Wednesday, February 18, 1925 Vol. LXI. No. 1572.

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

FROM AN ARCHITECT'S NOTEBOOK.

——AND THE GRANDEUR THAT WAS ROME.

Cypress and ivy, weed and wallflower grown,
Matted and mass'd together, hillocks heap'd
On what were chambers, arch crush'd, column strown
In fragments, choked up vaults, and frescoes steep'd
In subterranean damps, where the owl peep'd,
Deeming it midnight: Temples, baths, or halls?
Pronounce who can; for all that Learning reap'd
From her research hath been, that these are walls.

BYRON.

9 Queen Anne's Gate, Westminster.

Drawings of Architecture. 20.—Old Houses and Bridge at Uzerche

(*From a Painting by Paul Emile Pissarro.*)

See page 307.

THE

ARCHITECTS' JOURNAL

9 Queen Anne's Gate, Westminster.

Wednesday, February 18, 1925. Volume LXI. No. 1572

"Bring back the Amateur"

As the years deepen into the twentieth century it may be hoped that an architect's problems become more clear to him. The demands made upon him, and the potentialities of which he is capable, should be growing slowly into right and true proportion in his mind. In fact, the character of this century must be beginning to make itself manifest, and the architect who knows his powers, who can judge of the "supply," must also be able to foresee the "demand." He should be able to guess, that is to say, who are likely to be his patrons.

One opinion he should by now have formulated into a conviction: that his traditional employers have changed radically, and probably for ever. It is almost unthinkable that he should ever again be called upon to glorify a dynasty by a Versailles, or an Escurial; it is equally improbable that private patronage will ever again call for more Holkhams, more Badmintons, or more Blenheims. But I suppose the final and most drastic phase of this new orientation is the absolute cessation of religious employment. We may take those Gothic parish churches of the last century, of which Mr. Goodhart-Rendel is such an assiduous collector, as the very last item of this performance, as an encore, even, that has been offered when most of the audience are already out of the concert hall. A few notorious exceptions, like Brooklyn Cathedral in America, or that of Liverpool in England, only deepen this certainty, for in spite of their uncanny skill they are archæological revivals peculiarly inappropriate to our age. They are as freakish for their purpose as that great modern Gothic general stores in Berlin; more devious in their idiosyncrasy than the church of Downside Abbey. Nor is it better, really, to make a mixture of Padua and Cremona into Westminster Cathedral, except that this latter building has the double advantage of being unfamiliar in style and more calculated by its structure to conceal the deficiencies of modern ornament by a profession of austerity.

The new patronage is compact and definite, and can be centred under two headings: government and industry. Now the first of these is the most sparing and the most unpromising, for government buildings must, by tradition, begin at expense and end at ineffectiveness; while in its more local sense, that of municipal enterprise, the obduracy of the town councillor has to be overcome, and the successful artist must have a golden tongue to use to his advantage for many days before the mayor's gold trowel can begin activities. There are naturally one or two notable exceptions: Delhi, for example, and the new London County Council Hall, about the latter of which we may safely state, without fear of contradiction, that it would have been ineffably worse in any other country except England.

It may also be said, with the same denial of any possibility of contradiction, that a walk through Whitehall is a process of long drawn-out agony to the sensitive eye, for it shows a banal and vulgar advertisement of what is termed "Empire," and produces the identical horror which an Empire pageant at, say, a Hippodrome revue, can instil. The eye clings with desperation to that fragment of the banqueting hall with just that same drowning despair with which our ears hang to the mutilated Schubert or "traditional airs" out of which that weltering music is built. Perhaps there was some hope once for English music we may say to ourselves, and then in identical circumstances, perhaps there would never have been this Whitehall had Inigo Jones been allowed the fulfilment of his projects.

But Whitehall is now ancient music, and we must transfer ourselves to Regent Street. Had everyone who objected to the wholesale demolition of those Nash buildings met together by pre-arrangement on one Saturday midday in this thoroughfare, I believe the whole thing could have been stopped. This is one of the few cases on record in which the great public have become "interested"; and there would have been scenes comparable to those with which Cimabue's "Madonna" was taken through the streets of Florence. The one section of the new Oxford Circus quadrant that has already assumed the mark of time has done so with a depressing air of eternal damp and dirt, while the negative cleverness of the design is converting this respectable area into a much smaller appearance than it really possesses. Everywhere, at indiscreet intervals, there is that smug-winged Cupid-face supporting the familiar round disc which seems to await some suitable device, perhaps the impress of the devil's hoof or tail. Down at the far end of Oxford Street consciousness sails safely away on the gigantic cement raft of Selfridge's, though, even here, Cupid is somewhere near, and the effect of this good building might have been finer had the pillars been left alone and spared that excess of ornament.

Dawn is said, with a truth in which many human beings have never interested themselves, to come at the darkest hour, and in no world is this more true than in that of architecture. While music-lovers have remained at about the same number—enough, say, to fill Queen's Hall or Covent Garden—for the last forty years, the architectural audience has increased during the last ten years to an unprecedented degree, and certain omens, like the birth of Wolseley House in Piccadilly, give sufficient ground for a fervent optimism. Drowning men come to the surface three times, and it is surely significant that we are now at the fourth generation from Barry and Cockerell, the last two English architects. Very soon, then, we shall be alone with ourselves, and there will be no more hands stretched out from the drowning on to the edges of our raft. I have identified, and I believe correctly, the building of Selfridge's to be the first sail in sight after that long shipwreck.

Now the credit of the amateur has suffered unjust abuse, for it is certain that so soon as the architect tried to rid himself of his parasite death overtook both of them. In fact, a strongly formed public opinion—for I speak here of

"amateur" more in the sense of lay-interest than lay-participation—is the only safeguard. I believe the initial thanks for this awakening to be due chiefly to the camera, which has made possible the praiseworthy feats of the monthly magazines in support of architecture. One of the most useful features in this steadily increasing documentation is that it should accustom public opinion to being surprised, so that they may be willing to trust themselves to expert and original hands.

In the United States industrial building is supposed to be in advance of that of any other country, but the famous skyscrapers seem to rely for effect upon the translation of some Gothic or Renaissance building into terms of scale that were previously beyond conception. Thus they possess only the primary force of stature, though even then they escape that silly architectural canon urged sometimes in defence of St. Peter's, that it is great, because it looks small when it is really so big. But, indeed, the possibilities of this huge new scale of building have scarcely begun to be realized.

Why, for example, should an hotel, another phase of a modern architect's opportunities, be the only thing in this world unaffected by the French Revolution? Why should it be in eternal thrall to Louis XIV, XV, or XVI? Instead of a Trianon, why not, if only for a change, adapt a monastic plan? Any person of intelligence who has visited the Certosa of Florence, or that of Pisa, would acknowledge, at once, the inherent possibilities of such an adaptation; and the cloister, even if it had to be glassed in, is preferable for once to the eternal lounge.

It is remarkable that no great stores, of an importance equal to that of Selfridge's, has taken another obvious step which would both improve its own possibilities and also solve that difficult problem of where their own vans and the motors of shoppers are to be ranged up. This would consist in the construction of such a shop in the completed shape of, say, Lansdowne Crescent at Bath, or, better still, the Circus in the same town. This would give them a double window surface, outside on the street, and inside in the court. The directors of such institutions must have realized long ago that a degree of gaiety and glitter in their dispositions shows a corresponding increase of purchasers. Their own best interests are, therefore, at one with those of the architect, and of an ideal and optimized public opinion. It is by a close study of such technicians in these effects as Fischer von Erlach, or Bernini, that everyone concerned, magnate, architect, and purchaser, will receive their due reward.

SACHEVERELL SITWELL.

Nine-Story Flats

The proposal of the London County Council to erect nine-story flats on the Ossulston Street site, St. Pancras, provides a significant commentary upon the seriousness of the housing and re-housing problem of London. Clearly London must be kept within bounds. The prospect of a continued expansion of suburbia into the country around, with constantly increasing difficulties of transport, is too dreadful to contemplate. The only remedy is to build higher in town. There will be, no doubt, a great outcry against a proposal to "deprive the Englishman of his own little house"; but when the retention of this privilege means for great numbers of people an appalling waste of time and much personal discomfort in getting to and from work, the perpetration of an inferior type of accommodation, as well as the incidental ruin of the countryside, it becomes apparent that some alternative must be devised and accepted. Large blocks of flats in town have their disadvantages, especially for people with families. Yet if they are properly planned and built in favourable areas affording plenty of light and fresh air, they are no less healthy than the small house of the suburbs. When they possess lifts to all floors, electric light, central heating, and a constant supply of hot water, they are seen to possess very definite advantages that more than compensate for the loss of that certain sense of freedom that usually goes with a suburban situation. The superiority of such flats to the congested rows of mean houses in sordid streets, such as are found on the outskirts of central London, is too apparent to need stressing. The great block of flats is really the only alternative to chaos. The London County Council have already built many such blocks (though, of course, none nine stories in height) during the course of their re-housing operations in congested areas, so the present proposal is a new departure only in the matter of height. Skyscrapers are not wanted in London, but that the general height of domestic building could be generally increased with advantage is manifest.

Will St. Paul's Stand?

A question that has been frequently asked of late is: "Is St. Paul's in danger of early collapse?" We do not believe that anyone can say. It may stand for another ten, twenty, fifty or more years; on the other hand, it may collapse—when? Here is a highly complicated and enormously heavy structure of arched, vaulted, and other elements eccentrically poised for the most part upon dilapidated piers, only the outer casing, shell, or veneer of which is taking the load. What is the present factor of safety? How far off is the point at which these stones will refuse any longer to resist the conflicting pressures that bear so heavily and so unfairly upon them? If any man could say he would be able to answer the question set out above. And as no man can say, all that we can do is to hope that the Commission will decide upon a satisfactory method of repair with as little delay as possible.

Waterloo Bridge

"If," says the Special Committee on Bridges, "it had been possible to maintain by any means the existing structure (of Waterloo Bridge) we think the Council might well have been willing to sacrifice a valuable traffic improvement to the preservation of so beautiful and famous a bridge. But that we now know, on the highest authority, to be impossible." The "highest authority" is presumably the Institution of Civil Engineers, whose reply to the Council's invitation to express an opinion on the possibility of preserving the bridge was to the effect that the decision should be left to the engineers who had been already consulted—a very proper answer, but not definite enough to justify the statement that preservation is impossible. As a matter of fact, other equally distinguished engineers have expressed the opinion that underpinning is entirely feasible. We suggest that when the experts disagree it is unwise to accept the view of either side without a thorough and an impartial investigation of the matter at issue. Waterloo Bridge must not be demolished unless it is proved conclusively that preservation is impossible.

The Fountain and the Circus

Eros is leaving Piccadilly Circus at the behest of the Underground, and it is proposed to set him up temporarily at the London County Hall. It is rumoured that he may never return to the Circus, because of the remodelling which is here to take place. Gilbert himself is said to have disapproved of the Piccadilly site; he always intended his fountain to have a green setting. Eros, however, has become such a symbol of the Circus that there would probably be a public outcry if he were permanently banished. Popular sentiment is nearly always right, and we hope that the remodelled Circus may see Eros back in his familiar haunt. And since the Circus is no longer a circle, and, when the remodelling is completed, will be less like one than ever, ought we not to have a change of name? "Piccadilly Square," "Piccadilly Place"—how unfamiliar and unsympathetic they sound! "Circus" it has always been, no matter what angularities have occurred in its shape, and "Circus," we imagine, it is likely to remain.

A Phantasy of St. Paul's

By H. J. BIRNSTINGL

"WELL, Mr. Surveyor, has young Christopher displayed any unwonted jubilation at this new warrant which your latest design has received?"

"He howled the whole night through, much disturbing poor Faith,* who ails somewhat, which I take to be a marked sign of disapprobation; indeed, I verily believe he resents the rejection of my favourite design as much as his father. You take such a mighty interest in the boy, Evelyn, that I've decided you must stand sponsor to a brother,† should he ever have one."

"That will be an honour I'll gladly accept."

This conversation took place one morning in May, 1675, at John Evelyn's house in Sayes Court, Deptford; the house that was soon to suffer such indignities at the hands of young Peter the Great, to whom it was lent when he visited England to study shipbuilding. Wren was obviously troubled, and, as was not unusual under these circumstances, came to his friend Evelyn for solace.

"This design of mine which His Majesty finds so very 'artificial, proper, and useful,' is to me an evil compromise and a thing of little beauty. But it has satisfied the clergy, who have their minds set against a break with the Gothic, and who smell papacy in any novelty upon which I was determined. Look at this thing that is neither dome nor spire, like a bubble pricked with a pencil point; a monstrous hybrid that no man of taste could tolerate, it pleases them, reminding them, as it does, of their old spire. But henceforth there shall be no more models or plans for public exposure, for I will not again subject my business to incompetent judges. I have the royal warrant, with that I am content. I have, too, the permission to modify in things 'ornamental rather than essential,' and this I shall loosely interpret as the work proceeds, holding nothing essential but the general plan. You shall see, Evelyn, I build for eternity, and my mind is seething with ideas; posterity shall not be doomed to gaze on this ill-begotten offspring. I have brought with me some drawings."

The sketches which Wren unrolled for Evelyn's view showed a dome closely resembling that of his earlier and rejected design, and with twin towers athwart a single ordered western porch based upon that of Inigo Jones.

"This is a theme that yet awaits development, but certain difficulties I already foresee. I doubt if the Portland quarries will yield me stones large enough for the drums and cornice of this order; if they do not I have an idea to employ two orders superimposed, with coupled columns, a device I saw abroad which vastly pleased me, though lacking, I admit, the dignity of one great order. Then I am perplexed about the thrusts of this great dome, and its weight, which falls upon these eight legs. These, I fear, must be built in the Roman manner, for sufficient ashlar will scarcely be at my disposal, and, frankly, Evelyn, never having been to Rome to study how the ancients got their strength, I do not altogether relish it. What think you of these drawings?"

"I like them; I see in them the making of a noble edifice. I observe again the similarity of your dome with Bramante's little temple at S. Pietro. But I am doubtful as to the expediency, nay, even the possibility, of your making such drastic changes as here are contemplated. His Majesty, I know, is much wearied with delays and procrastinations, and that foolish expenditure of some eleven thousand pounds, which might have been even greater but for Sancroft's timely intervention, by means of which it was hoped to save the old fabric, has much annoyed him. And now already the Duke of York, who dislikes your plan for the absence in it of any chapels, endeavours to persuade the King to have you remedy this defect, as he calls it. But the King told him, in my presence, that there shall be no alterations whatsoever; the building must now go forward as approved with the utmost expedition, and he himself intends to watch the progress with great eagerness. That being so, it seems to me somewhat ill-advised to make these alterations."

"You forget, Evelyn, it will be many years before any deviation will be apparent. As I told you, I intend adhering to this general disposition of the piers. The aisle vistas you see are still unimpeded, and the altar is here well to the east of the crossing. I, no less than His Majesty, was wearied of delays, and it was for this very reason that I prepared a design which I thought would silence all their ritualistic strifes, and this I've done, and earned consent to build, but before so very many years have passed they'll have forgotten what it was they gave me leave to do, and then I hope to rear a monument worthy of great London. I shall be no longer bound by drawings, but day by day, and year by year my building will grow plastically beneath my hands; neither shall I hesitate to solve the problems as they arise, be they matters æsthetic or engineering, according to my fancy and my knowledge."

"Well, I cannot argue with you, maybe you're right; certainly I share your view in deeming this approved design both unworthy of the City and of your talents. You say that you build for eternity. I hope that may be so. It clearly behoves you then not to risk the superimposition of too vast a dome upon your piers, but this is a matter in which it ill becomes me to dictate to you. I suppose the work will begin forthwith?"

"Yes, already I have caused me a lofty platform to be erected from which I may survey the site and see just where to lay my foundations. I have decided to swing the eastern end of my axis a little to the north, and so avoid the old foundations. Nearly nine years have passed since the great fire, nine precious years of pusillanimity, and there yet remains, as you know, many months of toil to clear the site; but I have a notion, Evelyn, if these masses of mediæval masonry prove too obstinate, to bring them down by the use of gunpowder, but this is a matter you must tell to no one; you know how easily the folk are scared. As I foresee things the foundation-stone will be laid before the year is out. And now touching another matter. You may remember that just four years ago, when Pepys and I dined with you here,* and we afterwards went to see a carving of Tintoretto's 'Crucifixion,' which one Grinling Gibbons had just finished, I was so mighty favourably impressed that I promised to employ him. I have lately seen him and have got from him an undertaking to work for me on my cathedral in due course. I must now away to see him, he still lives close here, and later in the day I'm meeting Strong to settle certain matters that concern the work."

"You know that to-night the Royal Society meets? Boyle reads a paper that promises much interest."

"I've no time now for these discussions, St. Paul's claims all my energies. Good-bye."

II

"Here, sir, is the very seat upon which you sat last year, I know it by those marks upon the floor. Draw this cloak about your shoulders, for the air is cold. Now, sir, I'll go perform those several errands with which you charged me and return to fetch you in maybe an hour."

So spoke Wren's servant, John, to his master as he left

* Faith Coghill, Wren's first wife, died September, 1675. Christopher, his second son, born February, 1675.

† William Wren, born June, 1679. Evelyn stood godfather.

* February 9, 1761.

him seated beneath his dome in February, 1723, on his annual visit to St. Paul's.

"So be it, but first lay those flowers in the crypt upon Jane's * monument, and be not away too long, for 'tis as you say, unduly cold. Ah, how the years have sped since I first stood upon this very spot in '75 seeing them peg the places for those legs. That was after I talked to Evelyn of my intention to change the design, and how I have changed it, too. How well I remember his warning 'not to risk the superimposition of too vast a dome.' Perhaps I should have better heeded it, I wonder; 'tis seven years now since any cracks were noted on my piers. They'll stand, maybe, for two hundred years or so. How ill they've treated me, £200 they paid me year by year for this great labour, and even this they halved for thirteen years because the work progressed slower than they liked.

"But yet, despite all obstacles, I've given them a church that's worthy of the City, far different from the thing that Charles approved; far different, but yet, will it stand? I said I built it for eternity, now doubts assail me. This weight is greater than I first had contemplated, and the thrusts are different, yet the piers were scarcely varied. I wish they had accepted my first plan. These last few years have shown me that the weight is bearing on these legs not quite as I anticipated, for the inner faces take it all, while those great angle bastions do but little to transmit the thrust. I would they had let me use mosaic in my dome, so that it gleamed with gold and brilliant colours; these dark massed figures of Thornhill are so far from my intention.

"I'll shut my eyes, I'm weary. I think that this is the last time I'll sit here beneath this dome; perhaps they'll lay my bones to rest below with Jane's, that much I think they'll not deny me. Why doesn't John return? I'm cold and sleepy. What's this I see? Whence comes this scaffolding around these piers? It was not here when I sat down. What is this curious machine I hear and see, thumping and squirting liquid twixt the stones, and these sombre-looking men who measure and take notes, what's that they say? 'The structure is condemned; unsafe,' dear God, it sways above my head! . . . Oh, John, it's you! How long you've been; here, help me rise; I'm stiff and cold, you've waked me from a fearful dream. It was a dream, the scaffolding is not there, nor those grave figures. I dreamt, John, the whole place swayed about me as if 'twas like to fall. One last look around, 'tis, I feel, the very last I'll take; now your arm John, I'm sure I've taken chill."*

* Wren's daughter, died 1703.

* Wren died February 25, 1723, as the result, it is thought, of a chill caught on a visit to St. Paul's.

Modern Architecture and the Country House

By OSWALD P. MILNE, F.R.I.B.A.

HOW far can architectural design in England to-day be described as really alive—a living thing that is not merely the laborious adaptation of outworn forms? If one desires a type of building that is unlike anything with which we are familiar one had better look for it on the Continent. In Germany and Holland, for instance, one may find new buildings in the towns and in the country that incline to the fantastic, and that seem to have broken away from any of the accepted forms in building. In these works the plans and elevations have been forced into queer shapes, the windows and doors have assumed unusual proportions, and there is a self-conscious striving to make both the mass and the detail of the building arresting in its peculiarity. In spite of affectations some of these buildings do gain a distinct quality from fine massing of their parts and from careful and interesting use of detail, the brickwork in the Dutch examples particularly having a texture and playfulness often alluring.

There will be found many to praise this work as importing a freshness into architectural form, and as being a new style of architecture, but it is to be feared that in a few years' time most of it will seem to have been but a freakish fashion. It may then seem as absurd as early efforts of the *art nouveau* movement seem to us to-day, with their sloping buttresses, their tapered chimneys, and their mouldings of exaggerated profile. It is not wilfulness or the winds of fashion that will give to architecture a new impetus, but the power to adapt building logically and sanely to new human needs. This must be coupled with the artistic insight and power to clothe it, neither strangely nor from the pattern book, but by an expansion and growth of the age-won forms to meet the new occasions.

One may turn with a sense of homeliness from the exuberance of the continental work to the best of the work that is now being done in England. This is a conservative country, and it has never taken kindly to anything queer or flamboyant. Gallic gaiety and German extravagance have, as far as they have influenced us, been transmuted into something more sober in order to suit our sane English way of thinking. And so it is that the trend of modern architecture here runs more upon tradition, whether it be in the vast structures of the town or in the intimate houses of the country.

When one has said this, it does not mean that design in English architecture has stood still—far from it. If we step well aside and view our building from a wide standpoint we may see that its evolution is rapid, that it is reflecting the new conditions and new ways of life of a democratic and after-war world. It is not our business here to discuss the modern architecture of our cities; we are concerned with country houses, but it cannot, in passing, be doubted that our shop architecture, for instance, is something different in all its essentials, in its very essence, from the shop building of the past. A whole set of new problems has arisen, and is being faced in plan and elevation. The whole thing is on a new scale, and requires and is receiving a new treatment. At present the language is often tentative and incoherent, but it is developing and may become a true steel and concrete architecture, not only in plan, but in exterior appearance as well. Look at any print of any London street of fifty years ago and observe the same street to-day. Often one would not recognize it.

The design of the country house, too, is evolving and is being renewed to suit present-day conditions. Ease of transport, scientific and mechanical discovery as applied to construction and labour-saving devices, change in social conditions, are all having their effect. It was changed conditions of life that evolved the Tudor house from the Norman keep—that took some 400 years. Another 250 years had produced the great Adam houses of Keddlestone and Kenwood. The mid-Victorian country house, with its lack of bathrooms, its tower, its state apartments, and its basement kitchens in which the servants, besides being of a different class to the family, had to live in a different stratum of the building, is utterly removed from the ideal house of to-day, and that is only a matter of fifty years. Why, even the after-war house is not the same thing as the pre-war house.

After-war conditions have certainly tended to alter country-house design. Two factors have contributed to this perhaps more than others. The rise in the cost of building and of living and the difference in status and the greater difficulty of obtaining servants. We have had to take stock very closely of the accommodation that we can fit our lives into, and the tendency has been to cut away redundancy in every direction. There has been a general

paring down of the plan. The room for every occasion has had to give way to a simpler method of conducting the family life. Cards rather than billiards, and the addiction of women as well as the men to smoking, have contributed to this. One fair-sized apartment often enough takes the place of drawing-room, morning room, and smoking-room. In the servants' department, too, a pruning process takes place in the planning. The working kitchen, which really comprises the old kitchen and scullery, is becoming common. The servants, even in quite small houses, are now generally given a sitting-room in which they will have their meals, do needlework, and relax themselves, leaving the kitchen and pantry to be mere workshops. Few really large houses are being built; the range of stillrooms, housekeepers' rooms, butlers' rooms, laundries, etc., are almost things of the past—the exception rather than the rule. On the other hand every kind of labour-saving device is required in small as well as larger houses. The house is becoming every year more of a machine. Central heating, separate boilers, apart from the kitchen fire for domestic hot water, electric lighting plant, and so on have generally to be arranged for. Unnecessary staircases are avoided and thus the modern plan generally dispenses with cellars, and even with a second floor. The house on two floors, if not the bungalow, is the ideal. Directness and compactness of planning are essential if undue cost is to be avoided. As for the outbuildings, the motor car having taken the place of the horse, stabling is dispensed with, but the garage has become a *sine qua non* of even the smallest country house. All this, too, has affected the lay-out of the grounds, a car cannot turn easily without more room than was allowed for the horse and carriage; the forecourt has to be extended. The house, too, must retire from the road if it is to be free from noise and dust.

This essential practice of economy in building has had its reflex upon the exterior of the house. The compact plan, the elimination of unnecessary parts, the high cost of anything involving much workmanship has necessitated a reliance on massing, rather than on detail, for effect. From out of our difficulties a healthy and beneficent orderliness is succeeding the cult of the picturesque. Architecture is the gainer. The "olde Englishe" style of half-timber work (often sham), ingle nooks, etc., is not quite dead, but it is moribund, and it may be hoped that with it will go the obsession for old furniture, so that room may be made for the modern craftsman to exercise the art of design as well as that of workmanship alone.

To build up a new art for to-day upon mediæval ways and Gothic types is clearly impossible. Any use of that style could only be a "revival" because that art belonged to a society constituted very differently from ours. For the straightforward direct building that is now necessary, where light, air, and cleanliness are ideals, where could we look for inspiration better than in the English schools of the Queen Anne and Georgian builders? Theirs was building that depended for its result on orderly planning and careful spacing of parts. It was designed for people who liked polite living, and so it is reasonably adaptable to our present-day civilization. There is no necessity for us to make copies or transcripts of that style, but clearly we owe much to that derivation.

Modern society is a highly-complicated affair, and it is only by organization, by planning, and foresight that the life of the community is carried on. Good and suitable building for our modern needs more and more requires careful thinking out and arrangement before the foundations are laid. This should be so not only for each individual building, but for each group and for whole districts. It is essentially a thing to be planned on paper and worked out on the drawing-board in every detail. Picturesqueness should come unsought, as soon as it is consciously arranged it loses charm. The ordered building demanded by modern society must seek its virtues in fine and conscious planning; its effects, from the outcome of that orderliness, in proper massing and proportion of parts. It is along these lines that any new style worthy the name must be built up.

At a Venture*

Architects and Novelists

DO architects ever read novels? Dear sir or madam, hath not an architect eyes, organs, dimensions, senses, affections, passions? Shall he not therefore be freely forgiven any little weakness he may have for occasionally reading novels? When he commits the excess of writing them, the daring of the act may possibly secure him mitigation of sentence, if not an unconditional pardon, without very close scrutiny of the quality of the performance.

Mr. Thomas Hardy had passed his nonage when first he appeared in print as an incipient novelist. His first short story, or sketch, appeared in "Chambers's Journal" for March, 1865, when he was twenty-five years old. The story is entitled "How I Built Myself a House." That usually discreet periodical has not merely survived its courageous experiment of sixty years since, of printing the contribution of a novice, but has shown itself quite unrepentant by reprinting the sketch in its issue for January of the present year.

So admirable a performance is this literary firstling of Hardy's, as to impel the belief that his "preliminaries" had been considered with scrupulous care, and that possibly the young man had burnt much midnight oil in preparing and revising them. A revolting alternative, to be rejected with scorn the instant it obtrudes itself, is that in Sir A. Blomfield's office, sixty years ago, some of young Hardy's work might have blushed unseen beneath his drawing board. Perish the unworthy thought! But certainly Hardy's firstling reveals a practised hand!

One can imagine Mr. Hardy's reading this bit of salvage from his *juvenilia* and saying to himself, smiling indulgently the while: "Aha! so thus and thus it is, not to say so-so! Not so bad, I think, for a grass-green gosling! I notice, however, that he has split an infinitive: he writes, 'to fitly inaugurate.' Ah, well-a-day! sixty years ago one could split without risk of persecution for heresy. To-day, people strain at a split and swallow Tess and Jude—which is absurd!"

By a freakish association of ideas, the *nomen clarum et venerabile* Hardy suggests, as a kind of falsified echo, the hardy Thomas created by a younger architect-novelist. Thomas is so vividly and intimately personal that one rather suspects him of being an *alter ego*, as irresponsible to his author as Maconochie is to Barrie. Thomas, who is so fond of mathematical recreations that he once essayed to extract the cube root of a Government office file reference, might like to work out the equation: as Maconochie is to Barrie, so is Thomas to—never mind whom. Thomas lives in two separate volumes of exhilarating humour. One could wish that so authentic a mirth-maker would appear in a trilogy. We could never get too much of the incomparable Thomas, of his motor-car the wayward Susan, nor of the "Friba" Double Benson with his mumblings of "Pseudo-Neo-Grec," and purrings of "Quate"; nor of Lady Jane Waterbury, who ordered a house from the Stores, and had a bad misfit delivered. Thomas should go on developing, encouraged by the not exactly comparable example of Mr. John Galsworthy's "Forsyte Saga."

Mr. Galsworthy, whether or not he has enjoyed (or otherwise) the advantages of architectural training, cer-

* A new literary feature which will alternate with the "Joking Apart" articles of Karshish.

tainly reveals in his masterly novels, which are in many ways akin to those of Thomas Hardy, a keen and true perception of the principles and outward manifestations of the Mistress Art. One could imagine that Thomas Hardy had laid apostolic hands on the neophyte, had given him his blessing, and had promised him a reversionary interest in the magician's robe and wand. Like Hardy, Mr. Galsworthy always writes "in good sadness," seeming rather obsessed by "the tears of things." From one particular point of view, however, it is unfortunate that Mr. Galsworthy should have been impelled by the exigencies of his art to sacrifice to the Norns a promising if preposterous young architect. This young man, one Philip Baynes Bosinney, nicknamed "The Buccaneer" on account of his scorn of convention, went a-buccaneering with tragic results. Being blessed or cursed with a marked excess of what is vulgarly called "the artistic temperament," he was naturally despised and antagonized by the hard-headed Man of Property. P. B. Bosinney, following with blind devotion the dictates of his artistic conscience—the only monitor whose authority he would acknowledge, save perhaps when he abandoned himself to the promptings of gusty passion, built a house, not wisely but too well, for the Man of Property. There is a disputed bill in which "Mr. Extras" made a tall score, and the Man of Property ruins the architect in a remorselessly prosecuted action for damages. The Man of Property pursued this matter to the bitter end, not on its merits, but because the penniless architect had cast covetous eyes on a piece of the great man's Property, to wit, Irene his wife. She was incontinently preparing to elope with the aforesaid Buccaneer, who instead of keeping the unhallowed tryst, made his exit tragically from a world in which the Man of Property seemed to the Buccaneer's distracted mind to claim sole rights and monopoly, to the exclusion of all mere architects. Yet Mr. Galsworthy "always does contrive" that our sympathy shall be with the erring and unfortunate artist, rather than with the correct and prosperous Man of Property. This architect, despite his sins, is by no means a disgrace to the profession, nor will he bring upon Mr. Galsworthy the mild-to-medium gust of resentment which no member of the profession can entirely suppress in recalling the grotesquely despicable caricature of an architect in Dickens's "Martin Chuzzlewit."

Prominent among the notable novelists who appreciate the value of quasi-architectural descriptions judiciously dispersed through the text is Mr. Arnold Bennett. He does not greatly concern himself with architectural exteriors; the grand manner does not intrigue him, but he likes to describe in detail the humble domestic interiors characteristic of one or another of his beloved Five Towns. Take this sitting-room for example: "The fresh crimsons and blues of the everlasting Turkey carpet! . . . The silken-polished sideboard! . . . The sombre bookcase and corner cupboard, darkly glittering! The Chesterfield sofa, broad, accepting, acquiescent! The flashing-brass fender, and copper scuttle! The comfortably reddish walls, with their pictures—like limpets on the face of precipices! The new-whitened ceiling. In the midst the incandescent lamp that hung like the moon in heaven." Now, is not Mr. Bennett to be envied his power of seeing beauty, and even poetry, in common things? It need hardly be said that in this passage the notes of admiration are in accordance with his own specification.

Of all the novelists who introduce architectural descriptions to leaven monotony and to fill space, Anthony Trollope, the incarnation of Victorian heaviness, is the most persistent. To do him justice, he liked looking at buildings, and the frequency of his references to them in most of his novels—particularly in the "Barchester" series—is explicable on three grounds—his liking for the subject, the desire to fill space without much effort, and the knowledge that ninety-nine hundredths of his readers affected an interest in a subject that in his day was still regarded as "indispensable to a genteel education." There is one respect in which Trollope's novels can be unhesitatingly recommended. That they are deadly dull cannot be denied; but they have the quality of this defect. The worried architect, threatened with insomnia, will find that one taken at bed-time is an infallible soporific: acts like a charm.

Certainly, one takes up a novel in the expectancy of being amused rather than instructed. Nevertheless, it is possible to derive from this or any other form of recreative reading a modicum of information. For novels, taken in the lump, touch life at many points, and in a way peculiarly their own; and they accord to buildings, with their concomitants, quite a just measure of attention; your imaginative novelist recognizing, moreover, that buildings are subjective, as well as objective, giving as well as receiving character. For his own part, the architect, though he may ostensibly resort to the novel as an anodyne or a sedative, may chance to discover that it has also some of the properties of a mild stimulant. He will thereupon remember the wise saying that "all art is one," and will perceive clearly enough that the art of the novelist yields some small tribute to the Mistress Art.

WILL WIMBLE.

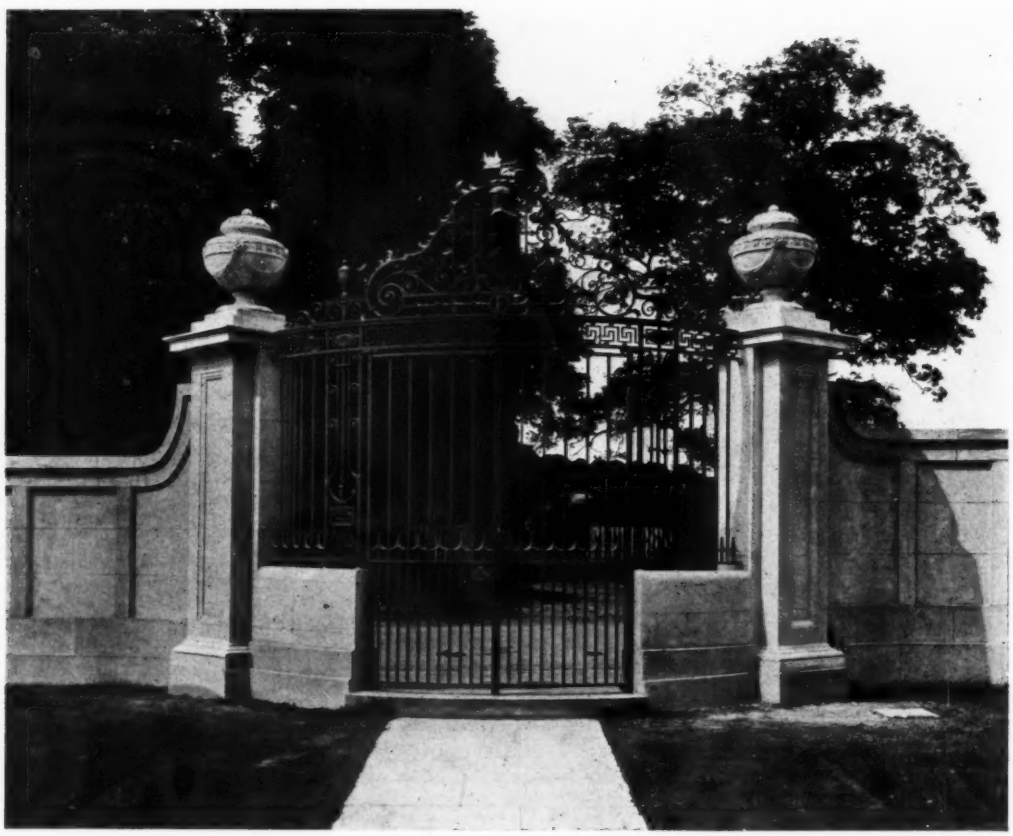
METEREN. FROM A PENCIL SKETCH BY J. E. DIXON-SPAIN, F.R.I.B.A.

From a Pencil Sketch by J. E. Dixon-Spain, F.R.I.B.A.

THE CHURCH OF SS. PETER AND PAUL, METEREN.

Meteren was evacuated by the Germans in October, 1914, and remained in the "back" area until it was totally destroyed during the German advance in 1918. Mr. Dixon-Spain's sketch was made during the war.

A GENERAL VIEW OF THE NEW LODGE.



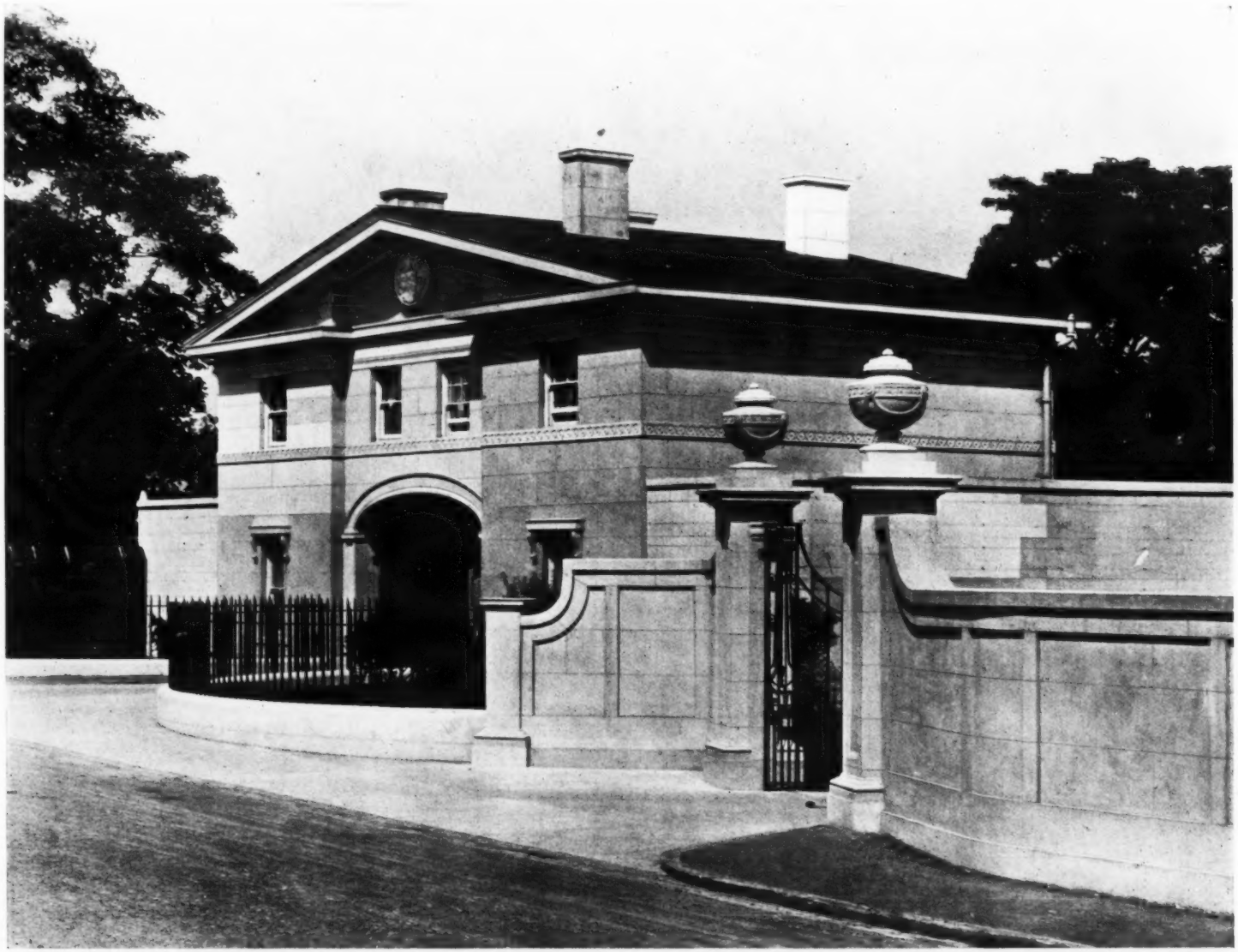
THE NEW ENTRANCE GATEWAY.

"GREENBANK," CHESTER: NEW LODGE AND GATES. PROFESSOR C. H. REILLY, F.R.I.B.A., ARCHITECT FOR THE LODGE, AND MR. TYSON-SMITH, MODELLER OF THE PIER VASES.

Modern Domestic Architecture. 113.—"Greenbank," Chester: The New Lodge

Modern Domestic Architecture. 113.—"Greenbank," Chester: The New Lodge

Professor C. H. Reilly, F.R.I.B.A., Architect



"Greenbank," Eaton Road, Chester, was built in 1820 in the prevailing neo-grec style, and is a typical painted stucco house of that period. The architect may have been John Harrison. The lodge, which is new, was designed by Professor Reilly, and consists of two cottages with an archway under, leading into the stable yard. The gate piers are not Professor Reilly's design. (See notes on page 298.)

A New Building at Charing Cross

The Liverpool and London and Globe Insurance Company's Premises

THE new premises at Charing Cross for the Liverpool and London and Globe Insurance Co. are of reinforced concrete construction throughout, built in accordance with the requirements of the London Building Act.

The front is faced with Portland stone, carried on brackets formed in ferro-concrete just below the pavement level, only the concrete stanchions being carried down through the two basements to the foundations. This form of construction gives additional floor area on the floors below the pavement. The floors are formed in ferro-concrete, with purpose-made tiles and reinforced both ways so as to avoid projecting beams in the ceilings below. The floors are only 8 in. in thickness, and were executed by the general contractor, no sub-contractors being employed.

The Portland stone facing is attached to the reinforced concrete by means of clamps and dowels, and in order to prevent efflorescence on the visible surfaces of the stone the back faces were in all cases coated with a special material.

The reinforced concrete was hacked before the stone masonry was placed in position, and this, together with the clamps, made a perfectly secure job.

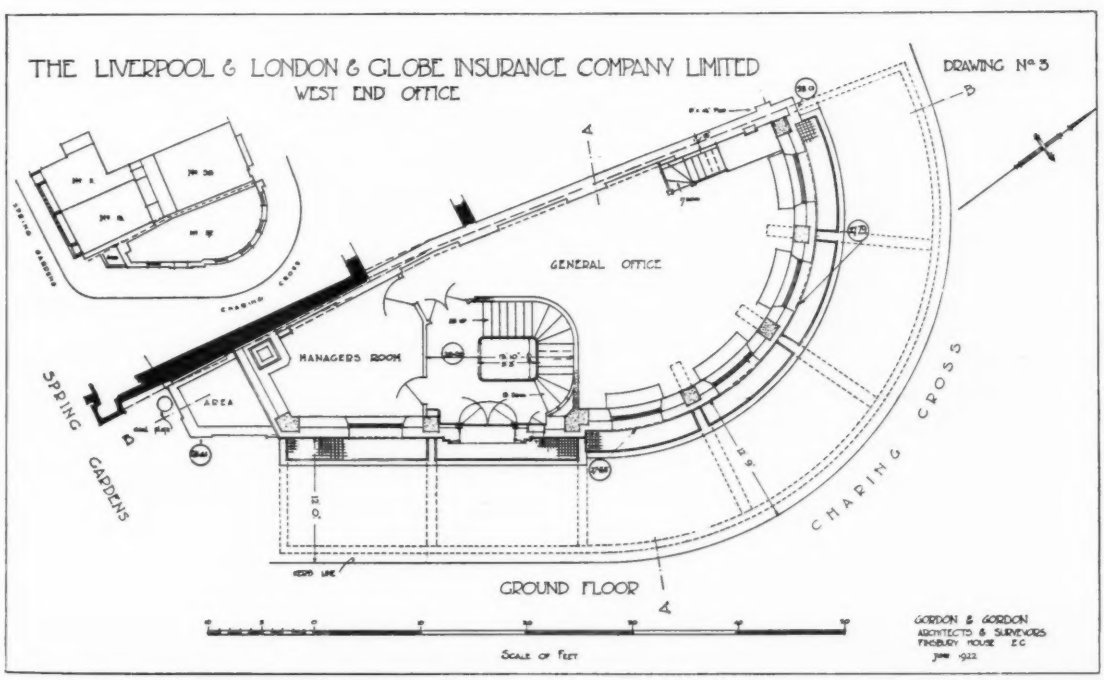
A point in connection with the columns is that in order to give every inch of available space, the cross section of the supporting columns in the external walls was made rectangular with the minimum possible depth. Consequently no projection at all was necessary into the interior of the building.

The reinforced concrete retaining wall for the basement and sub-basement is only a few inches thick, and the serviceable area of these two floors is, therefore, immensely increased by the adoption of reinforced concrete.

Owing to the peculiar nature of the site all the beams supporting the floors along the front of the building at each level had to be curved. In reinforced concrete this was a comparatively easy matter, but it would have been extremely difficult in any other form of construction. This remark also applies to the sloping mansard roof.

The double basement is tanked with asphalt, and as

A detail of the reinforced concrete showing bracket to support ashlar facing.



THE GROUND-FLOOR PLAN.

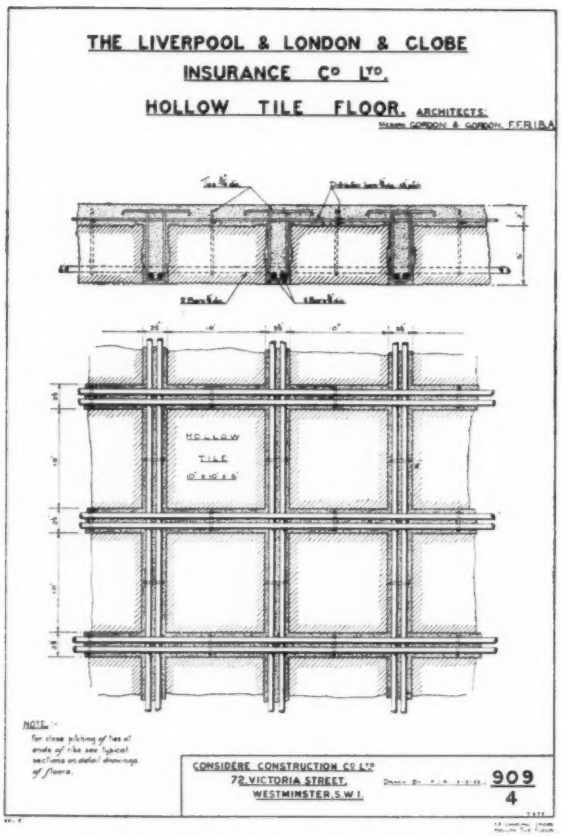
THE LIVERPOOL AND LONDON AND GLOBE INSURANCE COMPANY'S NEW PREMISES, CHARING CROSS.
GORDON AND GORDON, FF R.I.B.A., ARCHITECTS.

Current Architecture. 261.—The Liverpool and London and Globe Insurance Co.'s New Premises, Charing Cross

Gordon & Gordon, FF.R.I.B.A., Architects

In accordance with the requirements of the Mall Improvements' Act, the design of the elevation was controlled by the Office of Works, by whom the architects were instructed to follow the lines of Drummond's Bank on the opposite side of the Mall.

THE LIVERPOOL AND LONDON AND GLOBE INSURANCE COMPANY'S NEW PREMISES, CHARING CROSS
GORDON AND GORDON, FF.R.I.B.A., ARCHITECTS



PLAN AND SECTION OF THE HOLLOW TILE FLOOR.

part of the building is below the water level, great care was taken to make this tanking complete, even the drain trenches being lined with asphalt, which in all cases is sandwiched between two layers of concrete. A considerable additional floor area has been obtained in the upper basement by means of vaults which have been formed nearly all round the building and project about 12 ft. beyond the building line; the area of these vaults is equal to the area of the building itself.

The staircase, including the stairs themselves, have been formed in ferro-concrete, and are all on the cantilever principle, the rough steps being faced with white cement mixed with granolithic to withstand wear.

As the building is in a very exposed position the bronze windows on the ground floor have been formed with two sheets of plate glass; the double sashes are hinged for cleaning purposes, and have, in addition, a bronze screen glazed with obscured glass fixed to same.

The elevation of the building was controlled by the Office of Works under the Mall Improvement Act, and the architects were instructed by them to follow the lines of Drummond's Bank on the opposite side of the Mall; it was, however, essential to provide for additional floors, and these had to be "worked in" to suit the elevation. Owing to these restrictions a proper development of this valuable site from a commercial point of view was not possible.

Messrs. Holland and Hannen and Cubitts, Ltd., were the contractors for the work, and sub-contracts for special work were carried out by: T. Faldo & Co., Ltd. (asphalt); F. J. Barnes, Ltd. (stone); M. C. and H. Mabey (carved stone work); The Considère Construction Co. (reinforced concrete construction); Sankey and Son (fireproof floors); Building Insulating Material Co. (fireproof partitions); Diespeker, Ltd. (wall tiles); Luxfer Co., and W. James & Co. (patent glazing and fittings); Acme Wood Block Flooring Co. (floors); Art Pavements and Decorations, Ltd. (mosaic floors); H. T. Jenkins and Son (marble floors and marble work); Rawlings Bros., Ltd. (bells and electric light fixtures); Henry Hope and Son (bronze sashes and art metal work); W. and R. Leggott, Ltd. (door furniture and locks); W. T. Allen & Co. (railings, handrails, and folding gates); Express Lift Co. (lifts); A. W. Reid & Co. (plumbing, heating, and sanitary work); Stuart's Granolithic Co. (treads and finishings to steps to staircase); Haywards, Ltd. (pavement lights); Safety Tread Syndicate (fire escape stairs).

"Greenbank," Chester

"Greenbank," Eaton Road, Chester, was built in 1820, in the prevailing neo-Grec style, and is a typical painted stucco house of that period. Its interior decorations were strongly influenced by Soane, and the architect may have been John Harrison, who designed the County Buildings and the Dee Bridge, at Chester. Opportunity was taken during some recent interior reconstruction to remove the old painted stucco and to re-coat with "Atlas White" cement, to add a gate-house which provides accommodation for two of the servants, and to erect new entrance gates and frontage walls. The gate-house has been built to the design of Professor Reilly, of Liverpool University, and the entrance gates were designed and supplied by the Birmingham Guild, Ltd. The low pitch of the gate-house roof precluded the use of tiles or slates, and the roof is covered with sheets made of steel coated with bitumen and asbestos, manufactured at Ellesmere Port, Cheshire, by the Wolverhampton Corrugated Iron Co., Ltd. The carrying out of the work and much of the planning has been superintended by the owner, Mr. E. Peter Jones, and the interior decorations have been carried out by Messrs. Ashby, Tabb, Ltd., Liverpool. The vases, etc., were modelled by Mr. Tyson Smith, of Liverpool.

The British Empire Exhibition for 1925

The Palace of Arts will again be one of the chief attractions of the Exhibition. Last year over two million people visited it during the six months the exhibition was open. This year there is every hope that it will again prove as popular.

It will again contain representative examples of the art of the Dominions, and arrangements are being made for three galleries to be devoted to retrospective art. The first gallery will be devoted to the cream of the various municipal galleries of Great Britain. All the big cities which are famous for their art galleries have been approached, and in practically every case the response has been both friendly and favourable.

The second gallery will be devoted to scenes of English life from the earliest days—such pictures are available up to the year of the Great Exhibition, 1851.

The third gallery will be devoted to a collection of pictures of Empire-builders, in which it is proposed to include such people as Queen Elizabeth, Oliver Cromwell, Clive, Captain Vancouver, and in modern days, the late Mr. Cecil Rhodes and the late Lord Fisher. Certain kings and queens who played a notable part in the development of the Empire of their day will, of course, be included. While the emphasis is on the services rendered by the subjects of the pictures as Empire builders, the fact that the display is an art display will not be forgotten. No pictures will be included which are not entitled to their position as works of art.

In place of the period rooms which were so popular last year, there will be a modern room designed by Mr. Maxwell Ayrton, and a room illustrative of the art of the Brothers Adam which Mr. Arthur Bolton has undertaken. From these, visitors will again be able to see the development that has taken place in decoration and furniture during the last two hundred years.

The kiosks in the grounds at Wembley last year struck an entirely new note in exhibition architecture. In practically every case they were designed to emphasize as far as possible, the advertising devices of the firms which occupied them. So popular and so successful were they last year that practically all their tenants have decided to occupy them again this year.

The various distinguished committees which officiated last year are again assisting the Exhibition in ensuring that the Palace of Arts in 1925 will lack nothing by comparison with its predecessor last year.

Sunlight and Architectural Composition

By WILLIAM HARVEY

WERE a sculptor required to produce his works of art by way of plan, elevation, and section, and to have them executed by other hands than his own, the results would almost certainly be grotesque. The building up of the figure by the addition of plastic particles is a system that possesses for the sculptor the great advantage that he can see what he is about at every stage of the proceedings. When working from the model posed for the purpose he can verify the correctness of the likeness by direct visual comparison, and if he works from imagination, his eyes at least assist his memory and his judgment.

Architectural methods of production are not nearly so direct, and though the architect viewing his completed drawings may believe that the actual work will possess certain qualities of beauty and charm, his belief is not so closely allied to knowledge as is the sculptor's confidence in the modelled form that he has seen from all angles and not merely in one laboriously constructed and artfully tinted perspective view. Whereas the sculptor adds clay or subtracts marble chippings until sight and measurement inform him that he has obtained a reasonable approximation of his thought, the architect must measure the building he seeks to copy and from a diagram of it produce a line diagram of his own intended work. The probable appearance of any variations that he introduces into the design he can only gauge by an exercise of imagination and judgment that is not far removed from guesswork. In a great many cases the architect's model is selected from published patterns of certain parts of buildings now lying in ruins in distant and inaccessible parts of the world, instead of by personal observation and measurement. A fragment of peristyle drawn in outline with figured dimensions in the margin of the sheet is but a poor representation of a temple in a sunny land where glowing colour decorations modified the play of light and altogether transformed the appearance of the building. That fine designs suitable for execution in their own surroundings should be produced by means of these meagre and insufficient aids is not to be expected, yet in all civilized countries this method of architectural composition by imitation through the diagrams of the text-book and the photograph album has become a normal tradition.

Mediocrity may be contented with such copyism, but other factors were added by the great designers of past times. Both Brunelleschi and Wren availed themselves of the sculptor's system of working, and aided their imagination with models as well as with drawings. Both these great men are world famous for their wonderful mastery of the art and the science of architecture, and Wren was singularly successful in making use of the sunlight in his compositions. The ability to visualize the chiaroscuro of the finished building from the outline plan, section, and elevation is probably possessed in a full and sufficient degree only by a few fortunate and gifted architects, and much more might be done to impress upon students the vital importance of cultivating this faculty.

In Sir Christopher Wren's case the knowledge came to him through science as well as through direct artistic study, and it was as an astronomer estimating the heights of mountains upon the moon that he learned to associate the effects of light and shade with the forms and dimensions of solid masses. In modelling the ranges and the craters of extinct volcanoes upon a sphere until their shadows thrown in certain lights matched those of the moon, Wren equipped his mind for the design of buildings in terms of light and shade, although he does not seem to have troubled himself with the accurate projection of shadows upon his architectural drawings. The ability to dispose the principal masses of light and shadow may or may not be imparted by a knowledge of the rules of sciographic projection, and the making and examination of models in conjunction with theoretical sciography would be extremely useful to students of composition. That Wren should make use of the classic orders was thrust upon him by the custom of his time; how he should use them to paint gigantic pictures in light and shade above the London skyline he determined by native wit and a knowledge of cause and effect that served him instead of architectural apprenticeship.

The masterly colour schemes in his steeples and in St. Paul's Cathedral have a vigorous quality that expresses the artist's marvellous clarity of thought in spite of the modifications imposed by time and a thick coating of soot. It must be admitted that Wren was fortunate in obtaining commissions that gave him an ideal field for the exhibition of his powers, but, of the few artists in the world's history that have been trusted to paint a nation's pictures with the sky for canvas he stands pre-eminent.

Only the Taj Mahal and the mosque of Qayt-Bay attain to such perfection, and these buildings are seen in brilliant sunshine, whereas Wren composed a monument capable of harmonizing with either brightness or cloud in our extraordinarily trying climate.

Buildings that rise to phenomenal heights and are seen in mass and silhouette against the sky, must necessarily challenge criticism in respect of their interest as compositions in light and shade, but while some of them bear evidence of extraordinary skill, very few combine grandeur with grace.

The great domes of Sta. Maria del Fiore at Florence, and of St. Peter's at Rome, were both evidently designed to be regarded as things of beauty as well as convenient coverings to enormous spaces. Architectural features have been added to each to improve the shadow play, but in neither case does the composition in light and shade pervade the whole exterior of the building as it does at St. Paul's and the two Oriental examples above mentioned. Owing to the slow growth and to changes in the design of the two Italian works, the domes of both of them differ somewhat in scale and treatment from their substructures. The scale of the Florentine dome in regard to light and shade appears too grand, and that of St. Peter's too small for its base, this defect of the Roman example being exaggerated by the clumsy bulk of the west front as seen from the forecourt.

The exasperating complexity of architecture is illustrated by the comparison of St. Paul's Cathedral and the Parisian church of Ste. Geneviève, now known as the Panthéon. A desire for increased purity of classic form led Soufflot to eliminate from his beautiful design certain blemishes for which Wren's St. Paul's had been criticized. A single order for the front is undoubtedly more in accordance with Greek tradition than the superimposition of one order above another, and the avoidance of coupled columns and of columns attached to masses of masonry buttressing a dome was also a step in advance in archæological exactitude. Unfortunately for the work of the great French architect, the success of Wren's building as a colour scheme is bound up with these variations from the copy-book rules of the orders.

The graceful and scholarly Panthéon suffers from the excessive contrast in scale between the large masses of shadow in the five intercolumniations of the front and the many small points of light and shade in the peristyle around the drum. Wren's subdivision of the orders, both of dome and front, into groups of three principal intercolumniations maintains a balance of colour masses at St. Paul's that

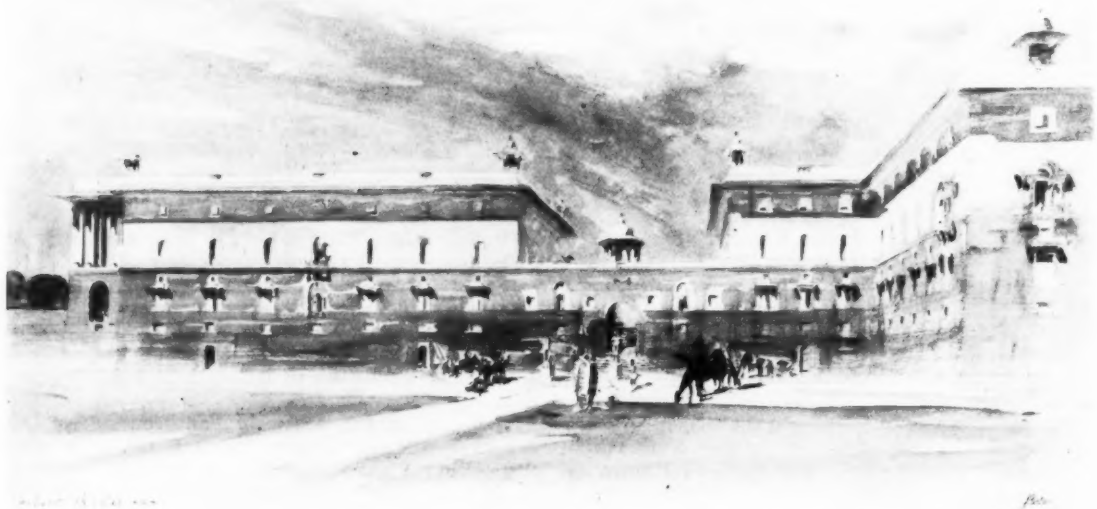
permits the connection of near and distant parts of the building to be appreciated at a glance. It is well known that Wren would have used a single order for the front if he could have obtained stones large enough for the purpose, and so his beautiful scheme is to some extent a success of adaptation, but it is none the less beautiful and successful for that fact.

Where funds and space permit of the provision of ornamental peristyles in large buildings, or of verandas in small ones, dark masses of shadow are available if only the columns or posts are brought out a good distance from the wall behind them. The rule should be that the space between column and wall must be usable; columns that are merely standing free as decoration to the wall face only produce a line of shadow and not a mass. But every window opening may be made to count as a dark unit. In the East the use of pierced marble slabs or of wooden lattices provides a half-tone intermediate in colour value between window and wall. By careful selection of scale and pattern in the geometrical network of stars and lozenges forming the grille, the opening can be made to appear either as an almost solid surface or as a black shadow crossed by a lacework of tracery. These pierced screens figure very largely in Indian architecture, and several beautiful patterns are being revived by Mr. Herbert Baker, A.R.A., in the secretariat buildings at Imperial Delhi. Another local feature which has a distinct value in the shadow scheme of these buildings is a projecting cornice of large flat slabs. The protection that the exaggerated cornice or "chujja" affords to the walls when the sun is overhead is a real convenience in a burning climate.

Such practical and artistic consideration for the values of light and shade might help to prune out some of the excessive differences in style that exist in modern European designs for buildings to be erected in that country. At present the bungalows for English people in India are made after the pattern of English villas, Swiss cottages, Hindu temples, Greek temples, mosques, and in all sorts of hybrid and mongrel varieties of these models. And, since convenience does not seem able to bring any sort of order into this chaos, it may be hoped that design in accordance with light and shadow values and the force of a good example will have its effect.

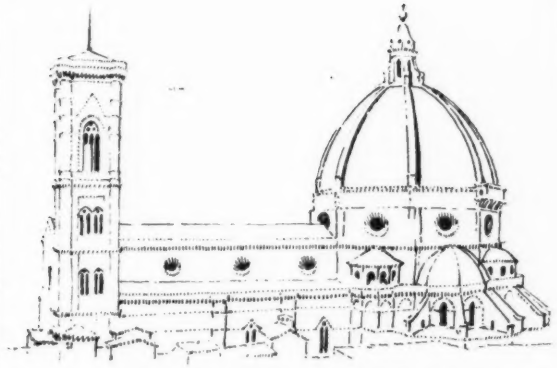
Design for dignified and pleasant illumination in the interiors of buildings is far more difficult even than the management of light and shade on their exterior faces, and the rational control of lighting effects is rarely even attempted. So long as there is light enough to see the way about few people concern themselves with its architectural quality, its value as a most beautiful form of decoration, or even its services in making what are usually called decorations properly visible. Architects are often satisfied to insert glass tiles in roofs as the only illumination for the top landing of a cottage or the corridor of a bungalow, yet such skylights almost invariably admit light of unpleasant quality. Light from a ceiling or vault is not necessarily objectionable, for the top-lighted Roman Panthéon is remarkable as one of the best-lighted buildings in the world, but the arrangement of lighting and the architectural masses must be in relationship with one another. Beams of light entering a building through deep window recesses may be very picturesque and assist in building up a lovely interior, whereas light meanly filtering down a shaft from a sloping skylight almost always suggests poverty and chill. Long corridors or long rooms solely lighted at their ends have also a chill appearance in this climate. The spectators' eyes are dazzled by the strong contrast of darkness and glare and the blue-grey of the sky is reflected in all the horizontal surfaces in front of the window. In a long room lighted from the end, a mahogany dressing-table looks as if its top were made of slate and its mirror of lead if they are placed in the usual position under and backing the window.

The interior of St. Paul's Cathedral is notable for pleasant and cheerful lighting, so cheerful that to some minds it does not commend itself as a fit type of religious building. The different colours of paintings and mosaics on different parts of the masonry somewhat confuse the effect, which might be improved by a consistent scheme of colour decoration of all surfaces, instead of only some of them. Or, alternatively, all colour decorations might be removed and the masonry surfaces kept clean. In the present incomplete



THE FOREIGN OFFICE BLOCK, IMPERIAL DELHI SECRETARIAT. HERBERT BAKER, A.R.A., ARCHITECT.

MINUTE SCALE OF DEEP SHADOWS IN PROPORTION TO TOTAL MASS



SHADOWS ON DOME & DRUM LARGER THAN THOSE OF SUBSTRUCTURE

state of the decorative colourwork some of the least successful parts of the architecture have been emphasized by the unlucky points at which the gilding and colouring has been allowed to start and stop.

The interior of Brunelleschi's great dome at Florence is far less cheerful than St. Paul's, and Benvenuto Cellini made the excuse for not providing reliefs to decorate its choir that they would not be seen. St. Peter's interior is bright enough, but all the mural decorations are not easily visible. At St. Paul's the lower parts of the piers were probably not intended for the exhibition of pictures, and the "Light of the World," hanging in lonely state against one of them, with a glare of light upon its polished surface, is hardly a fair criterion of the general illumination of the building. The dual purpose of daylight in a building, both as a decoration in itself and a means of making other decorations apparent, is well fulfilled in the French Panthéon, where the aisle walls are blank and receive light across the church from the opposite clerestory windows and by reflections from the floor. Actual experiment by optical experts at the National Physical Laboratory has led to some such arrangement of clerestory lighting being adopted in modern picture galleries, but very many factors still remain to be decided. The colours appropriate to the walls of a picture gallery and the amount of modelled decoration that may be permitted without encouraging unpleasant reflections in the pictures are some of the points upon which further research will be necessary.

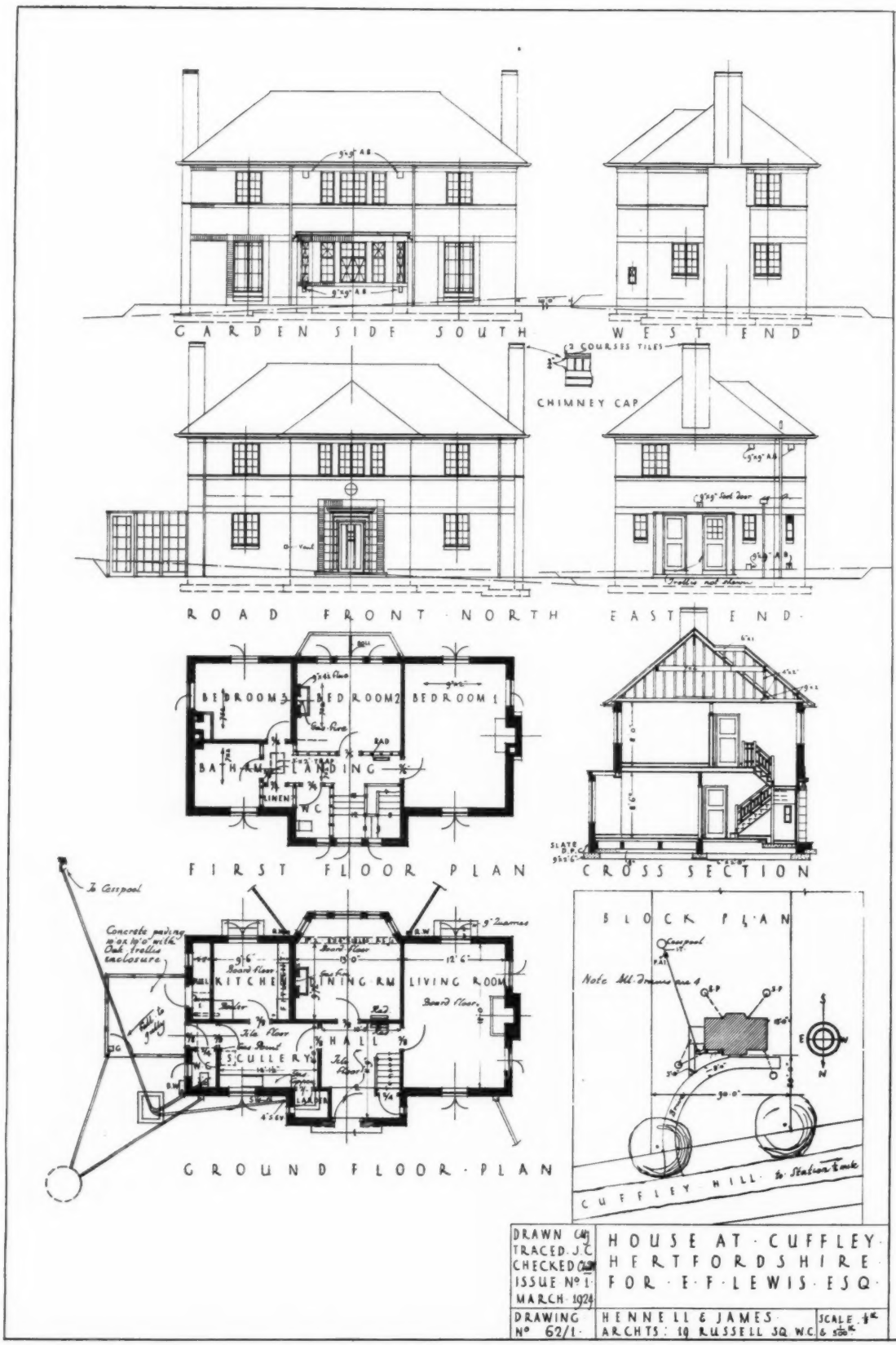
Architects and scientists must combine in the solution of such problems or our public galleries will be remodelled out of all semblance of architectural dignity. There is a limit beyond which the sacrifice of architectural interest becomes futile, for though the claims of a valuable picture to good illumination must be admitted, a picture is, after all, a piece of decoration, and art study would become absurd if the chamber in which it is hung has to be made hideous for its sake.

POINTS OF DEEPEST SHADOW MAINTAIN SAME SCALE THROUGHOUT.

MARKED INEQUALITY IN SHADOW MASSES OF FRONT & DOME.

Architects' Working Drawings. 94.—A

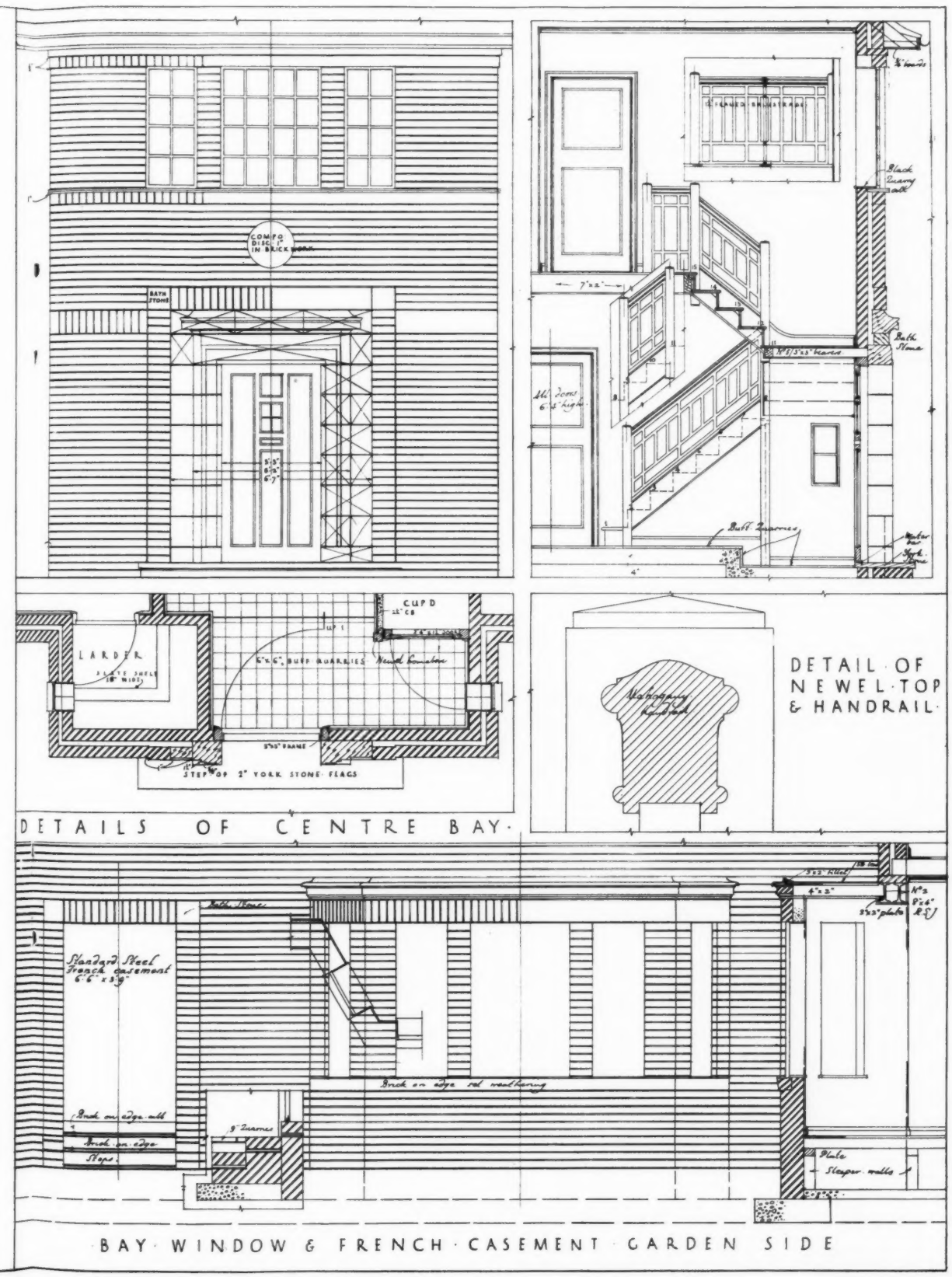
Hennell and James,



This is a three-bedroom house, with a dining-room, living-room, ki

94.—A House at Cuffley, Hertfordshire

and James, Architects



living-room, kitchen, and a large scullery, arranged around a hall.

The Constructional Work at Wembley

Sir Owen Williams at the A.A.

DETAILS of the work involved in the construction of the Wembley Exhibition, and some of the difficulties which confronted the engineers, were described in a paper by Sir Owen Williams, the principal engineer to the exhibition, on "Engineering Work at Wembley," read before the last meeting of the Architectural Association.

Sir Owen, remarking that it was the "why and wherefore" that were the interests in building and engineering, and that to criticize the design the "whys and wherefores" must first be appreciated, said that he had laid it down in his office that no line should be put on paper until there was a satisfactory reason based upon the conditions of the job for that line, and that he often regretted that drawing was such a comparatively easy process. It enabled much non-essential matter to be put upon paper with facility which, when built, was not so lightly rubbed out. Indeed, he had often wondered whether the introduction of cheap drawing materials had not been a handicap to good architecture and engineering, and whether better work would not result if it were just as difficult to draw as it was to build.

In the original lay-out of the Wembley site, he stated, the only definite requirements that were known were a Stadium to hold 125,000 people, and buildings for the United Kingdom covering 20 acres. From the engineering point of view the only possible site of the Stadium was on the hill, as only at that elevation could its excavated bowl be sufficiently drained.

The buildings for the United Kingdom exhibits were split into two vast buildings, each of 10 acres, one of which ultimately grew to 12 acres. The floors of these buildings had to be levelled, so that there would be no steps in the exhibiting area at any rate, and therefore they were accommodated on the most level part of the site. The Stadium and other buildings around had an enormous run-off of rain water, and to prevent this flooding the river which runs through the lowest part of the site, it was thought advisable to construct the lake between the Stadium and the two main buildings, into which lake the rainfall of the buildings above the level of the lake drained. The lake acted as a balancer.

An exhibition was naturally handicapped, particularly in its earlier stages, by lack of funds, and every device had to be adopted which would save money. It was often asked why smaller buildings were not adopted. Had eight buildings been used for housing the United Kingdom exhibits instead of two the additional cost would have been something like £150,000.

Every inch of thickness of concrete in the floors of the buildings cost £10,000, and as the same type of flooring was afterwards carried out in the majority of Dominion buildings, for another 20 acres of floor area half an inch of concrete saved on the whole of the floors meant a saving of £10,000.

The foundations of Wembley were in clay throughout. The only danger with the clay was leaving the excavation open to the atmosphere for any length of time, which would result in the bottom becoming either cracked or coated with slurry. So as to avoid any delay between excavations and the placing of concrete, the foundations at Wembley were throughout in mass concrete, with no, or at any rate very little, reinforcement. The ground pressure taken throughout was two tons per square foot, and no settlement due to defective foundations had been recorded.

The construction of the Stadium involved the digging of a bowl and the depositing of the excavated material around the perimeter of the bowl. The suspended stands were constructed over the filling, and to support the stanchions of the suspended stands massive mass-concrete piers were built before the filling was deposited, these piers being upwards of 25 ft. in depth. In some cases these piers actually began to lean during the depositing of the filling, but were corrected by jacketting the upper sections. The Stadium used concrete where concrete was not usually used, and steel where it might have been least expected. For instance, the elevations of the building were in concrete, but the supporting structure was generally in structural steelwork.

The stands had to be constructed over new filling upwards of 25 ft. in depth, and so as to economize on the construction of the foundations comparatively large spans of 45 ft. to 60 ft. were adopted for the girders. The elevations had to be as effective as possible combined with economy, and it was found that the only material which satisfied these conditions was concrete. The major difficulty with concrete for elevations, and indeed with any wall built in cement, was trouble with expansion and contraction. Throughout the Stadium elevations complete joints were left from top to bottom of the structure every 43 ft., and there were no cracks perceivable due to expansion or contraction. There were one or two cracks on the east of the east main tower, due to the mistake of constructing a comparatively high tower adjoining a lower structure without a complete break between the two.

The monolithic character of concrete was, he thought, often over-stressed. It, as in this case, prevented the building from what might be called "finding its soul," and it would appear reasonable to put in as many joints as possible in a concrete structure consistent with the stability of the individual units. The terracing of the Stadium was of concrete for permanence, economy, and fire resistance.

The construction of the main buildings above the floor was a combination of structural steel and reinforced concrete. The concrete arches had two hinges at the quarter-points which were also construction joints for erection of the units. The roof consisted in effect of four units: a column with cantilever wing projections; the arch itself; the concrete gutter to stiffen the columns; and pressed steel purlins. The down-pipes from the gutters were enclosed in the column. No reinforcing bars projected from foundations or from members, i.e., the roof was immediately self-supporting when erected. For the central gangways or roadways of the Palace of Industry, a span of 75 ft. was considered desirable, and this was provided by concrete cantilever abutments supporting a three-hinged steel arch. In the Palace of Engineering the crane gantries were of a length of 900 ft., broken at intervals by expansion joints. The beams of the gantry were capable of carrying a live load of 80 tons, and were "T" shape in section.

A vote of thanks was proposed by Mr. Maxwell Ayrton, who said that within the short period of eighteen months, a town of the size of Rugby or Shrewsbury had grown up at Wembley. There were something like fifteen miles of sewage drains and an equal length of water drains. In describing the procedure adopted by the architects on the work, he said that not a single building was started on anything more than thirty-second-scale pencil drawings, and from these the steelwork was designed and ordered by the engineer. The working drawings were made as the work proceeded.

Mr. Gilbert H. Jenkins, Mr. T. Lawrence Dale, Mr. Howard Robertson, Mr. Oswald P. Milne, and Mr. Manning Robertson also contributed to a discussion which raised points about the life of concrete buildings, and the use of concrete without steel. In reply to a point raised by Mr. Jenkins, Sir Owen Williams said there was no difficulty in altering or adapting concrete buildings to other uses.

Mr. H. S. Goodhart-Rendel occupied the chair.

Details of Craftsmanship. 31.—French Candelabra (18th Century)

These candelabra are carried out in carved and painted wood. Further particulars are given on page 316.

Contemporary Art

Richard Jack, R.A., at the Fine Art Society.

It is very comforting to find work thoroughly modern in spirit and yet devoid of all pretension to modernity. Soundness is the leading feature of Richard Jack's oil painting, and within this admirable restriction he has managed to encompass the result of a study incorporating the feeling of to-day. His work is young and robust, more so even than in the days following his intensive Paris studies, when impressionism and plein-air were the watchwords. Developments have not escaped him during the years which have followed, but he has been wise in adapting them to the basic traditions of all great and lasting art.

Richard Jack is a fine colourist and a sound draughtsman. In this collection there are works which are full of generous colour derived from a thorough appreciation of Nature's largesse, with a fine sense of natural composition in romantic landscape—rivers and river gorges, ravines, and piled rocks. His draughtsmanship is seen to advantage in his architectural pictures. For these his selection of locality was just, and he has rendered the beautiful buildings of Albi and Cahors and other places in the Midi with fine instinctive taste. Quite half of the paintings are architectural, including two particularly good studies of the cathedral of Saint-Etienne at Cahors, and the fourteenth-century bridge and cathedral at Albi. There are other bridges, churches, houses, and streets, and all are treated in the living sunlight, recording a rich sunset here, a delicate light impression there; tangerine effects, as in "Evening Glow—Albi"; mixed colour of gourds to form a foreground for "Gardens at Cabessut"; blue rocks in the "Valley of the Selé"; and for tone, the "Moulin de Coty," or "Mount Saint-Cyr," with its convincing purple.

THE CATHEDRAL OF SAINT-ETIENNE, CAHORS.

From a Painting by Richard Jack, R.A.

France, Italy, and Switzerland.

At the Greatorex Galleries, Laurence Bell has experimented successfully in gouache; the medium suits the soft and soothing feeling which he imparts to his drawings, made mostly in Provence, where his nice taste was employed to the best advantage.

At Walker's Galleries, Frank Lishman, who was at one time consulting architect to the Indian Government, exhibits a large number of water-colour drawings of India, London, Italy, and France, which are dainty and true in drawing, with an abundant architectural interest and delicate colour. Ethel Hatch's large collection of water-colour drawings of the Italian Lakes, at the same gallery, show a keen desire for adequate representation, and her studies of flowers are nicely felt.

An altogether exceptional talent is revealed at the St. George's Gallery by Hilda Hechle. Her water-colour drawings of glaciers, peaks, and mountain valleys are strong and accomplished; observed with unerring vision and translated into a vigorous vernacular. There is no pretence or formula, but just straightforward work vivified by underlying love of the subject. The earth and the air are equally well treated, and the artist has rendered some of the most beautiful effects to be seen in the high Alps, where everything is always beautiful.

Photos: Paul Laib.

FOURTEENTH-CENTURY BRIDGE AND CATHEDRAL, ALBI.

From a Painting by Richard Jack, R.A.

Paulemile Pissarro's water-colour drawings at the Redfern Gallery were mostly made in France. They are delightfully loose and free, and full of human character. They are individualistic in style, and in technique consist of pen work with dabs of colour. Nice, fresh, free washes are also a distinguishing characteristic of Cecil Jameson's work at the same gallery. The subjects of these were found in England.

France and the tropics are treated by Gerald Reitlinger in his paintings at the Independent Gallery. He has a sense of buildings and mountains, but the sea escapes him. His pictures come out like brilliant woolwork; that is the way his colour-vision lets him see things.

At the Gieves Gallery, H. Donald-Smith frankly exploits architecture as subject-matter for his water-colour drawings, of which nearly one hundred are shown.

The Young English School.

I feel that my expressed desire of

some months ago for an exhibition at the Lefèvre Galleries which should compare with the show of French work has fruited. Here, three rooms are occupied with pictures, sculpture, and pottery, but the contents are not representative of the young English artists as a whole. Individually some few are seen to advantage. Jacob Epstein's superb bust of Joseph Conrad is truly representative of the artist at his best; it is thoroughly sound and sincere. Frank Dobson's study of a head is admirable; J. D. Fergusson's sculpture is small, but stirring, compact of exaggerated, if not arbitrary, planes and masses, and in "Gloxinia, 1919," in bronze, vorticist. But there is one other piece, a plinth, carved in ironstone, hard and inflexible, and thoroughly characteristic of true glyptic work. It is an altogether exceptional and important piece of work. Fergusson's paintings are generous and satisfying, the rich colour of "Summer in the South" particularly so. S. J. Peploe's "Road near Cassis" is not much like a road, but it has fine colour and composition. Ethelbert White and Elliott Seabrooke have worthy examples of their talents, and Lydia Pearson-Righetti contributes a decorative study in "The House Demolishers, Corino." There is nothing else of importance, so I am afraid, the first fruits of this attempt to represent the young English school as a whole are but meagre.

The Brighton Arts Club.

A very interesting exhibition at the Goupil Gallery reveals a good deal of budding talent, and a few able renderings of architecture, the best of which is the easy yellow wash drawing of "The Arch of Titus," by A. J. Mavrogordato. Conrad Leigh's charcoal and colour studies are good, and H. R. Mileham shows great promise in his decorative "Deposition," and in his "Autolycus in the Kitchen," a meritorious effort in the style of Ford Madox Brown. His "Nymph of Artemis" is memorable.

KINETON PARKES.

The New English Art Club.

It is reported to be now settled that the New English Art Club's retrospective exhibition at the Spring Gardens Gallery will be shown in the Manchester Art Gallery this summer. It has meant a great deal of arrangement, for owners are naturally desirous to get their pictures back on their walls without delay at the close of an exhibition, and the New English show contains so many works which made the art history of our times that the task of getting them was all the greater.

The National Portrait Society's exhibition will also be shown this year in Manchester. It includes Mr. Francis Dodd's portrait of the poet Henley, which has aroused so much admiration here.

So great has been the success of the New English Art Club's show at Spring Gardens that they have decided to keep it open this week, although it was to have been closed last Saturday. It has been very well attended, and the die-hard members now live in dread that the New English after all may become popular.

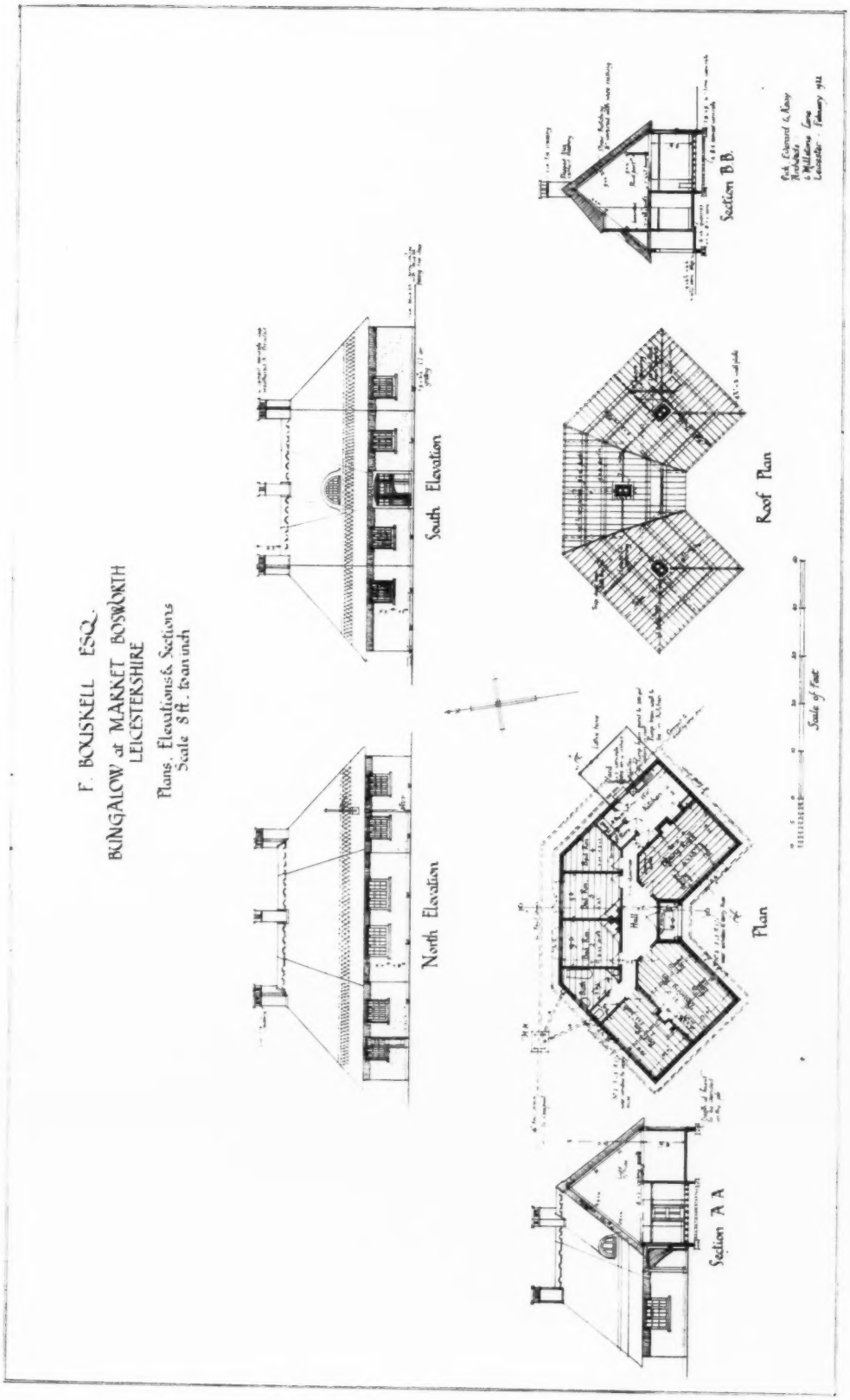
It has been decided that the New English will make the Spring Gardens Gallery their future headquarters, holding one exhibition every year instead of a spring and winter show.

A Bungalow at Market Bosworth

PICK, EVERARD and KEAY, Architects

THIS bungalow has been recently erected at Market Bosworth, at a cost of £1,310. It is built of the common brick of the district, and is covered outside with cement rendering having a rough texture. The roof was covered with thatch by a local man. The site is of special interest, being an old brickyard covering about four acres, and the owner, Mr. F. Bouskell, who is an enthusiastic amateur horticulturist, has converted the yard into a veritable paradise. The water shown in the photograph is the original clay-pit.

A GENERAL VIEW.



A BUNGALOW AT MARKET BOSWORTH. PICK, EVERARD, AND KEAY, ARCHITECTS.

The R.I.B.A. Prizes and Studentships

Mr. Maurice Webb's Review

MR. MAURICE E. WEBB, D.S.O., F.R.I.B.A., in reading his "Review of the Work Submitted for the Prizes and Studentships, 1925," before the R.I.B.A., said: The Architectural Association is conspicuously successful in being represented by the winners of the Tite, the Grissell, the Alfred Bossom, and the Godwin Bursary—a great record. The Essay has gone to Cambridge, and the Owen Jones to London University. May I express a hope that architects will investigate very carefully the merits of the nearest school of architecture before taking a boy or a girl into their offices as a whole-time pupil?

The president, in his address (published last week), has referred briefly to the general revision which is in prospect of our Institute prizes and scholarships. He has left it to me to fill in some details of what is, I believe, the beginning of a big constructive effort to enable young men who show any real talent for architecture to pursue their ambition in the best atmosphere and under the most favourable conditions.

The proposals now under consideration, and I am glad to say approved by the R.I.B.A. Council and by the recognized schools, take two forms.

The first, and perhaps the most important, is the introduction, if the necessary funds can be found, of a series of maintenance scholarships of the maximum value of £100 a year. These scholarships are to be awarded to men who show a talent for architecture but are without the means to fit themselves for its practice by the training which the modern architect requires.

The Board of Architectural Education hope to found ten of these scholarships in different parts of the country, and have asked the schools to co-operate by remitting or reducing their fees to such scholars. New South Wales has founded two, tenable in England, and we hope that the other Dominions will be inspired by this excellent example to follow suit. These will be additional to the ten English scholarships.

The next constructive point we are working on is our prizes. A comprehensive proposal has now been put forward by a conference, representative of all the bodies interested, for dealing with the whole question of prizes, many of which were founded before the present system of education had developed. It is intended in future to bring all the prizes for design into line with the Prix de Rome and to arrange them to lead up to this prize.

Largely through the help of the Council of the Society of Architects, it will in future be possible for the Institute to award a great prize for design every year. Since the war, owing to the depreciation of money values, the Soane has been awarded biennially (this being the alternate year when it is not awarded).

In future, if the decision of the Council of the Society is ratified by the members, it will be coupled with their Victory Scholarship, and one or the other will be awarded every year and rank equally in prestige and value.

The Victory Scholarship not only commemorates the result of the greatest war in our history, but will also commemorate for us the happy domestic peace which has descended upon our profession as a result of the amalgamation of the R.I.B.A. and the Society of Architects.

Following upon this alteration in the Soane, the Tite will become in future a more junior prize and also be awarded annually, forming the bottom rung of the ladder to which the president has referred. In future minimum standards of education will be set up for entry to these prizes instead of maximum age limits. The *en loge* system will be introduced, and generally the conditions of setting and judging them which are used for the Prix de Rome will be followed by the R.I.B.A. It is hoped by this co-ordination that the confidence of the students in all our schools will be fully restored and the result seen in an even keener competition than we have this year.

It ought to be recognized by all schools and by all students that the winner of these R.I.B.A. prizes, the Soane, the Tite, the Pugin, the Measured Drawings, the Essay, and we hope in future the Victory, will establish for himself a reputation at the beginning of his career which will be invaluable to him. If he can climb to the top rung and reach the Prix de Rome or the Jarvis, so much the better.

The Tite Prize.

Twenty-six sets of drawings were submitted for the Tite prize, the principal prize for design given this year. The subject was a small museum upon a small promontory close to the ruins of a small Temple of Vesta and on the site of ancient excavations. The museum was intended to house the more valuable discoveries.

Taken as a whole, the standard of these designs is probably higher than in any year since the war, and the jury was particularly glad to note that the methods of presenting them are in most cases quieter and simpler than of late. The colouring is less *bizarre* and the buildings are shown without a too exuberant use of scenic effects. There was one very noticeable thing which appeared in nearly every design except the winning one, and that was a failure to grasp fully the true intent of the programme. I was especially asked by the jury to impress upon students the importance of studying very carefully the programme before beginning a design. In this case the programme clearly intended the museum to be a small one and not to conflict either in character or size with the Temple of Vesta. In some of the designs it is difficult to discover the temple at all, in most the museum completely dwarfs it, in others the style adopted is such as to compete instead of harmonize with that of the Temple.

The winning design is very simple, but reveals imagination and thought—in the opinion of the jury by far the most successful solution of the programme. The whole scheme is an excellent example of a plan which uses the principles of axial planning only to the extent of emphasising the main purpose of the building, and with that achieved the author has been content to let a natural arrangement of layout do the rest. The elevation contains the same qualities as the plan, and by its sensitive restraint does reverence to the Temple. The draughtmanship does not reach the same standard as the design.

This design won the prize because its author brought into play the one vital quality of imagination which is necessary to any work of art, and coupled with it a proper sense of proportion and common sense—added necessities in the case of the art of architecture. On behalf of the jury, may I congratulate Mr. Beaty-Pownall on a very charming essay in design. Certificates of honourable mention were awarded to "Key," by Mr. Scarborough, and "Chianti," by Miss Alison Sleigh, both distinguished for good draughtsmanship.

Of the other designs sent in there are two sets of twins startlingly alike. If either set of twins had been in the running for the prize it would have required the judgment of a Solomon to part them. Fortunately, Solomon's wisdom was not required. It may not, in this connection, be out of place to remind competitors that these prizes given by the Institute are awarded for individual talent, and any suggestion of co-operation is easily seen by the jury and discounted. In the future competitors will be well advised to avoid the co-partnership idea. This is, no doubt, one of the dangers of the school system, for at any exhibition of student drawings to-day it is possible to walk round the room and pick out the drawings that come from particular

schools by the manner of their design or draughtsmanship. It is well for students to realize that the mannerisms of a school count for little or nothing with juries, whose sole object is to try to find the man who has the finest sense of architecture and to get behind the method of presentation to the real thing underneath.

In future the Tite will be set and judged on similar lines to the Prix de Rome and the preliminary stages done *en loge*, with the result, we all hope, of eliminating to a large extent the dangers I have been speaking about. Before passing on to the Pugin I should like to mention the following designs as coming next in order of merit: "Snowy," "Sand," "Plot," "Penates," "Frog," and "Ave atque Vale."

For interest and a high level of work this year's Tite prize comes high in the history of the competition.

The Pugin.

Four sets of drawings were submitted for the Pugin, but only two were really up to Pugin standard. The unsuccessful competitors showed considerable promise, especially Mr. Micklethwaite, and it is hoped that he will not be discouraged from competing again.

The winner, Mr. D. H. McMorran, undoubtedly deserved his success.

The Grissell Gold Medal.

Only one set of drawings was submitted for tne Grissell, but it is an exceptionally good set and equal to any that have been sent in for many years. The subject this year was a dance hall, and Mr. Cameron has produced a design which looks like a dance hall. The touch of modernity which he has introduced is entirely suitable in such a building.

The Owen Jones.

Four sets of drawings were submitted, and the prize was awarded to Miss L. Payne for a fine series of colour decorations of tiling, Turkish and Spanish pottery, embroidery, heraldry, and stained glass applicable to architectural design. I seem to trace in Miss Payne's work the influence of Professor Richardson's new course of colour decoration at London University. To secure a winner of the Owen Jones so soon augurs well for the future of the course. For some reason, which the jury did not understand, Miss Payne submitted, in addition to a well-chosen series of drawings, a design for a large building, which appeared to be quite irrelevant, and they wish to make it clear that this design was not taken into account in giving their award.

The other competitors ran Miss Payne close, but their subjects were not so suitably chosen, nor was their colour sense so true. One sheet of wall tiling by Mr. Hollinshead and the Southern Italian carved woodwork by Mr. Dinkel made striking drawings.

In future years this prize is to be definitely brought into more intimate contact with architectural design by selecting, in the first instance, the best three or four sets of drawings of coloured decoration and then giving to the selected competitors a subject for an architectural design, in which the treatment of colour is the paramount issue.

The Measured Drawings Prize.

Five sets of drawings were submitted, and the prize was awarded to Mr. Richard W. Briggs for a good set of drawings of the Panthéon in Paris. These are good, clean, straightforward pencil drawings, rather mechanical perhaps, but they thoroughly illustrate the subject. The jury consider, and I agree, that the winner is the best draughtsman, and his surveys are the more complete.

This measured drawings prize has tended to become a sort of *tour de force;* enormous buildings are measured in minute detail and the drawings completed to the last brick. Everyone must admire the thoroughness with which they are made, and as complete records they are often very valuable, but it is a question whether it is not being overdone in the case of students who might be spending their time better by more varied work. It is proposed, therefore, in future to bring the measured drawings prize into line with the Pugin (without the limitation confining it to mediæval work), and to encourage the sending in of students' work done over a period of years, including sketches as well as measured drawings. It is felt that this will best fulfil the purpose of the prize and be an encouragement to the schools to include plenty of measuring in the school courses. Some day, perhaps, it may be found possible to found a bursary for the encouragement of measured drawings of large buildings for men of more mature age.

The Alfred Bossom Prize.

Three sets of designs were submitted for this prize, which was awarded to Mr. F. E. Bennett, under the motto "Taxi." This is the first competition for it. How far such a prize is likely to lead to the advancement of good architecture I, for one, am very doubtful; but this year my doubts are needless fears, for it has resulted in an admirable design for a large block of business premises on an island site in, I believe, the City of Manchester.

The other two designs submitted were not in any way to be compared with the winner's either in design or, I understand, finance.

The Essay Prize.

Five essays were submitted, and the prize awarded to Mr. F. Pentland Chambers, with a certificate of mention to Mr. Martin S. Briggs, under the motto "Let us now praise famous men and our fathers that begat us."

The title of the winner's essay is "The Æsthetics of the Ancients." It shows considerable thought and research, and the author would probably be the first to admit that his essay would not have been written had he not had access to the works of Mr. Lethaby. His chief contention is very contentious, that the "purely artistic values" were wholly unknown to the ancients. It contains some original thought and considerable ability in marshalling the arguments. Of its literary merit I am not quite so convinced as some members of the jury.

The second best essay, on "The Architect in History," is to my mind a most interesting, though perhaps not so stimulating a piece of work as the first. It is a solid, serious effort, and complies with the condition which requires competitors "to make a useful contribution towards knowledge." I confess to some sympathy with the author of this essay in that he did not catch the jury's eye.

The third best essay is that one dealing with the "Architects who succeeded Christopher Wren and were engaged in building the fifty new churches in the London District." This also is an appropriate subject at the present time. This essay is illustrated with pen-and-ink sketches, which would have been more helpful if they had been more numerous and more carefully drawn.

The other two essays are involved and confused, and do not merit serious comment.

The Arthur Cates Prize.

No competitors entered for this prize, and the fact that no competitors have done so now for ten years is a justification of the Council's proposal to seek an alteration in the conditions which govern it. It will, we hope, if permission is obtained, be available for a more useful purpose than at present. May I add just one word to those students who are leaving the schools where their time has been largely spent in "esquisses" and ideal projects, on history and drawing from the life, and all the jolly, fascinating subjects of which the study of architecture is full, and beg them to remember that they are in the transitory stage between the ideal and the real, that there is much else the successful architect has to learn before he can fly safely. At first this other side may seem irksome, but it must, after school-days are over, be mastered first in practical work in an office and later in practice for themselves.

Architectural Prizes and Studentships

The Report of the R.I.B.A. Prizes Conference Committee

THE following report, which deals with the co-ordination of the prizes of the British School at Rome, the R.I.B.A., and the Society of Architects, and the establishment of some scheme of progression from the smaller to the larger prizes, has been agreed to by the R.I.B.A. as far as it affects the prizes within the control of the Royal Institute :—

The Prizes Committee were asked by the Prizes Conference to consider and report upon the co-ordination of the prizes, with special reference to the following points : (1) The establishment of some scheme of progression from the smaller to the larger prizes; (2) the question of setting a minimum standard of education to be required of candidates for admission to the competitions. The conference is of the view that this is a better basis than an arrangement of maximum age limits; (3) methods of setting subjects and awarding prizes; (4) overlapping of prizes; (5) excessive number of prizes.

The committee realize that the prizes given within and by the schools do not come within the scope of this reference, and they have accordingly only dealt directly with the open prizes given by : The Faculty of Architecture of the British School at Rome; The Royal Institute of British Architects; The Society of Architects.

The committee contained representatives of each of these bodies, and the suggestions embodied in this report were agreed to unanimously as a basis upon which some such scheme as the conference desires could be brought into being without unduly disturbing the existing arrangements.

At present there is no doubt that there are many anomalies, such as the age limit for the Rome Scholarship in Architecture (the most important students' prize) which is fixed at twenty-seven, while the limit for the Soane medallion is fixed at thirty. In some prizes a declaration is demanded that the work submitted is the student's own; in others no such declaration is required. The work attached to some is out of all proportion to that attached to others of equal value. The values also have not in all cases been raised to meet the needs of post-war expenses. That most of these anomalies can be swept away by co-operation between the bodies concerned the committee have little doubt.

The committee recommend that the prizes under-mentioned be roughly divided into two groups :—

1. Students' prizes.
2. Post-graduate prizes and bursaries.

Students' Prizes.

As regards the students' prizes, it appears to the committee that as the Rome scholarship is unanimously admitted to be the senior prize offered to the student in design, the first step in co-ordination is to locate the other design prizes as far as possible in that portion of a student's career during which he may be expected to be working up for the Rome scholarship, and that the same system of setting subjects and making awards should be adopted for these as for the Rome scholarship.

The prizes which appear to come into this category are : —

1. The Tite prize.
2. The Soane medallion.
   The Victory scholarship.
3. The Rome scholarship in architecture.
   The R.I.B.A. (Henry Jarvis) studentship.

The second step is to co-ordinate the age limits or other qualifications, and in this connection the committee would like to see the age limit in the case of the Rome scholarship (the regulations of which are outside the control of the R.I.B.A.) raised to thirty, and in the case of the other prizes removed altogether and minimum standards of education substituted, i.e., the final examination of the R.I.B.A. or its equivalent, or a certificate from a responsible architect to the effect that the candidate is up to the required standard, for the Soane medallion and the Victory scholarship; and the intermediate examination or its equivalent, or a certificate from a responsible architect to the effect that the candidate is up to the required standard, for the Tite prize, which is a prize offered for the study of a particular phase of architectural design.

For all these prizes a declaration identical with that in force for the Rome scholarship should be insisted upon, i.e., that the work is the student's own.

The work for these prizes should be done at a time of the year least calculated to interfere with school work. The exact period should be settled in consultation with the schools.

It will be observed that if these main considerations are approved, these prizes will be brought into direct relationship with the career of a student in the schools without in any way preventing non-school students from competing.

In order to ensure further co-ordination and progression from one to the other, the following detailed proposals are offered by the committee for consideration :—

Co-ordination.

The conditions for the Rome scholarship in architecture should be followed for the other prizes generally, and the Soane medallion, Victory scholarship, and Tite prize should be judged by juries composed of :—

Two members of the Board of Architectural Education (not teachers).

Two teachers (who may or may not be members of the Board).

One member of the Council R.I.B.A. (not a member of the Board).

The R.I.B.A. "critic" (non-voting member).

"Loges."

The committee recommend that for the above competitions "loges" be arranged in London and in the provinces (where necessary) under approved authorities.

The Tite Prize.

The committee recommend that the competition be open to candidates who have passed the R.I.B.A. intermediate or equivalent examination (i.e., candidates in their fourth year of study), or who produce certificates from responsible architects to the effect that they are up to the required standard. The prize to be of £50, and awarded annually instead of £100 every other year as at present.

The committee recommend that there be a preliminary competition and a final competition.

That the preliminary competition shall consist of a twelve hours' sketch design done "en loge."

That the final competition shall consist of a twelve hours' sketch design done "en loge," candidates to be allowed a further period in which to finish their drawings.

The committee recommend that the jury for the Tite prize be empowered to choose from the competitors, students whose designs are sufficiently meritorious for the purpose of exempting them from some or all of the testimonies of study for the final examination.

The Soane Medallion and the Victory Scholarship (in alternate years).

The committee recommend that the competition be open to candidates who have passed the R.I.B.A. final or equivalent examination or who produce certificates from responsible architects to the effect that they are up to the required standard.

It will be most desirable to raise the Victory scholarship to the same value as the Soane if possible, so that these prizes may be identical, i.e., £150 annually.

The following will be admitted direct to the *final stage* of the competition for the *Soane medallion* and the *Victory scholarship*.

(a) The winner of the Royal Academy silver medal.

(b) The winner of the Tite prize.

(c) The winner of the Alexander Thompson travelling studentship (Glasgow).

(d) The winner of the Rowand Anderson travelling studentship (Incorporation of Architects in Scotland).

(e) The two candidates with the highest marks in design in the two previous R.I.B.A. final examinations.

(f) One student nominated by each school of architecture recognized for exemption from the R.I.B.A. final examination.

The committee recommend that there be a preliminary competition and a final competition. That the preliminary com-

petition shall consist of a twelve hours' sketch design done "en loge."

That the final competition shall consist of a twelve hours' sketch design done "en loge," the candidates being allowed a further period in which to finish their drawings.

The committee recommend that the jury for the Soane medallion and the Victory scholarship be empowered to choose from the competitors for those prizes students whose designs are sufficiently meritorious for the purpose of exempting them from some or all of the testimonies of study for the final examination.

The Rome Scholarship in Architecture and the R.I.B.A. Henry Jarvis Studentship.

It is recommended that the winners of the *Soane medallion* and the *Victory scholarship* should be admitted direct to the *final stage* of the Rome scholarship competition within, say, three years of passing through either of these prizes. Students recommended by the principal from schools with a five years' course should be exempted from submitting portfolios before taking the preliminary stage.

Sketching and Measured Drawings Prizes.

[No maximum age limit or minimum standard of education is laid down for these prizes.]

1. £50. R.I.B.A. Measured Drawings Prize (awarded in alternate years).—To be remodelled on the lines of the Pugin and raised to the same value, but without the mediæval limitation, in order to encourage measured work throughout a student's career.

2. £75. Pugin Studentship (awarded in alternate years).—Sketches and measured drawings of mediæval work only.

It is intended that the work for these prizes (1 and 2) should be done as at present during the students' career and submitted at a time when he is ready for travel; 1 and 2 would then between them provide a prize for measured drawing each year.

Post-graduate Prizes.

The committee recommend that the following should be regarded as post-graduate prizes and that none should be eligible to compete for them until they have passed the R.I.B.A. final or equivalent examination standard or have produced certificates from responsible architects to the effect that they are up to the required standard and reached the age of twenty-three, and that the further modification suggested in brackets in each case should be made if possible.

1. £130. The Godwin Bursary (awarded in alternate years).—For practising architects for special study. (Should be increased in value owing to the increased cost of post-war travel.)

2. £250. Alfred Bossom Travelling Studentship.—First competition about to be held.

3. £100. Owen Jones Studentship.—(Candidates to be required to submit drawings showing their acquaintance with colour decoration, followed by a competition for approved candidates for an architectural design in colour.)

4. £50. R.I.B.A. Essay Prize.

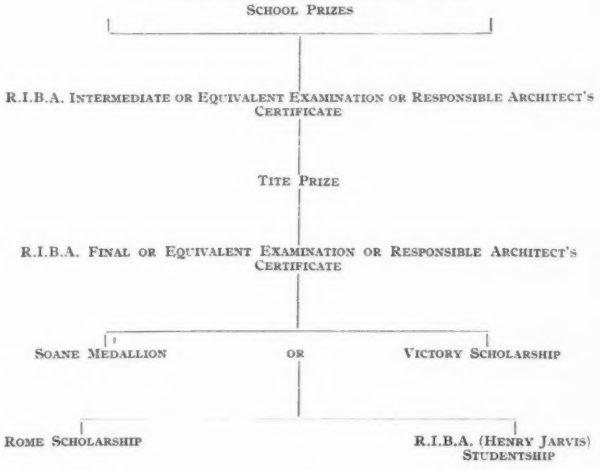
5. £50. Grissell Gold Medal.—Construction as at present.

6. £50. Henry Saxon Snell Prize (awarded every third year).—Study of hospital plans as at present.

7. £50. Arthur Cates Prize.—There has been no competition for ten years. (This prize might be amalgamated with the Godwin Bursary or used for a town-planning prize.)

MAURICE E. WEBB.
Chairman, Prizes Conference Committee.

DIAGRAM OF THE PROPOSALS CONTAINED IN THIS REPORT.
To illustrate the ladder of the Prizes for Design.



Correspondence

The A.A. Play

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—I notice in your report of the president of the R.I.B.A.'s address to students that Mr. Gotch referred to a scene from the A.A. pantomime, 1924, in support of his tirade against the modern student. As a modern student, and blushing author of this scene, I would suggest that the A.A. play, like the *fun* to be got out of architecture, should not be taken too seriously.

F. HALLIBURTON SMITH.

Vagaries of Town Planning

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Mr. W. Harding Thompson is again, I submit, unfair in the methods he employs in his letter in your issue of the 11th. He says, or implies, that I selected the worst examples of town plans, which I did not do; that I condemn the modern town-planning movement, when I commend it; that I discredit all town-planning schemes, when I discredit only particular principles; and that town planners are familiar with the views I propound and accept them, when manifestly they do neither, or it would be impossible for me to offer those views as new or to produce evidence of the need for doing so.

Mr. Thompson, however, balances this unfairness with a special logic. He complains that I condemn the modern town-planning movement, and ends by declaring that the thing I condemn is not the modern town-planning movement at all. He says my condemnation—i.e., criticism—is "premature," as if the occasion for promulgating right principles only ripens after wrong principles are firmly established. When I observe the mass of exposition, analysis, criticism, and theorizing in which the experts have enmeshed the subject I fail to see that I deserve this haughty rebuke.

The fact of the matter is that Mr. Thompson and I will never get to grips. We are not "meant" to understand one another—as they say in church circles. At the same time, as he wildly misrepresents my views and throws confusion on a matter which I have tried to display clearly, I will answer two definite points that emerge from the loose generalities in which he deals, namely, that my examples were unfairly selected, and that the principles I condemn are not, as I affirm, among the chief of the principles guiding modern town planners.

The examples of town plans I gave were, in the first place, chosen to illustrate the development of town planning in a chronological sequence from fatuous Timgad to monstrous Canberra. All the plans are well known and held up in text-books as interesting or meritorious examples. I am unaware that any other than symmetrical and geometrical plans are thus held up in text-books; at any rate, the experts lay emphasis upon this type of plan and not upon any other type. I could have given more extravagant examples of the fallacies I condemned—notably an "ideal" later than Canberra—but my purpose would not have

been served by searching for the exotic: the whole weight of my argument depended upon the selection of well-accredited examples; yet Mr. Thompson speaks of Scamozzi's "freak" plan, although this plan is reproduced in many text-books and in the R.I.B.A. Conference Record as an admirable and memorable contribution to the subject; and the Nyland plan, which Mr. Thompson objects to my citing because it is "ridiculous," was actually used by no less an authority than Mr. Pepler—who described it as an "interesting plan"—to illustrate an article in the pages of this JOURNAL a little more than a year ago. I am also taken to task for instancing Sir John Salman's model Canberra plan, although this is an accredited and widely reproduced plan which was devised, published, and, I believe, officially held up to guide competitors in the competition, and although the root idea of this plan was, if I remember rightly, embodied in the winning design. I take no special credit for selecting representative, well-known, and typical plans esteemed by experts, for it would have vitiated my arguments to have done otherwise, but when Mr. Thompson can find no better ground for discrediting me than by complaining that I have done the opposite, he surely discredits his own case.

Mr. Thompson says that the exaggerated idea of the importance of geometrical lay-out and symmetry which I condemn is not a governing principle with modern town planners; but he also says that I ignore traffic conditions in cities, so that if I show that the false principles are rife in modern town plans, I shall be flattened out by a tram. I do not agree that the motive of a town plan should be a frictionless run for trams which may, in ten years' time, be banished from our streets, and nothing I have said discountenances convenient thoroughfares; but trams and 'buses do not dominate the village, and one would suppose that a village plan would be the least appropriate subject for those dexterous geometrical patterns and arid, sprawling symmetries which Mr. Thompson says form no part of the accepted principles of town planning. Is it unfair for me to "select" the village modelled and displayed at Wembley—the work of a coalition of experts? As the example serves my case, I am afraid Mr. Thompson will say so. Two rifle ranges, embellished as avenues, laid out on the converging principle adopted by the forked radish, shout "stand and deliver" at the butt—a tiny meeting-hall (was it?) tricked out with a little swanking portico calculated to excite the villager with reminiscences of a Lyons' tea-shop or Selfridge's quick-lunch domicile. This is, I admit, an impressionist sketch of the thing, for I confess I was so bored with its stale lack of imagination that I scarcely did more than give it a glance. I do not want to be derisive of the meritorious and most important work now being done by able men; but I insist that their principles are wrong, and when Mr. Thompson says that these principles do not exist he is denying what is a matter of common observation. A few years ago I designed a church for a well-built garden village suburb laid out by an eminent town planner. The site was open and gave the planner a free hand. Here was the opportunity for an ideal plan! He at once made a pattern; his symmetries were so emphatic that one could swallow the whole place at a gulp, lose interest in it, and, in five minutes, be bored with its repetitions. It was the blessed old radial plan, of course, the form celebrated in the Scamozzi, Nyland, and Canberra plans, which I am not allowed to refer to; a half-circle with radial streets like the spokes of a wheel focused upon the church, so that everyone going down any street or looking down one when he came out of any house would be refreshed with the same view of the same church. If this conception does not exemplify the dullness and monotony and lack of imagination which I deplore as a fixed principle in town planning, but which principle Mr. Thompson in his facile way denies the existence of, I do not know the meaning of those words.

H. B. CRESWELL.

11 Stone Buildings, Lincoln's Inn.

Law Reports

Supply of Steel Filler Joists—Question of Terms

Homan and Rodgers, Ltd. v. *Arthur Vigor, Ltd.*

January 30. King's Bench Division. Before Mr. Justice Fraser.

This was an action by Messrs. Homan and Rodgers, Ltd., of Gracechurch Street, London, E.C., against Messrs. Arthur Vigor, Ltd., of Knightsbridge, London, S.W., to recover the sum of £637 5s., balance of account for supplying and fixing steel filler joists, hollow bricks, and concrete to floors and flat roofs and concrete casing to girders at the Arkleigh estate at Hendon.

Mr. Holman Gregory, K.C., appeared for the plaintiffs, and Mr. Willis for the defendants.

Mr. Holman Gregory said there was no dispute as to the quantity supplied. The dispute was as to whether the amount was payable at the time the writ was issued. The defendants were contractors, and they contracted to put up some shops and flats at Hendon. Part of the contract was that the building owners had the right to nominate a contractor for the floors, and the plaintiffs were nominated. The plaintiffs gave a price for the fireproof floors, and it was accepted. Defendants now said that though the building was completed they had not received the whole of the contract money from the building owners, and that it was a term of the contract that they were not to be called upon to pay until they received this money. That point arose because there appeared to be special terms under the contract between the parties. His clients, the plaintiffs, received the order from the defendants, but they never saw that there were any conditions on the back of the order. There was nothing on the face of the order to draw the plaintiffs' attention to the fact that there were any conditions on the back. If such a condition were to be imposed steps must be taken to draw attention to it, and here there was nothing to draw attention to it. The actual terms of the contract made between the parties were contrary to the terms on the back of the order. Plaintiffs never saw the condition, and his submission was that it was never intended to be a term between the parties. Plaintiffs arranged terms as to payment, and it was after that arrangement that the plaintiffs received the order. He should contend that the written terms of arrangement overrode any printed terms on the order. The work had been done, the architect had given his certificate, and he said the plaintiffs were now entitled to payment. There was here no question that plaintiffs ought to wait until the defendants were paid.

Counsel said the condition at the back of the order, which the defendants sought to enforce, was that the defendants' liability to the plaintiffs was limited to *pro rata* amounts that the defendants received from the building owners.

For the plaintiffs evidence was called to the effect that if plaintiffs had known of the condition on the back of the order they would not have entered into the contract.

Evidence was given for the defendants in support of their contention that this condition should be read with the contract and as part of it.

His lordship said this was a very clear case. Plaintiffs had made out their contention, and there must be judgment for the plaintiffs for the amount claimed with costs.

Line of Frontage—Important Point

Attorney-General v. *Laird and others.*

January 30. Court of Appeal. Before the Master of the Rolls and Lord Justice Sargant and Mr. Justice Astbury.

In this case the defendants appealed from a decision in favour of the Attorney-General given by Mr. Justice MacKinnon at Liverpool.

The Attorney-General, at the citation of the Birkenhead

Corporation, asked for an injunction to prevent the building of a house and shop beyond the line of the front main wall of the next building, a laundry, 696 ft. away, and (since the house and shop had been built, as a test, though the authority disapproved of the plans) a mandatory order to pull down. Mr. Justice MacKinnon granted the order asked for by the plaintiffs.

Mr. Luxmoore, K.C., argued the case for the appellants, and contended that the learned judge had misconstrued the law.

Lord Justice Sargant said he quite agreed that the term "side by side" was puzzling. Could a man and his wife who disagreed while walking down a road so that they decided to walk on different sides and in opposite directions, be said to be walking side by side so long as nobody walked between them ?

Mr. Luxmoore said both sides were anxious to have this important point decided. The first three defendants were trustees who owned more land and they fought because they had the rest of the land to consider.

Mr. Justice Astbury said the problem was, what did the words "in the street" mean in the case of a detached house with a large garden or a laundry with a large drying ground in front of it ? The further problem was what degree of proximity and continuity of houses constituted a street, and when did a suburban street cease to be a street and assume a rural character ?

On behalf of the respondents section 3 of the Public Health (Building of Streets) Act, 1888, was relied on, which forbade, without consent, the bringing forward in any street, of a building or part beyond the front main wall of the house or building on either side thereof in the same street. Defendants denied that the laundry was "in the street," and that it was a building "on one side" of the house and shop, within the meaning of the Act. The house and shop had been built on a plot at the corner of Hoylake Road (which runs into the country) and Charles Street, in the borough, on the west of the laundry which fronts Hoylake Road, and the judge found that Hoylake Road at this point was a street under the Act, and the distance between the two buildings was immaterial.

The court discharged the order of Mr. Justice MacKinnon and allowed the appeal with costs.

The Master of the Rolls, in the course of his judgment, said it was important to note that from the year 1861 there was the power to prevent houses in a street or which formed part of a street from being brought forward without the consent of the local authority. In the present case the Corporation had determined to prevent, if possible, any houses being built along Hoylake Road 12 ft. from the unflagged road and so prescribed what was to be the line of building on the north side. In Hoylake Road there had been no building line fixed. The question whether Hoylake Road was a street was a question of fact. Speaking for himself he did not think that Hoylake Road had become a street through there not having been such continuity of buildings as made it a street. In the present case the distance was so great between the laundry and the defendants' premises that he did not think it could be held that section 3 of the Act of 1888 applied. He came to the conclusion that Mr. Justice MacKinnon had misdirected himself on the point of law and therefore that his finding of fact was not binding upon that court.

Claim for Architect's Fees—Important Point

Stone v. *Blackall.*

February 9. King's Bench Division. Before Mr. Justice Finlay.

Mr. Edward Albert Stone, architect and surveyor, of Berkeley Street, Piccadilly, W., sued Mr. F. S. Blackall, of New York, United States; Mr. Stone claiming from the defendant £210 11s. 3d. for fees for work done and money expended as an architect in respect of a house in Holland Road, Kensington. Defendant denied liability.

For the plaintiff, Mr. J. B. Melville said defendant had purchased the house, and plaintiff's claim was in connection with his preparing a report and plans and getting out specifications, and all the work required for converting the house into flats, and for obtaining estimates from contractors. For that work £200 was claimed. There were two further sums which, he understood, were admitted, and the question therefore for decision concerned the £200. The defence raised was that instructions were given to the plaintiff to proceed with what he did upon the footing that if the scheme were not carried out he should not get a penny-piece for anything he did, but if the scheme were carried out he would get his full remuneration. Plaintiff would say he never agreed to anything of the kind. In the case of an architect or surveyor the preliminary work in getting out plans and specifications was the heavier, and the supervision work the lighter, and plaintiff would not dream of taking instructions on the footing suggested. It was further said that defendant eventually found it impracticable to proceed with the scheme, and decided to sell the house. Another defence was, it was alleged, that plaintiff was negligent in not advising defendant that it would be necessary to get consent to using the premises otherwise than as a private dwelling-house, but, Mr. Melville contended, plaintiff did get consent, and when he got it defendant changed his mind.

Plaintiff, in his evidence, said he was a Fellow of the Surveyors' Institute. He was instructed by Mr. F. W. G. Snook, on behalf of the defendant, to do the work in question, and he considered his charge, which was based on the lowest scale of the Institute, fair and reasonable.

Mr. W. R. Davidge, F.R.I.B.A., said he had examined the plans and specifications prepared by the plaintiff, and having regard to the character of the work, if it had been carried out plaintiff would be entitled to a fee at the rate of 7½ per cent. and, if not carried out, to two-thirds of that amount.

Mr. Melville informed his lordship that the lowest tender was £8,800, and plaintiff had charged less than the amount Mr. Davidge stated. Plaintiff charged half of 6 per cent. on the £8,800, which made £264, and that sum he reduced to £200 to make a round figure.

Mr. Davidge further said he considered plaintiff had fixed his remuneration as low as he could.

In answer to Mr. Palmer, for the defence, witness said the scale of professional charges, which he produced, was general to the profession, and if a member of the Institute acted consistently below that scale he would get into serious trouble with the Institute.

Giving evidence for the defence, Mr. F. W. G. Snook said he had a power of attorney for the defendant in that action. He told plaintiff that defendant desired to convert the house into flats, and plaintiff proceeded to do the work on the terms that if the building were not carried out he was not to get his fees.

Mr. Palmer, for the defence, contended that even if plaintiff were entitled to recover on the agreement as to terms, he was disentitled from doing so by reason of his alleged negligence in not ascertaining there were restrictions on the premises. He (Mr. Palmer) disagreed with what Mr. Melville said that any inquiry into that matter was a question for the solicitor.

Mr. Justice Finlay proceeded to give judgment without calling on Mr. Melville to reply for the plaintiff. His lordship said it was clear to him there was no real defence to the action. The real dispute was whether the plaintiff undertook the work on the terms that he should get no remuneration if the scheme were not carried out, or, whether, as he (plaintiff) said, he did the plans in the ordinary way of professional business, in which case he would be entitled to a fair remuneration for the work done whether the scheme were carried out or not. While it was not impossible that an architect of position might enter into an arrangement of a special character as suggested, he (his lordship) thought it rather unlikely because the amount of work involved in a scheme of that kind was really very large. He accepted plaintiff's version on the matter. He thought it more probable on general grounds. He thought it more probable because it had been pointed out to him that an architect who, without some special reason, departed from the scale of professional charges, would get into trouble with the Institute. He thought further that plaintiff's version was rendered all the more probable by the correspondence. He found there was no reason for the view put forward on behalf of the defendant that plaintiff undertook to do the work for nothing unless the flats were constructed. Then, Mr. Palmer, for the defence, relied on alleged negligence, but in his lordship's opinion there was nothing in that point. He had looked carefully at the correspondence, and he saw no signs of negligence on the part of the plaintiff. He thought there was a restriction imposed by the original freeholder, but, however that might be, plaintiff seemed to him to have taken proper and reasonable steps to deal with the matter, and the point was deprived of all substance when it was seen that for two guineas the consent desired could have been obtained. That defence was a mere afterthought, and he thought it failed altogether. On the question of remuneration, it appeared to his lordship that the amount fixed by the plaintiff was moderate indeed, and he was of the opinion that the plaintiff was entitled to succeed on all points.

He should give him judgment for £210 11s. 3d., and costs.

R.I.B.A. Council Meeting

Notes from the Minutes of the Council Meeting, February 2, 1925.

St. Paul's Cathedral.—Mr. William Dunn (F.) was appointed to represent the R.I.B.A. upon the committee now being formed by the Dean and Chapter of St. Paul's in connection with the administration of the funds recently subscribed. (Mr. Dunn has since resigned.)

City Churches Conference.—Sir Banister Fletcher was appointed as a representative of the R.I.B.A. on the City Churches Conference in place of the late Mr. Paul Waterhouse.

R.I.B.A. Maintenance Scholarship.—On the recommendation of the Board of Architectural Education the Council decided to establish a maintenance scholarship of £100 a year, tenable at one of the recognized schools.

Bristol School of Architecture.—The Council decided to make an annual donation to the funds of the Bristol School of Architecture.

R.I.B.A. Examiners.—On the recommendation of the Board of Architectural Education the R.I.B.A. examiners for 1925 were appointed as follows :—

Intermediate.

H. Chalton Bradshaw	A.1 and A.2.	Professor L. B. Budden	C.
Theodore Fyfe	,,	L. H. Bucknell	,,
Arthur Stratton, F.S.A.	,,	F. Winton Newman	D.
P. J. Waldram	B.	W. S. Purchon	,,
L. de Soissons	C.		

Final and Special.

L. de Soissons	A.	W. E. Vernon Crompton	B. 1 and B. 2.
Professor L. B. Budden	,,	Professor A. C. Dickie	,,
L. H. Bucknell	,,	W. R. Davidge	C.
Donald Cameron	B.1 and B.2.	H. D. Searles-Wood	D.
Alfred Conder	,,	A Vice-President	E.

Thesis Examiners.

Halsey Ricardo	F.1.	Alan E. Munby	F.2.
Arthur Stratton, F.S.A.	,,	Raymond Unwin	F.3.
S. D. Kitson, F.S.A.	,,	Professor L. B. Budden	,,
W. S. Purchon	,,		

R.I.B.A. Visiting Board.—On the recommendation of the Board of Architectural Education the Council appointed the R.I.B.A. Visiting Board for 1925 as follows : Mr. W. Curtis Green, A.R.A., chairman of the Board of Architectural Education ; Mr. Maurice E. Webb, vice-chairman of the Board of Architectural Education ; Mr. Henry M. Fletcher, hon. secretary of the Board of Architectural Education ; Professor C. H. Reilly, teaching member.

Exhibition of Students' Designs.—On the recommendation of the Board of Architectural Education it was decided that the schools with final exemption be required to submit two designs (one of which must be carried to the stage of working drawings) on behalf of each student exempted.

Membership of the Board of Architectural Education.—Mr. Howard Robertson was appointed a member of the Board of Architectural Education in place of the late Mr. Paul Waterhouse.

British Engineering Standards Association.—The Council made a grant of £5 to the funds of the British Engineering Standards Association.

Reinstatement.—Mr. Fred A. Walker was reinstated as an Associate.

Resignations.—The following resignations were accepted with regret : Mr. Ellis F. Cook (Licentiate 1910) ; Mr. D. W. Sturrock (Licentiate 1911) ; Mr. J. H. Willis (Licentiate 1911).

Competition News

Ministry of Health Shuttering Competition.

The Minister of Health has accepted the recommendation of the Committee on New Methods of House Construction, presided over by Sir Ernest Moir, Bt., M.I.C.E., that a prize should be offered for the best and most economical system of shuttering or equivalent suitable for use in connection with poured or *in situ* concrete cottages. The Minister of Health has arranged for the sum of £500 to be available for this purpose. A prize of £250 will be awarded for the system of shuttering adjudged by the Committee on New Methods of House Construction to be the best submitted, and the remaining sum of £250 may be awarded in additional prizes at the discretion of the Committee. In judging the shuttering, special consideration will be given to the following points : Economy—the production of a satisfactory finish on the external and internal faces of the wall with the minimum of further treatment ; the ease with which the shuttering can be fixed, moved, and refixed by other than skilled men ; the durability in use ; facility for use with different designs of cottages ; adaptability for use with cavity walls, etc. etc. Applications should be sent to reach the secretary, Ministry of Health, Whitehall, S.W.1, from whom forms can be obtained, not later than May 31.

A High Bridge over Copenhagen Harbour.

The Copenhagen Municipality invite participation in an international competition in connection with a high bridge over Copenhagen Harbour. The Municipality have set apart a sum of 35,000 kroner to be expended in prizes. There will be three prizes, the value of which will be fixed by a judgment committee consisting of members of the Council, together with technicians chosen by the Municipality, the (Danish) Institute of Civil Engineers, and the (Danish) Society of Architects. The largest prize will be at least 15,000 kroner. Programme and particulars in Danish and English can be procured from the City Engineer's Office, Town Hall, Copenhagen B. upon a deposit of 100 kroner. The deposit is repayable after the judging, or previously if the drawings, particulars, etc., are returned in good condition. Projects are to be delivered to the City Engineer's Directorate, Town Hall, before midday, September 1. After judgment the competing projects will be publicly exhibited at the Town Hall, Copenhagen.

List of Competitions Open

Date of Delivery.	COMPETITION.
1925 *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.**
April 7	Swimming Baths, &c., Stockbridge. To be erected at a cost not exceeding £8,000. Premiums, £25, £15 and £10. Sending-in day, April 7.
*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 Overseas Trade, 35 Old Queen Street, Westminster, S.W.1.**
No date	New Secondary School in Perth Road, Dundee. For the Education Authority. The Competition is limited to architects in practice in Scotland and carrying on business on their own account. Copies of the conditions of the competition and instructions to competing architects, along with a plan of the site, may be obtained on application to Mr. John E. Williams, Executive Officer, Education Offices, Dundee, on payment of a deposit of £1 1s. All questions in regard to the conditions of the competition should be addressed to the above not later than February 18. Mr. J. A. Carfrae, Licentiate R.I.B.A., is the Assessor.

* Date of application passed.

Coming Events

Thursday, February 19.

British Museum.—Lecture XIII. "The pre-Homeric Period in Greece : Recent Discoveries." By Claire Gaudet. 4.30 p.m.

Friday, February 20.

Glasgow Architectural Craftsmen's Society.—"The Masonry of Mountains." By Mr. J. H. M'Intyre. 7.45 p.m.

Chelsea Polytechnic.—Lecture XIII. "The pre-Homeric Period in Greece : Recent Discoveries." By Claire Gaudet. 8 p.m.

Two Eighteenth-century Candelabra

On page 305 we illustrate two candelabra from the models of Messrs. Bagués Frères. That on the left is in carved wood painted dull red and old gold, with a band of fruit in subdued polychrome, and a white alabaster bowl. That on the right is painted pale blue and white.