Wednesday, February 4, 1925 Vol. LXI. No. 1570.

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

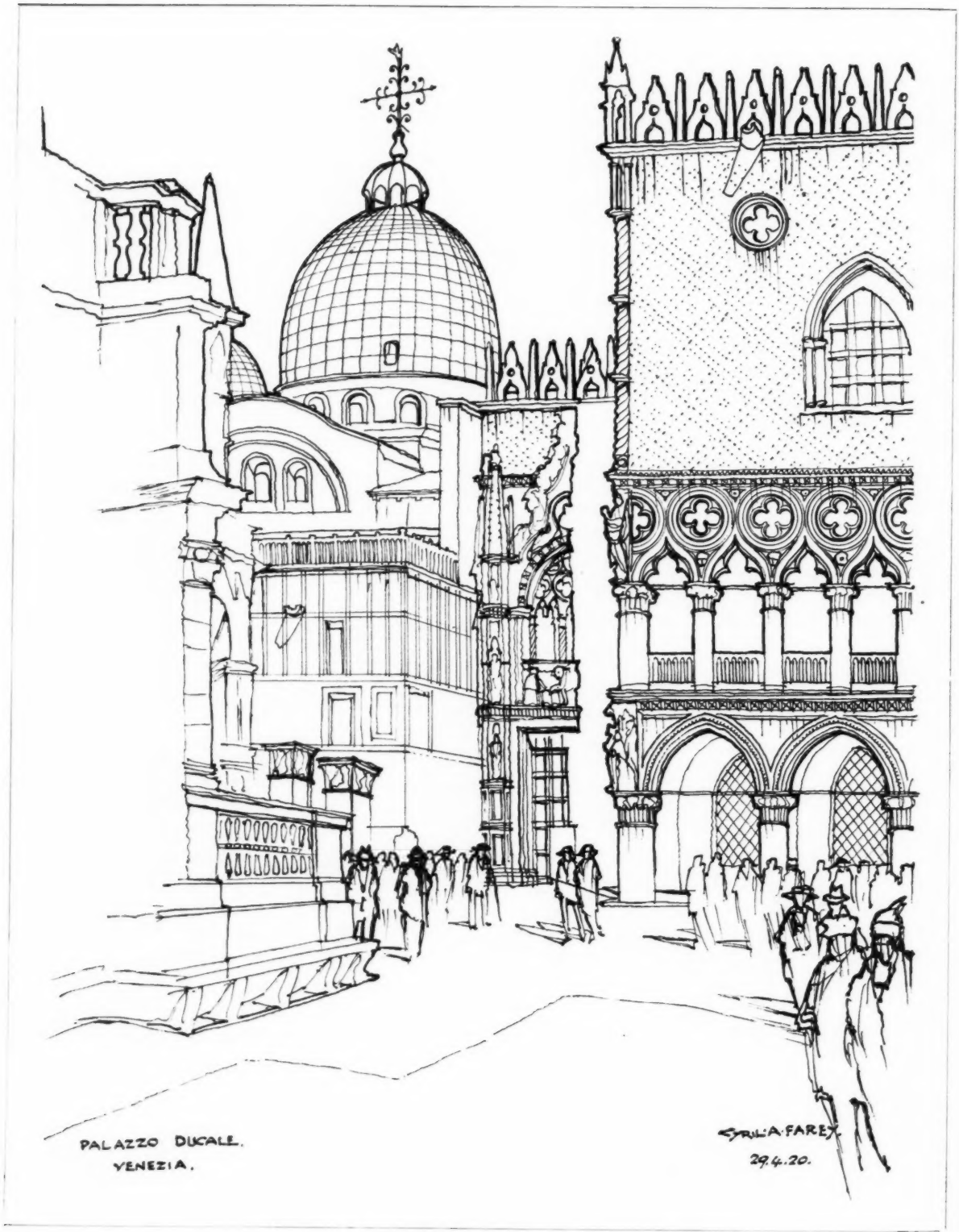
FROM AN ARCHITECT'S NOTEBOOK.

ARISTOTLE DEFINES THE CITY.

A place where men live a common life for a noble end.

9 Queen Anne's Gate, Westminster.

Drawings of Architecture. 19.—The Palazzo Ducale, Venice



(From a Pen-and-Ink Drawing by Cyril A. Farey.)

THE

ARCHITECTS' JOURNAL

9 Queen Anne's Gate, Westminster.

Wednesday, February 4, 1925. Volume LXI. No. 1570

The Problems of the Building Industry

While their (the new Government's) first consideration must be the stability and economy they had promised the country, they must regard with real sympathy and intelligence the legitimate grievances of the labouring class. . . . It is our duty to do all that lies in our power to make England a country in which every man shall have his place, his opportunity, and his pride.—LORD BIRKENHEAD in a recent speech.

WE quoted last week an article by Mr. Maurice E. Webb, on "The Troubles of the Building Trade." Mr. Webb, we think, has done good service in setting forth, so moderately and so tactfully, the position as between master and operative from an entirely impartial third-party point of view. We believe that the time is ripe for a further effort to compose the unhappy differences that exist between the two wings of the building trade, and, following the lead which Mr. Webb has given, we return to the subject because, in common with all who have devoted any attention to it, we realize that building operatives have (to use the words that Lord Birkenhead made use of in a recent speech) "legitimate grievances."

We are fully conscious of the legitimate grievances on the employers' side. Weighed in the scales these opposing grievances would probably balance. Why should they not be made to cancel out? If any effort of ours can do aught towards a settlement of the grave differences which at present divide masters and men, we shall adjudge the effort well spent. Let us look at the problem first from the operatives' point of view.

The building industry is the second largest national industry, and the one which, for various reasons, offers less security of employment, and therefore more possibility of unrest, than any other. There are many causes of unrest, but the most prolific is undoubtedly the constant fear of unemployment. For all a man knows, he may be put off within the next hour. If he is to do justice to himself and to his employer he must in mere fairness be offered some security and continuity of work. He, himself, asks for the guaranteed week. If this legitimate—some would go so far as to say modest—demand is to be met, it implies the regulation of building work to some extent and the decasuali zation of labour. Here, of course, we encounter serious difficulties, having their origin in the reactions of the law of supply and demand, and in weather conditions. We believe, however, that the employers' and operatives' organizations, working sympathetically together with the determination to find a remedy, could do much to overcome or at least to modify these difficulties.

Then there is the very serious problem of "wet time." The interpretation put upon the word "wet" is important, for it is notorious that some foremen will knock off for a wetness that others will work through. Much depends, also, upon the skill of the individual contractor in getting his operations so organized that, wherever possible, work under cover may be dealt with in wet weather, so as to affect the smallest number of craftsmen.

Then as to the question of payment for wet time. It is manifestly unfair to expect the contractor to bear such a burden alone; the difficulty might be met by a trade insurance scheme on a contributory basis, the operatives and the contractors each paying their share through their respective trade organizations. This is obviously a responsibility that the industry would have to bear itself, even if it entailed some small increase in the general cost of building. We do not believe that any government department, public body, or private owner, would have anything but approval for such an insurance scheme if it were realized how the money paid would be spent. We have seen how in the much greater difficulty of insurance for domestic servants every obstacle has been met and overcome. Everyone has borne his share of the cost—if not willingly, at least without any social upheaval.

Then there are such questions as labour's ambition to have some share of control in industry; the need of provision for superannuation; and so forth. These, however, are questions subsidiary to the great problems of regular employment and wet time, and may be safely left in abeyance for future consideration.

We have set forth the grievances of the operatives. What of the employers' grievances? These are no less serious in nature and degree than those of the operatives. The trade unions, from being an invaluable instrument of negotiation in matters affecting industrial conditions, have become a positive menace to industry. They seem to create trouble deliberately. They limit output (and, incidentally, the earning capacity of the operative); they impose unreasonable conditions with regard to overtime; they prohibit the employment of non-union labour; they oppose dilution; they insist upon the retention of the unfair and arbitrary flat-rate system. (Why the men submit to it is a mystery, when a system of payment by results is manifestly so much more to their own advantage.) They seem to do all they possibly can to hinder the efficient working of the industrial machine. Can it be wondered that some short-sighted employers become soured and refuse to consider the other side of the case? That way, however, lies unending trouble. Employers and employed, if industrial difficulties are to be overcome, must get together in a spirit of friendliness and in a mood of mutual concession.

What is wanted is a new spirit in industry; dictatorialness

or spleen on either side can only perpetuate bad feeling. Both sides must be large-minded enough to realize their mutual economic dependence; they must meet not as enemies but as collaborators whose interests are identical. With goodwill on both sides it should be possible to find some means of overcoming these grave but not insuperable difficulties. Let us not be deluded. Until they are overcome there can be no prospect of settled prosperity either for the industry itself or for the professions connected with it.

In such an article as this a tribute is due to those many individual contractors who have long been alive to the unfairness and harshness of existing labour conditions, and who, to their great credit, have done all they could to bring about an improvement in their own businesses. Individual action, however, though entirely commendable, can never secure the all-round betterment of working conditions that everybody of goodwill and progressive outlook wishes so ardently to see. There could be no better time than the present, with its prospect of settled government for some years to come, for a movement of this kind to be carried through to a successful issue.

The New St. Paul's Commission

The decision to add seven new members to the St. Paul's Commission, including "four men of recognized public standing," will be received with mixed emotions. Presumably these numerous additions are made on the principle that in a multitude of counsellors there is wisdom. The "four men of recognized public standing" are co-opted, no doubt, to supervise the administration of the great fund which has been so readily and so generously subscribed by the public. "The Times" suggests that they are to represent "the general body of opinion"; we would suggest, with all respect, that the general body of opinion needs no such emphatic representation. It is to be hoped that the non-functioning members of this cumbersome committee will have enough wisdom to remain the ciphers that they are apparently intended to be. At the risk of becoming tedious we would again insist that the problem is first and last one for experts to deal with. Here is a great and complicated assemblage of ponderous structural elements, many of which are fighting desperately with others and slowly but surely subduing them. Just as we summon the doctor to cure a physical illness, so should we call in the expert in structural mechanics to deal with a badly disordered building. The ideal committee for a problem such as that presented by St. Paul's would probably consist of three experts of wide experience of conservation work of similar character—an engineer, an architect, and a director of operations, the last a man with an all-round knowledge of his subject, and capable of directing and co-ordinating the activities of his colleagues; a man with a constructive sixth-sense, an instinctive knowledge of what all these masses of perilously poised stonework are really doing. Working in close association, three such experts, having diagnosed the disease, would not be at a loss to prescribe the remedy. We do not for a moment suggest that members of the existing commission are lacking in the qualifications necessary for the work in hand; but we do maintain that a committee of sixteen or more members is too clumsy an instrument to deal with the delicate structural problem of St. Paul's. Even now, after many years of tinkering, it does not seem to be known what measures are necessary to save the building. There is talk of continuing the grouting; talk, again, of rebuilding the piers solid of Portland stone. So far, however, there has been a strange silence on the structural problem of the cathedral as a whole. No matter what is done to the piers, St. Paul's will never be safe until the tendency of the dome to disruption is corrected by the diffusion of the weight of its composite body over its various supports—not, in fact, until the building is bound together and made whole.

Competition Grievances

We constantly receive letters from correspondents criticizing the awards of assessors in different competitions. Some of these letters bear the obvious imprint of the disgruntled competitor; others, however—the great majority of them—are genuine and sound criticisms. The writers in many instances have given us chapter and verse for their grievances. Here is an extract from a recent letter: "In the ——— competition I was a competitor, and I have here a sketch plan which is almost line for line the same as the winning plan. I discarded it because I found I could not get the lavatory accommodation as required by the ——— by-laws. One of the conditions was that these latter were to be *strictly adhered to*. The winner saw evidently that something had to be thrown overboard, and he ignored this condition, for, as the assessor said, he hadn't enough lavatory accommodation. Yet he wins! It is a disgrace to the profession that these abuses should continue. The racecourse is not regarded as exactly the home of moral rectitude, but every effort is made to prevent jockeys 'breaking the conditions' and attempting to gain unfair advantage over their rivals." There is no need for us to enlarge upon the profound dissatisfaction which exists throughout the architectural profession with respect to the assessing of many recent competitions; it is only too well known. Yet we drift along in the old haphazard way. The question is far too involved for full consideration in a short note, and we propose to return to it in a leading article. Many important competitions are pending, with boundless possibilities of trouble for competitors and assessors alike. If any official ruling can be usefully given on the observance of competition conditions it should no longer be withheld.

An Attack on Unfederated Builders

It is always interesting, very often instructive, to get an outside view of problems that closely occupy the attention of architects and builders in the course of their professional and business life. The very closeness of this pre-occupation sometimes results in a loss of perspective, which only an outside view can restore. For its interest as an impartial expression of opinion upon a question that is now engaging the very serious attention of many architects and builders, we quote the following note which, under the heading "Building Contractors," appeared in the London Letter of a recent issue of "The Manchester Guardian":—

"A good deal of surprise is expressed to-day among architects and builders about the outspoken suggestion made at the annual dinner of the National Federation of Building Trade Employers by their president, Mr. H. Matthews. He thought that there was a great deal to be said for the suggestion that architects should not take tenders from any but federated builders. He then proceeded to attack the unfederated employers.

"There is a tangled history behind Mr. Matthews's appeal to the public to believe that those employers who belong to a central organization are really their best friends. It has been known for some time that certain well-known building contractors have not seen eye to eye with the Federation on questions of conditions of labour, and that there was a divergence of opinion with regard to the circumstances that led up to the building dispute last year.

"Whatever be the merits of the case, architects will certainly be opposed to any proposal that will compel them only to deal with those in the Federation. To suggest publicly the formation of a close corporation, trade union, or "ring" obviously was a dangerous proceeding, and Mr. Matthews must expect that his suggestion will be received with considerable criticism, especially by those who believe that freedom of choice of builder is essential in order that costs may be reduced and efficiency improved."

A MONTHLY CAUSERIE

Joking Apart

Shops

IN my capacities of private citizen and of professional man many persons have lately been so considerate as to wish me a happy new year, and their blessings have alighted on this palsied head—for every new year finds me terribly old—in its capacity as instigator of these columns. I do not suppose it necessary to tell readers, after two years, that these writings have a deeper purpose than merely to entertain. If I were asked to name that purpose I would answer that it is to speed up wholesome revulsions against the abominable spiritual effluvia with which commercial clap-trap is fairly stinking us out of our birthrights. A stray acquaintance of mine—a dear fellow who is so devoted to me that, if asked, he would, I am sure, gladly carry me downstairs on his back and deposit me on top of a 'bus—has just called to press upon me, in the interests of a firm of electricians, exactly the same claims he formerly made on behalf of a rival firm whom I have long employed and whom he used to represent. When I told him I thought he had no right to call on the patrons of the old employer to cadge their custom for the new, he wanted to know—Why not? He had to live, hadn't he? The other people were doing just the same thing, weren't they? It was only business, wasn't it? This aspect of "business" cheers me. The stains commerce imparts to life are merely, it seems, vestiges of that redundant filth in which "business" struggles and suffocates.

The sense of a happy new year is, however, not due to this pleasant experience, but to signs of the growth of popular revulsions—or "reactions," as they are more tamely called. The R.I.B.A. has appointed a permanent Standing Committee to further the interests of the individual craftsman; the first of a series of annual exhibitions of applied handicrafts was held at the Horticultural Hall in December; the Church Street Guild marks a revival of the true shop as distinct from the emporium of trumpery that industry has substituted for it; activity in handicrafts is increasingly evident all over the country, and my Sunday paper tells me that it is understood that the East Sussex County Council is about to take action at law to enforce the removal of the monstrous advertisement hoardings overlooking the Brighton railway and road on Sweet Hill, Patcham. It is to be noted that all these developments are popular movements. The action of the Institute is no matter of policy, but arises from awakened consciousness of what is due to the craftsman and to architecture. The exhibition is not the result of academic initiation subsidized by theoretic enthusiasts, but an organization of handicraft workers financed and directed by themselves. The Guild is an association of those who have, during recent years, set up shops for making and selling genuine goods in place of shoddy machine-made imitations of them, and it exists for the purpose of mutual protection, discipline, and healthy development. The drastic action of the county council is the result of long-standing public complaints, and follows ineffective appeals, protests, and notices to advertisers and the landowner. I have no space to touch in detail upon more than one of these subjects, and I choose the new shop because it interests me greatly, and because Mr. Davis's recent paper on shop-fronts shows that architectural aspirations welcome the conception of the true shop, and resist the swaggering, deceptive pretentiousness of its commercial usurper. "Punch" recently touched on the subject with a representation of an old lady in quest of hairpins.

By a "true shop" I mean simply—a shop; as distinct from what the Americans discerningly call a "store," and which nearly all our so-called "shops" now are—namely, establishments for distributing the promiscuous "lines" of goods and proprietary articles poured out by our manufacturers in response to the salesman's hint that there is a "chance" for them. The true shop has individuality. In its basic form it sells only those goods in the making of which it specializes, and which it makes on the premises or even behind its front window, as is to-day a common sight in Lombardy, for instance. I can remember a saddler's in the Haymarket, and a hatter's in St. James's, where the work was done in the shop and viewed from the street, and one knew it was of the best possible kind. Fiddlemakers and repairers worked, and still often work, in their back shops, and Tubb, the famous bow-maker, so worked all his life, and the customer could walk through the open door and chat with him. In provincial towns saddlers still work in their front windows, and in the past tailors, too, sitting cross-legged in their socks. These characteristics are, however, manifestations rather than the essence of the thing itself. The true shop may merchant goods only; but the goods it merchants will have individuality, and the reputation of the shop depends upon the discrimination and characteristic merit in which that individuality subsists. The fact that there are many shops which in part satisfy this condition, and in part do not, in no wise stultifies the distinction; any more than confusion arises between a bald man and one properly thatched, because we cannot say at what point, when single hairs are twitched out of his scalp, a man becomes bald. Two hundred years ago all shops were true shops; but now, among the large advertising shops in London, I call to mind two only that can be so classified. Both these shops evince in their distinctive style, and the demeanour of the attendants, a quality as conspicuous as the merit of the goods they deal in. One knows at once, and refreshingly, that one has not fallen among thieves; but both shops would, no doubt, acknowledge as one of them actually confessed to me: "We don't like it, of course, but we have to sell a certain amount of trade stuff." But why? To pay for the advertisements, we may suppose.

In Church Street true shops are increasingly in evidence, and it is remarkable that every aspect of them which will readily strike the observer is the absolute opposite—the complete antithesis—of the corresponding attribute of the commercial shops. It is essential that the one should be small, while the aim of the other is continual expansion; one aims to build up a reputation for merit in a special commodity, the other to usurp the reward of reputation with bragging advertisement, and unload on the public any rubbish it can persuade it to buy; one seeks to appeal to discriminating taste, the other to flatter ignorance into accepting what it best profits to sell; one sells at a price which represents the value of materials and of the craftsman's time; the other at prices which bear no such true relation to the value of the article, but which are determined as part of a commercial stunt—a conspiracy against the public—or are the result of a miscalculation or the failure of such a stunt; one proffers goods each of which is characteristically unique—for no craftsman will reproduce himself, the other vaunts endless repetitions and reproductions as though commonality were a virtue, and presses upon the public the idea that it must buy what everyone else is buying, although this is, by our natures, the best reason for not doing so; one avoids selling what can be got elsewhere, the other seeks to assimilate and copy the ideas of his rivals, to discover their secrets, and cadge their custom; one never associates itself with anything in which the material and workmanship are in substitution of what they appear to be, the other scarcely ever associates itself with anything else; one is content to let honest, self-respecting purpose speak for itself between plain distempered walls, the other, conscious of its shoddy principle

of "a second-rate article at a first-class price," and of the trumpery hocus-pocus of its enterprises, seeks to confuse public suspicion with monstrous architectural aggrandisements. The ladies' snake-skin shoes at 12s. 9d. cannot be trusted to speak for themselves; their piping voice has to be attuned with tinted light and a velvet stand set behind polished "patent plate" in a glorious cabinet of carved walnut with ormulu mounts standing on a Turkey carpet in a palace that has, perhaps, cost as much to build and equip as has been spent on Liverpool Cathedral.

The readiness with which these comparisons come to my mind persuades me that there must be plenty more of them; and although I discerned the nature of the facts, I confess to surprise at the emphatic assertion they make. If, as I think we all agree, the true shop is what a shop should rightly be—and would always be but for the detestable aspirations of men who are falsifying every dignified aspect of human activities with their soulless greed—then the thing that we are accustomed to accept as a shop must be a wretched substitute indeed. My space has run out or I should like to say much more of the beautiful shops; and if anyone cavils at my using that adjective let him go to Church Street and learn what a beautiful thing a shop can be—how stimulating to aspirations, and provocative of admiration and enthusiasm for beautiful things, and for the making of them and the selling of them. There is also much to interest us in the appeal these shops are increasingly making to the attention and the purses of a considerable public. The commercial man would do well to shout his slogans: "We wish to serve you"; "Truth in advertising"; "The greater the service the larger the profit," a bit louder.

KARSHISH.

Modern German Domestic Architecture

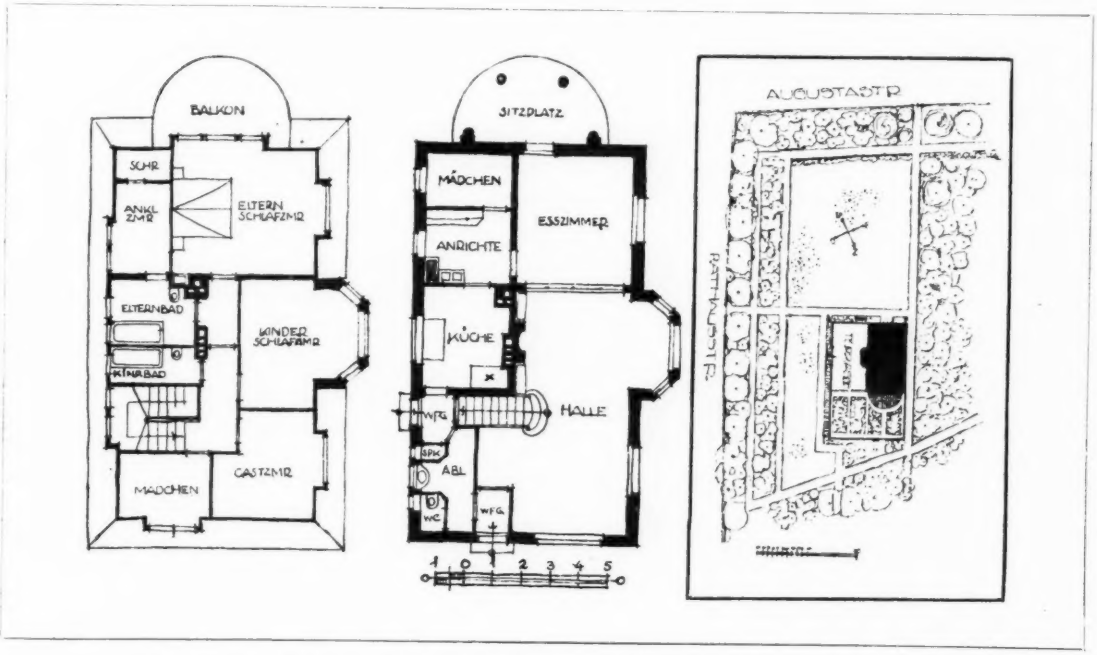
By ECKART MUTHESIUS

IN Germany the building of country houses began later than in the west of Europe. The majority of people are only able to realize their desire to live out of town when a certain degree of material comfort exists. This developed in Germany in the 'seventies of last century, and attained its highest point during the first ten years of the twentieth century. With prosperity came the development of the building of country houses. With regard to the planning and architecture of the German country house one can distinguish two different periods. The first period, lasting until about the year 1900, embraces that kind of house commonly called a villa. This villa always included a basement in which the porter lived, and in which the kitchen was placed. Above this was the ground floor, usually about 7 ft. higher than the garden level, and over the ground floor was another story for the bedrooms. The result of this arrangement was a great increase in the height of the house. The principal living-rooms, without exception, faced the road. The architectural conception throughout was picturesque and romantic. In those days the German Renaissance style was reigning, with its many small gables and an ornate exterior, and it was impossible to think of a villa without a tower.

Opposition to this ideal arose at the beginning of the century. It was very largely induced by Hermann Muthesius's book, "Das Englische Haus." In this book the principles of English country-house design were set out in a general comprehensive form. The book, profusely illustrated with the most famous new domestic architecture in England, found a wide circulation, not only in Germany, but in all Continental countries. The author, having lived many years in London, had studied all the details of English house-planning, and on his return built a large number of country houses on an entirely new scheme. In his later books he tried to raise the public taste above the standard of the old villa. In this manner Germany gradually abandoned the old methods of building, especially as in the meantime the influence of the artificial Renaissance style had also passed away in Germany. At this time the country house had superseded the villa, but it would be a mistake to think that this new country house was any imitation of the English one. The German mode of living, the utilization of the rooms, the climatic conditions, the general financial conditions, are too different from those in England to make it possible for the English country house to become popular in Germany.

The difference between the country house nowadays and the former villa may be expressed as follows: (1) The kitchen s no longer placed in the basement, but is on the ground floor, nor are there any longer porters' rooms; (2) as the basement is no longer inhabited the level of the ground floor is practically that of the garden. In consequence of this, access between the garden and the living-rooms is much easier; (3) the living-rooms are nowadays placed on the sunniest side of the house instead of towards the street; (4) the general form of the country house is simple. Picturesque effects are avoided, a compact structure being the principal aim.

The house now introduced in Germany is entirely surrounded by its garden. The peculiarity of the former villa was the preservation of the original planning of the town house, i.e., a habitable basement, and the principal living-rooms facing the street. In country house planning all these peculiarities of the town house have been practically put aside as old fashioned. It has already been said that the new movement has contributed to the transformation of the country house. In Germany this development of style has taken a different direction from that in England. After the repetition of styles, which ended with the nineteenth century, a modern impulse followed the revival in handicrafts and decorative arts, and soon after was seen in architecture. At the height of this movement the unpleasing German "Jugendstil" took place, which united with the undulating line of decoration brought to Germany by the Belgian van de Velde, but soon afterwards this movement died away. The German arts and crafts movement was wider than the English movement under William Morris, of about twenty years earlier. It took place, not only in German arts and crafts, but also in many other directions and affected the stage, the dance, costume, and, later, architecture. Extraordinarily good buildings, such as large shops, office buildings, factories, railway stations, exhibition halls, and others, may be seen; but we are not dealing with these. In the building of country houses this movement introduced a greater simplification of the exterior, and of the interior decoration. From this time onwards there were German houses designed artistically throughout by the best architects. If these particular houses are not so common as in England they are, nevertheless, a sign of a deeper comprehension of the needs of country-house owners. During the same period the opposition of certain circles, whose ideal was the eighteenth-century house, made itself felt more or less powerfully. Here the technical schools played a role because, as is their tradition, they could only be weaned with difficulty from their old ways. But the new generation joined in the new movement, although it had been trained in the old fashion by the technical schools. One can say that German archi-



A HOUSE AT NEUBABELSBERG, NEAR BERLIN. HERMANN MUTHESIUS, ARCHITECT.

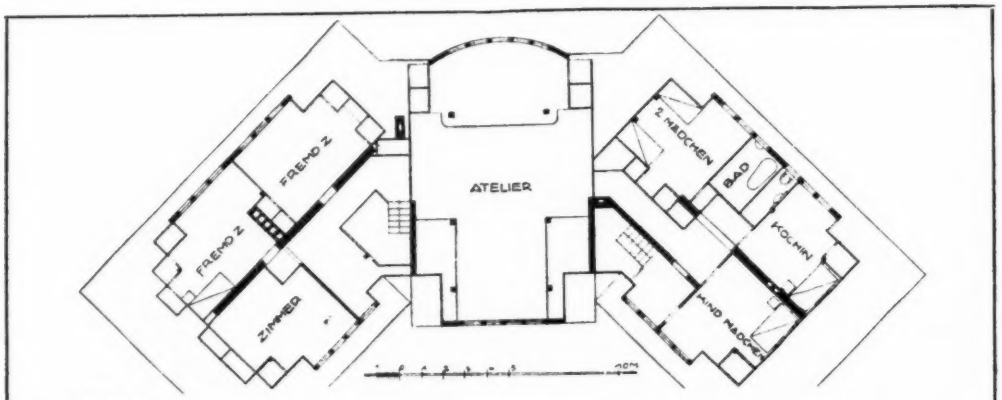


Abb. 106
DACHGESCHOSZ

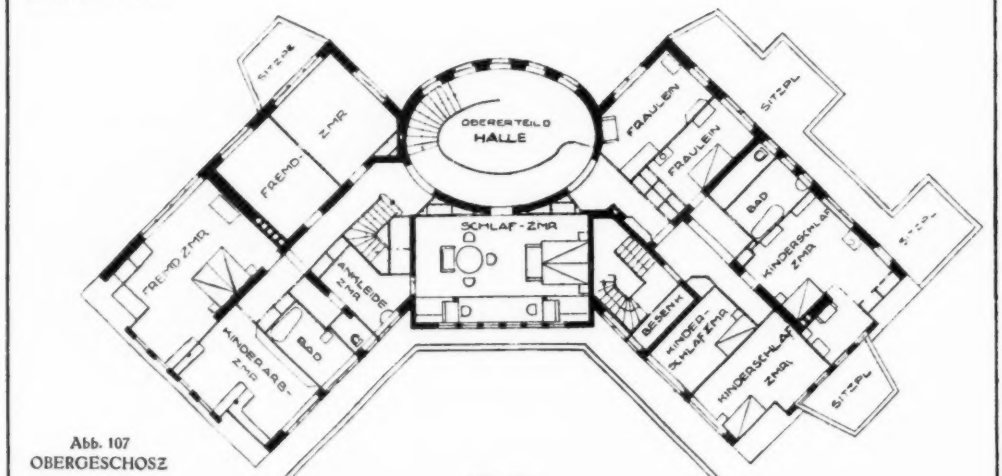


Abb. 107
OBERGESCHOSZ

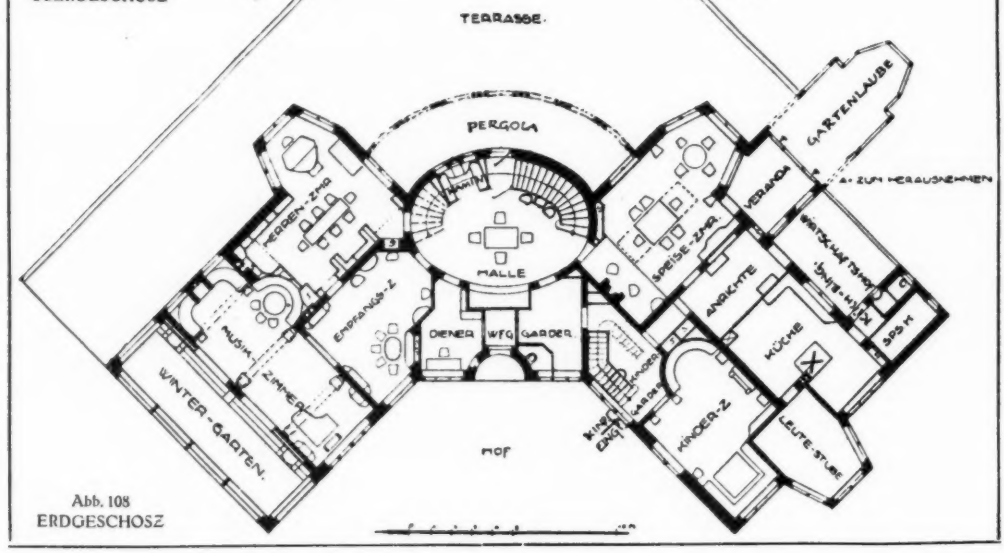


Abb. 108
ERDGESCHOSZ

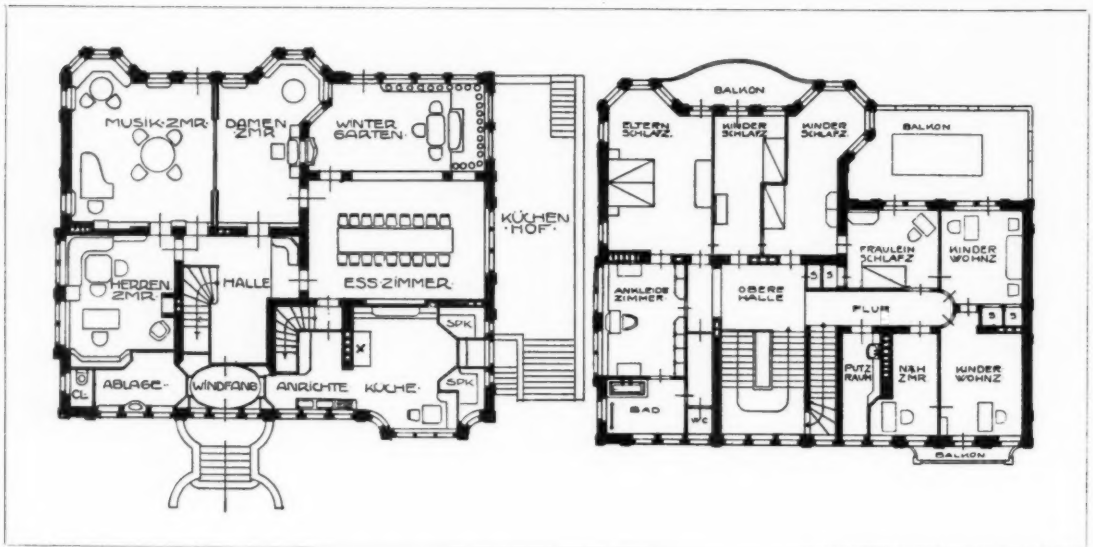
A SUBURBAN HOUSE, BERLIN. HERMANN MUTHESIUS, ARCHITECT.

A SUBURBAN HOUSE, BERLIN: THE TERRACE. HERMANN MUTHESIUS, ARCHITECT

tecture, on the whole, gives an impression of unity, taking into consideration, naturally, only the work of first-rate architects.

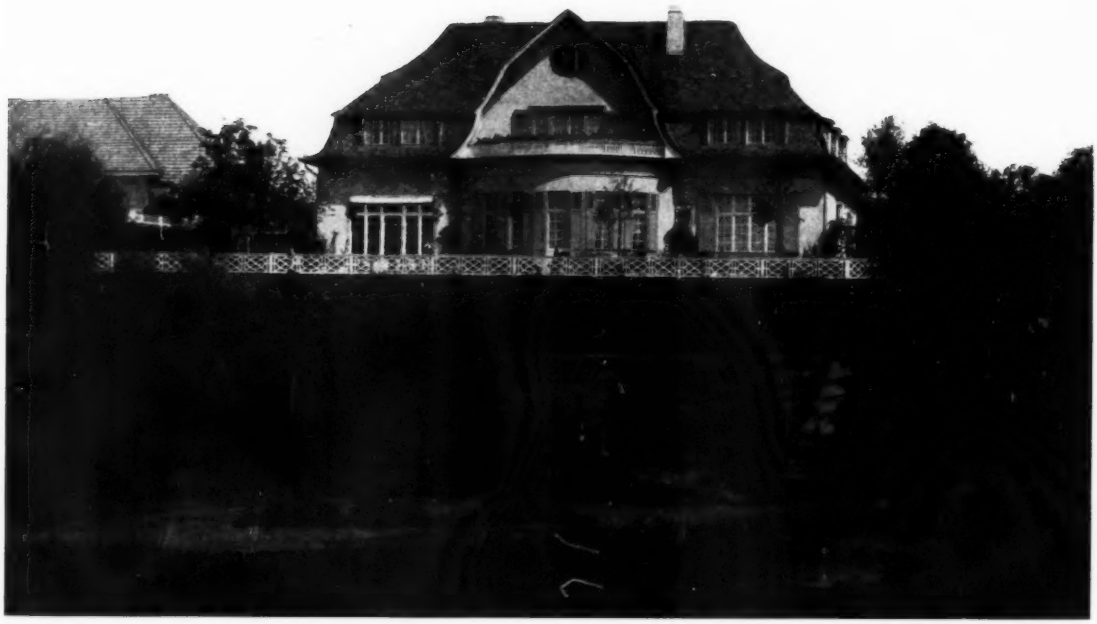
The war not only interrupted architectural work, but it also ruined all traditions. This last was caused not so much by the interruption for many years of building, as by the change of atmosphere. Moreover, as in all countries, the redistribution of capital brought a new building public on the scene—the new rich—who love barbaric splendour, and who have no idea of the worth of the best achievements of German art. The new rich apparently turn without exception to bad architects, or builders, who serve them as they desire, and as they, as a matter of fact, deserve to be served.

Out of the new spirited atmosphere in Germany, there developed a new fashion, which is called radical or abstract, the results which, however, are difficult to recognize, as up to the present, they have consisted only of words and programmes. A few efforts of this movement tend to make one fear that a second period of the "Jugendstil" is about to return. This is manifested in house-building, by the erection here and there of cubic houses without roofs, by young architects, whose ideal is the Arabian house. It is not to be expected that a new style will develop out of



A HOUSE AT GRUNELWALD, NEAR BERLIN. HERMANN MUTHESIUS, ARCHITECT.

A HOUSE AT GRUNELWALD, NEAR BERLIN. HERMANN MUTHESIUS, ARCHITECT.



AN ARTIST'S HOUSE NEAR BERLIN. HERMANN MUTHESIUS, ARCHITECT.

these far-fetched experiments, as one or two German winters will suffice to destroy entirely these Arabian illusions. The German climate, with its hard winters and great masses of snow, does not favour the erection of cubic houses. The house with a steep slanting roof has not become a characteristic of all Northern architecture without a reason.

(*To be continued.*)

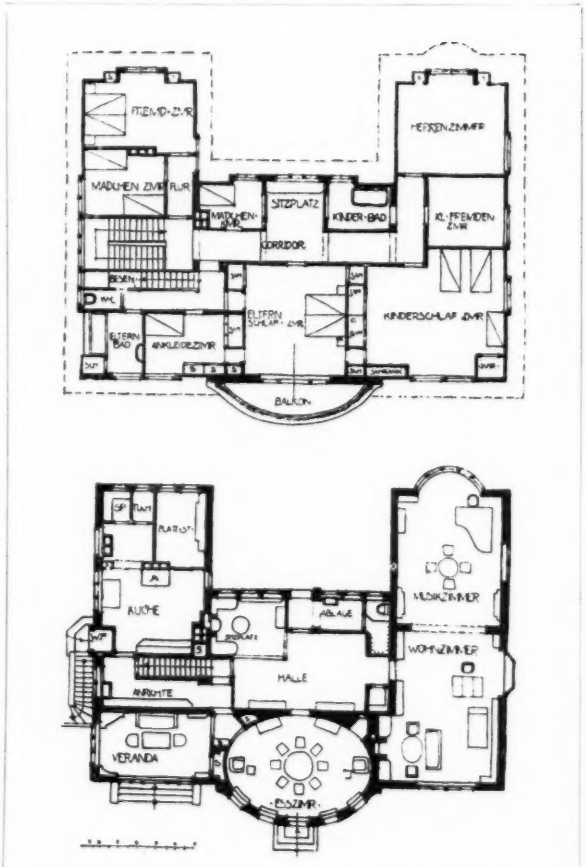
In the foregoing survey, the conclusion of which will appear in a later issue, it is opportune to illustrate the work of some of the architects prominent in modern Germany. The domestic work of Herr Hermann Muthesius – the father of our contributor—is here indicated, and that of some of his contemporaries will appear with the next instalment. The following notes refer to the houses illustrated.

A HOUSE AT NEUBABELSBERG, NEAR BERLIN

The house was built in the winter of 1921–22 for a newly-married couple. The high cost of building made it necessary to economize in building material. To have the feeling of a certain spaciousness, a large living-room was made. By condensing the ground plan it was possible to have all the necessary offices, such as kitchen, scullery, maids' bedroom, back entrance, and cloak-room. In the roof story are five rooms and two bathrooms. Every corner is utilized. Two-thirds of the house has cellarage. Cold storage, coal cellar, central heating, and a washhouse are packed into the smallest possible space. Level with the ground floor is a terrace surrounded by a hedge. It is a brick building with a tiled roof.

A SUBURBAN HOUSE, BERLIN.

The house was erected in the years 1907–08. The general shape of the plan is an obtuse angle, because it is situated on the corner of a road. The drive comes from the principal road, which is on the north-east side. The most important thing was to have a good music-room and a large library. These rooms occupy the south wing of the house. In the



PLAN OF GROUND AND BEDROOM FLOORS.

east wing the dining-room, nursery, and offices are placed. The house is of brick, and has grey tiles. A large terrace is placed on the north-west side and commands a beautiful view over open ground. Hall, music-room, studio, and dining-room are panelled in wood.

A HOUSE AT GRUNEWALD, NEAR BERLIN.

For this somewhat large house there was only a 28-metre street front. Therefore it was necessary to condense the ground plan. The offices were situated towards the street, which lay to the north-east. The living-rooms were placed towards the south-east and south-west sides, on the latter side lies the garden, beginning with an elevated flower-terrace. The principal room is a large music-room, leading into a drawing-room separated from this by large sliding doors. The dining-room is similarly connected with the veranda-conservatory. Here a large glass door can be sunk into the ground, enabling it to become one large room. The smoking-room has convenient bookshelves and a corner for card-playing. The roof story is entirely filled with rooms. In the basement are the gardeners' rooms and other offices. The house is of brick from Holland, and has a grey-tiled roof.

A HOUSE NEAR BERLIN.

The house was built just before the war for an artist and his wife. Their chief desire was to have large rooms and an oval dining-room. A most noticeable thing about the house is the combined music- and living-room, separated by two steps. The parquet floor is of water oak. The staircase is not built in the hall, as it combines the front as well as the back stair. The roof was desired low, therefore it had to be a mansard roof. The site is on a common, sloping westwards. Towards the street is a rose garden, lying between the two wings of the house, which is surrounded by a pergola. The house is covered with roughcast, and has grey slates.

The Architect as Designer of Furniture

Miss MARGARET JOURDAIN at the A.A.

An address on "The Architect as Designer of Furniture" was delivered by Miss Margaret Jourdain at the last meeting of the Architectural Association. Mr. J. Alan Slater occupied the chair in the unavoidable absence of the president. In the course of her address, which was illustrated by lantern slides, Miss Jourdain said: It is generally true to say that up to the early years of the nineteenth century (with some interludes) furniture is extremely sensitive to current feeling in architecture, and certain pieces of furniture (such as cabinets) reflect architecture in miniature; and that up to this date a considerable amount of thought had gone towards the making of furniture.

In the seventeenth and eighteenth centuries there was a body of informed public interest in architecture, decoration, and furniture, and a consensus of opinion by which it was possible for the layman intent on building to form some sort of judgment. The result was that the decoration and furniture—even in remote parts of the country, where little or no assistance in designs could be procured—do not sink below a certain level. Solecisms and deviation from the "regular" and "modern" were laughed down by people of taste, who saw to it that they got what they wanted and imposed a fastidious standard. It has been objected that in art the limit of eighteenth-century vision was defined and exclusive; within it all was precise and brilliantly illuminated, without, the outer darkness. "Measure" and good taste were sought with endeavour; but by a seeming contradiction, a certain amount of eccentricity might be allowed, perhaps because England (it was said) affords a greater variety of characters than the rest of the world. The English practice therefore tempered convention with individuality.

Decoration during the whole of this period was the province of the architect; and as late as the early nineteenth century Farington noted the "uniformity in all the parts of the furniture according properly to the general design of the whole" in Madame Recamier's house in Paris, which was furnished "evidently not in the way which any upholsterer would propose, but from the designs of an architect of high and cultivated taste."

The architect also designed furniture, such as built-in cupboards, presses, and side-tables; as is evidenced by the extant designs by William Kent, Paine, Wyatt, and Robert Adam. The correct scale and refinement of architectural detail in the wainscotting and plasterwork of the complete house depended upon the direction of the architect, and followed the lines of architectural development, through the late Stuart, the middle or Palladian period, and the formal classic period. A second factor in the efficiency of English furniture of the eighteenth century was the thorough training of the cabinet maker, which would surprise those who hold that craftsmen before this mechanical age worked under the stress of almost direct inspiration.

Furniture and finishing was considered so important that models were sometimes prepared for interiors as well as of the exterior, and in old houses odd pattern and trial chairs are sometimes found; for it found that "trial and error" was the best method of arriving at a good result.

The best-known architect of the early Georgian period, who is also known as a designer of furniture, is William Kent, who worked for a Venetian and monumental effect in furniture, which is distinct from his sober architectural Palladianism. A good deal of it is dull, gross, and ostentatious, and suffers from the chief defect of architectural design in furniture, ignorance of wood technique. He was Italian-trained, accustomed to the furniture of Italian palazzi, and saw his designs in marble or plaster. It is characteristic that his furniture is often painted and gilt; a great deal of his ornament is unconstructional and added, it might be assumed, to the framework.

During the last hundred years, the architect gradually deserted interior decoration and furniture, and it is only in the last ten years that he has begun once again to regard it as within his province. In the middle years of the nineteenth century, the public went to the series of great exhibitions, from 1851 onwards where, by the evidence of the laborious catalogue, design had become a mirror to literary preferences. At this time the architect does not seem to have had a hand in this immense conspiracy of the manufacturer to determine and pervert the taste of the middle class. The furniture and objects of art produced were so monstrous that it is to be supposed that there was no demand for it elsewhere; but a curious thing about these exhibitions is that the products of Germany, Italy and even France, which were far less industrialized, were just as bad.

In the Victorian period, there was no simple furniture; it was the day of the cheffonier composed of four thousand different pieces and eighteen different kinds of foreign woods, representing the Queen and Prince Albert. Now the art of this time had two defects; it was needlessly elaborate, and it was not sure of itself.

The articles exhibited at the 1851 exhibition presented, we are told, evidences of a large expenditure of time and money; and many of the decorative objects appeared

"better to become the apartments of a palace than those of persons in the ordinary walks of life." There was also a running after styles; and chairs and tables were founded on the *cinque cento*, or on the Alhambra; but there is, in all this misdirected scholarship, no intent to persuade the buyer that he is purchasing an authentic work of the Italian *cinque cento*, not an improved version by an enterprising Victorian tradesman. After this medley of design, there came reaction and an emergence of the styles, catalogued and established, and ticketed. A comparison with these classic styles, "dead" as the classic languages, and modern experiment was to precipitate a distrust of modern effort. In a novel of de Morgan's, a character expresses it, "as for quality, you couldn't expect that; these old beggars all had time on their side, and we poor moderns were helpless in the hands of contemporaneousness."

Sequence—the historical relation of style to style—now was studied, when sequence itself had ceased to be.

The South Kensington Museum in 1892 marked the beginning of the new dispensation by buying six pieces of oak furniture (some of it dated) all spurious. There were also the efforts of William Morris in certain crafts, but in furniture his influence did not amount to much. In William Morris's Red Lion Square days, he and the architect Philip Webb designed furniture, which was described by Rossetti in a letter as "intensely mediæval—tables and chairs like *incubi* and *succubi*." Some of the furniture notably a canopied sideboard of Gothic type designed by Philip Webb, was painted. Morris's theory was that furniture was of two kinds, one part being chairs, dining and working tables and the like, which was to be well made and well proportioned but simple to the last degree, say, "if it were rough" (he adds) "I should like it the better, not the worse." But besides this severe and archaic furniture in oak and stained ash, he saw the possibilities of what he called *state* furniture, such as sideboards and cabinets, which he wished to be as elaborate and elegant as possible, inlaid, painted and carved. There was only a limited demand for these early "Gothic" pieces, in which the painted decoration seems to me clumsy, and the inlay inserted.

A modern disciple was the late Ernest Gimson, who built some houses and had had an architectural training. His furniture and that of his disciples, in spite of his real knowledge of woodwork, looks like the expression of a lonely sect, a peculiar people.

If there is something unsatisfactory about the work of a skilled and honest craftsman, like Gimson, working with a free hand, what can be said of machine-made furniture? There is no reason, according to a very able critic, why it should not be good "in a secondary order, shapely, smooth, and strong, well-fitting, useful; in fact, like a machine itself." But machine work tells you quite frankly that it is the child of the machine.

It has been proposed to eschew ornament and *the styles* and to give our minds to *functional design*, and try to imagine a beauty in the office desk and chair and filing cabinet, as well as in the telephone and the steam engine; objects produced certainly without artistic aim. Personally, I do not see any beauty in these, any more than in certain utilitarian factory buildings.

Our position is that there is very little modern furniture made of modern design; and we are therefore impelled towards buying "old" furniture—real or reproduced.

The romantic attitude towards furnishing has passed through a period of marked antiquarianism. "The glamour of the past, and the romantic veneration for it, are very naturally extended to the minutiæ in which the past so often is preserved." But the fault of the antiquarian spirit, in architectural thought, is precisely that it attaches an undue importance to detail.

Style exploitation is, I am afraid, our refuge, in which the close copy is, as it were, a cast taken from the once living style.

These copies are required close; on the assumption that furniture design is now and for ever a "finished issue," a realized pattern to which our taste must at all costs conform, and that because certain forms were used in the past, they must be used without alteration in the future, a view that is clearly inconsistent with progress.

It is a natural extension of the architects work to design the "immovable furniture" of the room, the alcoves, niches, recesses which can so pleasantly diversify the uniformity of walls and surface, and the bookcases in which a library is housed.

From the bookcase it is a short step to the cabinet and other stationary furniture, and it is to be hoped that in these small monuments, if the architect would become familiar with wood technique, some quality of disinterested simplicity and order might be given which would affiliate them to eighteenth-century design.

A healthier position is to use the old forms as a theme to vary, a resisting substance to mould, a form to alter and preserve, a base of supplies to which to retreat when inspiration flags.

Discussion.

Mr. Ingleson C. Goodison, in proposing a vote of thanks, said that the lecturer was regarded as the foremost authority on the applied arts. Rarely, indeed, did anything of consequence appear on the subject unless Miss Jourdain had in some way been concerned in the matter, either by research or by counsel. The only reason that she was not better known to the public at large lay in the fact that the great bulk of her work appeared either unsigned or over some nom-de-plume which was not necessarily at all times the same. He would have liked the lecturer to have illustrated some of the furniture of Wren and of Ripley. In the Admiralty there was a cabinet which should appear among the furniture designed by architects. He was sorry that the lecturer did not like Kent, because he had the greatest admiration for him. With regard to Wren, he pointed out that one could not go into any of his buildings without realizing that the furniture which must have been there must have been particularly fine. Furniture, he thought, should be designed by the architect.

Captain Gregory, in seconding the vote of thanks, criticized the work of Kent, Chambers, and Adam. He pointed out that furniture-makers were not mentioned in the whole of the literature of the eighteenth century. Not once did Horace Walpole mention a cabinet-maker of his time. He maintained that the influence of the drawing-board was fatal to furniture design, the case of the Windsor chair, which had survived over 200 years, being evidence of the success of the craftsman when free from architectural influence. Why, he asked, should there be any connection between a building and the furniture? They did not want a repetition of the building in furniture. What they wanted was a fresh note.

Mr. Robert Atkinson said he heard that the furniture of Kent now commanded the highest price in the antique market. He thought that many writers on furniture were on the wrong lines. Generally they dealt with historical details, and failed to tell you why the furniture was good, and whether the design was logical or not. Without the architect of the eighteenth century there would be no good furniture at all.

Mr. Philip Tilden pointed out that the design of modern pieces of furniture, such as the grand piano, gramophone case, and the billiard table prove how necessary it is that architects should resume interest in furniture design.

Mr. Gilbert Jenkins said the time was coming when the public would recognize that the architect was the man to control decoration and furniture.

The chairman, in putting the vote of thanks to the meeting, summed up by quoting Miss Jourdain's remarks about the importance of adapting old models to modern needs. and the hope was expressed that a simple style of furniture might be evolved on the lines of "functional beauty," and that machines might be used to produce a well-designed article at a moderate cost.

Mr. F. Winton Newman and Mr. A. H. Moberly also joined in the discussion.

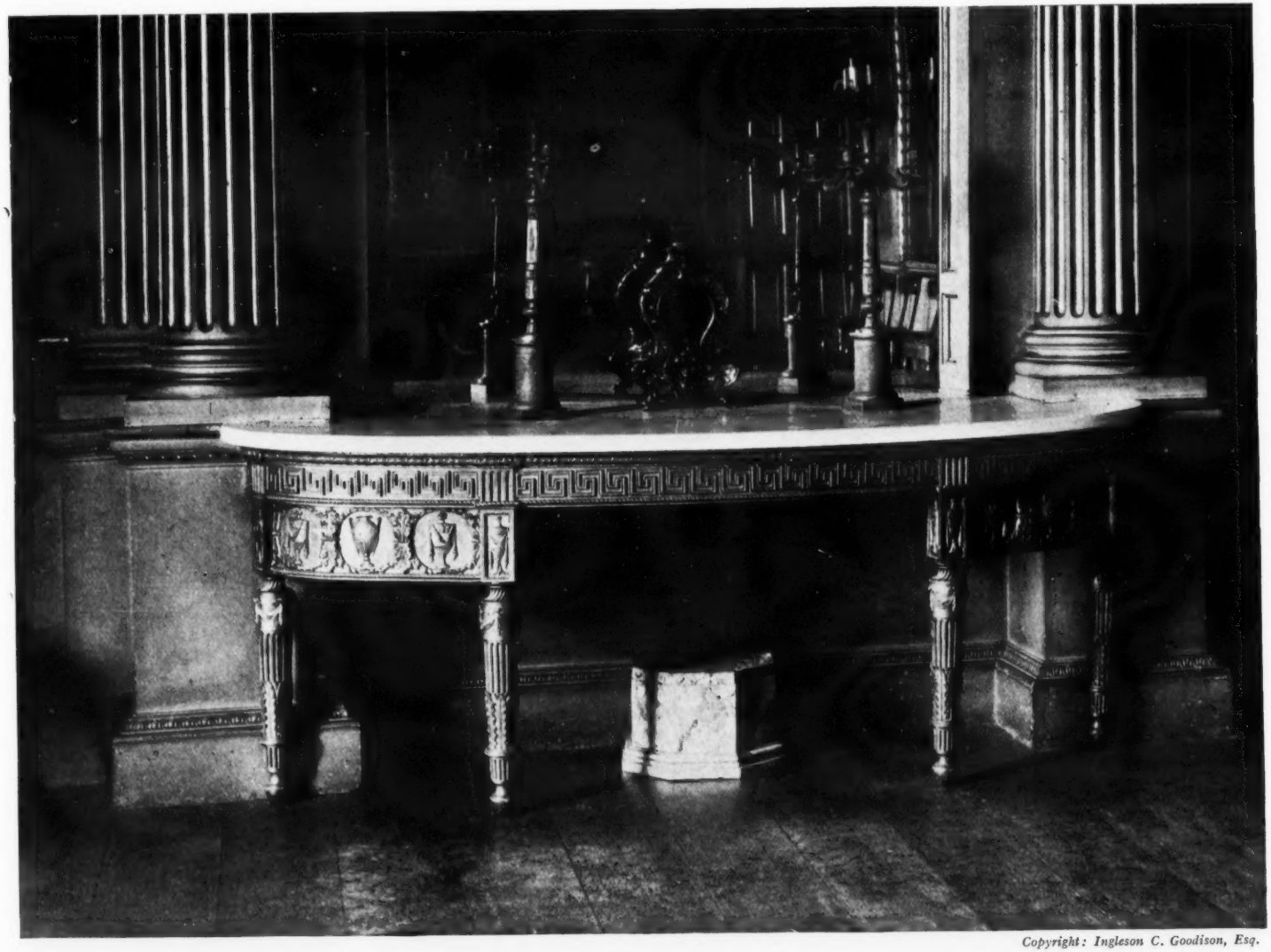
A Wall Cupboard of Carved Pine (circa 1700)

This cupboard, from a house in Bristol, is now in the Victoria and Albert Museum.

A Table at Carrington House, Whitehall, London

A Table at Carrington House, Whitehall, London

Designed by Sir William Chambers



Copyright: Ingleson C. Goodison, Esq.

Unmistakably a piece designed by an architect, both constructionally and in detail, this table belongs to the class described by William Morris as "State Furniture."

The Wardrobe from David Garrick's Bedroom at Hampton

David Garrick's villa at Hampton was designed by Robert Adam, who, it is thought, was also responsible for its furniture. Much of this, including the wardrobe shown above, is now in the Victoria and Albert Museum.

Superfluous Statuary

By F. R. JELLEY, A.R.I.B.A.

THE serial story is now established as one of the most prominent features of the modern daily newspaper. And after diligent study of all the sensational events recorded in the financial, political, and sporting columns, it will be admitted that a daily instalment of fiction has a very soothing effect on the temperament of the individual.

On the other hand, it is doubtful whether the average serial romance holds an interest comparable with many of those rare and refreshing episodes of civic life that pass in serial form through the general news columns. For the small, unconsidered trifles of information from all quarters, scattered about in odd corners of the great daily newspapers, are really abbreviated and disconnected chapters of the innumerable romances of real life. It is perhaps unfortunate that instalments of the same romance appear at such irregular intervals. But in case some of the previous episodes in "The Affair of the Council and the Statues" have been overlooked, a brief synopsis will enable anybody who is interested in civic achievement to follow future developments of that interesting but incomplete story without troubling to refer to any back numbers of the newspapers.

Some time ago, a small paragraph announced that the Manchester City Council contemplated the erection of a war memorial. A subsequent paragraph intimated that the suitability of Albert Square, in front of the Town Hall, was under consideration as a site for the proposed war memorial. And then a third instalment conveyed news of the Council's decision to remove the whole of the existing statues in Albert Square in order to make room for the war memorial.

It might be assumed that such a decision would have been followed by the appearance of numerous letters addressed to newspaper editors on the subject: indignant letters from "Pro Bono Publico" or "Old Mancunian"; congratulatory letters from members of societies for the prevention of unnecessary cruelty to human beings; or pathetic letters from people who are compelled to visit Manchester occasionally, and find themselves suffering from after-attacks of acute melancholia. But no correspondence of this nature transpired. Nobody suggested that the displaced Manchester masterpieces might be purchased by the nation or presented to the National Gallery. No anonymous American millionaire threatened to acquire them for his private collection. And although a gentleman certainly did write to the Press in order to inquire what would become of the statue of John Bright, nobody replied. Confidence in the sound judgment of the Manchester City Council was obviously general, and the matter might have been regarded as closed. All of which proves conclusively that events in these serial narratives of civic endeavour are quite as unexpected as those in the realms of fiction; for, suddenly, a further instalment appeared. It stated that the Manchester City Council had decided not to proceed with the scheme, which had been referred back for complete reconsideration.

Nobody wishes to embarrass the deliberations of the Council by attempting any forecast of future developments in this interesting romance of real life, and to hazard a guess at its conclusion would be almost as risky as guessing the end of one of Mr. Chesterton's detective stories. In its present incomplete condition some may trace a certain resemblance to O. Henry's anecdote of the Texan senator, who advocated the removal of the tariff on salt and an increase in the tax on chloride of sodium. But whatever may be the ultimate fate of the statues of the Prince Consort, Bishop Fraser, John Bright, Oliver Haywood, and Gladstone, everybody hopes that the Manchester City Council, at any rate, will all live happily ever afterwards. And whilst the whole scheme is being completely reconsidered in Manchester, an extremely appropriate opportunity arises for brief consideration of the question of superfluous statuary elsewhere.

If the editor of any publication does not require an unsolicited literary contribution, he says so, courteously, but firmly. But no municipality has ever been known to refuse an unsolicited contribution of statuary. And as a direct consequence, the public buildings, parks, squares, open spaces, and thoroughfares of many of the principal towns in this country are becoming quite congested with examples of nondescript statuary, erected on the slightest provocation, during the past hundred years or so. The individual merits or deficiencies of many of these statues are a matter of opinion, but as it is obvious that, sooner or later, the adoption of some judicious policy of elimination will become an absolute necessity, it should not be difficult to agree upon the type of statue that can most easily be spared. For nobody will deny that the first qualification of any statue should be that it is recognizable as a sane representation of whoever or whatever it is intended to represent.

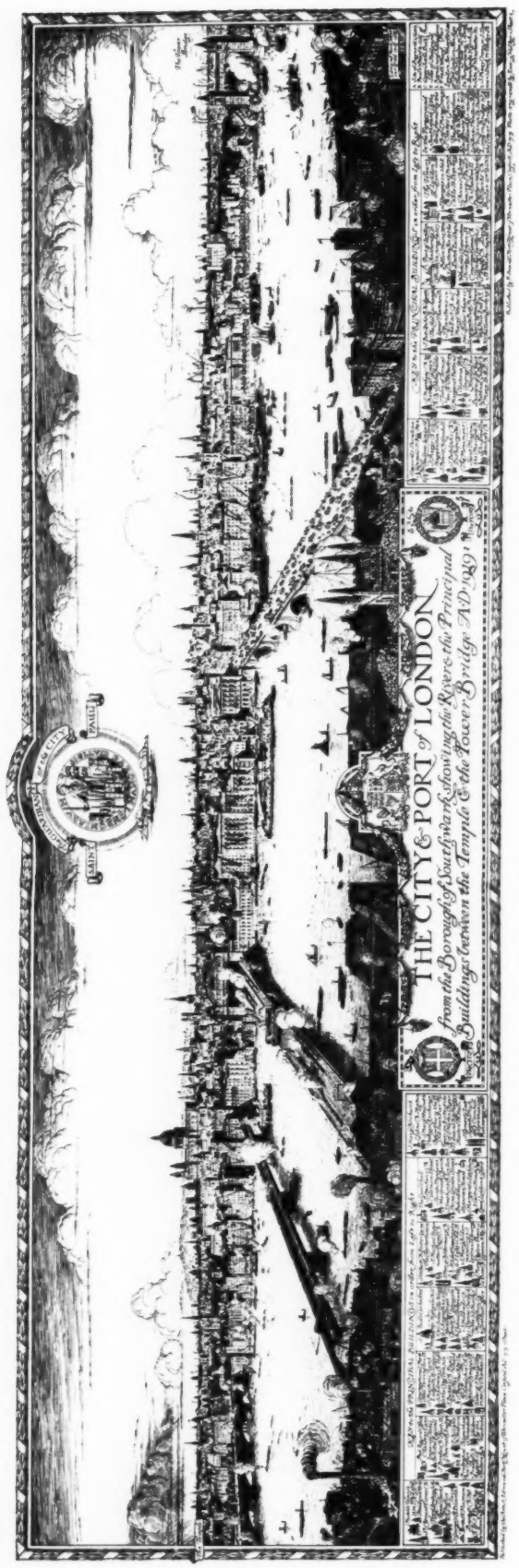
In London alone, at the present time, there are scores of statues that fail lamentably to meet even this elementary requirement. Many of them are regarded as jokes, but if the streets of a city are to be enriched with sculptured jokes, they may as well be good *bona-fide* jokes instead of accidental ones.

The discovery of a most trifling error of detail will attract considerable attention to any statue, but if the complete work is a misrepresentation it is often accepted without comment. The spurs on the statue of Cromwell at Westminster *may* be upside down, and it is quite possible that the harness on the Duke of Wellington's horse outside the Royal Exchange is incomplete. Microscopic errors of this description are, of course, a very valuable asset to guides in charge of parties of jaded globe-trotters, but they have no other particular significance except as indications that sculptors, like architects or antique furniture experts, are human beings, and not infallible supermen. The statue erected in commemoration of Wellington is primarily intended as a representation of the Iron Duke, and not as a disquisition on the methods of harnessing a horse; and a broad view of the purpose of statuary may easily be obscured by overindulgence in this very popular pastime of finding out where somebody has made a very small mistake before making quite certain that nobody else has made a very large one.

For instance, whatever may have been the Victorian conception of Art, it is certainly not recognizable by anyone in the disguise of a female figure clad in filmy garments and holding a pair of iron calipers in a menacing manner.

And although a statue of a young lady grasping a sickle in one hand and a few ears of wheat in the other may be labelled "Agriculture," it conveys no more meaning to the average person that if it were labelled "Algebra."

It is recorded that Theodore Hook once accosted a very pompous and extravagantly attired stranger with the remark: "Excuse me, Sir, but do you mind informing me whether you are anyone in particular?" And when the thoroughfares, public buildings, parks, squares, and open spaces of the principal towns in this country have become uncomfortably overcrowded with sculpture, some such attitude will probably be adopted towards pompous and extravagantly attired statuary. Any wholesale condemnation of statues of Georgian or Victorian personages merely because they happen to be Georgian or Victorian would be deplorable. But the younger generation of Englishmen, at any rate, cannot be expected to regard as serious any of those statues that purport to commemorate



(From a photogravure plate of a pen-drawing by Edmund H. New.)

personages of the Georgian period by representing them in costumes of the Roman period.

If the statue of Doctor Johnson in St. Paul's Cathedral is intended to be a representation of that great man, it is either a hopelessly incorrect and misleading representation or Boswell must have been a hopelessly incorrect and misleading biographer. If George Canning ever wore a Roman toga and sandals in his life, the fact has been ignored by historians. And the only apparent excuse to be found for the statue on the top of the Duke of York's column is that the three-pronged lightning-conductor that protrudes so obviously and aggressively from the cranium of the brave old duke affords a certain protection to adjoining property against the fury of the elements.

A general stocktaking of statuary can be accomplished without the assistance of any grandiose Ministry of Sculpture appointed with official powers to draw up and enforce model by-laws, but it cannot be accomplished without the assistance of popular opinion. At the present time popular opinion is far too busy with urgent problems in connection with the overcrowding of human beings to devote much time to the minor problems in connection with the overcrowding of statues, but there is no reason why the subject should be quietly pigeon-holed.

When the people of this country are a little less harassed by material matters and have a little more leisure for the consideration of æsthetic matters, it is extremely likely that they will express a preference for a very good statue of Mr. Micawber to a very bad statue of Charles Dickens. If the popularity of the Peter Pan statue in Kensington Gardens is any indication, they will certainly prefer a statue of Robin Hood or Hereward the Wake or any other mighty figure of English romance to any vaguely symbolical and anachronistic figure purporting to represent "Science" or "Commerce" or "Prosperity." And instead of the existing statue of a Victorian angel, crowning with a wreath of laurel a Victorian gentleman seated in an armchair, it is quite probable that the people of South London may prefer no statue at all.

The City and Port of London

The London of to-day is far too large to be shown in one drawing of a reasonable size, for, taking the widest interpretation, it covers a circle of some twenty-four miles' radius, having Charing Cross as the centre; but "the City," in the restricted, mediæval, and still current sense, is little more than a mile from east to west, and half a mile from north to south, and can be at least suggested, in some detail, in a single drawing.

It has been treated at intervals by topographical draughtsmen from the middle of the sixteenth century, and this view is taken from the chief traditional standpoint, namely, the summit of the tower of the church of Saint Mary Overy, Southwark, now Southwark Cathedral.

A frontage of a mile or more cannot, however, be well seen or drawn from a single point of view, and it is obvious that the panoramas of Van den Wijngaerde (about 1550), Visscher (1616), Hollar (1647), and the rest, were composed from studies made from positions to the east and west, as well as from the church tower. The same method has been adopted in this drawing, and Saint Olave's church tower, and the roofs of Chamberlain's Wharf warehouse have been used for the eastern portion, and the roofs of the Nectar Tea Company's warehouse and the power station of the City Electric Light Company for the western part, as well as the scaffolds of Southwark Bridge and the open road and quays of Bankside.

For closer study the gallery around the dome of St. Paul's Cathedral, and the top of the Monument have provided useful standpoints.

The plate has been produced by Mr. Emery Walker, in photogravure, from the pen-drawing by Mr. Edmund H. New, of 17 Worcester Place, Oxford. The price of a print is three guineas net.

Modern Domestic Architecture. 112.—A Dental Surgery, 32 Park Square, Leeds

T. Butler Wilson, F.R.I.B.A., Architect

Modern medicine and surgery have for some time appreciated the effect of environment upon bodily suffering. A dental surgery such as the one designed by Mr. Butler Wilson relieves a "visit to the dentist" of at least half its terrors.

The Transvaal Memorial Hospital for Children

COWIN, POWERS, and ELLIS, Architects

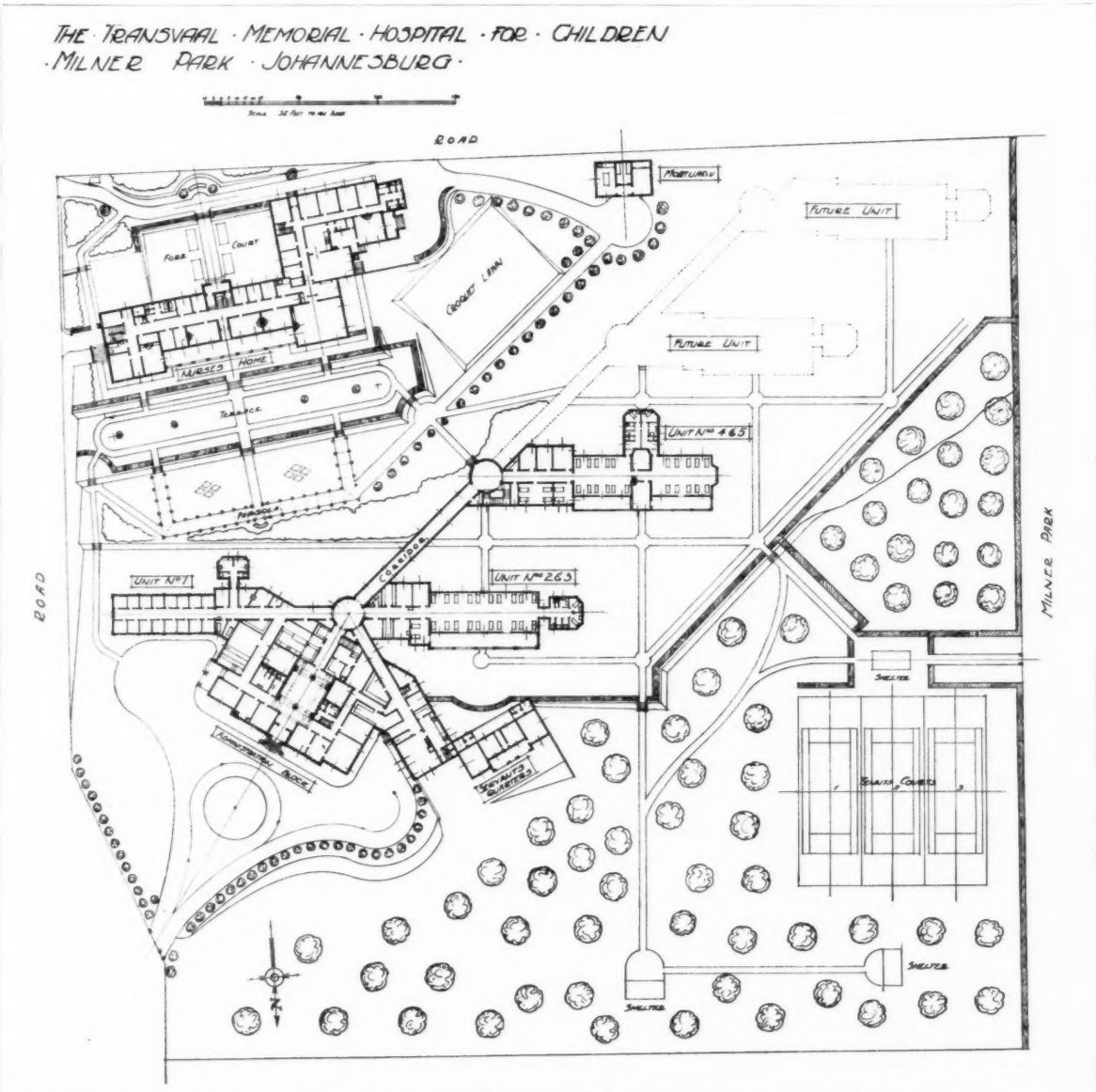
THE erection of this hospital was first suggested at a private meeting of four members of the Johannesburg local branch of the National Council of Women of South Africa. Shortly afterwards the suggestion was put before a meeting of the National Council of Women of South Africa, held in Johannesburg, and a definite proposal was agreed to "that a Children's Hospital be erected in Johannesburg as a thank-offering for the successful termination of the war." The scheme was then adopted at a public meeting held under the presidency of Her Excellency Viscountess Buxton, a committee was elected, and a plan of campaign was embarked upon for the raising of the necessary funds. An open competition for plans was instituted, and the designs of Messrs. Cowin, Powers and Ellis were adjudged successful by a fully-qualified Selection Committee.

The Johannesburg Municipality, recognizing the need of the town for a children's hospital, granted the committee a site covering eight acres in Milner Park.

The arrangement of the various sections of the hospital allows of wards and corridors being on the same level throughout, and each ward obtains the maximum amount of air and sunlight throughout the day, and, in addition, every portion of the buildings is connected with the water-borne drainage system.

In the administrative block are the administrative and secretarial, dispensing and kitchen departments, with accommodation on the upper floor for the resident medical staff. On the upper floor are situated operating theatres, X-ray and hydro-therapeutic departments.

Adjoining the administration section is the observation ward, containing sixteen cubicles, formed with plate-glass divisions to enable each patient to be under careful observation during the diagnosis period.



PLAN OF THE LAY-OUT.

THE ADMINISTRATION BLOCK.

In the administration block and connecting with each main corridor is an electric lift capable of conveying a cot with attendant nurses.

From the administration block runs the main corridor on the ground and first floors, in which are four circular rotundas, and from these lead the four ward units, arranged échelon fashion on the site, so that one block of buildings does not restrict the air and sunlight of the next block. Each ward unit comprises: large ward containing twenty cots, private wards and verandas, ward kitchen, laboratory, linen and kit rooms, with nurses' duty room and sanitary annexe.

The babies' ward is a special feature of the hospital, and has a special room adjoining for the sterilizing and pasteurizing of milk, in addition to the other necessary adjuncts. All windows in this unit are fly-screened, including the spacious veranda, which is virtually an open-air ward. Above this ward is a roof garden for the use of convalescents, which is approached from the main corridor, and in addition to the main staircases all units are provided with external fireproof concrete staircases.

The nurses' home is a separate building on the higher portion of the site facing north, and has bedroom accommodation for fifty-six nurses and the white domestic staff. There are balconies to each floor, and the large dining-room is arranged for the holding of social functions on occasions.

Messrs. Kelly and Hingle have erected the buildings and carried out the design under the personal supervision of the architects and the advice of the medical members of the committee in a thoroughly satisfactory manner.

THE NURSES' HOME.

THE TRANSVAAL MEMORIAL HOSPITAL FOR CHILDREN. COWIN, POWERS, AND ELLIS, ARCHITECTS.

WARD ON GROUND FLOOR.

THE OBSERVATION WARD.

THE TRANSVAAL MEMORIAL HOSPITAL FOR CHILDREN: COWIN, POWERS, AND ELLIS, ARCHITECTS.

Book Reviews

The Logic of Design.

Glancing down the bibliography affixed to Mr. Robertson's book one becomes aware of a startling omission. I refer to the only similar work that has so far been published in this country. Mr. Robertson does not mention it, and as the work is entirely execrable and sedulously to be shunned his silence deserves our grateful appreciation. It is not my wish to give away the secret so carefully kept by Mr. Robertson, but it is only fair to him that readers of his own book should be reminded of the existence of that other. By comparison with it any book on the same subject must become a precious boon, no matter how questionable its doctrine, how clumsy its advocacy. To have two false prophets competing for our attention may be bad enough, but to have only one *clamantis in deserto* is unendurable. Mr. Robertson's book, "The Principles of Architectural Composition" does more than fill what Mr. Atkinson sardonically calls "a much-dreaded gap"—*how* dreaded it was only those know who have been asked to suggest a manual which might guide the first steps of the young designer. It was not, of course, the gap only that was dreaded. It was that unspeakable something which had tried to fill it before, and which only succeeded in investing the chasm with a darker terror. The existence of Mr. Robertson's book cannot, therefore, be too widely proclaimed. Divided between the verbal arcana of the school on the one hand, and one or two written expositions from America on the other, the knowledge of architectural composition has been all but inaccessible to the majority of youthful architects in this country. Thanks to Mr. Robertson it is so no longer.

On its own merits the book is an extremely valuable one. It has become a platitude to speak of France and America as the most prolific sources of modern architectural inspiration. Mr. Robertson, an Englishman, has fortified himself at both. Few could therefore be better qualified for the task he has undertaken. Moreover, he is that rare combination of things : a teacher who assiduously pursues his personal practice, and an architect who has mastered the difficult art of formulating his architectural ideas and making them communicable. This latter object in especial has been Mr. Robertson's in the present essay, which is nothing if not forthright and helpful. "An elementary theory upon which the designer may graft the results of his own observation and experience"—such is the author's own description of it. It is too modest. The results of the reader's observation and experience should, if he has properly ingested its chapters, exhibit the influence of their analytical method long before it comes to the grafting. Grafting there will and must be, however, and that for a twofold reason. If the book is, as the author says, only an outline, it is also a hugely stimulating one.

Mr. Robertson begins with unity, and his beginning is symptomatic of what follows. We are far removed here from Ruskin's psychological galaxy, our aphelion from which was celebrated in Mr. Trystan Edwards's "The Things Which are Seen." Mr. Robertson, in his brief preface, acknowledges his indebtedness to Mr. Edwards, whose severely objective path he continues into the thick of his subject-matter. How well he succeeds may be seen from his chapter-headings, into which not one of the cardinal virtues that grace the human being are allowed to obtrude themselves. Truth, sincerity, obedience, may make a good man or woman, but they do not make a good building. Is this to deny the connection between human and artistic excellence ? I do not think so. The qualities that make for good architecture may very well be akin to those that make for good human character. But no matter how close the resemblance, it will not help us to speak of the ones in terms of the others, if only for the somewhat obvious reason that the mention of a human quality at once makes us call to mind the architect instead of his product. If you say : "This building is sincere," I shall find it very difficult to interpret your statement otherwise than : "The architect of this building was sincere." When, however, it is remarked that a building has unity, or that one of its elements dominates the others, there can be no doubt whatsoever that it is the building to which reference is made. And, trite though the assertion may seem, it is with buildings that the architect is concerned. Mr. Robertson has done the student an inestimable service in concerning himself with buildings, and with buildings alone.

What are the qualities to be expected in good buildings ? The first, unity, has been referred to. Variety is a complementary quality without whose presence the achievement of unity would have but little significance. Mr. Robertson prefers to call it contrast, and his reason for doing so is clear. *Contrast,* indeed, is a word containing a dual idea; it means not variety only, but a strongly disparate variety; in other words, variety *plus* decision. What Mr. Robertson says, in effect, when electing to use the word *contrast,* is : Variety must be present in a composition, but it is essential that it should be a good, strong, fearless variety, it must be positive, resolute, pertinacious, it must be a variety with a punch in it. There are, of course, limits to what may be done in this direction. "A too constant introduction of contrasts will result in loss of repose [or unity, as it is called in the first chapter] and will produce, through a dispersal of interest to innumerable subsidiary parts of the design, the very weakness which it is intended to overcome." But decision, a reasonable decision, is the burden of the whole book. With the requisite caution against over-emphasis, the necessity of firmness and unambiguity is urged in the application of each of Mr. Robertson's principles. Straight or *positive* elements must be uncompromisingly straight, curved or *negative* ones must not attempt to repudiate the richness that is theirs by nature. If a feature is important it should be made a centre of attraction whither the eye is led from all parts of the design. If it is *very* important, a number of lesser foci may prepare and lure on the spectator by heightening his expectation at each successive step. Character must be accentuated; vigour and elegance, strength and delicacy, whatever of these qualities a building possesses, it should not only be writ large upon its face, but underlined as well. No advice could be more salutary to the student or, indeed, to any designer who is under the discipline of experience and commonsense. The only fault that cannot be rectified is indecision, lukewarmness. "I would," Mr. Robertson might echo to the Book of Revelation, "thou wert hot or cold." A design that is neither hot nor cold cannot be criticized, cannot be redeemed from error. Its author can be taught nothing, be untaught nothing. Clearly it is Mr. Robertson's experience as a teacher that has led him to so keen a realization of this truth, and he has applied it consistently and persuasively.

His method is not, of course, without danger, a danger which he himself has well described. "The architect," he says, "who designs a bold and striking building which jars on the general setting may be showing his personal ability, but at the same time lays himself open to a charge of bad manners in architecture." It must be remembered, then, that most buildings but form—to quote Mr. Robertson again—"a link in some general scheme." The world into which a building is destined to be born is not the same pleasant and accommodating vacuity that lies unrolled upon the architect's drawing-board. It is a thickly built-up world, and many a modern building may be compared to a man who has to sit down to dinner with a splendidly-cravated ancestor on either side of him. His ancestors cannot defer to his twentieth-century manner; the probability is that they will not even in the least degree under-

stand it. The past cannot adapt itself to the future, of which it has no knowledge, but the future has no excuse for ignoring the past. This is not to say that it should model itself upon the past, any more than the flower should model itself upon the root. All that such an admission implies is the necessity of avoiding discord, irrelevance, brutality of juxtaposition. "There are," says Mr. Robertson, "limiting restrictions on free expression." Throughout his study, however, these restrictions are assumed to be "for the moment in abeyance." "The Principles of Architectural Composition" is concerned not with restrictions, but with possibilities, not with history, but with technique. In this lies its value to students, for students are usually taught more history than is good for them. But it is not unimportant that every person taking up this useful little book should have been reminded that in addition to the *thou shalt* of the classroom and the study there is a *thou shalt not* of the street and the marketplace. Having taken pains to become familiar with the first (and it cannot be doubted that this is the more difficult task), he must not permit himself to overlook Mr. Robertson's apt reference to the second.

A word about the presentation of the book. The author's crisp and nervous sketches, in addition to forming a valuable repertory of buildings new and old, are a lesson in architectural notation, and deserve careful study for their own sake. There are over one hundred and sixty of them, and they are exhaustively tabulated. The index, too, is copious, while the bibliography has been kept small and select. It contains no works that are without value, though there are few that will serve the student better than Mr. Robertson's own. CHRISTIAN BARMAN.

"The Principles of Architectural Composition." Howard Robertson S.A.D.G., F.S.Arc. London: The Architectural Press. Price 10s. 6d.

Wren's Drawings of St. Paul's.

With the peril to St. Paul's Cathedral advertised in the Press—the Press that is moved so quickly by the instability and so slowly by the beauty of architecture—there are many people who now have the name of Wren upon their lips. The great architect has become "topical"; his skill, his resource, his foresight (or the lack of these things) are canvassed by people who are never likely to have to meet a tithe of the difficult problems that confronted him, and who would certainly never approach to the magnificent courage which was his most enviable quality, when he placed himself at the head of the re-builders of London, and worked his wonders for his own generation and for us who now enjoy them. There is much to be said for the belief that a large admixture of difficulty in execution is essential to great triumphs in architecture. Dexterity and facileness are dire traps for the artist in brick and stone. The mediæval builders, feeling after new and stable forms of construction, and desiring withal to rise to untried heights of religious idealism, discovered in the thirteenth century a most excellent beauty, which, when mastered in the fourteenth, fell a little from its lofty purity. Wren, the dauntless amateur, flung himself with impetuous zeal into the attractive but unfamiliar field of architecture, and wrestled with big forces, showing an ardour which only real difficulties can call forth. We do not know how often he sat perplexed, with an important scheme awaiting the solution of some dark problem, nor how often he retired to rest wearied with deliberation, happily to rise at daybreak with a clearer vision and a stimulated invention. The quantity of his output fills us with amazement; its quality earns our unfeigned admiration.

The Wren Society, the formation of which grew out of the bicentenary celebrations of 1923, is to be congratulated on having a public, prepared at this present juncture, to receive its first publication with real interest. It is equally to be felicitated upon the admirable format of this volume of reproductions of Wren's original drawings, which is only the beginning of a long series promised to its subscribers. The collection at All Souls' College, Oxford, has long been famous, containing as it does so many of the original and working drawings for St. Paul's Cathedral, and the catalogue of the collection, made by James Elmes in 1807, which is printed in this volume will be welcome to all students. The editors inform us that, in their opinion, Wren's drawings, "on passing out of the hands of his successors, were separated, and that the college has only a part and not the whole of the original collection." They further indicate that it will be the function of the Wren Society to trace the remainder of the drawings wherever possible and to reproduce them so as to place all those that are extant in the hands of the society's members. The value of such an accomplishment can be gauged by the foretaste in the present volume. Thirty plates, comprising over forty-five drawings, include the pre-fire design, the "warrant" and the "model" designs, and a number of other studies for the completed building of St. Paul's. With these beautiful reproductions before him, the student can study Wren's drawings, can compare the designs with ease, and absorb the atmosphere of a master's inspiration. The authorship of St. Paul's, which as a mere fact stands isolated in our memory, takes from these drawings and studies a new significance. We are ushered into an intimacy with the great architect, which his sketches alone can give, we can travel over the road which he pursued, we can watch his uncertainties gradually developing into certainties, we can perceive the initial inspiration and watch the self-discipline that developed it and led to its final and successful maturity.

The emergence of this volume from the press is attended with the deep regret that the society's devoted secretary, Mr. H. Henry Ward, did not live to see its completion. The homage to a master like Wren provided Mr. Ward with a task the most congenial to his friendly and scholarly temperament, and he threw himself, with a quiet but sustained enthusiasm, into the memorial celebrations and the foundation of the Wren Society. An equal loss to the society is the untimely death of its vice-president, Mr. Paul Waterhouse, whose delightful speech at the Wren dinner is not likely to leave the memory of those who heard it. If men are known by their friends, so also are they known by the masters whom they choose to follow and to praise. Wren's kindly genius was reflected in the lives of both of these his successors, and the future of the Wren Society can be nothing but promising if their spirit remains to animate its work. WALTER H. GODFREY.

"The First Volume of the Wren Society, 1924."—St. Paul's Cathedral. Origin a Wren drawings from the Collection of All Souls' College, Oxford.

"The Concrete Year Book."

The 1925 edition of "The Concrete Year Book" makes its second appearance. The volume has been enlarged to 400 pages, and is on substantially the same lines as last year, that is, it is divided into handbook, directory, and catalogue sections.

The handbook section has been thoroughly revised and many new chapters added. Notes and authoritative articles are given on practically every aspect of concrete and reinforced concrete design and construction, and a great deal of memoranda of everyday use is included. Standard specifications and design tables for various structures are also given.

The directory section has been considerably enlarged, and comprises particulars of every business connected with or catering for the industry. A new feature is a complete list of trade names and brands, with the names and addresses of their proprietors.

"The Concrete Year Book, 1925." Edited by Oscar Faber, O.B.E., D.Sc., and H. L. Childe, M.J.I. London: Concrete Publications, Ltd. Price 2s. 6d.

Publications Received

"English Furniture at a Glance." By Charles H. Hayward. Price 5s. net. The Architectural Press, 9 Queen Anne's Gate, Westminster, S.W.1.

"Estimating for Buildings and Public Works." By B. Price Davies, F.S.I. Third edition. Price 21s. post free. The Educational Publishing Co., Ltd., 9 Southampton Street, Holborn, W.C.1.

Enquiries Answered

Enquiries from readers on points of architectural, constructional, and legal interest, etc., are cordially invited. They will be dealt with by a staff of experts, whose services are specially retained for this purpose. If desired, answers will be sent direct through the post. In no case is any charge made for this service. Whenever diagrams accompany an enquiry, they should be clearly drawn and lettered and inked in.

COST OF ITALIAN TILING AND SEMI-CIRCULAR BAY WINDOW.

"F. C." writes: "(1) What is the cost of a square of Italian tiling, including rafters, as compared with a square of hand-made ordinary tiling including battens, felt underlining, and rafters. I understand the Italian tiles are laid on 3 in. by 2 in. timbers spaced about 8½ in., and that no underlining of any sort is required. Is this correct, and what is the lowest pitch at which they can be safely used in an exposed position? (2) What would be the total cost of a semi-circular bay window, say, 6 ft. diameter inside, and 8 ft. high, with double-hung sashes, as compared with a bay window of straight sashes of about equal area, including all extra work due to the circular in foundations, brickwork, frame, glazing, fascia, moulding, and flat lead roofing?"

—(1) Italian tiling is not much used in this country; the tiles would have to be imported and workmen are unfamiliar with them. The cost would be four to five times that of English hand-made plain tiles. In Italy the tiles are of many sizes; they are not standardized as are English tiles, and are carried on timbers of every conceivable section and dimension. At home we should, of course, need a commercial scantling, and for this 3 in. by 2 in. would probably be suitable. I would advise your correspondent to obtain a sample tile of the type he proposes to use, and obtain therefrom the gauge and lap necessary, and incidentally determine the strength of roof-timbers and pitch. Messrs. Langleys, of 121 Borough High Street, S.E.1, might be able to give him some information.

(2) The information given is not sufficient to prepare an estimate of cost, but the following will assist him in making his own calculations: Circular brickwork is usually measured and paid for as straight work with an extra for circular on plan, calculated at a *price per foot super of facing*. This latter would vary according to radius, but for the size given the price would be about 9d. to 1s. per foor super extra.

E. C. I.

A VAULTED LOGGIA.

A correspondent desires to know if it is possible to carry out the vaulting, as shown on the accompanying drawing, by some inexpensive method. If vaulting is too costly a flat ceiling will have to be resorted to.

—If a plaster ceiling of vault shape will meet the case it can be made without great expense by suspending a light framework of bars and metal lathing from the floor joists above, and then plastering the soffit.

The first coat of plaster upon metal lathing should be in Portland cement and sand, in the proportion of one part of cement to four parts of clean, sharp sand. This coat can be followed by others of any suitable plastering material.

The type of metal lathing selected affects the details of the framework, which must be made stronger to support a non-rigid type of lathing than where the lathing has been provided with stiffening ribs in the process of manufacture.

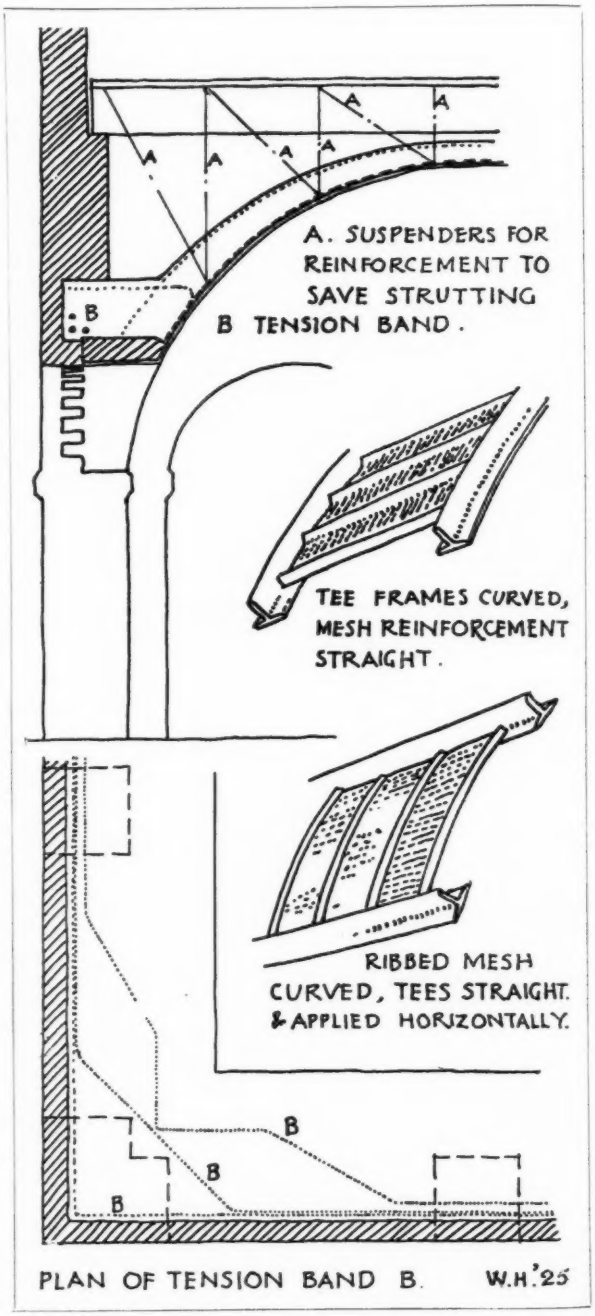
The surface of the vault is divided into bays equal to the appropriate span of the metal lathing sheets, and at each division a light rib of steel is erected to which the lathing is secured by means of wires or clips. In the present instance a joist floor is shown above the vault, and the framework can be reduced in weight provided that a sufficient number of suspenders be introduced to connect vault and floor in a rigid manner. Plasterers complain that suspended metal lathing is liable to "give" or "spring" as they apply the first coat, and to avoid this the suspenders should be applied in pairs, so as to triangulate each point of attachment from a reasonably wide base line on the joist above (see sketch).

The lathing is either cut to true shape by the manufacturer at an agreed price per piece, or can be delivered in sheets to be cut by the builder.

Heavy gauge material is best cut in advance, and lathing that is provided with ribs can also be bent to the curve of the vault before being sent to the site. Where this is done the framework is simplified and is built up to the form of a series of horizontal purlins supported at the corners upon rods bent to the curves of the mitres or re-entrant groins of the vault. The curved sheets are applied with their stiffening ribs standing in vertical planes with their ends resting upon the flanges of the small tees of the framing, to which they must be clipped to hold them steady for the plasterer.

The manufacturer of the lathing is generally willing to advise as to the most suitable method of applying his particular material.

For the construction of a solid vault in reinforced concrete a



A VAULTED LOGGIA.

somewhat similar course is adopted. Heavier reinforcement of self-supporting ribbed type is used, and is firmly secured to the bars forming the principal reinforcement of the vault. The metal mesh reinforcement is made to do duty instead of close boarding, and saves the most costly part of the shuttering, but some temporary timber strutting is generally used. The design of permanent reinforcement is arranged in such a manner that the temporary strutting can all be made of straight purlins and props without elaborate cutting to waste of curved ribs, and both the reinforcement and the temporary timbers required to stiffen it are sometimes suspended from the floor above.

Adequate triangulation of the suspenders would be necessary to avoid alteration in the shape of the vaulting.

The stresses in the vault shell will demand reinforcement on the upper as well as the under surface, and this is generally provided in the shape of rods bent to the curve of the extrados. In the present example the whole vault should be surrounded by an endless band of reinforcement to make a firm base and resist outward pressure on the piers, which are slight in section compared with the span of the vault. To get the utmost value for this horizontal reinforcement it should be placed fairly near the outside of the enclosing walls with additional members connecting the work at the corners of the building.

This reinforcement would be required if the vault were to be built in brick. In the ordinary course a builder would require a rigid timber centre for this with a corresponding increase of cost to a prohibitive figure, but an oven-builder can sometimes be found who will undertake to erect a vault without centering by methods of his own which recall those of Egypt, Babylonia, and Byzantium. Some license is generally required in adapting the design to the proposed manner of working. The actual cost is best settled by obtaining an estimate from a reliable contractor.

FACTORY ACT QUESTIONS.

"Hygiene" writes: "With regard to my enquiry published in your issue for January 28 your contributors reply to both queries confirms my own previous enquiries. With regard to the question of proportion of lavatory accommodation to numbers employed, the question becomes then 'what is reasonable?' 'Reasonable' is a very difficult term to define, and I take it the test would be, what has been considered reasonable in previous instances. Can you give me any information on this ground? Let us take a factory, say, a textile factory, employing 400 women and 200 men, what would be regarded as reasonable in this case?"

—I regret that it is quite impossible to answer with a figure, nor, so far as I am aware, has any figure ever been given in a decided case. Something also depends on the position of the various lavatories, e.g., on various floors or various parts of the works. F. S. I.

Societies and Institutions

The Architecture of Stamford.

Mr. H. F. Traylen, F.R.I.B.A., in delivering a lecture before the Sheffield, South Yorkshire and District Society of Architects and Surveyors, on "Stamford, Lincolnshire," said that on the north bank of the River Welland were the remains of the Norman Castle. Three arches of the court house dating from the fourteenth century were in existence and a small postern gate was still to be seen in the old walls, giving access to the river. To the east of the town were the Grey Friary and the White and Black Friarys, remains of which could be seen in the gateway to the infirmary, which exhibited a shield of Edwardian date with the arms of England and France. An arch of late Norman date existed on St. Mary's Hill and called to mind the days when pack horse were used to convey goods on their backs from the termination of the canal. Traces of their journeys were to be seen by the grooves in the arch. The ancient Collyweston slates added greatly to the beautiful colour of the stone buildings. The slates were quarried about three miles from the town. The stone was raised from underground workings, exposed to the frost, and split by the insertion of a cold chisel. They were then ready for the roofs. Slides were exhibited of beautiful street views of stone, of Queen Anne, early and late Georgian architecture, double dormered roofs, and overhanging cornices of varied design. Woodwork was represented by slides of Sheraton shop fronts of beautiful detail and serpentine on plan. As regards Ecclesiastical architecture, general and detailed views were given of St. Mary's Church, which dates from the thirteenth and fourteenth centuries, and of St. Martin's Church. The town had examples of good ironwork knockers, hooded door-heads, etc. As an educational centre Stamford nearly became a serious rival of Oxford. Students from Oxford seceded to Stamford and settled there at Brasenose College, a late thirteenth-century doorway of which still existed. The old knocker of the college was now in the hall of Brazenose College, Oxford.

Religion and Architecture.

In his second lecture on "English Mediæval Architecture" at the Central School of Arts and Crafts, London, Sir Banister Fletcher, F.R.I.B.A., outlined the development of the planning of churches and cathedrals. He said that the plans of cathedrals were elaborated by reason of ritual exigencies, such as the necessity of providing pilgrims' paths to holy relics in shrines, like that of Thomas à Becket in Canterbury Cathedral, and Edward the Confessor in Westminster Abbey. Veneration of the Blessed Virgin required lady chapels, and masses for the dead led to the endowment by noble families of chantry chapels where departed members were perpetually honoured. Thus the Gothic period of the thirteenth, fourteenth, and fifteenth centuries was marked, in spite of unsettled conditions, by religious enthusiasm shown in the zeal of crusaders or the patient tramp of pilgrims. Sir Banister also dealt with the scientific growth of vaulting, or arched stone ceilings, which began with the Roman solid barrel and cross-vaults, and became the rib and panel type of Gothic architecture, the ribs gradually increasing for the support of the intervening web till fan and pendant vaults were invented in the fifteenth century. These caused outward pressure, like the dome of St. Paul's, and had to be counteracted by buttresses and flying buttresses which Sir Banister described.

The Northern Architectural Association.

The annual dinner of the Northern Architectural Association was held in Newcastle under the chairmanship of Mr. W. T. Jones, the President.

The toast of "The R.I.B.A. and Allied Societies" was given by Major Robert Temperley (chairman of the Council of the Newcastle Society). They were, he said, anxious for a perfect revolution as regarded three-quarters of their cities, and a great improvement in the conditions of life. That would not take place without an alliance between the more thoughtful of Britishers and architects. They hoped for ultimate victory over the forces of public ignorance and official indifference, and so to bring about a happier state of things.

Mr. J. Alfred Gotch, P.R.I.B.A., replied in humorous vein, saying that with the enormous increase in the number of architects there had also been a great improvement in quality. There had, for instance, been a remarkable response to the invitation for work which would represent British art at the forthcoming Paris Exhibition, not merely from men whose names were household words, but from architects all over the country.

Mr. T. R. Milburn (Past President, N.A.A. Representative on Allied Societies Conference) also replied.

Major Harry Barnes, F.S.I., gave "The Municipal Corporations of the Province."

Lieut.-Colonel G. Reavell, F.R.I.B.A., proposed "Our Guests," and Mr. Henry Bell (President, Northern Counties Federation of Building Trades Employers) responded.

The School of Wood-Carving.

The School of Wood-Carving, which is aided by the London County Council and the Board of Education, provides vocational training for those who are already employed, or wish to find employment as apprentices or craftsmen, and cultural opportunities for those who can make wood-carving an artistic interest. The school experiments with dyes, lacquers, and other materials for colouring woods, and consistently endeavours to equip its students with a higher technical development than is possible in factory or workshop. Each student is allowed freedom to develop his ideas in his own way. At the school there are both day and evening classes with low fees for London and Middlesex students. In order that the work of the school, which is situate at 39 Thurloe Place, London, S.W.7, may be better known, the School Council, on which there are representatives both of employers and of labour, opened it to public inspection and invited all interested in wood-carving to see the students at work and to appraise examples of the work of past and present students, many of whom have gained distinction in national competitions.

HEAD OF INFANT PAN (WALL FOUNTAIN, STONE).
BY R. TAIT McKENZIE.

Contemporary Art

Walter Sickert.

In a preface to the Leicester Galleries exhibition of the works of four Scottish painters, Walter Sickert disarms criticism by stating his admiration, and in the adjoining gallery demonstrates in more than a hundred engraved works that this expressed admiration has no reference to his own theory and practice. This is a form of wit remarkable for its subtlety; intriguing as to its application, but likely to lead to some confusion of values. However, the etchings and engravings by Walter Sickert are there and the paintings of S. J. Peploe, Leslie Hunter, F. C. B. Cadell, and J. D. Fergusson to speak for themselves, and to the latter are added three pieces of sculpture.

"The Dryad, 1924," is carved in wood, a delightful, unreal presentation of an idea. The little figure is a nude, elongated vertically out of any real anatomical proportions, but yet possessing a very natural appeal. It is full of faery and nature poetry, and is beautiful in form and in execution. Fergusson is perhaps the most modern, not to say cubistic, of this group of four men, and one alone in the other room, and the forms he gives to his carved wood and plaster pieces he imparts to his portraits and landscapes in oils.

Cadell, in addition to still life and landscapes, provides some studies of buildings; Hunter, still life, landscape, and seascape; and Peploe extends the range to flowers. He has a simplified style derived from the French, but clean and comprehensible, and much nearer to Nature as apparent to the ordinary vision than the general French post-impressionist. These four men well illustrate how much farther things have been pushed since Walter Sickert did the propulsion, and it is very interesting to go back to his most accomplished etchings and engravings, here shown, to see the degree to which he advanced the modern conception of drawing and to note where he stopped in time; in range he never stopped, for here are buildings—outsides and insides, figure subjects, shore scenes, and nudes, and his interpretation is always just.

Pictures and Holiday Sketches.

From the modern analytic vision a complete contrast is afforded at the Fine Art Society's exhibition of works by Frank O. Salisbury. Often an artist given to popular work turns in holiday mood to a more sincere method of representation. This is the case now. Despite a common quality in the artist's paint, a real love of architectural and landscape beauty timidly emerges. All have a tendency to theatricality or spectacularism due to habit, but beneath these veneers there is something of Nature's modest appeal. The artist has made many paintings of the interiors of the Victoria and Albert Museum, Liverpool Cathedral, and at Westminster, some of which are good, but some—as, for example, "Edward the Confessor's Chapel"—are not so good. The holiday sketches in spirit-tempera are the least sophisticated things shown.

Architectural Impressions.

Katharine Clausen draws like a member of the Cotswold school, with an added touch seemingly derived from, or at any rate resembling, Ethelbert White. Her exhibition at Walker's Gallery, which included several monochromes with accented contrasts of light and shade, showed that she does not make good architectural drawings so much as provide simple renderings of buildings with but little detail. Many of them are furnished by Amalfi and its neighbourhood.

At the same gallery E. W. Powell revealed a true, if not disinterested, love for architecture. Frankly he looks to buildings for their shapes, as the beautiful "Puente San Martin" at Toledo; "The Viaduct," and other subjects at Berwick-on-Tweed; Richmond, Yorks, and "Santa Maria della Salute" (in a beautiful film of blue light). Other subjects in Switzerland and Scotland of interest to lovers of mountains were included in this exhibition of water-colour drawings.

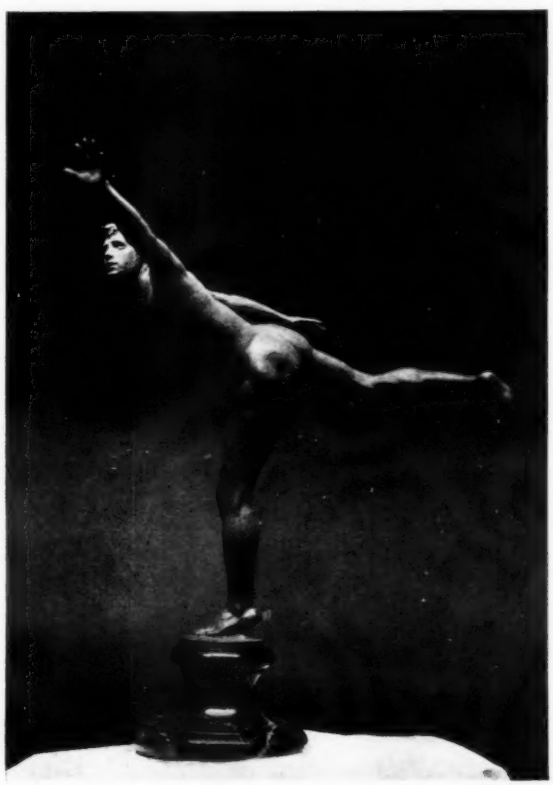
The Pastel Society.

In a very mixed collection of 334 drawings, those of an architectural character were by far the best. In point of fact certain members of the society are among the most accomplished living draughtsmen of buildings. There are Hanslip Fletcher's black chalk Italian subjects, and those of J. R. K. Duff, Leonard Richmond, Alfred Palmer, Terrick Williams, with their full colour; those of H. Davis Richter, with some done in Holland, almost equalling in their richness the artist's paintings in oils, and the exquisite "Old Riverside Houses" of Isobelle Dods-Withers.

Among the decorative work was a distinctive panel by George Sheringham, a cartoon called "French Mails," by L. D. Luard, and a design for tapestry by Steven Spurrier.

Scotland's efforts during the war are to be commemorated by a memorial from the Scotsmen of America. It is to go in Princes Street, Edinburgh, and will probably be ready by 1926 or 1927. The sculptor is R. Tait McKenzie, Professor of Physical Education at the University of Pennsylvania, who was born in Canada, and was a major in the R.A.M.C. His figure studies in bronze are admirably plastic and anatomical, and were seen at the Fine Art Society in 1920, and some of them may still be seen there and at the Ashmolean, Oxford, and the Fitzwilliam Museum, Cambridge, while his "Joy of Effort" is encrusted in the wall of the Stadium at Stockholm.

KINETON PARKES.



THE FLYING SPHERE: SHOT PUTTER (BRONZE).
BY R. TAIT McKENZIE

The Week's News

Housing at Crompton.

The Crompton (Oldham) Urban District Council have decided to erect an additional fifty houses.

Housing at Rothwell.

A total of 133 houses is covered by the Rothwell Urban District Council in their 1925–26 building programme.

More Houses for Dewsbury.

The Dewsbury Town Council have approved of a lay-out plan for 230 houses to be erected upon the Raven's Lodge site.

Housing at Wrexham.

During the next two years 300 houses are to be built by the Wrexham Rural District Council.

Housing at Llanelly.

The Llanelly Urban District Council propose to erect fifty houses.

More Houses for Wellington.

Twenty-two houses are to be built by the Wellington Urban District Council.

Bridlington Electricity Scheme.

The Bridlington Town Council have resolved to extend their electricity scheme at an estimated cost of £15,000.

A New Wesleyan Chapel for Yorkshire.

A new Wesleyan chapel, costing £9,100, and to seat 450 persons, is to be erected at Stainsforth, Yorkshire.

New Shops for Ludgate Hill.

Eighteen new shops with offices above are to be erected on the old cab yard flanking Ludgate Hill Station in New Bridge Street.

£5,000 for Liverpool Cathedral.

Mr. Henry Neville Gladstone, of Hawarden Castle, has made a gift of £5,000 to the Liverpool Cathedral funds in memory of his father, Mr. W. E. Gladstone.

Big Housing Scheme for Thorne.

The Thorne Colliery Company contemplate building 2,000 houses at Thorne, Moorends, for its own men. At present a new secondary school and hotel are being erected in the village.

Change of Address.

Messrs. Paine and Hobday have moved to Millbank House, 2 Wood Street, Westminster, S.W.1. Telephone: Franklin 6037.

Proposed New Housing Scheme for Swansea.

The Swansea Corporation are seeking the sanction of the Ministry of Health to the erection of fifty cottages from the designs of Mr. Ernest Morgan, the borough architect.

Proposed New Wear Bridge.

A plan for a bridge over the River Wear at Hylton has been approved by the Sunderland Rural District Council. The Council have decided to apply to the Ministry of Transport for consent to build the bridge and for a grant towards the cost.

Big Housing Scheme for Southgate.

The Southgate Urban District Council are applying to the Ministry of Health for sanction to a loan of £6,800 with which to purchase housing sites. The Council contemplate the erection of 400 houses.

New York Building in Honour of Mr. T. A. Edison.

Electricians in New York are to erect a twenty-story building to Mr. T. A. Edison, as a token of recognition for his work for the advancement of civilization. The building will stand in the centre of New York.

Proposed New Hospital for Darlington.

The Darlington Town Council propose to make a grant of £30,000 towards a sum of £200,000 required for the erection of a new hospital as a war memorial to the town. About £78,000 has already been collected by voluntary effort.

Housing at Middlesbrough.

The Housing Committee of the Middlesbrough Corporation have decided upon the development of a new estate at Whinney Bank. The estimated cost of the lay-out is £14,000. It is proposed to erect 288 houses.

Proposed New Bridge for Scarborough.

The Scarborough Corporation are considering a scheme to bridge the ravine known as Wilson's Wood, near Peasholm Park, in order to provide another ready means of access to the large area on the northern confines of the town, which is in course of development.

More Keighley Houses.

The Keighley Town Council have received the sanction of the Ministry of Health to the erection of fifty houses on the Broomhill Estate. The Council have decided to apply for the sanction to borrow a sum for the erection of another fifty houses of the scullery type on the same estate.

Slum Clearance at Greenock.

It is expected that an early start will be made with the erection of 250 of the 1,000 houses to be built by the Greenock Corporation with the aid of the slum clearance grant. The Corporation also propose to build 700 houses under the 1924 Act.

A New School for Sheffield.

A new Council school to accommodate 850 scholars was opened at Hucklow Road, Sheffield, by Mr. J. H. Doncaster, J.P., president of the Chamber of Commerce. It was designed by the City architect, Mr. F. E. P. Edwards, F.R.I.B.A., under whose supervision the work was executed.

A.A. New Members.

The following new members were elected at the last meeting of the A.A.: Messrs. R. E. Lee, H. A. Hambling, A. E. Wintle, the Hon. Willoughby Bullock, and W. Brandt. The following reinstatements were also made. Messrs. R. M. Butler (1904), R. S. Wallace (1910), and B. H. Jackson (1909).

New Housing Scheme at Clarkston.

A scheme of housing will shortly be undertaken in Clarkston district, on the southern fringe of Glasgow, and will ultimately develop an area of 18½ acres of ground comprising about 200 houses. The planning of the scheme throughout is the work of Mr. Joseph Boyd, F.I.A. (Scot.), M.S.A., architect, 58 West Regent Street, Glasgow, and the builders are the Macneish Construction Company, of 157 West George Street, Glasgow.

The International City and Regional Planning Conference.

An International City and Regional Planning Conference (International Federation for Town and Country Planning and Garden Cities) will be held in New York City from April 20 to 25. The principal subjects for discussion will be: (*a*) Decentralization within regions; (*b*) arterial roads; (*c*) planning and plotting of building sites; (*d*) zoning; and (*e*) waterways and water-fronts. Among our own countrymen submitting papers are Messrs. Raymond Unwin, chief housing architect to the Ministry of Health; G. Montagu Harris, barrister-at-law, British Ministry of Health; C. B. Purdom, finance director, Welwyn Garden City; and G. L. Pepler, past president of the Town-Planning Institute. Delegates will leave London on April 11. Full particulars of the conference can be obtained from the organizing secretary of the International Federation, 3 Gray's Inn Place, London, W.C.1.

Housing Progress in Scotland.

The following figures show the progress that has been made in State-aided housing schemes in Scotland to December 31, 1924:—

	Completed.	Under Construction.
1919 Act	23,433	2,026
Private subsidy schemes	2,324	—
Slum clearance schemes	829	1,834
1923 Act	1,429	5,338
1924 Act (local authority scheme) ..	—	610
	28,015	9,808

Of the total number of houses completed and under construction under the 1923 Act, 2,143 are by the local authorities, and 4,624 by private enterprise.

Westminster Bank

The annual general meeting of the shareholders of the above Bank was held at the head office, Lothbury, E.C. Mr. Walter Leaf (the chairman) presided.

After referring with gratification to the completion of the first section of their new building operations—work worthy alike of the bank and of the City of London—the chairman went on to allude to last year's great scheme of European re-construction. The Dawes Report, he said, was the most important State document which had appeared since the Versailles Treaty. It showed a width of view, combined with a stern but reasonable and impartial sense of justice which distinguished it in various ways from the earlier document. After referring in detail to the main provisions of the scheme, and to the conditions it imposed upon Germany, he asked how we should stand when the two years of recuperation had given way to the unlimited years of reparation ? How the enormous excess of exports, which we were forcing upon Germany, were to be absorbed by the world at large, without a ruinous competition with our own export trade, was a problem now exercising the best brains of Europe and America. An earnest attempt was being made to find the solution by common agreement between the nations of the world. In this connection he called attention to the excellent work of the International Chamber of Commerce, expressing the firm hope that a small committee of experts of the highest ranks appointed from that body would be able to submit to the next Congress to be held in Brussels in June, the essential elements leading to a solution of the great problem of the receipt of Reparation payments.

The Dawes Report, he proceeded, had already begun to bear fruits, and, among these, the appreciation of the £ sterling in terms of the $. This had taken place in spite of obvious difficulties—large sterling loans to foreign countries, an increase in what is called the "adverse" balance of our foreign trade, a rise in our own index number of prices of about the same magnitude as that of the American index. If, notwithstanding all these adverse circumstances, sterling had continued to rise we could only attribute it, he believed, to anxiety in the United States to employ on this side of the Atlantic that immense power of credit which had been given them by their accumulations of gold. America had grown tired of sterilizing this great fund and was seeking some interest on it. Having set forth some comparative figures showing the amount of the foreign loans of America and of this country during the last year—England having lent an amount equal to only about one-half of that which America had loaned abroad—the chairman expressed the belief that the rise in sterling had been based upon a more solid basis than mere exchange.

List of Competitions Open

Date of Delivery.	Competition.
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, Professor C. H. Reilly and Mr. Percy S. Worthington. Premiums £500, £300, £200, £100.
*Mar. 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 March 28, 1925.
*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.
*May 15	Technical College for the Middlesbrough Education Committee. Assessor, Mr. Percy Thomas, F.R.I.B.A. Premiums £200, £100 and £50.
*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.
Dec. 31	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 Oversea Trade, 35 Old Queen Street, Westminster, S.W.1.

* Date of application passed.

Competition News

Rugby U.D.C. Housing Scheme.

The Society of Architects have issued the following notice: Members of the Society of Architects are notified that the conditions of this competition are not in accordance with the regulations, and they are requested not to take part in the competition without first ascertaining from the secretary that the conditions have been approved by the Council.

Trade and Craft

Bryden's Hand-power Lifts.

Messrs. John Bryden and Sons have sent us a copy of their new catalogue of hand-power lifts, revolving shutters, wood letters, door-opening apparatus, bells, and telephones. From the hand-power lifts illustrated and described it should be an easy matter to select one for any particular purpose in the home, the restaurant, the club, or the warehouse. Two of the most popular types manufactured by the company are the "Phillimore" and the "Standard." The former has been specially designed for dining-rooms and halls of houses. It is worked from below, and the ascending cage raises a portion of the floor and replaces it on descending. It can also be obtained with a cabinet on the upper floor. This hand-lift is claimed to be "the cheapest and best on the market." It is easily worked, is silent in action, and an automatic brake prevents the cage running down by itself or the winding handle flying back. The "Standard" lift is particularly useful for private houses, hotels, restaurants, and clubs, for which purposes thousands are in daily use. It is claimed to be simple and compact, easy to run, and quick in action, and, as in the "Phillimore," the gear is fitted with a special automatic brake to prevent the loaded cage running away. Among the other hand-power lifts of the firm are the "Tweeddale" and the "Dundee," two lifts for use where head-room on the top floor is limited; a restaurant lift, fitted with an automatic brake, and with two cages so arranged that when one cage ascends the other cage descends; a "chop" lift, with single or double cages and suitable brake, for tearooms where light loads have to be raised and lowered with rapidity; and luggage and goods lifts for dwelling-houses and warehouses. The last named are specially suitable for heavy loads, and are fitted with powerful spur and pinion gear, automatic, or hand brake. The firm also supply a vertical hand-power lift for cellars, etc. This lift is worked by means of a powerful hoisting crab with spur and pinion wheels, brake and winding handles. The cage platform is made with a strong iron frame, and the guides are of channel iron. Other specialities of the firm shown in the catalogue include revolving shutters for shop fronts, garages, etc.; wood letters for shop fascias, banks, insurance offices, etc.; electric bells and telephones suitable for hotels, clubs, and other large buildings, also for domestic use; and an apparatus for opening entrance doors of mansions from the various flats. A copy of the catalogue can be obtained from the firm at 15 Glendower Place, S.W.7. The firm were established over a century ago, and have branches in Edinburgh, Glasgow, and Dundee.

New Inventions

Latest Patent Applications.

1346.—Alldridge, N. C.—Means for attaching tiles, etc., to walls, etc. January 16.
1240.—Allen, A. H.—Fall-pipes, etc., of buildings. January 15.
1352.—Bryer, J. H.—Plaster lathing. January 16.
1455.—Campbell, J. B.—Building of houses, etc. January 17.
1446.—Chambers, C. F. M.—Metal units for tiles, panels, etc. January 17.
1407.—General Engineering and Construction Co., Ltd.—Construction of reinforced concrete buildings. January 16.

Specifications Published.

226885.—Calthrop, E. R.—Reinforced concrete structures.
226911.—Bailey, H.—Beams, joists, and the like structural elements.
216835.—Orlovsky, W.—Process for making building walls and building materials.

The above particulars are specially prepared by Messrs. Rayner & Co., registered patent agents, of 5 Chancery Lane, London, W.C. 2, from whom readers of the JOURNAL may obtain all information free on matters relating to patents, trade marks, and designs. Messrs. Rayner & Co. will obtain printed copies of the published specifications and abstract only, and forward on post free for the price of 1/6 each.