

THE ARCHITECTS' JOURNAL & *Architectural Engineer*

With which is incorporated "The Builders' Journal."



FROM AN ARCHITECT'S NOTEBOOK.

People pass through two regular courses of study at Rome,—the first in learning, and the second in unlearning.

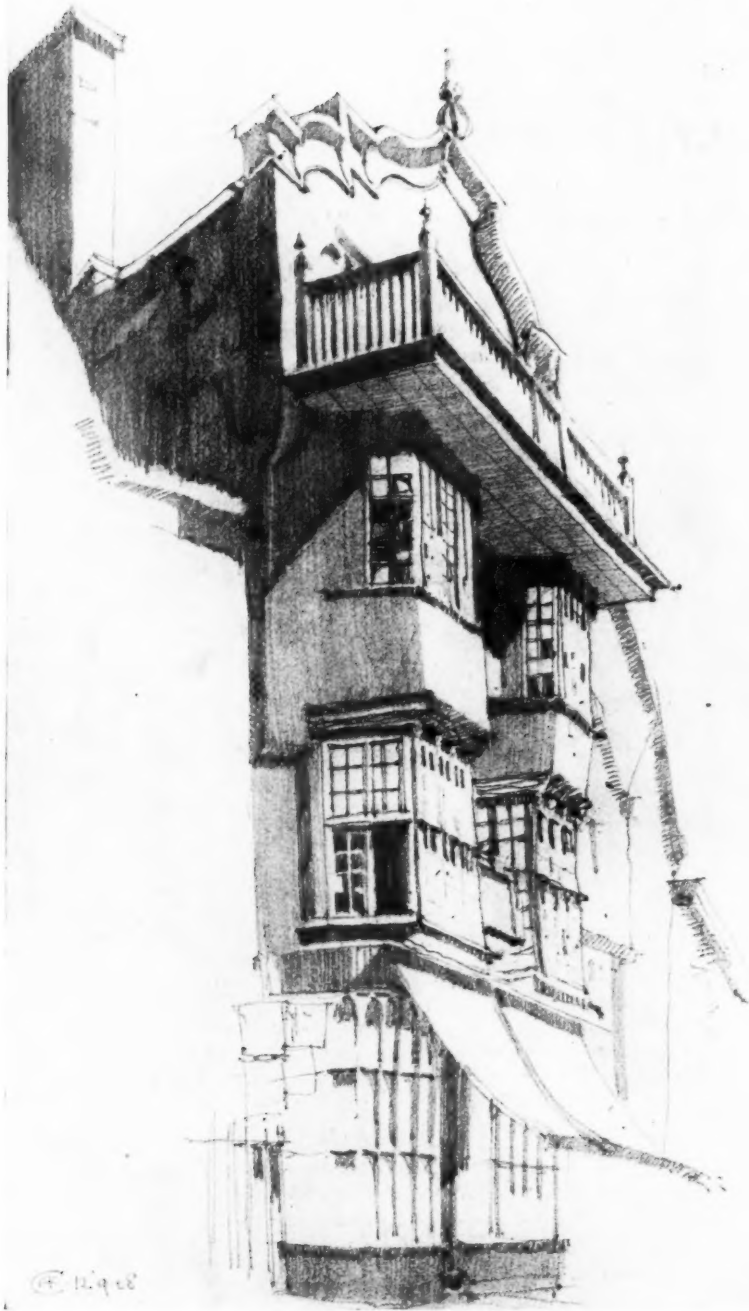
"This is the tower of Nero, from which he saw the city in flames,—and this is the temple of Concord,—and this is the temple of Castor and Pollux,—and this is the temple of Vesta,—and these are the baths of Paulus Æmilius," and so on, says your lacquey.

"This is not the tower of Nero,—nor that the temple of Castor and Pollux,—nor the other the temple of Concord,—nor are any of these things what they are called," says your antiquary.

EATON'S "ROME."

9 Queen Anne's Gate. Westminster.

Shop in the Cathedral Yard, Exeter



(From a Pencil Sketch by Cyril Farcy.)

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Mammon in London

THE acquiescence of Londoners in the disfigurement of their town becomes daily more abject. Soon there will be no place for the eye to rest, either in the heaven above or on the earth beneath, which is not befouled by the trail of some monstrous advertisement, while the vapid populace applauds and dances with delight at each new outrage. A new architecture will soon arise which will be judged according to the space which it offers to electric signs, hoardings, and similar pleasantries; and the calculation of wall-surface rentals will assume an importance equal to that of floor-space.

From time to time it has been suggested that we might with advantage develop the south embankment of the Thames. Advertisers rush in where architects and town planners apparently fear to tread. The southern embankment is suffering development, and those few on the north who are unfortunate enough to have preserved their sensibilities dare scarcely lift their eyes to glance across their river. If the sky-sign men were to stand in the gutter and put out their tongues at us as we passed, the insult would be negligible compared to these mammoth displays in the very centre of our capital. Nearly facing the legislative chamber of the Empire they flaunt their impertinence. We have not heard whether offers have yet been made to purchase the rights to advertise on the internal and external surfaces of the dome of St. Paul's, but if not it is presumably because these astute gentlemen wait to be assured of its stability.

We are told that in the latest advertising miracle eighty tons of steel have been used, that the electric current consumption in the year is sufficient to drive a tramcar 8,700 miles; sufficient to light the entire town of Stratford-upon-Avon for two years; that the frontage of the monster is equal to that of ten suburban villas; that thirty miles of cable are used; 100,000 candle-power, enough to light forty miles of suburban streets. What an achievement! Here indeed is "something accomplished, something done," and withal the comforting thought that there must be at least one happy mortal who will, when the call comes, be able to die placid and happy in the knowledge that his life has not been lived in vain.

But, joking apart (if we may be pardoned for purloining a slogan from our own columns), those of us who do not readily acquiesce in and applaud these methods of "brightening London," that super-advertising organization bent on increasing the consumption of alcohol and the salaries of nigger bands, are filled with alarm. Such prodigal waste of material, endeavour, workmanship, and ingenuity must tend towards national ruin, for waste is one of the greatest

evils of the day, and ruin must ultimately face any country which persistently scorns the decencies of frugality and thrift. Whatever economic explanations may be given for our immense burden of unemployment and consequent distress, there can be no doubt that our refusal to cultivate these essential qualities is the root cause of much of it.

It must not, however, be thought that our complaint is against advertising or publicity as such; while deploring drunkenness and over-eating, we nevertheless realize the necessity for drink and food; and advertising and publicity are necessary and valuable adjuncts to daily life. Scarcely a day passes but we employ one of these services—to ascertain the hour that our theatre begins, the address of a maker of a certain commodity that we wish to purchase, or the name of an hotel for our summer holiday. The revenue of a journal is largely dependent on its advertisements, and there exists the curious cycle by which advertisements wait on circulation, and circulation on advertisements, since the larger the circulation the finer is the journal as an advertising medium, yet the larger the number of advertisements the better is the matter that the proprietors can afford to give their readers. Moreover, many of the advertisements are in themselves of as much interest and value as the general contents, and so the larger becomes the circulation. Thus comes about the odd situation in journalism whereby the purchaser obtains something far in excess in value of the money which he gives in direct payment. And this suggests a new method of combating undesirable advertisements. Next to every offensive display the slogan, "the consumer pays," should be blazoned forth. Yes, the consumer pays for the expenditure of electric current sufficient to run a tramcar 8,700 miles; sufficient to light Stratford-upon-Avon twice over, and all the rest of it. Would he not, perhaps, after all prefer his London less bright and his commodity less costly? The many-headed multitude is apt to gaze with wide eyes and dropped jaw at these creations, and wonder how on earth the proprietors manage to give them such a display. Yet the process is simple enough—the consumer pays.

The campaign against the disfigurement of the countryside by misplaced and ugly hoardings is achieving some measure of success. Would that the same might be said of the campaign against disfigurement by ugly houses! Certain firms have voluntarily removed the offending erections, while others have done so under compulsion. In London, however, Mammon would seem to have it all his own way, and instead of an abatement of the evil practice, the tide is still rising—rising so that it threatens to swamp the entire town. Sensitive citizens may, indeed, soon fear to walk abroad, dreading lest some horror, more awful, more

blatant, more senseless than the last, suddenly impinging on their vision, may prove just more than they can bear.

The owners of mammoth electric signs are, we know, experts in matters of economics, if not in matters of taste. Nevertheless, we cannot help wondering if the public weal would not be better served by manufacturing more commodities of which there is an obvious shortage, such, for example, as houses, than by stimulating an artificial demand for the less essential; and that the ten villas might even be more useful, and possibly less unsightly—though of that we cannot of course be certain—than the mammoth advertisement, behind whose kind countenance they might, as a last resource, hide themselves.

Whether this idea commends itself or not, the ways of Mammon must speedily be controlled.

Government and Experimental Houses

A good deal of comment is being made upon the action of the Government in providing subsidies in connection with the erection of certain houses professing to demonstrate new methods of construction. Such comment cannot be regarded as altogether unjustifiable, although the Government, if challenged on the matter, could probably put forward a fairly complete answer to the criticism. The effect of their action, whether intended or not, has undoubtedly been to create an impression on the public mind that certain types of houses have been definitely approved and are recommended by the Government and their advisers. So far as we understand it, this is not the case. The houses to be erected are entirely experimental in character, the very object of their erection being to ascertain whether when they are actually built the methods of construction employed in them can justify the claims made on the plans and specifications. We think it is necessary that this should be made perfectly clear, otherwise many persons engaged in the erection of houses, or interested in schemes for their erection, who are proposing to proceed by methods quite equal to those which are being employed in these experimental houses, may be prejudiced by the fact that their proposals have not been backed by a subsidy from the Government. We know that the Government in making its choice has been guided by the recommendations of the Departmental Committee on New Methods of House Construction, and may fairly regard themselves as being covered by the advice so given. So far as we know, however, that advice was carefully qualified; it was never intended to go so far as to suggest that the houses proposed to be erected were superior to those that might be constructed on any other methods brought forward.

Old and Tried Materials

The assistance given by the Government can only be regarded as legitimate in so far as it enables the public to judge for itself, by actual inspection, of the merits and types of construction which have been more or less widely advertised. We are not sure whether those local authorities who have joined with the Government in this method of exploring the possibilities of new construction fully apprehend the position, but we think that, in justice to themselves, to the public, and to those who have other proposals, the purely experimental character of these erections should be made quite clear. For our part, while we are not prepared to say that this course should not have been followed, we regret at the same time that the Government is not taking more definite steps to encourage the production of the older and the more familiar materials which have been so long employed in house construction. We feel strongly that the centuries-old experience of building materials and construction in this country is not lightly to be set aside, and should not so be until every effort has been exhausted to provide an adequate supply of the recognized materials and methods of construction so long employed with such success.

Thatched Roofs

A row of thatched cottages having been destroyed in Kent, the usual challenging questions have arisen. Newspaper correspondents are asking whether that kind of roof-covering, picturesque though it be, is really worth the risks involved? While it is admitted to be cool in summer and warm in winter, little else is urged in its praise, and there are some formidable items in the adverse indictment. Foremost among the objections is the difficulty of insuring thatched buildings. Either a prohibitive premium is demanded, or policies will not be granted on any terms, some fire offices declining a risk which increases with every addition to the steam motor traffic that throws out showers of sparks athwart the countryside until it is marvellous that anything inflammable can escape destruction. Again, fire risks apart, cost of maintenance is high; while no use can be made of the dirty and discoloured rainwater that has been in contact with a thatched roof. A much more serious charge, one remembers, was brought against thatch by the distinguished hygienist Sir Benjamin Ward Richardson. He found it to be a prolific lurking-place for disease germs—particularly those of zymotic character.

Our Æsthetic Insularity

Are our manufacturers insular stay-at-homes, indifferent to what is being thought and done by their foreign competitors? One does not like to believe that they are, in the bulk, so sluggish as that. Yet Sir Lawrence Weaver's severe indictment of them is that "the significance of the Paris Exhibition of Modern Decorative and Industrial Arts has been lost on the men whose thought it should most stimulate—British manufacturers of the things of the home." He warns them against the folly and the danger of neglecting to profit by the lessons they might have learned from the Paris Exhibition. He is amazed to learn that the number of British manufacturers visiting the exhibition was exceedingly small; and he is scandalized to learn that the majority of the firms exhibiting in the British section have not thought it worth while to go over to see how their products compared with the work of their competitors. British manufacturers, he fears, have failed to estimate the strength of modern tendencies. Sir Lawrence cannot agree that the modern movement is negligible. He thinks it a profound disability to be unable to discriminate between Bolshevism and progress, and he holds it a mistake not to keep abreast of enlightened continental nations. To indicate British persistent adherence to worn-out traditions, he cites as particular instances the continued repetition of the Corinthian capital, the claw-and-ball ornament, the Chippendale chair, the willow-pattern plate that did so charm our grandmothers, and the Jacobean umbrella-stand. He is fearful lest the few British manufacturers who are really penetrable to ideas should incontinently turn to foreign artists for their interpretation. That is why he is angry with British manufacturers as a whole. They are playing into the hands of the foreign competitors of whom they are apparently so disdainful. But he hardly gives sufficient credit to the enlightened minority who thought it worth while to go over to Paris to see what was being done there.

"Wake Up, Britain!"

Now, he who awakens a slumbering man is not likely to be effusively thanked; and a cynical old proverb has it that the truth always offends. In reality British manufacturers ought to be grateful to Sir Lawrence Weaver for his faithfulness in attempting to arouse them from their torpor and for pouring into their unwilling ears what he conceives to be the honest truth. He smites them kindly and for the good of their artistic souls. Instead of denying what he says and upbraiding him for saying it, they should acknowledge their faults and thank him for helping them to realize them. But will they? We should be surprised if they could bring themselves to depart so far from their inveterate traditions.

Architectural Style—13

By A. TRYSTAN EDWARDS, M.A., A.R.I.B.A.

Proportion and Scale—(continued)

IN the preceding article of this series it was seen that the "geometrical" and "mathematical" solutions of the problem of proportion in architecture were apt to be extremely unsatisfactory. The reason for this is not far to seek. The attempts to express architectural proportion in terms of numerical relations fails because the numbers and ratios quoted are generally far too simple, and have no æsthetic reference. If, indeed, mathematics have a bearing upon art at all, it would be but reasonable to suppose that great art can only be created or understood by those conversant with the higher mathematics, and certainly not by the ingenious investigators who profess to have discovered that the proportions of a Greek temple are a function of the square root of five either. It is sufficient to say that the Greek temple was not designed in that particular manner, or if it was it ought not to have been. Such investigators mention no æsthetic principle which

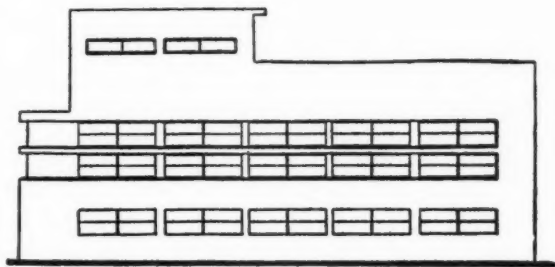


FIGURE LV.

would justify us in finding a particular virtue in the square root of five, or any other root, and inasmuch as they would have the prestige of being mathematicians while using figures in an unmathematical manner, they can scarcely escape the implication that they are in fact charlatans. Unfortunately these "rules" of proportion are sometimes described as the application of mathematics to art, or, worse still, the application of "intellect" to art. But intellect can be applied to art in a different and more legitimate manner, by the formulation of principles which enable us to isolate the æsthetic factor whether in geometrical forms or in anything else.

Proportion in architecture results from compliance with the principles of Number, Punctuation, and Inflection, and as far as the formal attribute of buildings is concerned, every fault in proportion can be set down to a violation of one or other of these principles. There is one aspect of proportion, however, which belongs to the *subject* of architecture. Fig. LV will make this clear. Here, it is true, the fenestration violates all the formal canons. Every window is obtrusively an unresolved duality, the series of windows has no punctuation, and there is no inflection. But, in addition to this, the façade has an inhuman quality. This is because all the windows are oblong in a horizontal direction. Such a disposition is wrong, because it suggests that the building is inhabited by creatures much broader than they are tall. If built in an aquarium on a small scale such a structure might quite appropriately be a retreat for flat fish. In a façade the majority of the windows and doors, or else of their subdivisions, should be taller than they are broad, for this is one of the chief means whereby architecture reflects the perpendicularity of the human posture, and in so doing is itself imbued with a

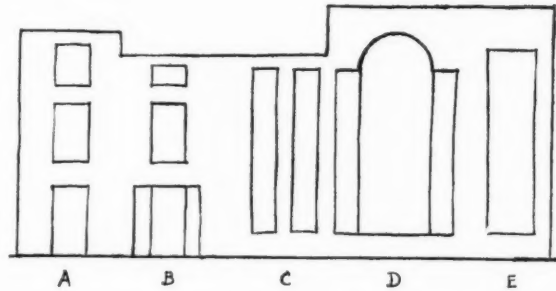


FIGURE LVI.

human quality. The window openings and panes, in Fig. LV might be rearranged so that their pattern conformed with the principles of Number, Punctuation, and Inflection, but if all the windows and panes were oblong in a horizontal direction the façade would still give offence, because it had this subjectival fault of ignoring its human reference. A building with all its openings similar to LVI C would also seem wrong, because it would suggest the home of some elongated animal, of human form perhaps, but strangely distorted. This consideration only applies to windows, because these are the chief symbols of the human usage of a building. Rectangular forms long and low, or narrow and high, if there are wall surfaces, are of course quite natural, and even in windows themselves they may be tolerated if clearly subordinate to a more normal type, as in LVI B and D.

It is apparent that, with the exception of this one matter of the upright window, proportion in architecture is within the province of the grammar of design. For instance, if one were to criticize the proportions of the window in the design shown in Fig. LVII, we would

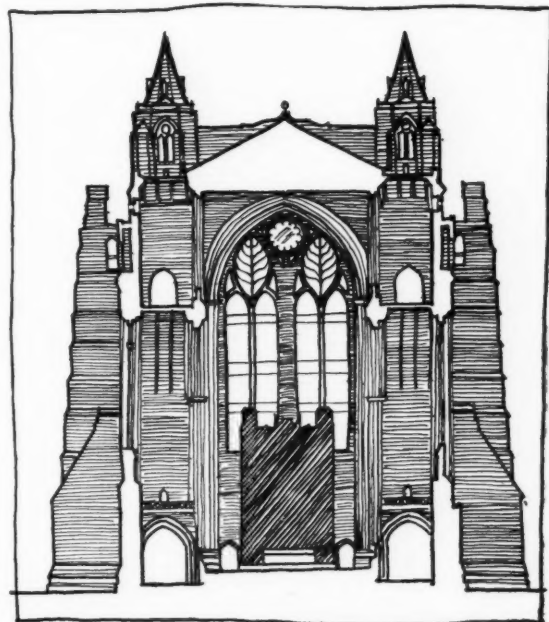


FIGURE LVII.

obviously ask whether the two-light window, with the unusually broad central mullion, constituted an unresolved duality. Or does the small oriole above suffice to unify the composition? But let us now turn to the question of scale and its relation to proportion. Now, while proportion is determined by reference to all three grammatic principles, scale is a matter of inflection alone. But it is important to realize that when we achieve scale in a design we have only partly satisfied the requirements of inflection. For inflection is a balance between scale and a violation of scale, so we arrive at the conclusion that scale in itself is not an unmitigated good, for we may have it in excess.

Inflection, it may be remembered, was defined as a principle which secured the organic unity of an assemblage of objects by endowing them with a degree of sensibility manifested simultaneously in two ways: in the first place the objects must have a certain similarity, for otherwise we should be unable to recognize them as members of the same group; secondly, they must be suitably differentiated, for otherwise the parts would fail to express their natural differences in status, function, and position. Thus inflection can only be achieved by similarity associated with difference. But scale is similarity alone. It may be defined as the element of similarity in dimension, which distinguishes the parts of a building when these latter have been subject to the processes of inflection. A complete subservience to scale would paralyze design, because the artist would never dare to depart from a dimension originally chosen, and his work would tend to resemble a chessboard of squares. An architect, for instance, suffering from such an intellectual limitation, would want to divide up all the parts of his building in terms of a single unit; the broad expanse of roof would have to be broken up so as to accord with the scale of the fenestration, and every other significant contrast of size would, as far as possible, be obliterated. Fig. LV shows signs of this kind of paralysis. The designer chose a certain size of window opening with a certain size of pane, and it grips him as in a vice. He cannot get away from it. This building has scale, in fact too much of it, but it is an abortion, because the contrast which should supplement scale is absent. Let us contrast this crude design with LVI B, representing in diagrammatic form a charming group of windows taken from Old Regent Street. Here the forms of the openings have considerable variety, and yet they have sufficient scale to bind them together. The top window, though differing from it in height, has the same width as the middle window, while this latter, though narrower than the window beneath it, yet accords with its central division. The group LVI A is also satisfactory, and it has the further merit of cohering with B, the taller top window being the necessary inflection, justified by the increased height of the façade. It will further be observed that D, though differing from C, is yet in scale with it, whereas E, which has no dimension at all in common with D, is out of scale.

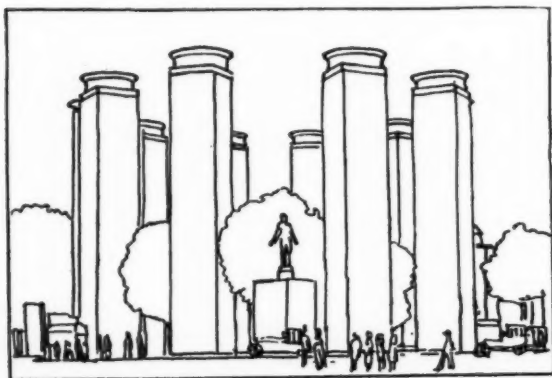


FIGURE LVIII

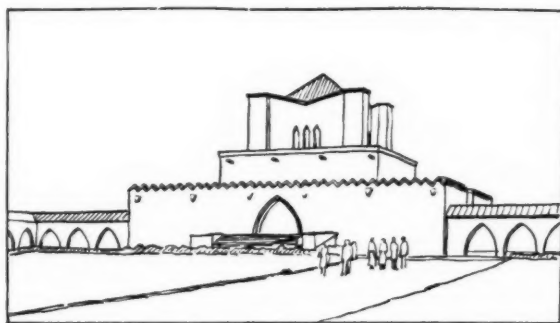
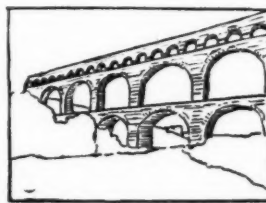


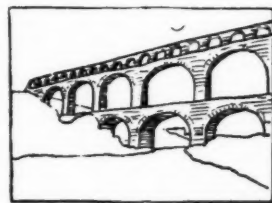
FIGURE LIX.

It was found that there was in proportion one element not governed by the grammar, but belonging to the subject alone. Scale has a similar element, which comes into evidence as soon as we begin to contrast a part of a building not with another part, but with the human figure. It is commonly recognized that buildings should take account of the scale of the human figure, and should, if possible, express this dimension by its own subdivisions. If we cannot ascertain the scale of a building except by setting a human being beside it, then the design is not a complete success. Fig. LVIII shows a group of pylons. The statue set in front is perhaps intended to give the pylons scale, but as it itself is above lifesize and set on a pedestal with no determining features at all, it fails in this object, and in the last resort, in order to realize the scale of the architecture, we are compelled to refer it to the people and vehicles in the foreground. This question of the human unit in architecture I have discussed elsewhere, and instead of repeating the arguments at length in the present context, I may perhaps be permitted to refer the reader to a volume entitled "Good and Bad Manners in Architecture," pages 38-52.

We may here continue the consideration of the scale which unites the various features in an architectural composition. It has often been observed that the duplication in the same design of features of similar proportion, but of different sizes, is inadmissible. It is as if Nature, instead of making a baby of different proportions from those of an adult, had made him an exact replica of an adult, yet cast in a smaller mould. Such a miniature man would be *out of scale* with his prototype. In Fig. LIX we see pointed arches thus "out of scale," the openings of the arcades being smaller than, yet similar to, the central doorway. In LX B the third story consists of "baby" arches of proportion comparable to that of the arches below, and the result is most unsatisfactory. Actually the famous aqueduct is as in Fig. LXA, where it will be seen that, though the arches in the upper tier are indeed much smaller than those below, they have to a certain extent been brought into scale with the latter by having their superincumbent wallage of depth equal to that which crowns the arches on the first and second tier. In Fig. LXI there are elements of scale. The three rows of windows above the basement have voussours of equal depth, while



A



B

FIGURE LX.

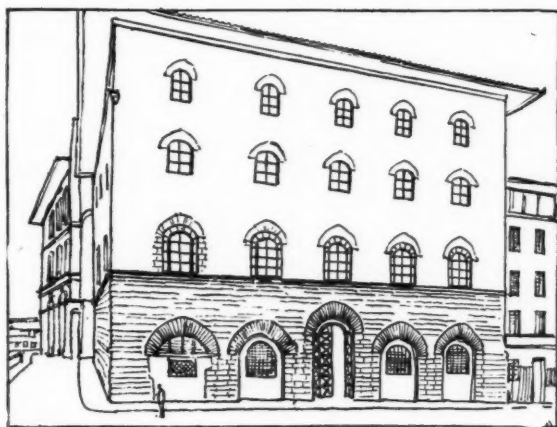


FIGURE LXI

the windows in the middle row are a reproduction of the central subdivision of the windows beneath. It is here obvious, however, that the building is out of scale with the house adjacent to it. In Fig. LXII the classic order is employed to unite the two rows of small windows in the upper part of the façade, so that together they may

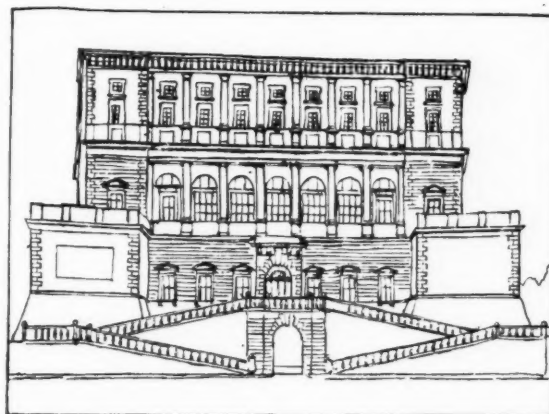


FIGURE LXII

be comparable to the row of arched openings beneath, and thus it gives the building scale.

The nature of scale will be further discussed in the next article, which will deal with the function of ornament in architecture.

(To be continued.)

The Town Planning Institute at Canterbury

Some Problems and Solutions

DURING recent years the Town Planning Institute, by a series of annual country meetings, has done some excellent work in the education of local authorities and the general public. Conferences have been held at Bath, Oxford, Cambridge, York, Leeds, and other important centres, and in each case, as a result of the papers and discussions, many prejudices have been broken down and a clearer view of the real possibilities of regional and town planning has resulted.

This year's meeting at Canterbury has a special importance in view of the prospect of the coming and inevitable change in East Kent consequent on the development of the big coal field, and the important discovery of considerable iron deposits in the same area.

The public interest in regional planning which has resulted from the work of the Town Planning Institute renders it at least possible that the industrial development of this beautiful district will not be allowed to spread a devastating trail of ugliness, dirt, and squalor over the countryside.

Professor Abercrombie, whose valuable report on the regional-planning scheme for East Kent is already known to our readers, is this year the President of the Town Planning Institute, and this fortunate combination added very considerably to the value of the results of the conference at Canterbury in drawing public attention to the advantages to be ensured by taking timely action and exercising skill and forethought in planning a great new industrial area in such a way as to preserve all the natural beauties and amenities of the district. As Professor Abercrombie pointed out at the well-attended public meeting held at the Chapter House by kind permission

of the Dean and Chapter, the great interest of the problem for town planners is that there is a unique opportunity in an unspoiled district in close proximity to London for demonstrating the advantages, both industrial and artistic, which result from a careful study of all the factors in this complex problem, and the subsequent application of this knowledge to its orderly and logical solution.

Among the difficulties which the industrial development of East Kent presents are two of capital importance: the probable duration of the industry and the number and position of the pit-heads. With regard to the first it is estimated that the period during which coal will be extracted may extend over some hundreds of years, and with regard to the second it appears probable that some eighteen to twenty pits will be adequate for the industry. Then come the problems of the great increase in population—estimated at between 200,000 and 300,000—which (allowing for the normal increase) will ultimately bring the population of this region up to 600,000 or 700,000.

To meet these new needs it is proposed to form seven or eight new towns sufficiently large to have a real civic life, and other interests than that of mining, which will be placed at some distance from the pits, and which will probably be public housing schemes, and not directly controlled by the industry. In convenient situations three new industrial areas are also planned, but the important question of the site for the new harbour is still undecided as between Deal, Dover, and Richborough.

Smoke and dirt will be practically eliminated under the scheme, as the electrical working of pits is an economically sound proposition.

The chief danger which can be foreseen would appear to be that the various proposals in the scheme agreed to at first, may be gradually worn down and whittled away until they become lost or inoperative; it is for this reason that the formation of a strong body of public opinion is of such importance. Much has already been done in this respect, owing largely to the lead given by the late Lord Milner, the Archbishop and the Dean of Canterbury, and the chairman of the Advisory Committee, Mr. Henry Rice, and there appears every probability that this lead will be followed in due time by those who are so vitally interested in the matter.

For the following report of the proceedings we are indebted to another correspondent who was also present. It necessarily reiterates some of the above-given data.

The seventh annual meeting of the Town Planning Institute was held at Canterbury on Friday and Saturday, October 2 and 3. The delegates were officially welcomed by the Mayor of Canterbury at the Guildhall.

Professor Patrick Abercrombie, president of the Institute, said that the city of Canterbury and the district of East Kent had a double interest for town planners at the moment. There was the existing beauty, and the interest which all town planners took in the vestiges of the past when preserved in such a vivid form as they found in Canterbury; and there was the added interest that the city had not been spoilt by the industrial developments of the nineteenth century which had degraded so many of the finest cities in this country—because there was then no town planning in existence. Now there was also the extraordinary interest which had been caused by the development of "coal in Kent."

Mr. P. H. Warwick, the city engineer, in a paper on "Canterbury—Some Town Planning Problems," said that until well into the last century there was probably no city in England which could show walls in a more perfect state than Canterbury, and in the seventeenth century there were twenty-one watch towers and six gateways standing. Now, with the exception of one gateway, all have been demolished for improvements, and in certain cases to obtain materials for repairing roads. It was hoped to ask the Minister of Health to sanction a scheme for protecting the area already developed, especially within and near the city walls. He noted that Oxford had been granted this privilege. It was necessary from the national, and even from an international viewpoint, to have powers over the built-up portions of the town, to prevent modern stereotyped buildings belonging to large stores from being erected next to beautiful half-timbered houses, and so to retain the city's amenities. The railways had shown little or no regard to town planning when they constructed their lines and stations, and Canterbury was struggling in the grip of the "railway octopus," hemmed in by cuttings and embankments. The city council on several occasions had approached the Southern Railway Company, but so far had received little or no assistance.

At the afternoon session Professor Patrick Abercrombie, referring to the probable growth of the mining and industrial enterprises in Kent, stated, as mentioned above, that the general conclusion had been arrived at that about eighteen to twenty pits would be adequate to deal with the whole of the coalfield. No one would like to hazard a definite figure as to the duration of the field, but it was established quite definitely that it would take several hundreds of years to get the coal out of the soil of Kent. They had to provide for increases of population, not only for the purpose of getting coal, but for various other industries and occupations that would follow on the raising of coal in that district. In the report that had been prepared for the East Kent Regional Committee they had made various estimates of the populations that were likely to come into Kent as a result of those changes. At the present time there were about 300,000 people living in the East Kent region, and it was thought that the industrial population would be nearly as much as that again.

That, of course, would not come at once; but if they estimated thirty years as the time in which the coalfield would be fully developed they would then have to add a considerable amount for the normal growth of the existing towns. He thought, on a conservative estimate, that if coal continued to be the main source of power, the population of East Kent would be increased to between 600,000 and 700,000 in thirty or forty years' time. With regard to the question as to how this population was to be settled, Professor Abercrombie said that if the matter were left entirely to itself, without any restrictive control, they would naturally have a series of housing schemes attached to each pit. He questioned whether from a sociological point of view, apart from other considerations, it was wise to allow those small communities to spring up with only one single interest in life. The proposal of the regional committee would be to group the populations into larger communities. There would perhaps be one or two towns the size of Folkestone, three or four the size of Canterbury, and possibly a couple the size of Herne Bay or Deal.

At the evening meeting Mr. G. L. Pepler, a past president of the Institute, read a paper on "A Progressive Programme for Towns and Country." He explained how a joint Town Planning Committee had been formed in 1922, with the object of preparing a plan of development for East Kent, and since then the Archbishop of Canterbury had promoted the East Kent Development Committee for the purpose of focusing voluntary help. Town planning was a matter for the people of every locality to decide in consultation with landowners and the responsible representatives of business, industry, social welfare, and art, so that a programme might be laid down to ensure that all money spent in the future on public works or private development should be fully productive.

On the Saturday the members left Canterbury in the morning and passed through the rural district south of the Stour, then to Sandwich and Betteshanger, and so to Dover, seeing on their way some of the sites of the eight proposed new towns. In the afternoon, under the guidance of Captain T. Bodley Scott, R.N., manager of the Dover Harbour Board, a visit was paid to Dover Harbour, which, it was pointed out, offers the best existing facilities within reasonable distance of the coalfields.

In the evening a dinner was held under the presidency of Professor Patrick Abercrombie at Canterbury. Among those present, in addition to members of the Town Planning Institute, were the Mayor of Canterbury, the Dean of Canterbury, Mr. H. E. H. Rice (chairman, East Kent Town Planning Committee), and representatives of many East Kent bodies.

In proposing the toast of "Town Planning," Dr. Raymond Unwin said there had been many times in the past when Kent had had to bear the brunt of resisting the invader. There was now threatening the beautiful county of Kent a different kind of invasion, because it came from their own people; a more insidious vandalism, because it was coupled with good and permanent works and with much that must come. It was to be resisted, not with blundering opposition or mere pugnacity, but with sympathy and enlightenment. Those who had visited the new Betteshanger Colliery that day were impressed by the wonderful ideas which were being worked out by men who were devoting their lives to improving the arrangements and increasing the safety of the mines. They could not expect that these men should also be as careful not to spoil the land. It was for the men of Kent to take that care and to cherish the beauty which had been given them.

Sir Reginald Tower, responding for the guests, said that a great impetus had been given by the visit of the Institute to the work of those bodies who acted as wardens of the ancient monuments and beauty spots of Kent.

The health of the president of the Institute was given by Mr. H. V. Lanchester, and in reply Professor Abercrombie said he was certain that the future of East Kent was assured.



FIGURE ONE.—A GROUP OF MATERIALS.

Practical Architectural Modelling—I

By EDWARD W. HOBBS

THIS, the first of a practical series, is devoted to a consideration of the materials and tools, methods of manipulation, and the provision of a base-board or foundation. Succeeding articles will deal in detail with representative operations in architectural modelling, and explain how the architect and student can obtain practical results from architectural models.

Architectural models cannot in any wise displace working drawings or proper plans; their chief function is to enable the architect to place before his client a tangible representation of the contemplated work. There are many estimable folk now taking an interest in small house property who unfortunately have little or no experience of plans, nor the slightest comprehension of their value. The practice of providing line or wash drawings of the building is a step in the right direction, but, good as they are, they fail in several ways. For instance, a picture can only give an impression of the building from one aspect, and seldom conveys a definite idea of size or proportion, but with a scale model the true proportions are easily appreciated by the inexperienced.

The materials and tools necessary for the construction of architectural models are few and inexpensive, and most of them are normally in the possession of the practising architect. Undoubtedly the finest material for the bulk of the work is ordinary Bristol board, the grade and thickness of the board being chosen according to the size and nature of the pieces and their purposes, as will be explained later. The less important parts—foundations, and so on—can be made from a good grade strawboard if economy has to be studied, but should be avoided as much as possible. Strawboard is particularly hygroscopic, and exhibits a tendency to buckle with changes in humidity to a greater extent than is the case with Bristol board.

The base-board or foundation is preferably constructed with good-quality well-seasoned pine. Alternatively, it can be made up in a satisfactory manner from three- to five-ply-boards conveniently obtainable for domestic purposes, such as a chopping-board. These are just as good for the purpose as the more expensive boards prepared for draughtsman's work. For very large models a good thick three-ply or building-board can be employed, but must be mounted on a very stiff and rigid framework.

Grained cards, or mounting-boards used by photographers, offer a wide choice of colour and texture. Often, for example, a slightly deckled or linen-grained board of a suitable grey colour is admirable for roof work, while a fine-grained board of pale buff or soft light grey, is excellent for the walls of buildings supposed to be constructed from concrete. In making choice of materials the great point to bear in mind is that the actual surface exhibited on the model will probably be small, and it is important that it should convey the proper sense of texture. This is quite as important as its actual colour, which, of course, must correspond with, or convey the sense of, that of the prototype.

Prepared strips of wood, called "strip-wood," obtained from dealers in fretwork supplies, is very useful, and purchasable at nominal cost. This will be found handy for stiffening purposes, the building of skeleton models, and in many other directions which will be referred to in subsequent articles.

Colouring or painting can be done with water or oil-colours, or with some of the more solid pigments known as poster or showcard colours. Provided first-grade pigments are used, it will be found that water-colours are permanent and durable. If they have to be purchased specially, the most convenient and economical plan is to obtain a box of artists' first-grade water-colours, as the normal selection is generally appropriate to ordinary requirements. Alternatively, the colours may be purchased separately in tubes or pans as they are needed.

Those who desire to employ oil colours should use a flat colour ground in oil, diluted with turps, and applied in a thin coat. Such paints dry rapidly, always look neat and effective, but are very prone to soil when handled. The brushes for water-colours or poster colours should be first-quality sable, and four or five different sizes are desirable. One large wash-brush should also be obtained for rapidly covering large areas.

Glazed windows can be represented with transparent sheet gelatine. A convenient method of obtaining supplies is to remove the covering from a chocolate-box, as this material is transparent and of suitable thickness and texture. Alternatives are ordinary tracing linen, tracing paper, and thin, finely ground glass, such as that used by

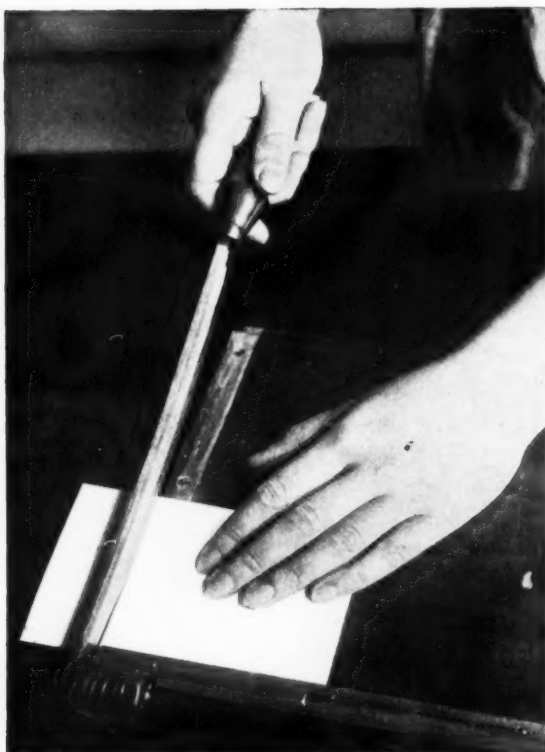


FIGURE TWO.—PRINT TRIMMER IN USE.

photographers for focusing screens. Seccotine, or one of the ready-prepared liquid glues, will be needed for effecting the joints, while sundry other materials for special purposes will be mentioned later on as their use becomes necessary.

The finishing processes will call for a few other materials, more particularly determined by the nature of the model. If trees and shrubs are to be represented, the simplest and best way to acquire a stock of material for the branches and limbs of trees is to take a country walk and notice the many different kinds of shrubs and young trees that will answer the purpose. It is impossible to describe in words exactly what is wanted, but the best way to acquire twigs which possess the natural required characteristics is to study actual trees. For example, the characteristic form of an oak tree differs entirely from that of a beech tree, and it will be found that twigs of many small shrubs vary in a similar manner, and often possess the characteristics of larger trees. The leaves of the trees are modelled largely from sponge, an ordinary bath sponge, or a loofah of the customary size, answers admirably, and makes quite a number of trees.

Paths, carriage-drives, grass, and other landscape features, are modelled with various materials, of which the chief are fine sand, emery, and carborundum powder, obtainable for a few pence at the ironmonger's. Several different coloured sands, ranging from a sharp white to a deep yellowish red, and a small packet of shell sand, obtainable from corn-chandlers and used for chicken feeding, will also be found useful. To represent grass a material known as green flock paper is admirable.

A few spirit stains or batik stains (Fig. 1), chiefly green, yellow, and brown, will be required for staining the sponge, and can usually be obtained from the artists' colourman.

Necessary tools are few, and apart from carpenter's tools that may be required for making the base-board, a show-case, or the like, are limited to a cutting knife, sandpaper blocks, and straight-edge. Drawing instruments used in setting out the work will be in the possession of the practising architect, and no instructions are needed for their use. The cutting-knife may be the regulation mount-cutter's knife, or an ordinary pocket-knife. The author must confess a preference for the latter, and it is remarkable what excellent results can be obtained by its use.

For bevelling, the ordinary bevel-mount cutter as used by photographers and others is a convenience, and especially so is a simple print cutter, such as the "Jay-Nay" (Fig. 2), size about 12 in. by 10 in. The sandpaper blocks are quickly made by cutting small pieces of sandpaper to the order of 3 in. in length and 1½ in. in width, and glueing them to perfectly smooth-faced blocks of wood. Several of these blocks should be made and faced with different grades of paper. Sandpaper blocks for circular and curved work should be made by cutting a strip of the sandpaper, rolling it round to form a cylinder, and sticking it together with seccotine or other adhesive. Larger sizes should have a core of wood, such as a piece of lead pencil or a small wooden meat skewer. The operations in making a model are:—

- (a) Preparation of base-board.
- (b) Accurate setting out of the component parts.
- (c) Cutting the materials to exact size and shape.
- (d) Assembling and building up.
- (e) Colouring and finishing generally.

The chief operation is that of cutting the card, and this is best done in the average run of work by making use of an old drawing-board as a cutting board, by facing it with a piece of thick flat strawboard. The card to be cut is held on the board, and the cut made by guiding the knife with a steel-or other straight-edge (Fig. 3). The essential requirement is that the edge of the straight-edge should really be straight, as the whole success of architectural modelling lies to a very large degree in extreme accuracy in the initial setting out of the work, and more particularly in the cutting.

The average cut is made with the blade of the knife at right angles to the surface of the card, and more or less inclined towards the body. A usually convenient and practical grip of the knife-handle is illustrated in Fig. 3, and should make the mode of operation clear. It is also imperative in manipulating any cutting-knife that the cut itself shall be a clean and severing cut. Except with the very thickest boards, only one cut should be required to sever the material completely. If this is not done, it is more

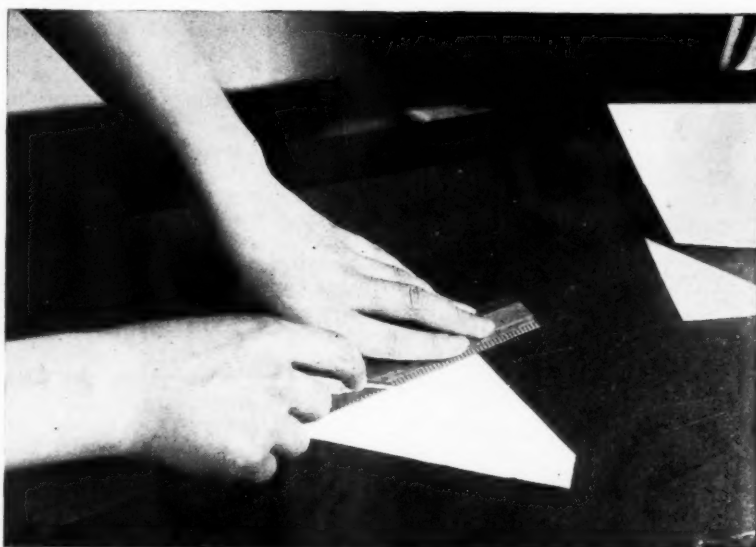


FIGURE THREE.—CUTTING WITH A POCKET KNIFE.



FIGURE FOUR.—CHISEL FOR CUTTING SMALL APERTURES.

than likely that the resulting cut will be unequal, as the second traverse of the knife will probably not follow along exactly the same line. When many small apertures have to be cut out, a carpenter's chisel, used as shown in Fig. 4, is quite effective.

Having obtained the principal materials, the first step is to make, or have made, a proper base-board. To determine its size, two considerations are involved. The first is the scale of the model, which determines the absolute dimensions, and the second, the surroundings of the building. A single building can be erected on a base-board of thick card, a very small amount larger than the overall dimensions of the ground-floor plan. If it is desired to include the garden or other surroundings, a larger and more substantial base is imperative.

Suppose, for example, a small house, costing say, £2,000, has to be modelled. The base-board will then probably be of the order of 8 in. long and 6 in. wide, and in this event may be a piece of ply-wood or building-board about $\frac{3}{4}$ in. thick. Neatness of finish is imparted by a small hardwood moulding, such as that used for picture framing, and mitred neatly around the edges. If a glass case is to be provided a rebate should be formed around the upper edge of the base-board for the case to rest upon.

Built-up base-boards will be required for large models. One that can be prepared by the novice, or made up by any carpenter, is shown in Fig. 5. It should consist of good dry pine boards from 6 to 9 in. wide and $\frac{3}{4}$ in. in thickness when the length does not exceed 2 ft., and $\frac{1}{2}$ in. to $\frac{3}{4}$ in. in thickness for longer spans. The joints should be properly shot, that is, planed up true and square, and are preferably jointed with a feather, or should be tongued and grooved. The boards rest on battens, which should be screwed to them from beneath, the screw holes slotted to allow for expansion and contraction. The surrounding edges are embellished with a moulding of any character suitable to the model, and should be so placed that the weight is carried by the moulding or by small feet attached to the corners.

The base-board for a model that is to include a garden or other surroundings will have to be prepared to repre-

sent the contours of the ground. Contour bars or strips of wood or card must be prepared in accordance with the plans. They should be built to uniform scale—that is, the height of the contours should be the same as that adopted for their length, and not differing scales, as is frequently the case on contour plans. The heights of the contours should be calculated with respect to a datum line represented by the surface of the base-board. The contour strips for a small model—that is, one of the order of 18 in. to 2 ft. square—may be of stout strawboard or Bristol board cut to shape with a knife. Alternatively, the strip wood already referred to can be fashioned with a fretsaw or cut with a knife to the requisite shapes.

The strips may be glued or fixed in position with seccotine or by means of panel pins. The whereabouts of these strips should be determined with regard to the nature of the model, but generally a honeycomb-like structure is desirable. The strips should be placed about 2 to 3 in. apart in each direction, and should be continuous for their greatest length. After the strips are fixed, the ends at the edges of the base-board are enclosed by neatly finished strips shaped to correspond. The upper surface of these contour strips has then to be covered with a sheet of stout Bristol board, strawboard, or other material.

When the changes in surface form are particularly marked, an effective plan is to saturate the strawboard with water until it is quite moist and pliable. Wipe off any surplus water, apply it to the contour strips, and model it by pressure of the fingers and thumbs until it is a nice fit. Allow it to dry, and lay it on one side to complete the drying and also to allow the contour strips to dry off thoroughly. Then replace and fix it permanently with seccotine, aided by pin points in the hollows or other parts subjected to strain.

Should the actual site be excavated for the building, that on the model should be represented by a horizontal plane. This can be prepared while setting out the contours and modelled by a single piece of flat card, as it is a great convenience to erect the model on a truly horizontal or flat surface.

The choice of scale must be left to individual requirements and circumstances, but in general it will be found that a

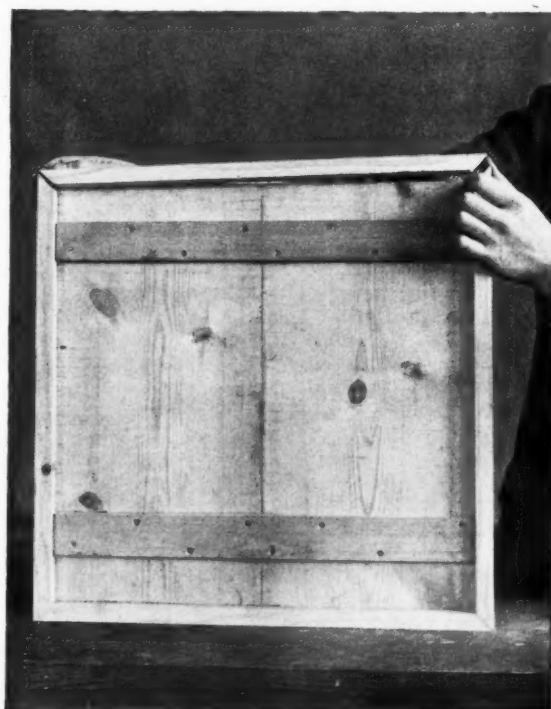


FIGURE FIVE.—UNDERSIDE OF WOODEN BASE-BOARD.



FIGURE SIX.—BASEBOARD WITH CONTOUR STRIPS IN PLACE.

convenient scale for a single model of ordinary domestic property ranges between $\frac{1}{8}$ in. to $\frac{1}{4}$ in. to the foot, while for models of an estate covering say, several acres, a scale of 30 to 60 ft. to the inch should be adopted. For the complete representation of all details as, for example, a war memorial, or a delicate tracery window, a scale of $\frac{1}{2}$ in. to the foot is probably the smallest that is practicable. The amount of detail that can be accurately modelled to a scale of $\frac{1}{2}$ in. to the foot is probably one hundred times that which could be similarly treated to the scale of $\frac{1}{8}$ in. to the foot.

(To be continued.)

No. 25 Market Hill, Sudbury, Suffolk

BASIL OLIVER, F.R.I.B.A., Architect



DETAIL OF WROUGHT-IRON GRILLE TO FANLIGHT ON NEW FRONT DOOR.

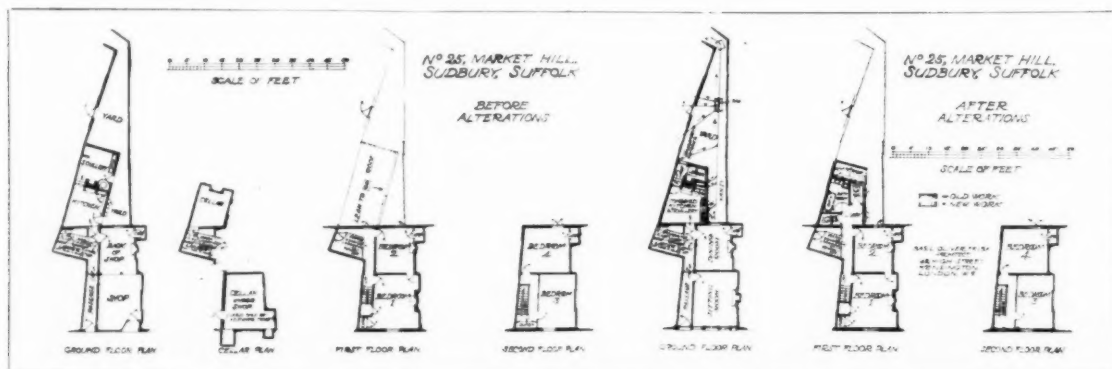
THE adaptation of a shop for domestic purposes is somewhat of a reversal from the more usual procedure. The example illustrated shows how this was done at Sudbury, Suffolk, for a lady who, having ties in that town, was desirous of having a *pied-à-terre* in which to stay occasionally as a change from her home in the neighbouring town of Halstead, Essex.

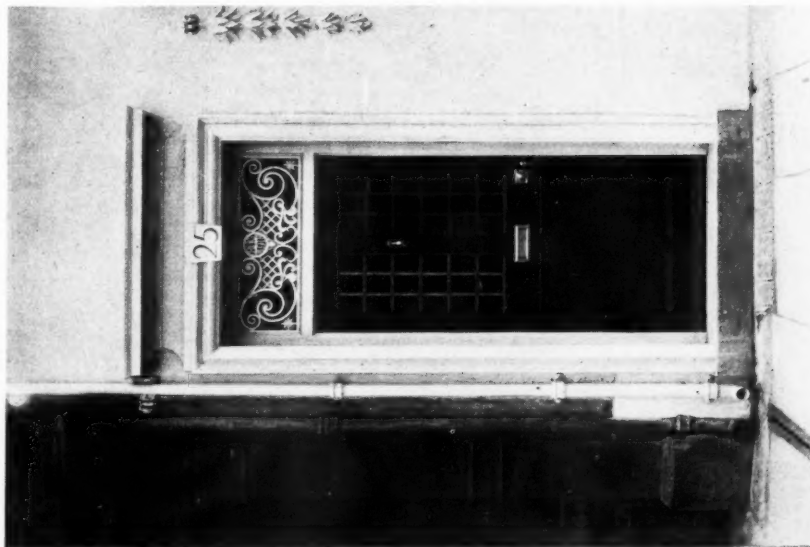
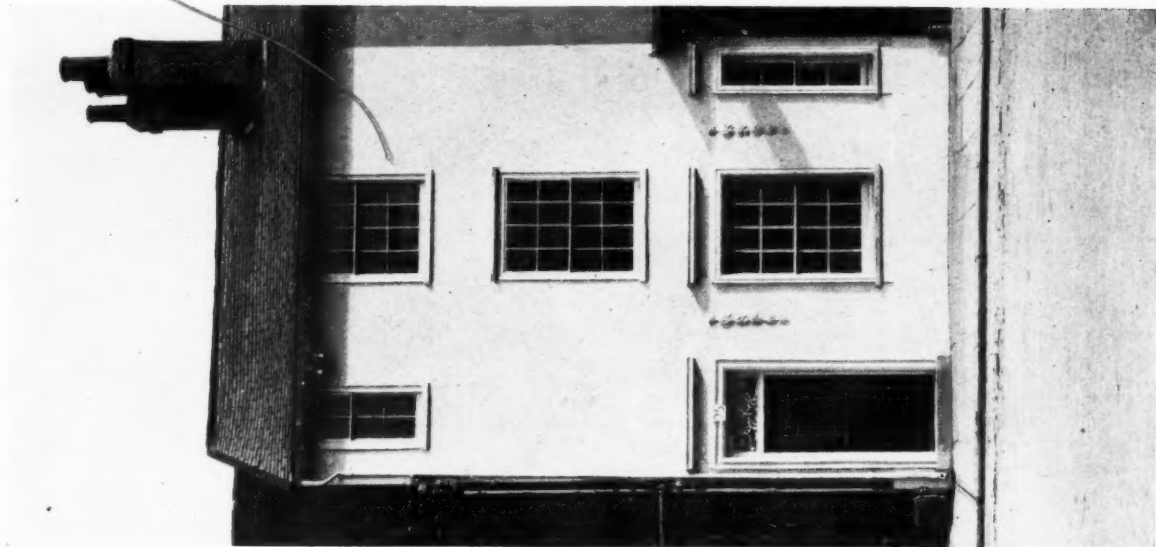
An interesting "find" on the premises was a late sixteenth- or early seventeenth-century six-panelled oak door, complete with its original cockspur-hinges, unhonoured and unsung, between the old kitchen and scullery. After the paint had been pickled off, it was enlarged and promoted

for the more worthy purpose of door to the front sitting-room. It might well be that it is a relic of an earlier house on the site; the thin Tudor bricks in the cellars give colour to such a supposition.

The fireplaces on the ground floor are modern, and were designed by the architect, Mr. Basil Oliver. Antique blue and white Dutch tiles alternating with plain white were used, with a brass grate in the front room. Those used in the back room, in conjunction with a grate of polished copper, were modern 3 in. by 3 in. Spanish copper-lustre tiles.

A firm of local builders, Messrs. Mauldon and Sutton, carried out the work.



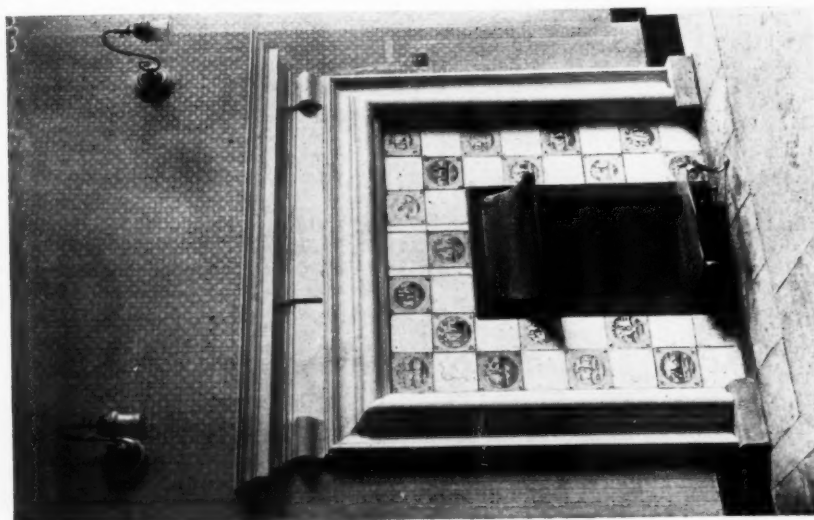
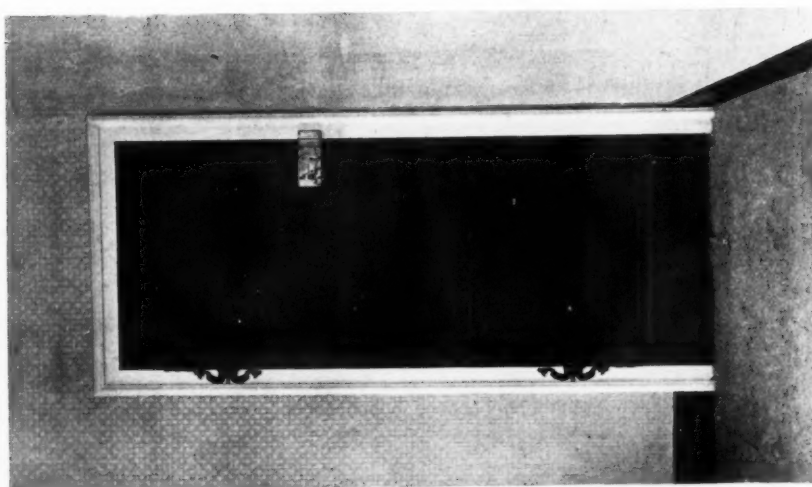
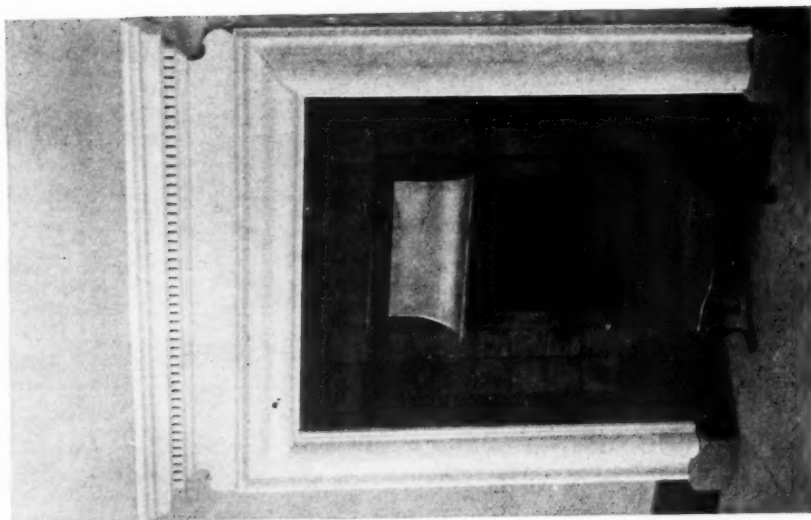


The adaptation of a shop for domestic purposes is somewhat of a reversal from the more usual procedure. The example illustrated shows how this was done.

The illustration on the left shows the original elevation, and that on the right the façade as altered. Above is a detail of the new entrance.



NO. 25 MARKET HILL, SUDBURY, SUFFOLK. BASIL OLIVER, F.R.I.B.A., ARCHITECT



NO. 25 MARKET HILL SUDBURY SUFFOLK: SOME INTERIOR DETAILS BASIL OLIVER, F.R.I.B.A., ARCHITECT

Beach Elementary School, Lowestoft

BASIL OLIVER, F.R.I.B.A., and HENRY J. CHETWOOD, F.R.I.B.A., Architects

BEACH SCHOOL, near Christ Church Square, Wharfedale Road, Lowestoft, was designed as an elementary school in two stories, to accommodate a total number of 450 children. Provision had to be made for about 220 infants on the ground floor, the upper floor to be used as a mixed department for 230 boys and girls, with the understanding that this floor might afterwards be converted, if required, into a department for girls only.

The position of the building on the site was determined by the apportionment of the limited area available for playground. This was sub-divided into two parts, so as to give the maximum effective playing space, that for the older boys (about 120) being situated at the upper end of the site, whilst the larger and more attractive east end of the site was allocated to the girls and infants (approximately 340). The arrangement of the two playgrounds may be seen by referring to the block plan.

The site was a difficult one, having access at the east side only and, as can be seen from the illustrations, being almost surrounded by adjacent buildings.

"A plain, substantially built school," was asked for in the conditions of the limited competition, for which thirty sets of plans were submitted.

The treatment adopted by the winning architects, Messrs. Basil Oliver, F.R.I.B.A., and Henry J. Chetwood, F.R.I.B.A., follows the local traditional style, which was so readily adaptable to the requirements.

One of the internal features worth mentioning is the 4 ft. high salt-glazed brick dado to staircases, corridors, and cloak-rooms.

All classrooms have a dado of Keene's cement, the upper part being finished with a special preparation having a dull-black finish for free-arm drawing. On the upper floor the dado is 5 ft. high, but in the infants' department on the ground floor this is a foot lower.

There are fireplaces in all classrooms, and in the head teacher's and assistant teachers' rooms, in addition to central heating.

Through ventilation on the ground floor is obtained by opening borrowed lights in corridor, and on the first floor by high centre-hung windows above the flat roof of corridor.

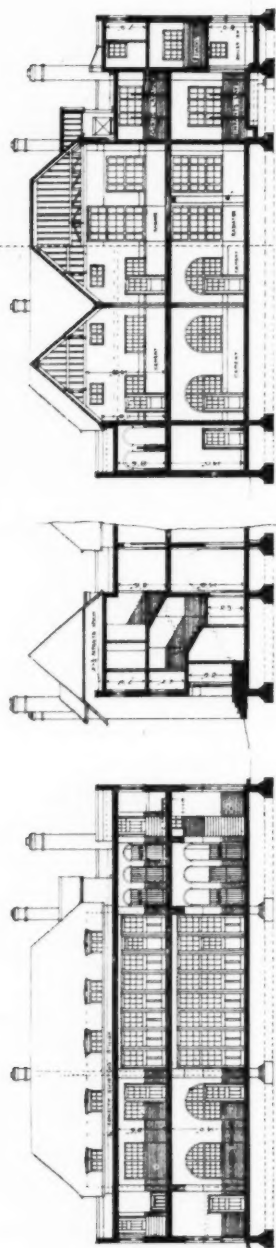
The floors are of fire-resisting and sound-proof construction. Those to hall, classrooms, and main corridors are covered with wood blocks. The playgrounds are tar-paved. The total cost of the building worked out at less than the contract figure. Mr. Charles Roper, of Waterworks Street, Ipswich, was the builder.



A DETAIL OF THE ENTRANCE.

BEACH SCHOOL, LOWESTOFT.

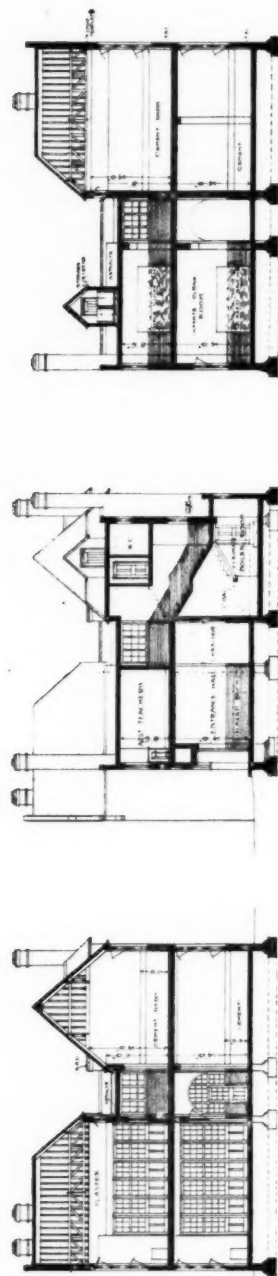
DRAWING NO. 3.



SECTION A-B

SECTION M-N

SECTION C-D



SECTION E-F

SECTION G-H

SECTION N-L

SCALE OF FEET 0 1 2 3 4 5 6 7 8 9 10 11 12

BASIL OLIVER, F.R.I.B.A.
AND
HENRY J. CHETWOOD, F.R.I.B.A.
JOINT ARCHITECTS

BEACH ELEMENTARY SCHOOL, LOWESTOFT. BASIL OLIVER, F.R.I.B.A., AND HENRY J. CHETWOOD, F.R.I.B.A., ARCHITECTS.



ELEVATION TO CHRIST CHURCH SQUARE.



BEACH ELEMENTARY SCHOOL, LOWESTOFT. BASIL OLIVER, F.R.I.B.A., AND HENRY J. CHETWOOD, F.R.I.B.A., ARCHITECTS.



A House at Heswall Hills, Cheshire

BARLOW DAVIES, Architect

THIS house is constructed with 2½ in. multi-coloured rustic bricks and Westmorland sea-green slates. A flat roof over the scullery, etc., forms a feature for open-air sleeping accommodation, with access to it through a French window.

The general contractors were Messrs. Tysons (Contractors), Ltd., Liverpool; and sub-contracts were carried out by the

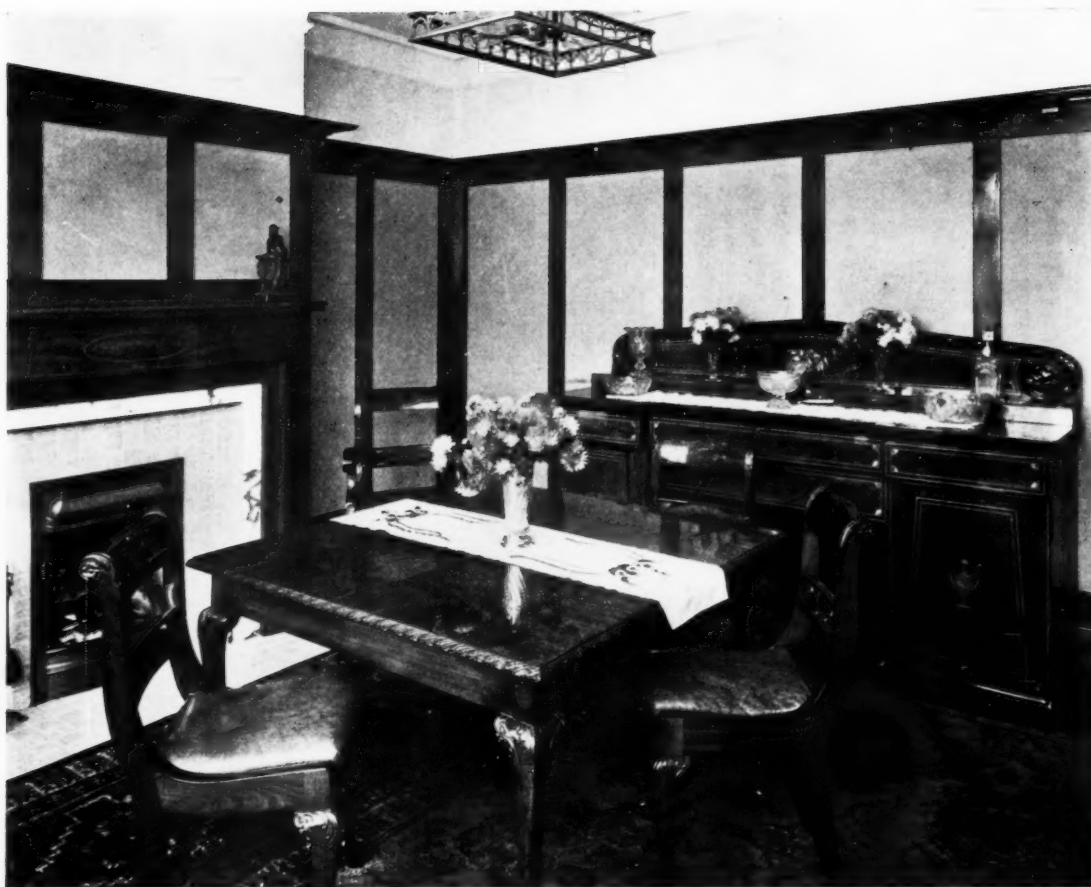
following firms: The Buckley Metallic Brick and Tile Co., Buckley Junction, near Chester (bricks); Houghton and Jones, Liverpool (slates and plastering); E. A. Clark, Ltd., Liverpool (fireplaces and electric fittings); A. Griffiths & Co., Liverpool (electric plant); A. Wood, Liverpool (plumbing); Conway & Co., Manchester (patent glass tiling to bathroom, w.c.'s, and lavatories); Musgraves, Ltd., Liverpool (sanitary fittings); J. E. Hawkins, Liverpool (furniture).



A HOUSE AT HESWALL HILLS, CHESHIRE. BARLOW DAVIES, ARCHITECT.



A CORNER OF THE DINING-ROOM.

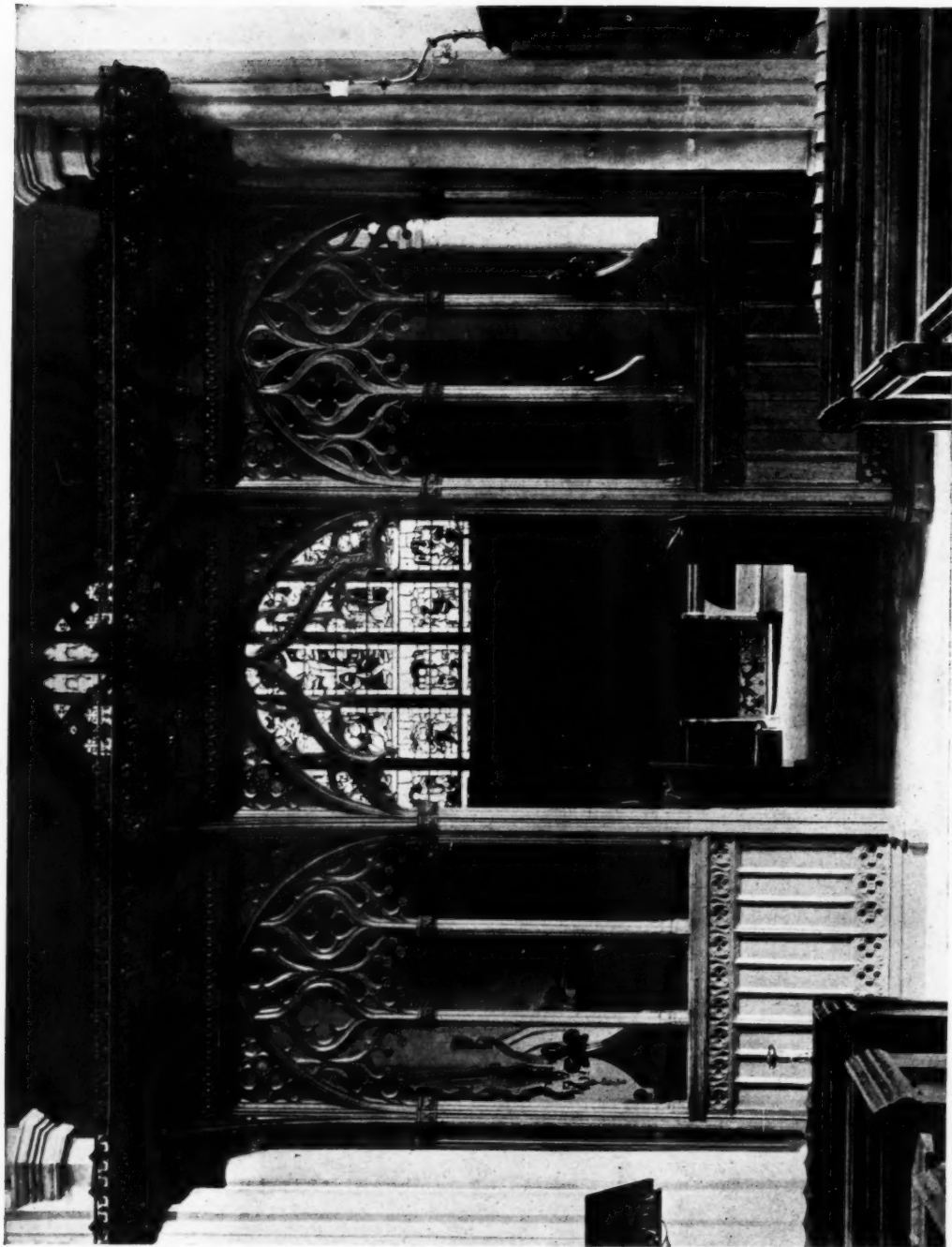


THE DINING-ROOM.

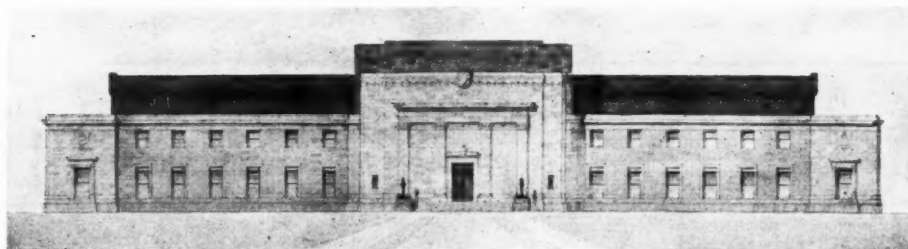
A HOUSE AT HESWALL HILLS, CHESHIRE. BARLOW DAVIES, ARCHITECT.

Chancel Screen, Haverhill Church, Suffolk

Gordon Jackson and Lambert, F. and A.R.I.B.A., Architects



The illustration shows a new chancel screen recently erected as a Memorial in Haverhill Church, Suffolk. The screen is of oak, and it comprises return stalls with bench ends not shown in the illustration.



Students' Work at the R.I.B.A.

ANYONE who visited the recent exhibition of students' work at the R.I.B.A. must surely have noted with a discriminating eye the faint stirrings of a twentieth-century "Battle of the Styles," or rather a "Battle of the Schools."

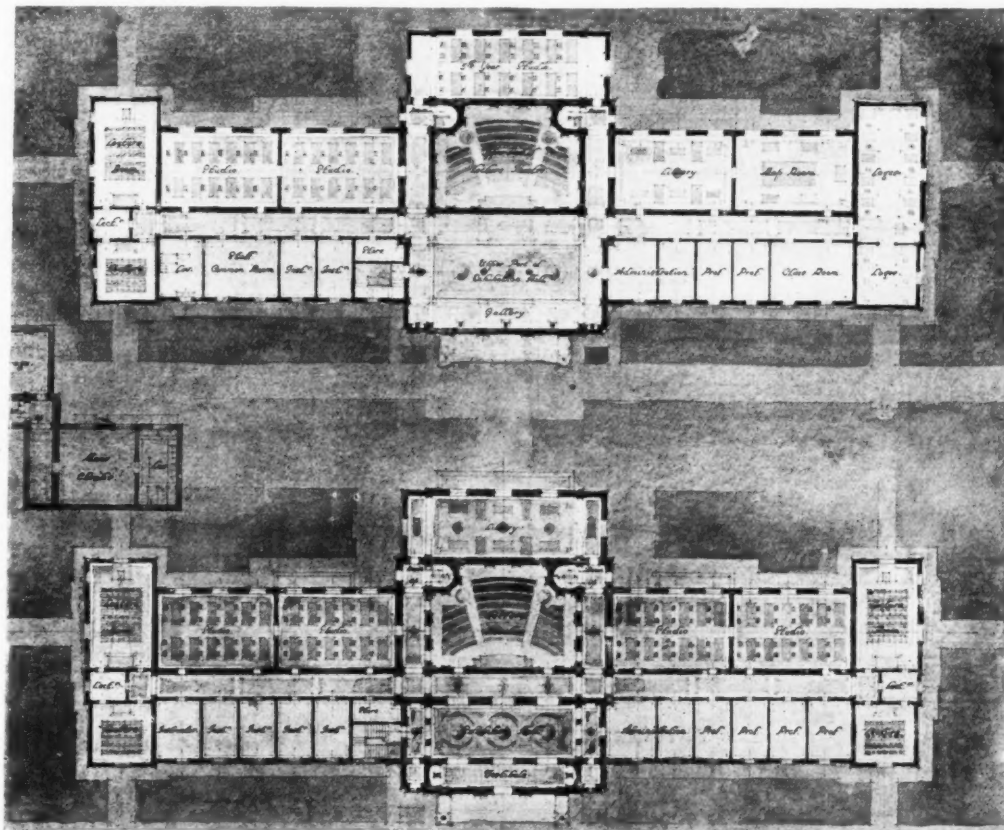
Every summer a selection of the students from the A.A. take sail for a strange land, guided by a most competent and energetic cicerone, and if what they see in these foreign climes sometimes goes to their heads, it nevertheless has the immensely beneficial effect of diverting the attention from an excessive admiration of scholarship to inspiration, which, surely, despite the theorists and the pedants with their high-sounding talk, is, after all, the source, not only of all great architecture, but also of all great art whatsoever.

The success of Miss Thelma Silcock in winning the R.I.B.A. silver medal for the best set of drawings is well deserved. Her work is scholarly and dignified. In her design for a city bank and office building, which is represented by some thorough working drawings, she is true to the Liverpool endeavour of adapting the Italian palazzo motive to meet the needs of the large office block. Certainly she has here produced an imposing and dignified exterior. Miss Silcock's thesis is a design for a faculty of

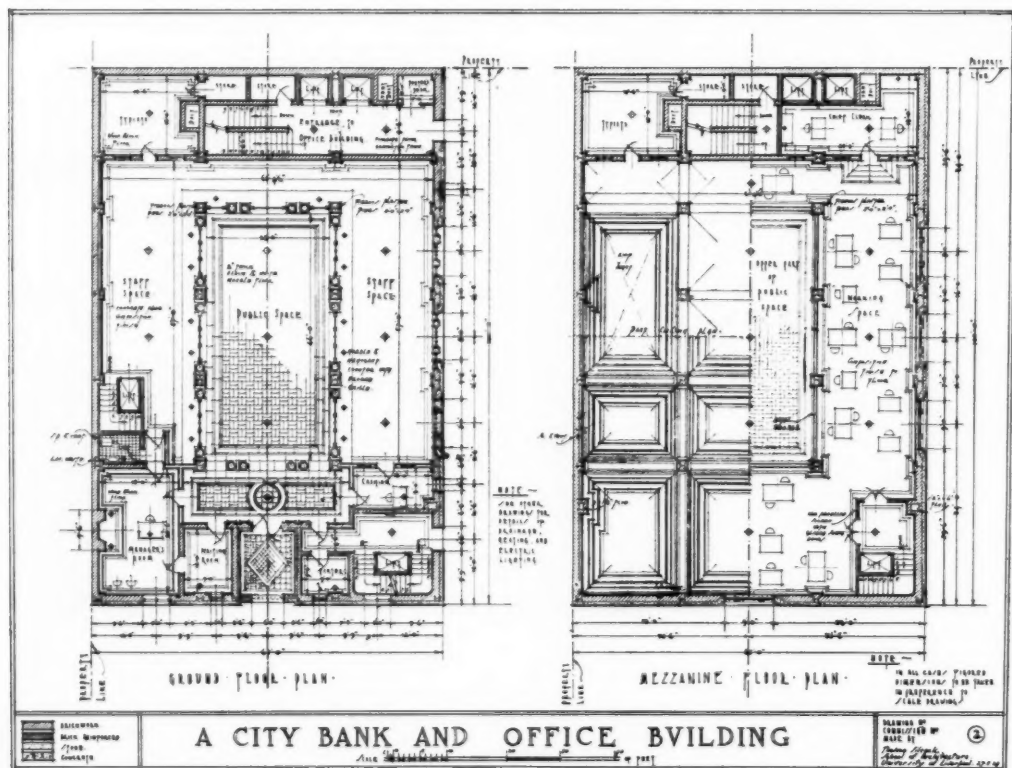
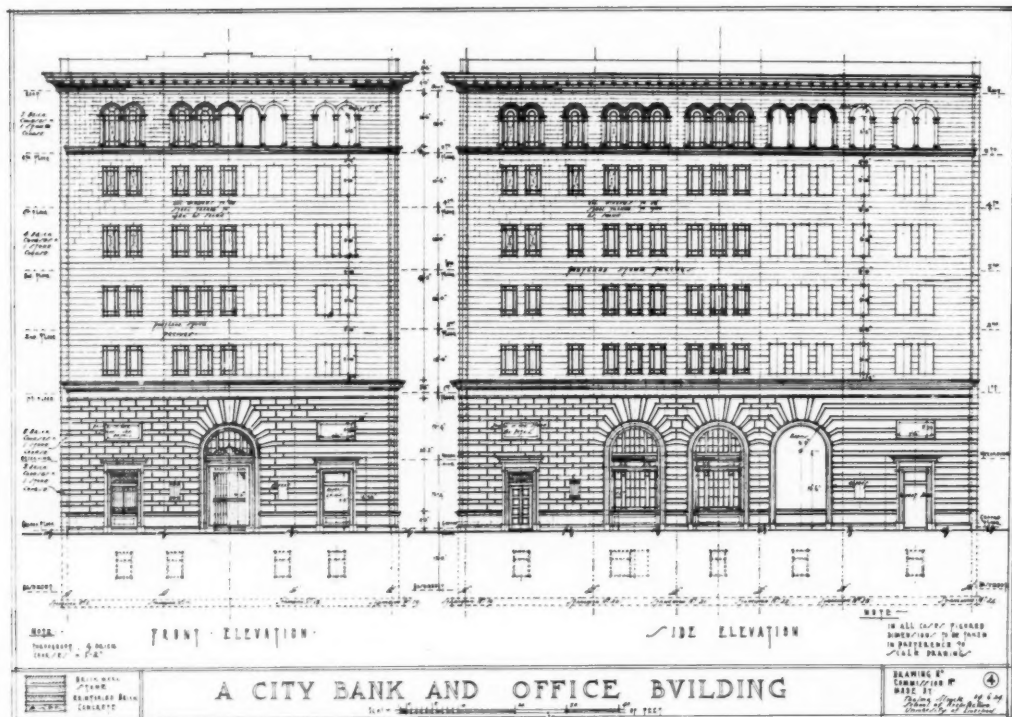
architecture, forming part of a comprehensive scheme, of which the lay-out is shown, for entirely new university buildings. There can be no more apt description of the main elevation of the building than that which is contained in the designer's report: "The architectural treatment is intended to be in keeping with the other university buildings, and a simple treatment suitable to the subject has been effected."

The standard of the recent exhibition was, on the whole, high; fashions in matters of drawing, lettering, and even design, there always will be. In the working drawings American influences are clearly discernible, and the lettering is becoming horribly malformed and exaggerated. Why must students and others take it upon themselves to try to improve the Roman lettering of Trajan's Column? The "S's" and the "T's" of Miss Silcock's working drawings, for example, are most unpleasant.

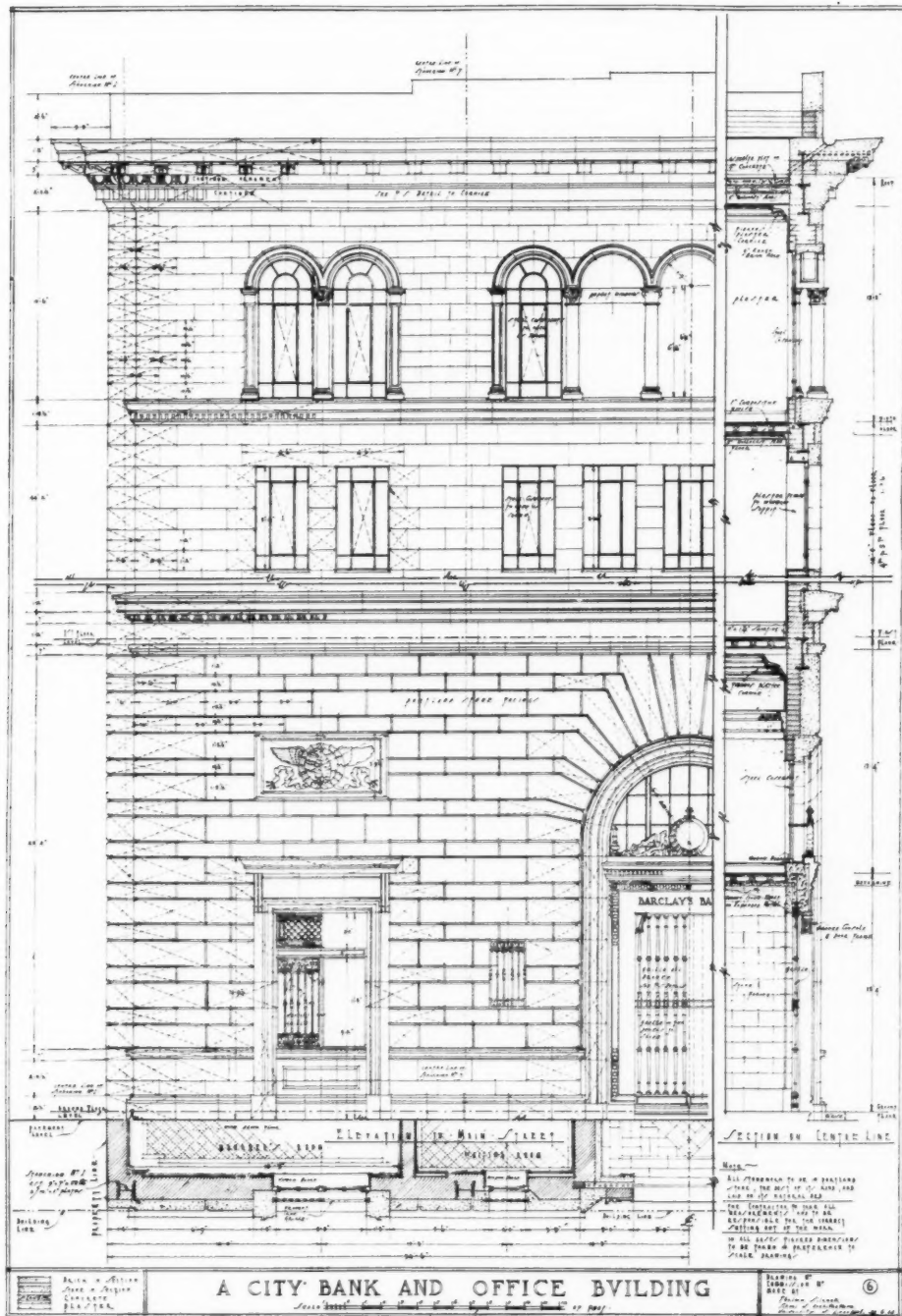
The "slickness" of modern draughtsmanship continues to increase, and formulae for effects are legion, but it is doubtful if draughtsmanship is as painstaking as it was fifty years ago. After all, Gothic is the stuff that "takes some drawing," as they say, and Gothic is out of favour now. Some of the decorative and colour work reaches a very high standard, particularly amongst the A.A. students.



DESIGN FOR A FACULTY OF ARCHITECTURE. BY MISS FRANCES THELMA SILCOCK, B. ARCH.

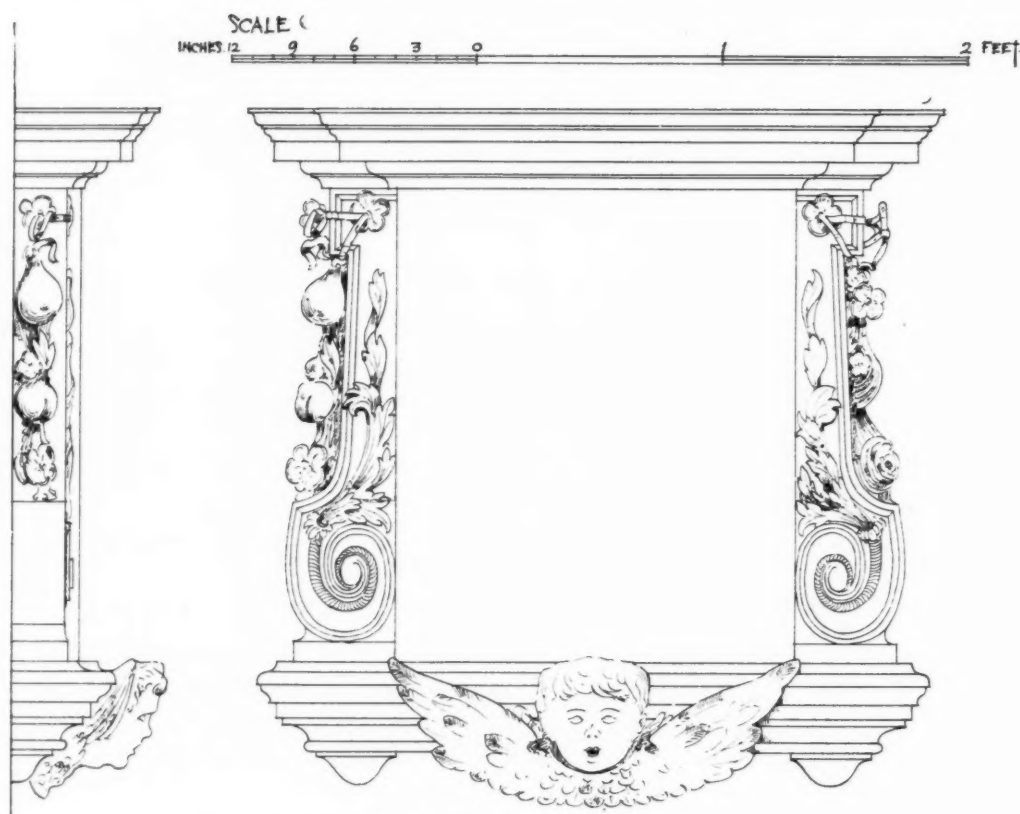


DESIGN FOR A CITY BANK AND OFFICE BUILDING,
BY MISS FRANCES THELMA SILCOCK, B. ARCH.



DESIGN FOR A CITY BANK AND OFFICE BUILDING,
BY MISS FRANCES THELMA SILCOCK, B. ARCH.

Mural Tablet in St. Dunstan's, Fleet St., 1685

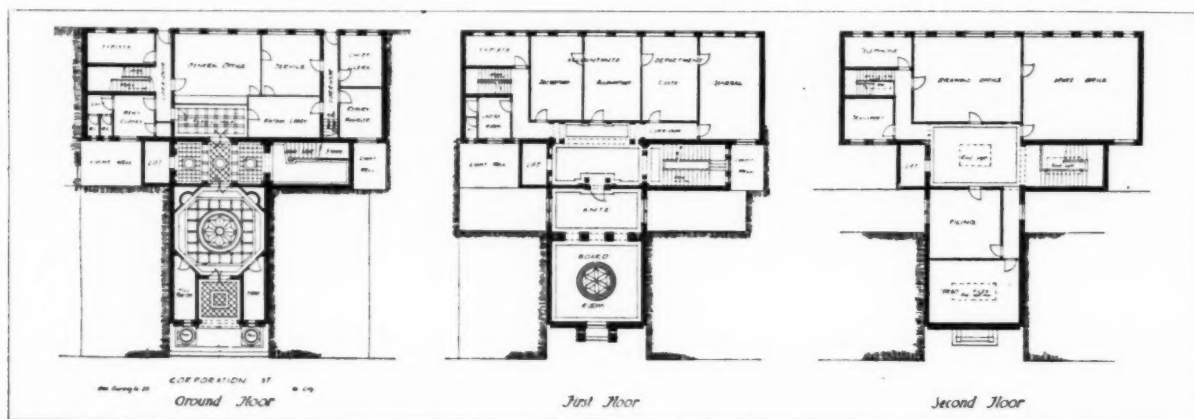


Measured and Drawn by E. Leslie Gunston.

New Offices for the Kariall Company, Belfast

THIS building has been erected in Corporation Street, Belfast, for the Kariall Transport Company. The site presented a difficult problem in planning owing to the narrow frontage to the main street and the shape of the ground at the rear. Care had also to be taken with regard to certain neighbouring ancient lights. The main offices are placed to the rear, which necessitates a long entrance hall, but in order to reduce the length of this entrance, the line of the building

will be set back about 8 ft. behind the present frontage line of the street; a further attempt to render the entrance more pleasing is helped by the use of an open vestibule. The general and services offices are placed on the ground floor, while the principal offices and board room are situated on the first floor. The building is of steel framework construction, and all the floors and flat roofs are in reinforced concrete. The principal façade was executed in brick and stone. Mr. G. W. C. Porte was the architect.





NEW OFFICES FOR THE KARIALL COMPANY, BELFAST.
G. W. C. PORTE, ARCHITECT.

Southport School of Art: Exhibition of Students' Work

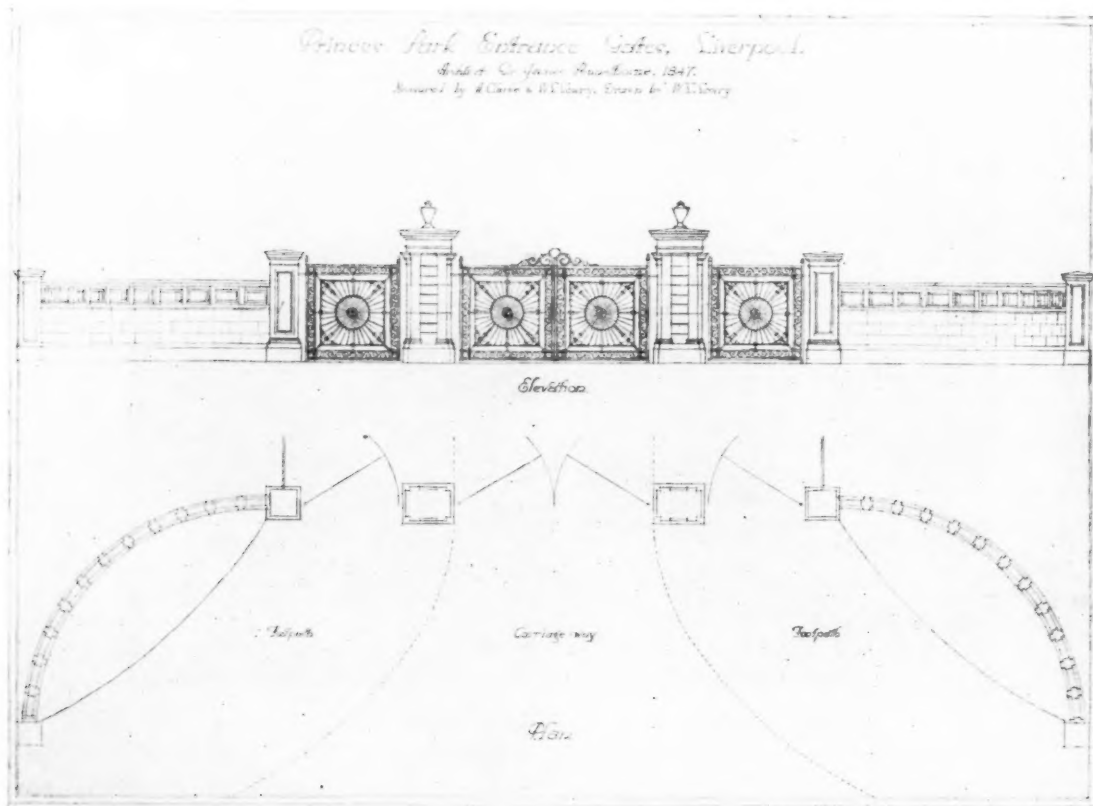
THE advancement of architectural education in this country during the last few years has been so rapid that already its influences are discernible in much of our most recent architecture. We read promising accounts of the work being done in the leading architectural schools, and admire the numerous designs that frequently form the chief illustrative matter in the architectural journals. While every prominence is given to the fine efforts produced in these schools, and rightly so, it must not be forgotten that some minor departments of architecture, associated with schools of art, are now producing work that is distinctive in design and draughtsmanship.

In the students' exhibition of the Southport School of Art, now being held at the Atkinson Art Gallery, Southport, there is much that might be termed "modern" in the large number of exhibits. The usual conventionality generally associated with shows of this kind is absent, which speaks well for the future progress of the school. A welcome sign is the prominence given to the architectural section, which forms an outstanding feature of the exhibition. This department was reorganized after the war on the appointment of Mr. Henry P. Huggill, A.R.C.A., A.R.E., as headmaster of the school of art. In 1923 he obtained the services of Mr. Gordon Hemm, formerly of the Liverpool University School of Architecture, to take charge of the architectural classes, which are specially adapted for students preparing for the intermediate examination of the R.I.B.A. The present exhibition is the fruit of two years of serious work. Considering that the courses are only part-time, and that

the majority of the students are probationers, the output is unusually large, while the quality of work is creditable.

The Exhibited Work.

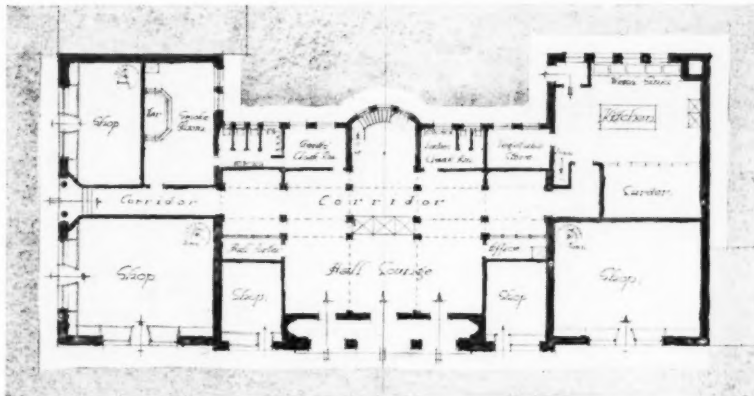
The exhibited drawings comprise architectural designs, measured drawings, and sketches. The major portion of the designs are naturally of an elementary nature, and consist chiefly of exercises in the various classical styles. However, there are several advanced projects, the largest of which occupies the greater portion of the main wall. The subject is a "Design for a Museum Facing a River Front." W. L. Lowry, a third-year student, has tackled the problem in a very able manner. The planning is direct, well balanced, and possesses many pleasing shapes. The great circular sculpture hall is seen to advantage in the section. This feature, with its richly coffered dome, is very impressive. There is a fine sense of colour decoration carried throughout the internal apartments, particularly so in the treatment of the different roof-coverings. The long galleries planned transversely to the major axis assist in giving the necessary spread required for the right elevational effect. The elevations are characterized by frank simplicity. Apart from the ornate central portico and colonnade to the fore, everything is kept severely plain, yet the composition gains by the elimination of enriched forms, through interesting variation in the numerous wall planes. The massive dome, expressing the circular sculpture hall, is a strong feature of the external design. Mr. Lowry has several other creditable designs, the most conspicuous being an "Hotel" subject, which includes two sheets of working drawings,



PRINCE'S PARK ENTRANCE GATES, LIVERPOOL. MEASURED DRAWING BY WILFRED L. LOWRY.



PERSPECTIVE VIEW.



GROUND FLOOR PLAN.

DESIGN FOR A CITY HOTEL. BY WILFRED L. LOWRY.

thoroughly detailed, and a design for a "Small classic house." The same student shows an excellent measured drawing in line, depicting the Prince's Park Entrance Gates, Liverpool.

Another effective design in the advanced section is that of a "Block of Offices," by Austin Clarke. The quarter-inch detail is an articulate rendering of a subject distinctly American in feeling. It is broad in scale, with detail sparingly introduced to make the elevations interesting. A similar type of building by W. H. Cunliffe has been treated in a different manner. The elevations are indicative of Italian Renaissance architecture, adapted to suit modern requirements.

Shop-fronts are schemed along the ground-floor frontages, well grouped to give scale to the larger masses of masonry above. A bold crowning cornice is a marked feature of the façades. The planning is very suitable for an office building, and contains many well-lighted rooms, easily accessible from the lifts.

An ambitious scheme for a "Terminal Railway Station," by L. C. Lomas, commands attention. The drawings are delineated to a small scale. It is a pity this student did not carry his design to a detailed stage, as the conception offers scope for fine detailing. The rendering is in colour, but the contrasts are too sudden for a successful coloured drawing. "A National Memorial," by the same student, represents a massive project on the lines of a pylon. The lay-out plan, with its semicircular shapes, accords with the base and steps of the monument.

The Work of the Probationers.

The work of the probationers, which covers a large part of the wall-space, is very uniform in quality. The draughtsmanship is clean, and the mechanical touch often found in the drawings of students trained in art schools is not in evidence.

Design is a strong feature, and although the problems are of a simple nature, each student has produced a con-

ception that is appropriate in architectural character. The rendering of the larger part of the drawing consists mainly of monochrome washes, applied with transparency, so that every line and detail is clearly indicated. At the present time, in all the leading schools of architecture, much importance is attached to the methods of architectural delineation and rendering. The Southport School now offers special facilities in this subject, and students have the advantage of consulting the headmaster, who is an authority on the art of colour-decoration and architectural rendering.

Domestic architecture is best represented by G. T. Butler's study for a small country house treated on semi-classic lines. It is intended as one of the working-drawing testimonies for the R.I.B.A. intermediate examination. Finished in delicate colouring, it is a pleasant contrast to the usual way working drawings are finished. The cream stucco walls form a happy blending with the russet roofing slates. Slender columns supporting a suppressed entablature give central interest to the main front, and the panelled door well set back from the columns completes the dominant portion of the design. There is a small sketch for a "bank entrance" by F. C. Buckley, resembling the work of Cockerell. The rusticated archway framing in the Doric doorway is boldly conceived, and well suited for such a building. "An Entrance Gateway to a Park," also by F. C. Buckley, is the strongest rendered drawing in the exhibition. The idea embodies a large central opening, flanked by coupled Corinthian columns on each side, the whole motif being crowned by a well-proportioned entablature and attic. Side wings with arched openings suggest the entrances for pedestrians. A pleasing bungalow design, picturesque in form, with a nice workable plan, is another variation of this student's work.

An exercise in bronze detailing is presented in R. F. Fairhurst's drawing depicting an entrance doorway. The

delicate enrichments are discriminately used, and are placed on the most telling members of the design.

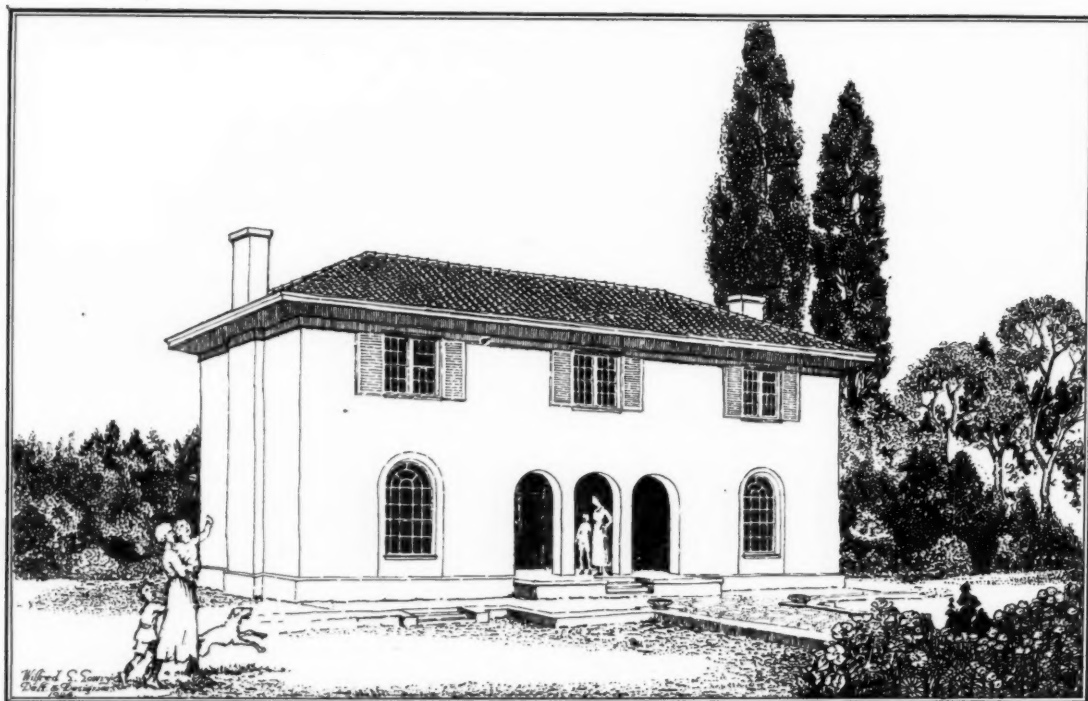
Probably the most advanced design by the juniors is that of W. L. Lowes; it shows a keen appreciation of architectural refinements, indicating the student's close observation of American work. The series of massive columns to the ground and first floor of this commercial façade, supporting an enriched entablature, relieve the flatness of the front in general.

Several noteworthy compositions denote that every care is given to the way architectural elements are composed. A dignified arrangement by R. F. Fairhurst suggests a framing of the Greek Doric order, and a distant view of a temple of the same order, located on a rocky eminence, completes the picture. Another example illustrates in perspective a colonnade of the largest Greek temple. The drawing graphically expresses the strength of this mighty order.

Short-time Projects.

To bring the students' powers of architectural expression to a rapid and successful issue, short-time projects are set, time generally four hours. The most recent subject was a design for a "Small Private Chapel" for the seniors, and a "Colonnade connecting Two Existing Buildings" for the juniors. Considering the shortage of time, the schemes are praiseworthy, but special comment is due to two senior students, Messrs. Lomas and Lowry, for their designs, which, though diverse in treatment, contained many points of architectural merit.

On the whole the work displays considerable promise for a department that at present ranks as one of our minor training centres. Judging from the results of two years' study, there is justification in hoping that one day Southport will have its "School of Architecture," under the recognition of the Royal Institute of British Architects.



DESIGN FOR A HOUSE IN THE ITALIAN STYLE. BY WILFRED L. LOWRY.
PERSPECTIVE VIEW (BLACK AND WHITE).



QUARTER INCH DETAIL OF MAIN ELEVATION.

DESIGN FOR BLOCK OF OFFICES

SOUTHPORT SCHOOL OF ART: EXHIBITION OF STUDENTS' WORK DESIGN FOR BLOCK OF OFFICES.
BY AUSTIN CLARKE DETAIL OF MAIN FRONT

Surveying a Factory Site

I—Chaining

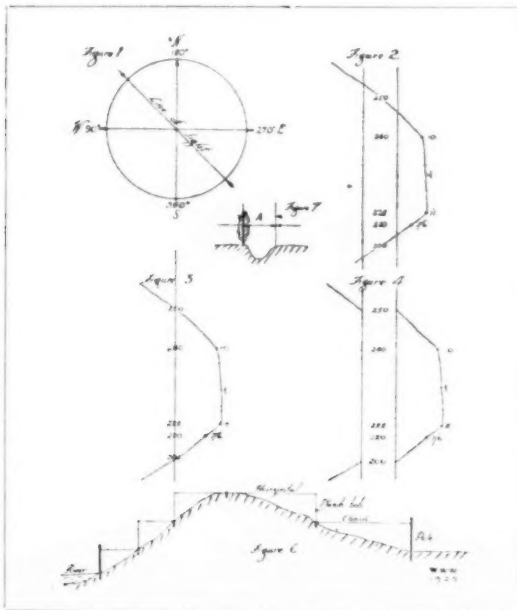
By WILLIAM W. WOOD

AN eminent mathematician, writing a book on the calculus, prefaced his remarks with the following ancient Simian proverb: "What one fool can do, another can." Most of us regard the calculus with feelings of unfeigned dread; at the very thought of being called upon to apply its principles we become prostrate with fear. Yet, if the mind is freed from this foolish obsession, and the subject tackled with an open mind and in a progressive manner, it will be found quite easy—or so our author tells us! * And in the same way, and quite as unnecessarily, Surveying is regarded, not only by students, but by many practising architects, as a subject to be loathed and abhorred. Beyond the confined limits suggested by being "able to measure up existing buildings and take levels," there lies the most interesting side of Surveying. The intention of this series of articles is to traverse the various fields covered by the architectural Land Surveyor, without trespassing too far into the province of the civil engineer, starting from the very beginning, but leaving out of its path "measuring up existing buildings."

For ease of illustration, a mythical site has been assumed, on which it is proposed to erect an equally mythical factory at some future date. The architect has received instructions to make a complete Survey of the site and obtain all necessary particulars with a view to preparing sketch plans for the new buildings.

An outline of the piece of land, showing in block the various buildings thereon, with its orientation, is the first thing to consider. To obtain this information, the following instruments, etc., are required:—

- | | |
|---------------------------------|--|
| 1. Prismatic or pocket compass. | 9. 33 or 50 ft. (preferably steel) tape. |
| 2. 100 ft. chain. | 10. 2 F pencils. |
| 3. 5 ft. rod. | 11. Indiarubber. |
| 4. Ten ranging poles. | 12. Piece of chalk. |
| 5. Field book. | 13. Ball of string. |
| 6. 6 in. scale. | 14. Penknife. |
| 7. A plumb-bob. | 15. A bundle of white pegs. |
| 8. Ten arrows. | |



Prismatic Compasses are made in several varieties, but in principle they consist of a magnetic needle, balanced on a pivot, carrying a card divided into 360 degrees and subdivisions of a degree. Its use, for our present purpose, is to give the bearing of a line, or the angle formed by the line in question and the magnetic north. To facilitate reading, 180 deg. indicates north, 360 deg. south, 270 deg. east, and 90 deg. west, a reversal of the normal arrangement.

On one side, fixed in a slotted metal case, is a prism, silvered on its long face, which reflects the number or reading on the card, whilst allowing the observer to align his two objectives—probably ranging poles—through the slot, with the fine wire in the sighting-vane. When the first pole has completely hidden the second, the angle is read, and is the angle formed by that line (usually the base-line) with the magnetic north. As an example, suppose the angle read to be 315 deg.; we know that if we were looking due north the reading would be 360 deg., and consequently our line forms an angle of 315 deg. clockwise of north, or, in other words, 45 deg. west of north.

The magnetic variation is a known quantity (the mean at Greenwich in September was $13^{\circ} 7' W.$), so that true north can, with this information, be indicated on the plan.

A 100-ft. chain is better than a 100-links (66 ft.) chain, as it is divided up into feet—a unit to which architects are more accustomed—and it is longer, ensuring greater speed and accuracy.

The 5 ft. rod needs no introduction.

Ranging Poles are the red and white banded poles you know so well, with pointed iron shoes, 6 to 10 ft. in length, the curse of the carrier and all who come in contact with him. The taxi-driver looks upon them with a lively suspicion, and says: "Mind you don't push them things through the back."

The Field Book is important. It should be hinged to open lengthwise; the standard affair has two lines ruled down the centre. Surveyors argue at length as to the best form of Field Book, and the right method of keeping it. Some say that a fence, ditch, road, etc., crossing the chain line obliquely should be shown as in Fig. 2, others prefer a book ruled with a single line (Fig. 3). Personally, I use the standard book, and as the double ruling represents a single (the chain) line, I find it less confusing, especially when offsetting, to treat lines crossing the course, as in Fig. 4. It entails a slight amount of additional trouble when sketching in the line, but more than compensates for this in clarity when plotting. I have chained sites 50 acres in extent, using this system, and a junior has been able to plot each day's work without any difficulty. When this is possible, it is obvious that a great deal of time can be saved by leaving the Surveyor in the field, the plotting thus being only one day behind the measuring. So long, however, as the system is simple and easily understood by the other members of the office staff, it does not matter which method is adopted.

The 6 in. scale is for the rough plan of the site on which the "bones" or main lines of the Survey are sketched—usually a tracing from the Ordnance map—as this provides a rough check on doubtful long measurements, when the chain follower feels he *might* have missed one arrow!

A Plumb-bob, for our purpose, is just a pear-shaped piece of lead coming to a point where the stalk would be, and attached to the end of a piece of string.

Arrows are made of stout steel wire looped at the top.

* "Calculus Made Easy," by F.R.S. (Silvanus P. Thompson).

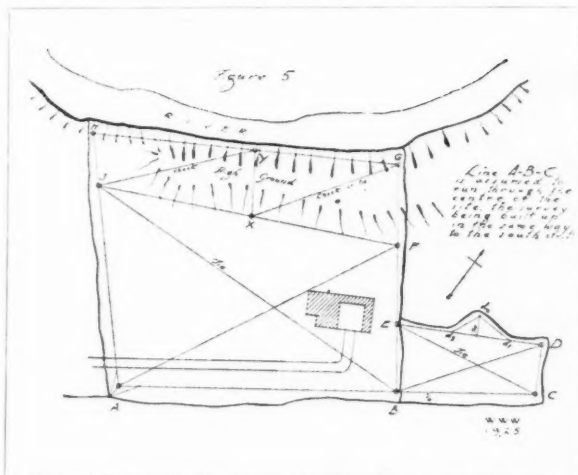
A piece of white or red tape is tied to the loop for easier location in the field.

A Surveyor can manage with one assistant, acting as chain leader—the unfortunate who has to drag the chain—and himself acting as follower. The process is slower, and conducive to less accuracy than if he has a leader and a follower, and limits his own activities to sketching, recording, and generally supervising. The leader should be of sturdy physique—a long day over ploughed fields is very tiring—and the follower should be fairly intelligent.

Now as to procedure. Reconnoitre the site, discover the snags and pitfalls, and find a fairly level stretch across the middle to act as a base-line. It must be possible to build up triangle after triangle from this line until the whole site has been embraced by them. Let as many triangulation lines as possible run alongside the hedges, ditches, streams, roads, etc., that have to be included in the survey. Mark each station with a ranging pole, indicate the base-line and the triangulation line on the small sketch plan, and give each point or station a letter, as shown in Fig. 5. ABC is the base-line: the first snag is the farm, but, having circumvented it with triangle ABE, its position and outline can be obtained by means of offsets from BE and AF and by means of subsidiary triangles. We can therefore dismiss it at this stage. The high ground—the head of the "lizard"—is always at the top of the slope and the tail at the bottom—presents an obstacle. This must be measured horizontally, and not up the face of the slope, hence the necessity for a plumb-bob. Although line BEF runs on to G as a straight line, it is better not to rely on this entirely, as it may be difficult to see even the top of the pole at G from E. So the line is punctuated at F, and FJ skirts the high ground. JH is a prolongation of AJ, and H, being halfway down the river bank, will be in sight of G. We are, however, in some doubt regarding the position of G, and, to make quite sure of it, a check is needed. GJ would do, but flat ties are bad and unreliable: it is therefore better to establish X on FJ, and XG will tell us what we want to know. As a cross check—one cannot be too careful when dealing with variations in level—a pole at Y on HG will enable us to measure the distances YX and YJ, and thus set all doubts at rest.

We are now ready for action, but before zero hour arrives it would be as well to instruct the leader and follower in their respective duties. The leader takes the strap off the chain, and, holding the handles in his left hand, throws the chain out sharply with his right. Then, handing one handle to the follower, he walks away in the direction indicated by the Surveyor. Arrived at the extent of the chain, he turns half-round and looks at the follower, holding his right arm out in front of him with an arrow, point down, grasped between his fingers and the inside of the chain-handle. The follower sights the arrow on to the objective, and signals to the leader to move to the right, or left, as necessary. When in line the leader faces the follower, and, after jerking the chain out taut, pushes the arrow into the ground. He then stands clear, and the follower takes a check sight to make sure that the leader has not changed position whilst straightening out the chain. The leader starts off with ten arrows, and the follower gathers them up as he goes. When he reaches the tenth he notifies the Surveyor. This, of course, represents 1,000 ft. The last arrow is drawn by the Surveyor and replaced by the 5 ft. rod, the ten arrows being handed to the leader and the process repeated.

Now that the chainmen know what they have to do, the Surveyor opens his field-book, with the hinge horizontal. AB will be the first line measured, and the letter A is, accordingly, put at the foot of the centre column. The hedge and the roadway are sketched in on either side of the column. B is put at the top of the page on which the line ends. The chainman starts off, and at each 50 ft., chain, or wherever there is a break or any point to be noted, the Surveyor takes the offset with the 5 ft. rod at



right angles to the chain. This distance is figured at the spot it refers to, and the distance along the line (the chain reading) is noted in the centre column. Long offsets are taken with the tape, but it is desirable, for the sake of accuracy, to keep them as short as possible. A large kink, such as the one on line ED, is better treated as a subsidiary triangle, with the line equivalent to ED as the base. Any necessary offsets can then be taken from d^1-d^2 , or d^2-d^3 .

Before measuring line FG its course should be marked on the ground by means of pegs, so placed that the difference of level between each pair of pegs does not exceed about 5 ft. The leader then walks in the direction of G until he reaches the first peg, and with his handle on the ground the chain is held horizontal by the follower. The first reading is taken by the follower at the pole at F, and for the succeeding ones he must plumb down from the chain to the centre of the peg. The Surveyor adds these readings together and enters them as he goes, taking any necessary offsets from the pegs. This is known as stepping, and, providing due care is exercised, is the simplest and at the same time most accurate method of chaining over sloping ground. Over the crest the process is reversed, the leader plumbing down and the follower holding the chain to the peg.

Unless, as in the case of XYGF, there is some other form of check, every two triangles in immediate juxtaposition should have a measurement taken diagonally across them, e.g. JB in AJFB. Whenever feasible, and, in the opinion of the Surveyor, desirable, extreme diagonal points of the site should be tied together, such as a line HC.

It is a good rule never to put two chain lines or portions of two on the same page of the field-book.


Boundaries are determined by the centre of the hedge or fence, if there is no ditch, or a ditch on both sides; in the case of a hedge and a ditch, the edge of the ditch is the actual boundary, but, being usually indeterminate, a fixed distance from the centre of the hedge is agreed upon (A in Fig. 7), differing in various localities. In the Lincolnshire Fens, where there are no hedges or fences, the centre of the dyke is the accepted boundary.

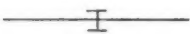
Corners of fields should be triangulated, as at A on Fig. 5. The intersection of two lines obtained by offsets as from AB and AJ at A cannot be relied upon.

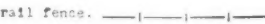
Chaining through hedges and over walls necessitates finding some point of vantage from which two poles on the line, with the hedge or wall in between them, can be brought into alinement. A pole is then placed in the hedge or against the wall on the line of sight, and when the correct position is obtained it is taken away and the spot marked by a peg in the hedge or a chalk mark at the top of the wall. The chain is dragged through the bottom of the hedge, but is lifted over the wall, furnishing another use for the plumb-bob.

To gather in the chain, commence in the centre at the 50 ft. tablet, and fold diagonally, two links at a time, until the handles are reached. Pass the strap first round the centre of the folded chain, and then through the handles on the second time round.

The following is a table of some of the more commonly accepted conventional signs, although surveyors frequently adopt their own ideas on this subject :

A hedge & ditch  The T indicates the ownership and the ditch beyond always belongs to the same person. To make this quite clear, it is a good scheme to dot the edge of the ditch and figure in the width accepted in the district.

A hedge without ditches or with one on each side, indicating joint ownership. 

A road 
 A cart-track 
 A gate 
 A post & rail fence. 
 A wall 
 A footpath 
 Trees 
 Rising ground 
 A hollow 

(To be continued.)

[The next article in this series will deal with Dumpy Levelling.]

Architectural Societies and Schools

The Honan Scholarship.

The Honan Scholarship for 1926—a travelling scholarship of the value of £50, for one year, open to members of the Liverpool Architectural Society (Incorporated) under the age of thirty years—will be awarded for the best design submitted for "The terminal station and garage of a motor-bus company." Full particulars can be obtained from the Society, 13 Harrington Street, Liverpool. Designs are to be submitted on December 31. The winner will be announced on "Honan Night," Wednesday, January 27, 1926. Candidates for the 1926 scholarship must have been associates or students of the Society on December 31.

The Royal Technical College Architectural Craftsmen's Society

The first meeting of the session of the Royal Technical College Architectural Craftsmen's Society was held in the Technical College, when Mr. William J. Smith delivered his presidential address on "The Social Art." He pointed out that while every other fine art was more or less individual, architecture was social. Many minds were necessary for the complete realization of any architectural project, and it had been urged that elementary day schools should teach the principle of architecture as an ordinary school subject in the hope that it would stimulate imagination. The "ragtime" of architecture was best illustrated by a walk along main thoroughfares, where it was found discord reigned supreme. Many of the buildings were well enough designed, but were entirely out of harmony with one another. The future of beautiful building depended entirely upon a still closer co-operation between the work of architect and craftsman.

The Re-birth of Ancient Art.

The architecture of the Renaissance—the re-birth of classical forms and traditions in art and life—formed the subject of a lecture, the first of a series of twenty-four, given by Sir Banister Fletcher, V.-P.R.I.B.A., at the Central School of Arts and Crafts, Southampton Row, W.C.1. To show exactly how the subject met a direct popular demand, Sir Banister Fletcher first described its nature and scope. Architecture, he said, was a material exponent of civilization, and a record of human aspirations and achievements, while modern design was founded on ancient precedent. A knowledge especially of the Renaissance style should form part of the equipment of artists, craftsmen, antiquaries, and connoisseurs, photographers, journalists, authors, and teachers, since buildings were the solid and visible background of the events of the past, and often their only remaining testimony. The traveller could thus more deeply enjoy the buildings and ruins that he visited with a knowledge of their purpose, and those who could not travel were transported to the actual structures and surroundings by the aid of Sir Banister's lantern slides, which go far in making the subject vivid and interesting. At the beginning of the first lecture he outlined the scientific method to be adopted during the course, so that the greatest help might be given to students to pursue the subject intelligently. To put the subject in its right setting the lecturer gave first a swift but stimulating review of the world-history of the

structural art up to the Renaissance, from early Egyptian tombs to mediæval England, and thus showed how the ground was prepared for the influx of classical ideas from the East which gave rise to the "Renaissance." The lectures will deal with the buildings of Western Europe from the fifteenth to the twentieth century, bringing the study up to the present day, as the street architecture of to-day is still largely based upon the Renaissance tradition. Sir Banister adhered well to his professed aim to show the connection between architecture and history, and so he dealt with some of the influences on the art of the time, such as the writings of Dante, Petrarch, and Boccaccio, the newly discovered manuscripts of the classical writers, the fall of Constantinople, the invention of gunpowder, the mariner's compass, and printing, all of which helped to awaken the new spirit of inquiry. The remaining lectures promise to be full of instruction and inspiration, and will be given every Wednesday at 6 p.m.

The Graceful and the Stately.

At the Central School of Arts and Crafts Sir Banister Fletcher's second lecture dealt with the Comparative Analysis of Gothic and Renaissance styles in Europe, in respect of plans, walls, openings, roofs, columns, mouldings, and ornament, as well as the general principles of form and religious or other motives pervading these two great styles. Sir Banister contrasted their differences and emphasized the beauty and strength inherent in both. Renaissance work, he said, was large in scale and few in its parts, as against mediæval work, which was small in the scale of its units, proportioned generally to the human figure, and, consequently, of many parts in the larger structures. A series of lantern slides made the various points very clear, and prepared the audience for the detailed exposition of Renaissance architecture which is to be given in the succeeding lectures.

The Municipal School of Arts and Crafts, Southend-on-Sea.

This school re-opened for the winter session on September 15. The prospectus for 1925-26 shows an increase in the activities of the school, and instruction is given in all branches of art. A distinctive feature of the school is its junior art Department, which is replenished year by year by promising students from the elementary schools in the borough. Passing through a comprehensive grounding in practical geometry, perspective, nature drawing from plants, museum and living specimens of birds, animals, and fish, details of the human figure, antique and costume, light and shade, memory drawing, etc., evolution of pattern, and design and colour-sense training, combined with continued general education, the students pass on to their selected crafts. The architectural section of the school has been augmented by a fourth-year course for advanced students, and an additional wing has been built for the purpose of demonstrations in the uses of building materials. A comprehensive syllabus has been drawn up in order to equip students for employment as junior assistants, and for the intermediate and final examinations of the R.I.B.A., and the examinations of the other professional bodies.

Correspondence

Architectural Designations

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—It seems highly amusing at this time of day to find such a varied and complex set of architectural designations in use. We have F.R.I.B.A., A.R.I.B.A., and L.R.I.B.A., in connection with the Royal Institute of British Architects. Until recently we had F.S.A., M.S.A., and L.S.A., of the late Society of Architects. In Scotland we have F.I.Archts. (Scot.), and A.I.Archts. (Scot.) in connection with the Incorporation of Architects in Scotland. In Ireland we have the designations pertaining to the Institute of Architects in Ireland. Then we have Bachelors of Architecture and Colonial affixes. And still another Incorporation of Architects is forming in London, I believe, with the designations F.I.A.A. and A.I.A.A.

Would it not be advisable to have only one designation universally used, such as C.Arch. (Chartered Architect), and a set examination in connection with same? We would then know where we are. If a certain architect distinguishes himself, then allow him to use C.Arch. (Hons.). That surely is all we require, instead of paying subscriptions, it may be annually, to two or three different organizations. The time is ripe, I feel sure, for such a move with registration ahead.

"H. H. H."

The Stockholm City Hall

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Mr. Manning Robertson's article in your current issue refers so aptly to this entrancing building that one wonders the British public has not taken further interest in such an outstanding example of modern brickwork, combined with so much poetical and original ornament. I had the privilege of spending two days at Stockholm last month, and was struck with the treatment of one of the columns to the southern portico; perhaps one of your readers may explain why this is left with the greater part of the shaft having some three inches of rough granite projecting from the usual finished surface; I fancy it was the third or fourth from the west end of this Venetian-like colonnade.

The tapering of the great tower, and the simple yet effective method of slightly projecting the few headers at random, cleverly relieve the flatness of the brickwork. Undoubtedly the peaceful setting of this building and the charming lay-out of the terrace help very largely this really wonderful work.

Warwick.

CHARLES M. C. ARMSTRONG.

Town Planning in Warwickshire

All the highway authorities of Warwickshire sent delegates to a conference on "Town Planning in Warwickshire," held at Warwick.

Lord Algernon Percy (chairman of the County Council), who presided, said town planning was directed against expense, for houses were being erected near the boundaries of important roads. When they were widened considerable expense would result. Only rural authorities could develop new areas, so he urged co-operation between the County Council and local highway authorities.

Mr. Ernest Parke said that town planning would prevent the repetition of costly blunders, made because towns were allowed to grow without a set plan.

After an explanation of the work of the Midland Joint Town Planning Advisory Council had been given by Mr. F. C. Minshall (deputy town clerk of Birmingham), Major Cook, representing the Ministry of Transport, said that the recent traffic crisis would show that motor-traffic in the Midlands had increased 75 per cent. in three years.

A resolution was passed urging rural and urban authorities to co-operate in the formation of town planning schemes.

Waterloo Bridge

The desire of the London County Council to demolish Waterloo Bridge has, according to the "Morning Post," awakened widespread regret among prominent architects in other countries. The controversy as to whether the structure can be saved or not by underpinning has been closely followed, judging from the comments appearing in journals abroad. In America, particularly, hopes are expressed that Rennie's fine work may be preserved, and certain branches of the American Institute of Architects have written urging on the County Council the claims of the bridge as a great London monument. The Chicago Chapter of the American Institute of Architects have sent a letter declaring that "the destruction of the world-famed Waterloo Bridge would be to our minds here in the United States of America a catastrophe." "Of all such structures the world over," the Illinois Society of Architects write, "there stands none of greater historical interest . . . to the students and lovers of beauty and art in architecture." The Executive of the St. Louis Chapter of the Institute have communicated with the Council in similar terms. When the London County Council resumes its meetings later in the month these letters and any others they have received from abroad on the subject of Waterloo Bridge will no doubt be made public.

List of Competitions Open

Date of Delivery.	COMPETITION.																								
Oct. 15	<p>Workers' homes for the Moscow Soviet of Workers, Peasants, and Red-Army Deputies. The aim of the competition is to devise types of houses with dwellings for working-class families living in individual households, under the living and climatic conditions of the province of Moscow. The types of houses required are as follows: (a) A two-storied house containing 4-8 dwellings situated on one floor, i.e. the whole of each dwelling located on one floor; (b) a house of the ordinary block type with no less than three dwellings, each located on two floors; (c) a three or four-storied fireproof house with central heating; not less than three entrances to the dwellings from the staircase-platform on each floor. For the relatively best projects the following prizes will be awarded on each type of house separately:</p> <table><tr><td></td><td>(a)</td><td>(b)</td><td>(c)</td></tr><tr><td>First</td><td>Roubles 2,000</td><td>2,000</td><td>2,500</td></tr><tr><td>Second</td><td>" 1,500</td><td>1,500</td><td>2,000</td></tr><tr><td>Third</td><td>" 750</td><td>750</td><td>1,000</td></tr><tr><td>Fourth</td><td>" 500</td><td>500</td><td>750</td></tr><tr><td>Fifth</td><td>" 400</td><td>400</td><td>500</td></tr></table> <p>It is not obligatory for contestants to cover all three types. The prize-projects shall become the property of the Moscow Soviet. The Moscow Soviet reserves the right of acquiring the unprized projects at the price of 200 roubles per project. Apply The U.S.S.R. Society of Cultural Relations with Foreign Countries, 150 Southampton Row, London, W.C.1.</p>		(a)	(b)	(c)	First	Roubles 2,000	2,000	2,500	Second	" 1,500	1,500	2,000	Third	" 750	750	1,000	Fourth	" 500	500	750	Fifth	" 400	400	500
	(a)	(b)	(c)																						
First	Roubles 2,000	2,000	2,500																						
Second	" 1,500	1,500	2,000																						
Third	" 750	750	1,000																						
Fourth	" 500	500	750																						
Fifth	" 400	400	500																						
Oct. 29	Technical School, Cookstown, Co. Tyrone. Apply, Mr. R. C. Burke, at the school.																								
Nov. 9	Proposed Fire and Police Station at Marlborough Crescent, Newcastle-upon-Tyne. Premiums: £500, £300, and £100. Assessor, Mr. Percy S. Worthington, D.Litt., M.A., F.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.																								
Jan. 1, 1926	New buildings for Liverpool College on a site at Mossley Hill. Assessor, Sir Giles Gilbert Scott, R.A. Premiums, £500, £300, and £200. Conditions and plan of site can be obtained from Mr. J. H. Lintern, secretary, Liverpool College, Sefton Park Road, Liverpool, on payment of a deposit of £2 2s.																								
Mar. 31 1926	Australian War Memorial, Canberra. Apply High Commissioner, Australia House, Strand, London. This competition is limited to architects of Australian birth.																								
June 30, 1926	Competitive designs are invited by the Ministry of Wafks for the rebuilding of the Mosque of Amrou. Prizes of £2,500, £1,000, and £500 are offered for approved projects. Those wishing to submit designs should apply before June 30, 1926, to H.E. the Under-Secretary of State to the Ministry of Wafks, Cairo (cables "Wafks Cairo"), who will forward details, conditions, etc. The final date for acceptance of proposals is January 1, 1927.																								

Competition News

Portewart Golf Club Competition.

The following notice has been issued by the R.I.B.A.: "Members of the Royal Institute of British Architects must not take part in the above competition, because the conditions are not in accordance with the published regulations of the Royal Institute for Architectural Competitions."

Reconstruction of the Mosque of Amrou Competition, Cairo.

Members of the R.I.B.A. who are considering taking part in the above competition are strongly recommended to consult the secretary, R.I.B.A., before deciding to compete.

Ashford Assembly Rooms.

The design of Mr. Edwin A. Jackson, of Ashford, has been placed first in the Ashford Assembly Rooms Competition.

The Week's News

Two Hundred Houses for Wandsworth.

The Wandsworth Borough Council are to build 209 houses.

Housing at Molesey.

The Molesey Urban District Council are to build fifty houses.

Bethnal Green Unemployed Relief Schemes.

The Bethnal Green Borough Council are to have an unemployment relief works scheme costing nearly £36,000.

New Drainage Scheme for Bromsgrove.

The Bromsgrove Rural District Council have approved of a drainage scheme for the parishes of Hunnington and Romsley.

Housing in Southport.

The Southport Town Council have approved a scheme for building seventy-four additional houses.

Rawtenstall War Memorial.

At a town's meeting at Rawtenstall it was decided that the local war memorial should comprise public baths to cost about £10,000.

£25,000 for Wigan Mining College.

The Miners' Welfare Fund has contributed £25,000 to the Wigan and District Mining and Technical College. It is to be spent on extensions of the college premises.

The Fitzwilliam Museum, Cambridge.

Gifts of £30,000, £20,000, and £5,000 have been made towards the cost of the extension of the Fitzwilliam Museum at Cambridge.

East Ham Housing.

The East Ham Borough Council have passed plans for seventy-seven new houses in Kempton, Ranccliffe, and Ascot roads.

Housing at Norwood.

The London County Council have sanctioned the borrowing of £160,862 by the Lambeth Borough Council for the erection of houses and flats on their Bloomfield estate, Norwood.

Another Housing Scheme for Dudley.

The lay-out plan for the provision of fifty additional type "A" houses, on the Cradley Road site, Dudley, has been approved by the Housing Committee.

Newport's New Housing Scheme.

The Allied Building Corporation are to build 170 houses near Malpas Church. The Newport Corporation have agreed to give the subsidy.

Brigg Rural Housing.

The Brigg Rural District Council have received the sanction of the Ministry of Housing to the erection of a further fifty houses.

Model Estate for Rochford.

Plans of the new residential area at South Benfleet, Hall Farm estate, have been lodged with the Rochford Rural District Council. The area of the estate is 100 acres.

Chelmsford Housing.

The Ministry of Health have approved the proposal of the Chelmsford Corporation to erect 250 additional houses on the Boarded Barns site.

Mr. R. L. Jones's Estate.

Mr. Rowland Lloyd Jones, of Bronhauglog, Carnarvon, architect to the Carnarvonshire Education Committee for twenty-two years, left £4,365 (net personalty, £2,574).

New Public Park for Sheffield.

Mr. J. G. Graves has presented the Sheffield Corporation with an estate of 154 acres, adjoining Norton Hall, on the fringe of the city, for use as a public park.

Burnham-on-Sea Housing.

The Burnham Urban District Council have decided to proceed with the erection of twenty-four additional houses of the parlour type.

Bermondsey Clearance Scheme.

The Bermondsey Council have received the sanction of the Ministry of Health for the clearance of the Salisbury Street area, and for cottages to be erected on the site. This will necessitate the removal of 1,000 families.

More Houses for Hull.

The Hull Corporation Finance Committee have approved the proposals of the Housing Committee with respect to the erection of a further 200 parlour-type houses on the East Hull housing site, at an estimated cost of £107,419.

New Houses and Roads for Blackwell.

The Blackwell Rural District Council have decided to apply to the Public Works Loan Board for advances amounting to over £60,000, for the erection of houses, and the making of roads and sewers.

Proposed Cinema for Rossington.

Rossington, a colliery village near Doncaster, with a population of 8,000 and no unemployment, has no cinema, and a committee of miners is preparing to supply this deficiency by raising £8,000 in the village.

The School of Architecture, University College, Dublin.

Mr. Frank Scarlett, B.A., late of the School of Architecture at London University, has been appointed as an assistant lecturer to Professor Butler, F.R.I.B.A., at the School of Architecture, University College, Dublin.

Housing Experiment in London.

An attempt to build houses in eight days is being made by the London County Council on their Bromley Hill estate. Work has been commenced on two steel-frame and brick houses. They consist of a living-room, scullery, bathroom, and three bedrooms.

Coventry's Housing and Gas-Works Schemes.

The Coventry City Council have resolved to apply to the Ministry of Health for sanction to a loan of £270,000 for the erection of 595 houses on the Radford housing estate, and for a loan of £230,000 for extensions of plant at the Foleshill gas-works.

£6,000,000 Scheme to Span the Dee.

The Flintshire County Council have decided to join the conference of local authorities, proposed by the Holywell Rural District Council, to discuss the scheme to build a rail and road embankment five miles in length across the Dee estuary. It is estimated that it will cost £6,000,000.

London Street Improvements.

The Ecclesiastical Commissioners have sold to the Corporation of the City of London a strip of land which formed part of the site of the Church of St. Alphege, London Wall, now demolished, for the purposes of an improvement in Aldermanbury and London Wall.

Architectural Partnership.

Messrs. Edmund Wimperis and Simpson, F.F.R.I.B.A., architects, of 61 South Molton Street, W.1, and Mr. L. Rome Guthrie, F.R.I.B.A., architect, of 37 Bruton Street, W.1, have entered into partnership, and will practise under the name of Wimperis, Simpson, and Guthrie, at 61 South Molton Street, W.1.

A Thousand Houses for Nottingham.

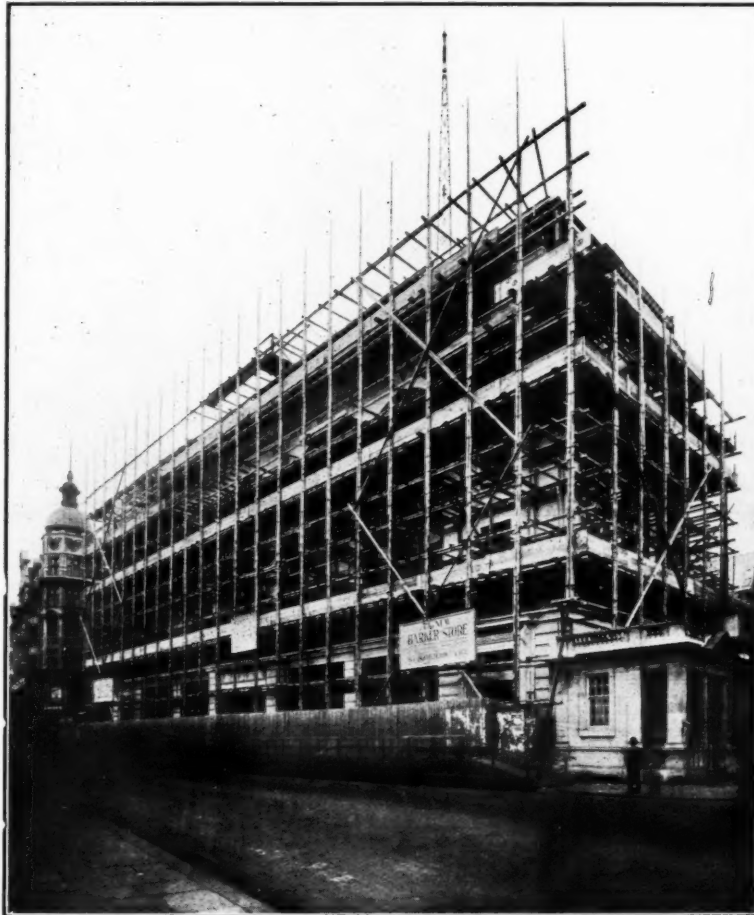
The Nottingham City Council have decided to erect a thousand houses in Wollaton Park, recently bought from Lord Middleton, and to sell 500 of these under the 1923 Act. The houses will cost just over half a million pounds in the aggregate. Wollaton Park is situated at the city boundary, and the remaining land will be used for recreation purposes.

New East Lancashire Road.

The Liverpool City Council are asked by the Finance Committee to contribute a sum, not exceeding £360,000, towards the cost of the new Liverpool—East Lancashire Road. The total cost of the road is now estimated at £2,750,000, and the suggested contributions are as follows: Ministry of Transport, £2,062,500; Lancashire County Council, £266,654; Liverpool Corporation, £256,044; Dock Board, £70,730; Bootle Corporation, £24,756; St. Helens Corporation, £20,512; Wigan Corporation, £16,975; and Warrington Corporation, £31,829.

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