning.

£50,000 for a London Hospital.

Mr. Geoffrey E. Duveen has given £50,000 to the University College Hospital, London, for the construction and equipment of a new ear, nose, and throat department. The gift is to perpetuate the memory of his late father.

Housing at Spenborough.

The Spenborough Urban District Council are applying to the Ministry of Health for sanction to the second instalment of the Council's housing scheme to allow the erection of 220 more houses.

The Improvement of Billingsgate Fish Market.

Proposals for the improvement of Billingsgate Fish Market are being considered by the Market Committee of the Corporation of the City of London. Two alternative schemes are before the committee—to extend the present market or to build an entirely new one in Islington.

The London County Council and the City Churches.

The Local Government Committee presented a report at the last meeting of the London County Council on the Union of Benefices of Churches (Metropolis) Measure, 1924. The Council, without discussion, passed a recommendation that no action be taken.

Hinckley Land Deal.

Hundreds of acres of land on the Nuneaton side of Hinckley have been sold by the Ecclesiastical Commissioners to a local syndicate who propose to cut up the two miles of frontages to the main road over which there are important 'bus services and dispose of it in small plots for the erection of dwellings.

The Foundling Hospital to Move.

The Foundling Hospital, Guilford Street, W.C., an historic landmark of old London, is to be sold and moved to the country. The purchase is not finally arranged, but the price will be between £1,500,000 and £1,750,000. In addition to the nine acres on which the hospital stands, it owns about forty-seven acres now covered by buildings.

The William Booth Memorial College.

Messrs. Fleetwood Eversden and King, F.S.I., surveyors of 3 New Court, Lincoln's Inn, W.C.2, have been appointed quantity surveyors for the William Booth Memorial Training College, which is to be erected shortly at Denmark Hill, at an approximate cost of £250,000. The architects are Messrs. Alex Gordon and G. Morriss Viner, with Sir Giles Gilbert Scott, R.A., consulting architect.

The London Division War Memorial.

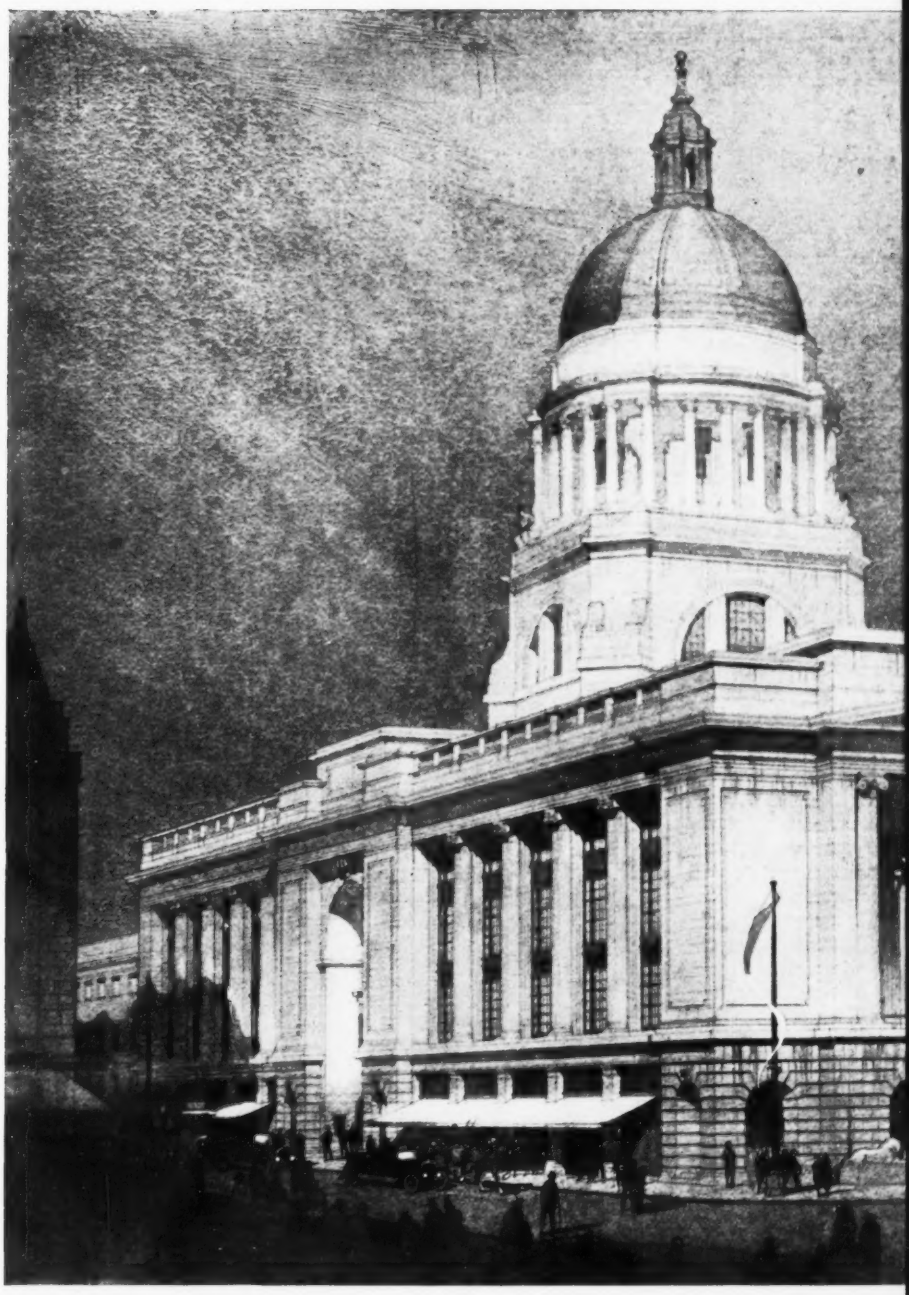
The London Division War Memorial, to commemorate those who fell at High Wood during the Somme battles, will, it is proposed, take the form of a children's playground in the parish of Martinpuich, not far from High Wood. The architect is Lieut.-Col. W. G. Newton, F.R.I.B.A., late of the 21st Battalion London Regiment. He has planned a simple playground in front of the village of Mairie. It is entered through a gateway, on which the battle honours of the 47th Division are to be inscribed.

The Proposed Reconstruction of Lambeth Bridge.

In reply to a question by Mr. Henry Ward, at the last meeting of the London County Council, as to the reconstruction of Lambeth Bridge, Mr. R. C. Norman, on behalf of the Special Committee on Thames Bridges, said he regretted that he was not in a position to state when the report of the committee would be submitted. The committee were devoting their immediate attention to the bridges in the central section of the river, and particularly to the urgent question of Waterloo Bridge. The action to be taken with regard to Lambeth Bridge was part of the general question. The inquiry being incomplete, he had formed no opinion as yet with regard to the urgency, from a traffic point of view, of the construction of Lambeth Bridge. Everyone recognized the need of provision for the relief of unemployment, but he understood that the provision of a bridge did not usually provide much work for unskilled labour.

The New Town Hall for No

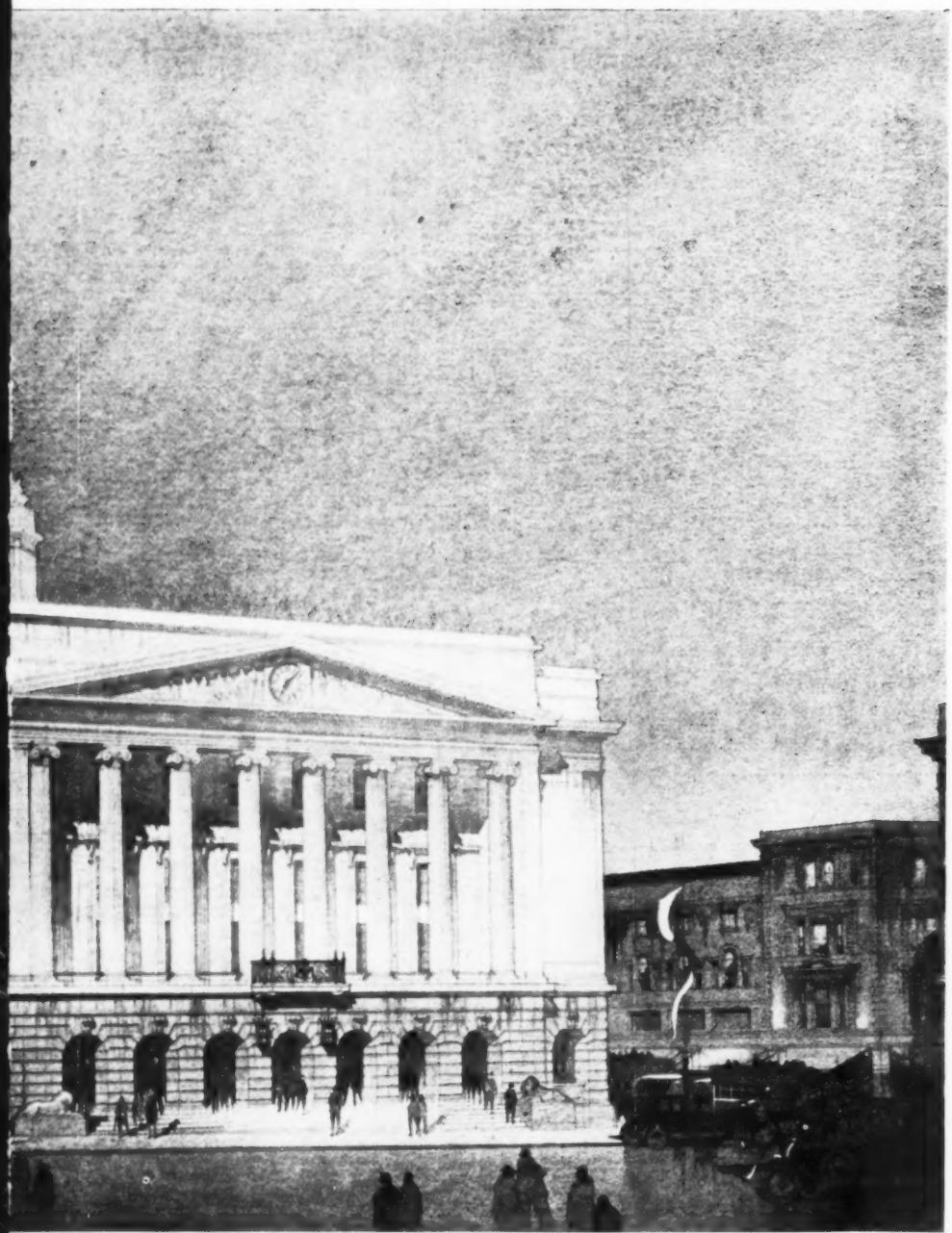
T. Cecil Howitt, D.S.C



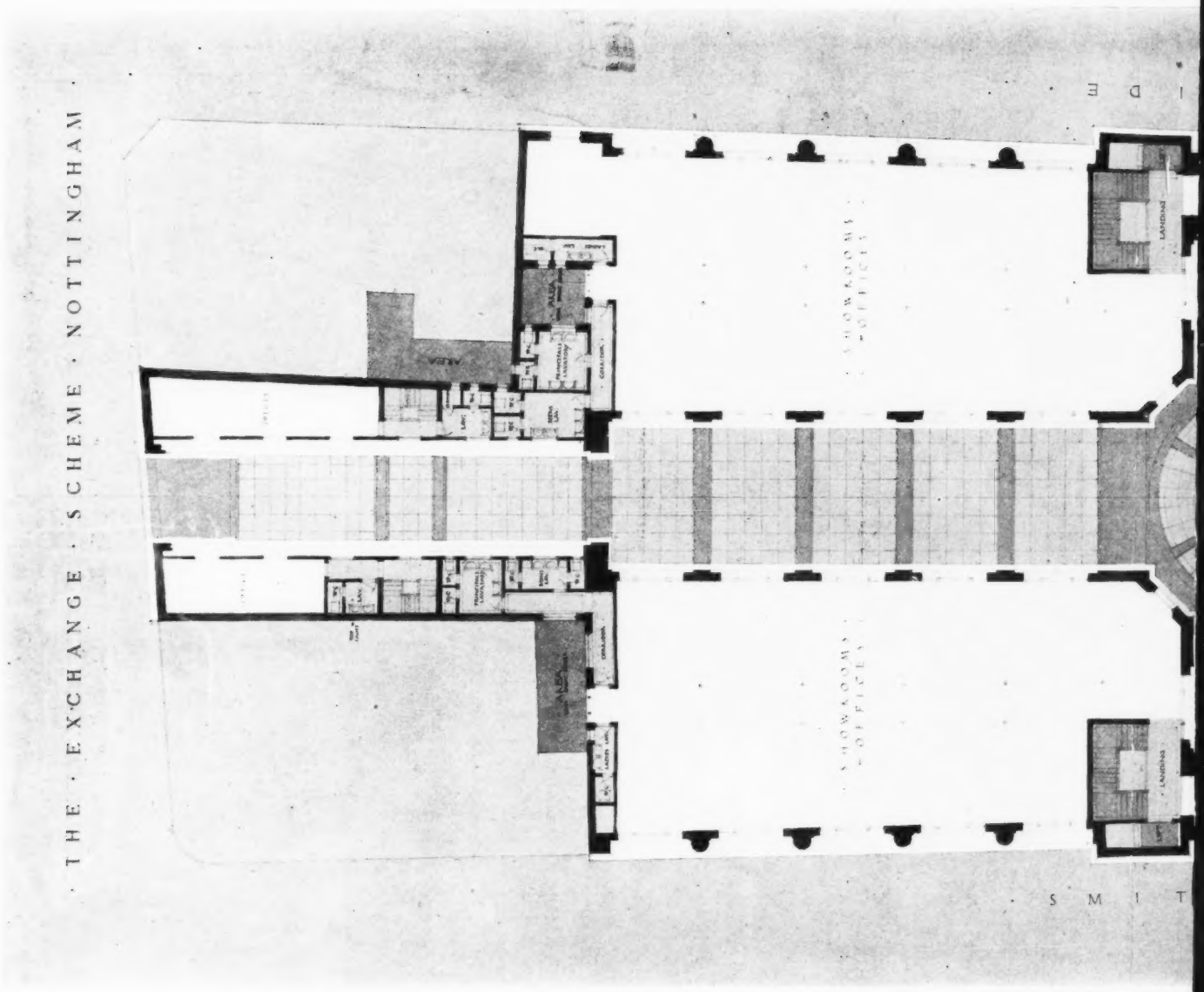
The Nottingham City Council have decided to demolish and rebuild the property of the Corporati
is estimated to cost

Nottingham : A Perspective View

D.S.O., A.R.I.B.A., Architect



orporation known as the Exchange Block. A perspective of the new building is shown above. The scheme to cost over half-a-million.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SHOWROOMS + OFFICES
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LANDING
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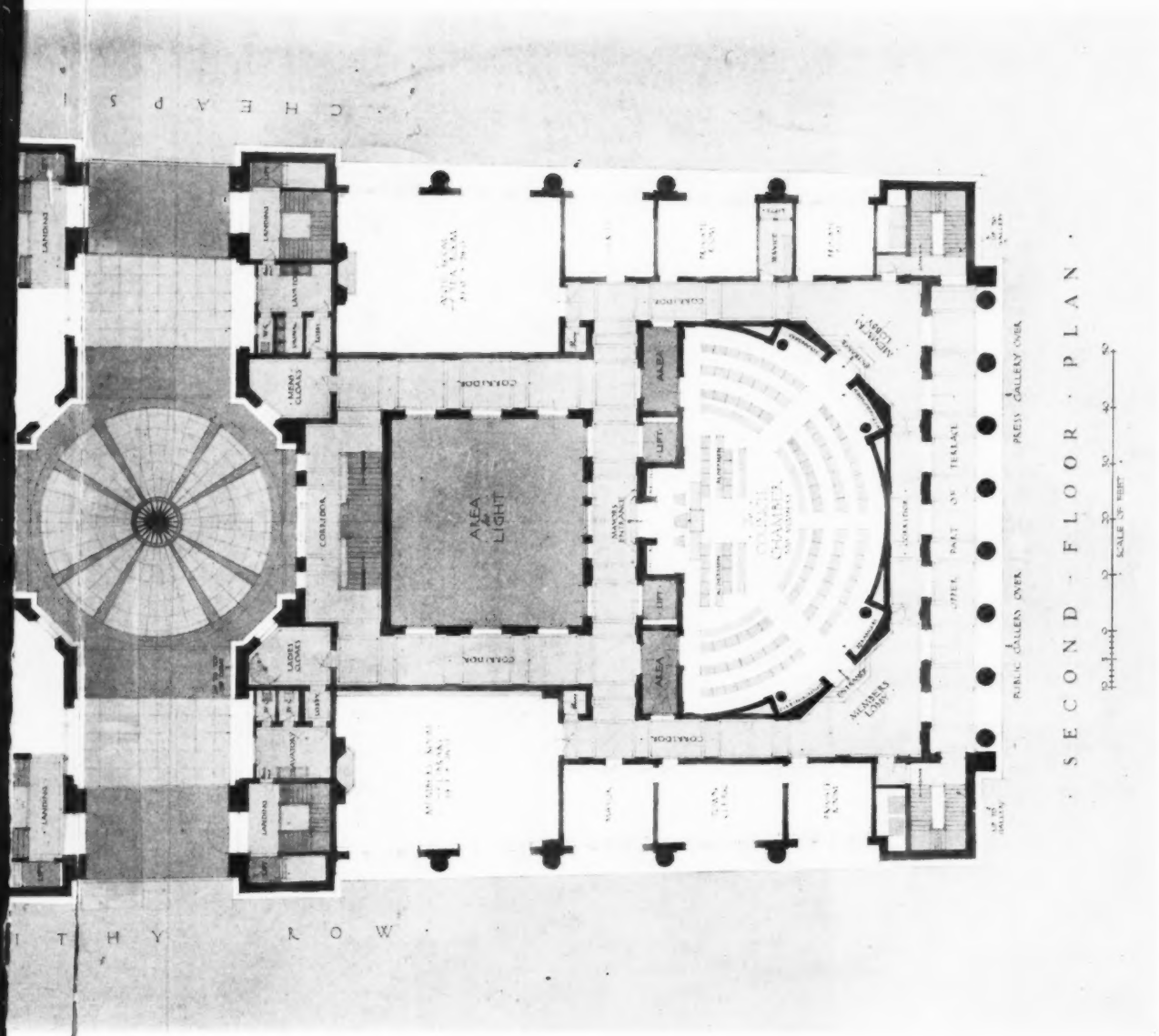
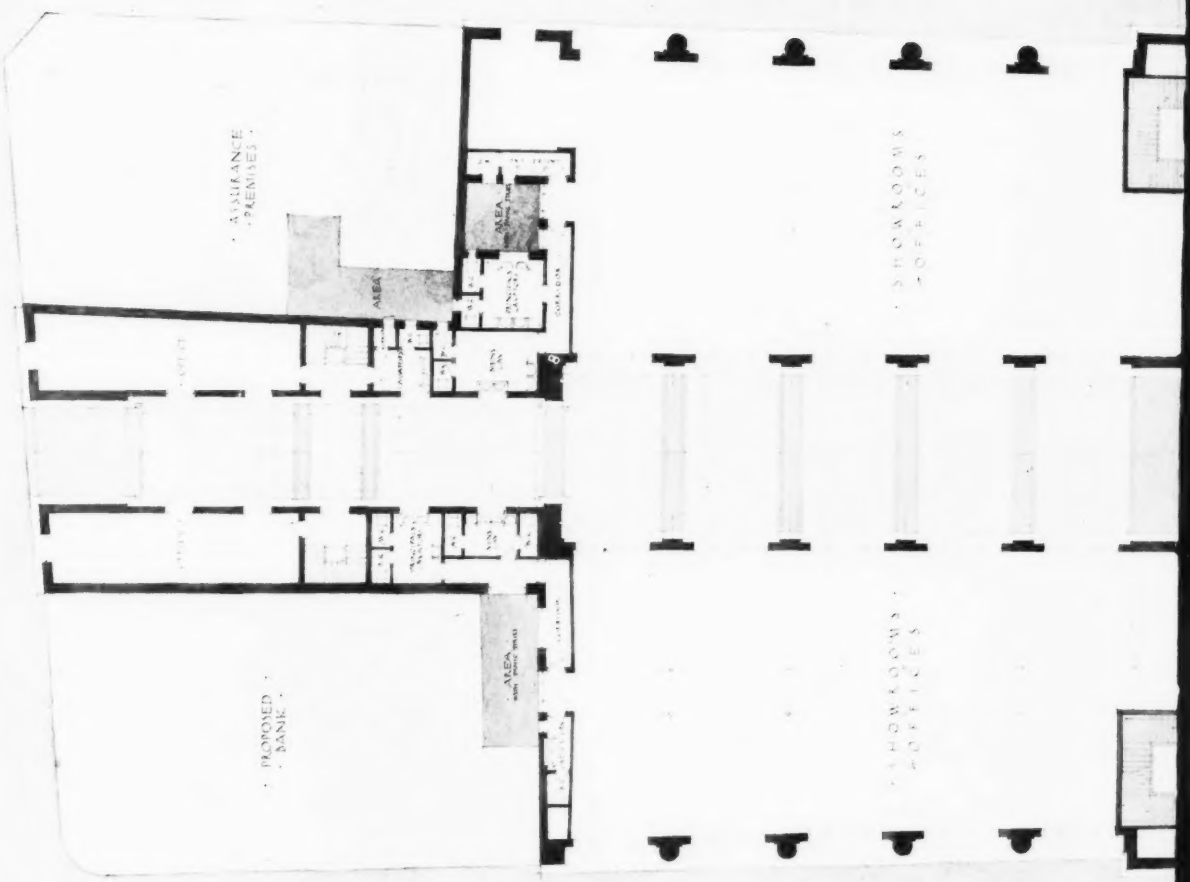
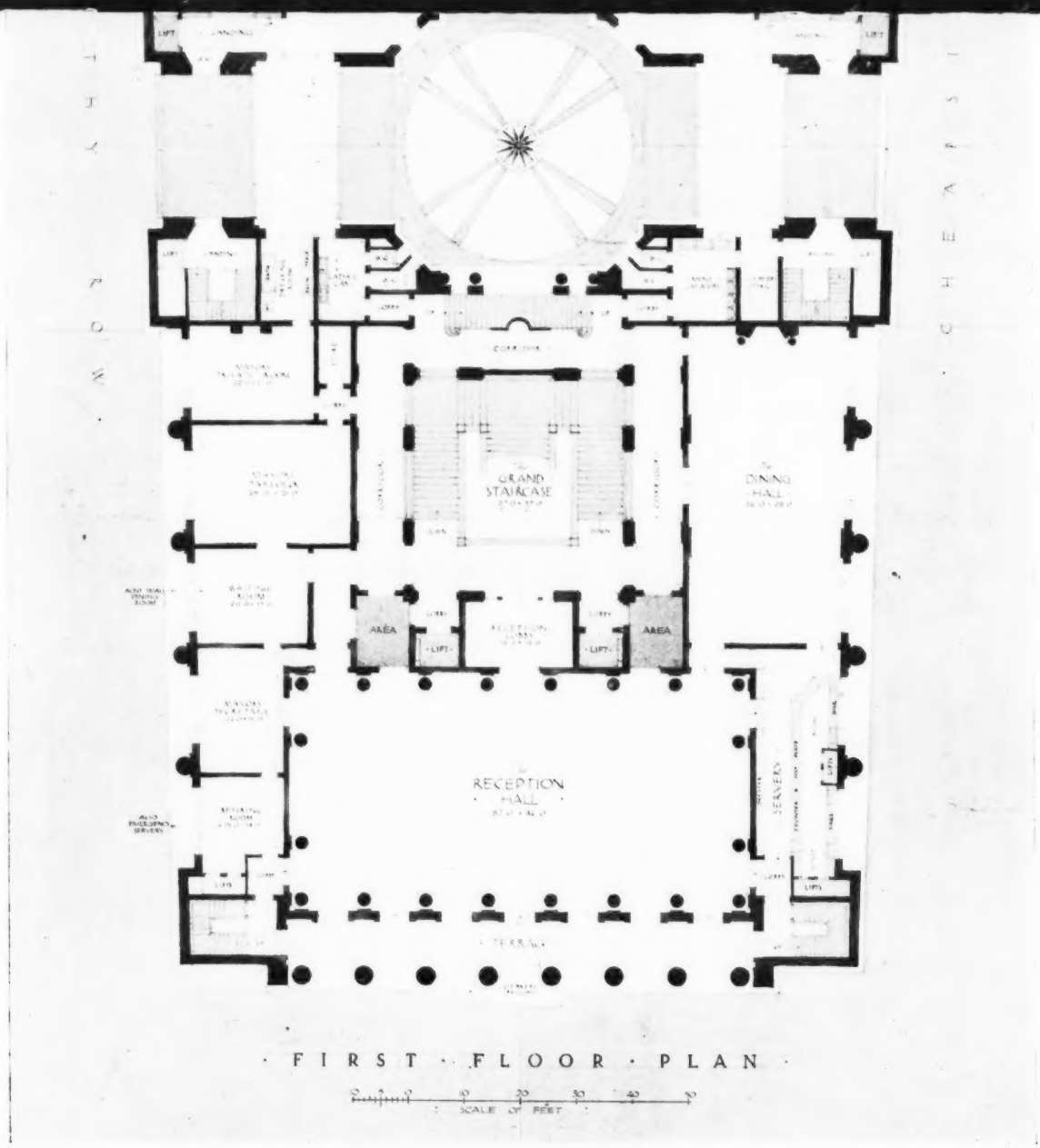


THE NEW TOWN HALL FOR NOTTINGHAM. T. CECIL HOWITT, D.S.O., A.R.I.B.A., ARCHITECT.

· THE · EXCHANGE · SCHEME · NOTTINGHAM ·





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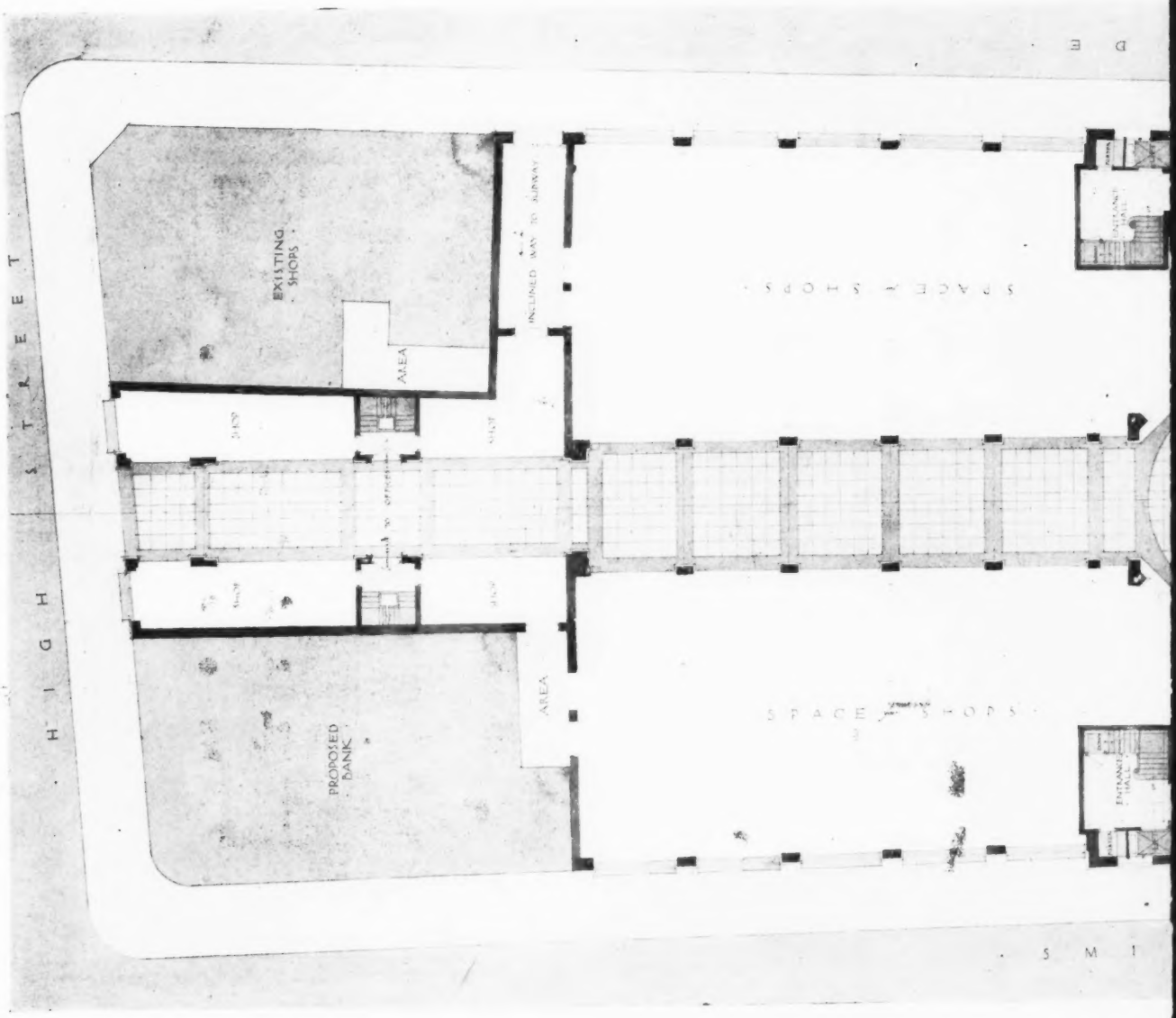
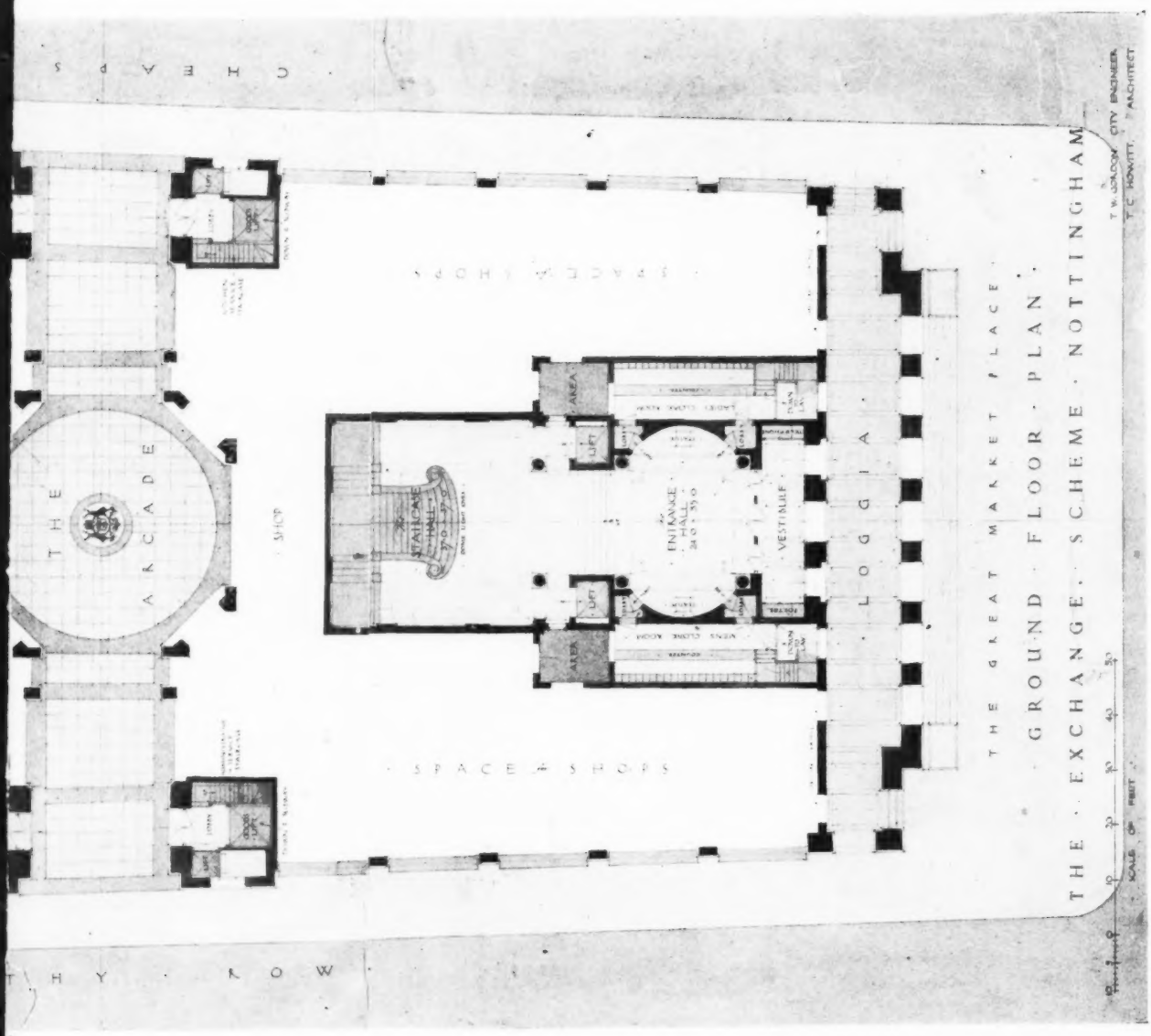

HIGH STREET
EXISTING SHOPS
AREA
INCLINED WAY TO SUBWAY
SPACE FOR SHOPS
PROPOSED BANK
AREA
SPACE FOR SHOPS
ENTRANCE HALL



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