

THE ARCHITECTS' JOURNAL & *Architectural Engineer*

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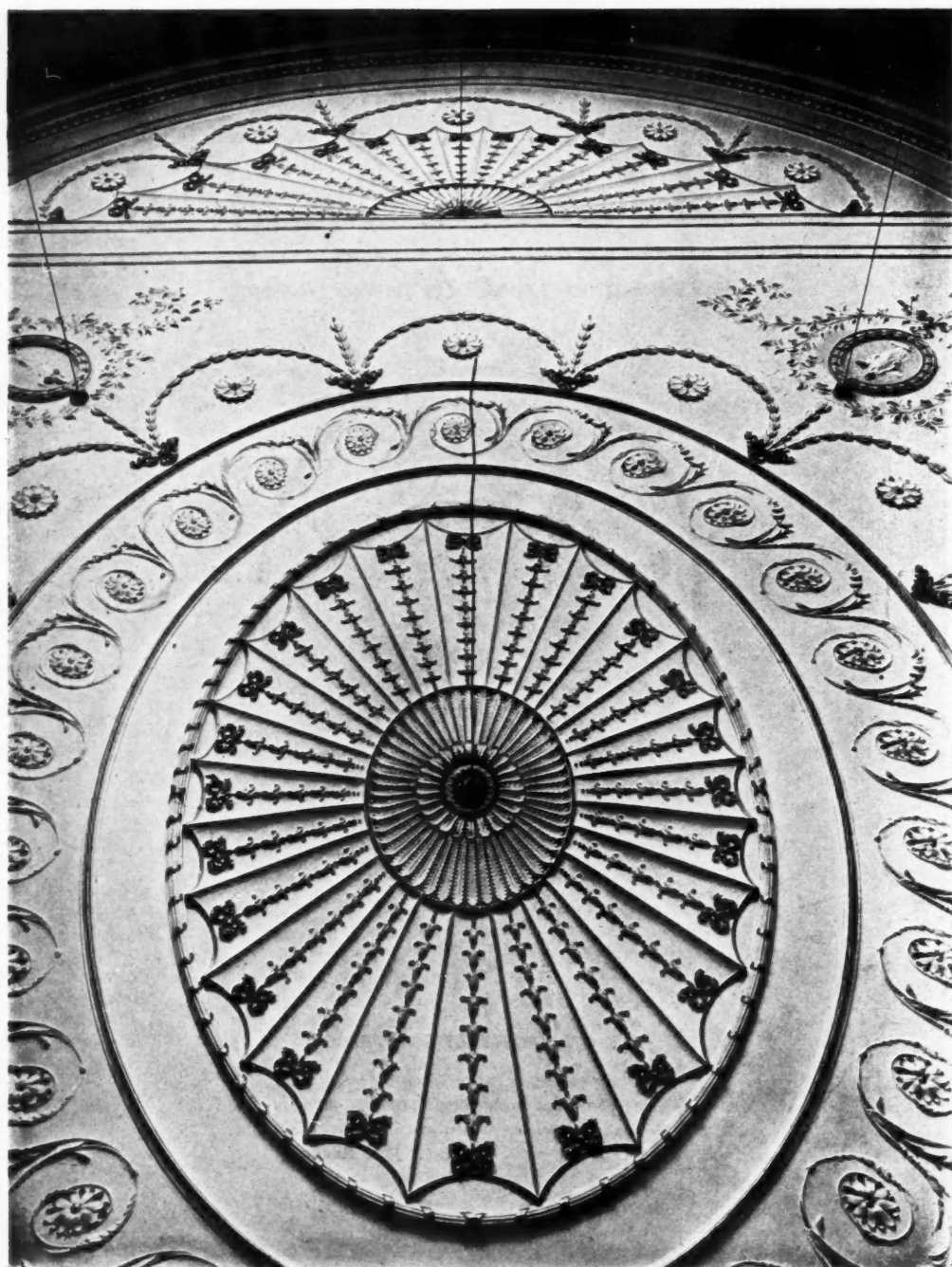
FROM AN ARCHITECT'S NOTEBOOK.

There are two strong conquerors of the forgetfulness of man—poetry and architecture. And the latter in some ways includes the former, and is greater in its reality.

JOHN RUSKIN.

9 Queen Anne's Gate. Westminster.

Sheen House, Richmond : Wall Medallion and Portion of Cornice



This wall medallion and portion of cornice are in plaster, and date from about 1785. They are at present in the Victoria and Albert Museum.

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A German Critic of Our Buildings

THERE was issued last year in Germany, in two closely printed volumes, a collection of letters of a kind quite without parallel, one imagines, in the records of the English book market. They were the letters—beginning in June, 1891, and ending in July, 1913—in which the late Herr Alfred Lichtwark, the ruling spirit in the management of the Hamburg Art Gallery, kept his colleagues informed of his impressions and experiences during his occasional jaunts abroad in the service of that important and enterprising institution. It may be useful to give the exact title of the book. It is "*Briefe an die Kommission für die Verwaltung der Kunsthalle*," by Alfred Lichtwark. The publisher is Georg Westermann, of Hamburg. These jaunts took him now to Berlin and Munich, now to Paris, now to Stockholm, now to London, Liverpool, Edinburgh, Glasgow, etc., at various seasons of the year. Wherever he went, his eyes were chiefly for art and architecture; but he was interested in most things, and few aspects of life were left untouched by his industrious and fluent pen. The letters must have been entertaining enough at the time and to the persons to whom they were addressed, but at this date and for the general public their number and length seem a trifle excessive. They fill in all something like 1,000 pages. The cultured Teuton, however, has a voracious appetite, and the book has had a wide circulation. It is already in its sixth or seventh thousand.

Out of all those thousand pages it would be difficult to find more than a few dozen light enough and bright enough to please palates accustomed to the unconventionality and liveliness of our own discourses upon art, our E. V. Lucases and Sitwells and Roger Frys. Now and again, however, Herr Lichtwark has some quite noteworthy things to say, and he tells at least one really good story—the story (has it been printed before in English?) of how Yvette Guilbert, meeting Oscar Wilde on some occasion in the early 'nineties, when she also was at her zenith, introduced herself to him as "*la femme la plus laide de Paris*," and how Oscar bowed and replied, "*du monde, madame!*"

Perhaps the deepest impression which Herr Lichtwark carried away from his trip to the United Kingdom was that of the painful contrast between the beauties of Edinburgh and the uglinesses of Glasgow. At a first glance, indeed, Edinburgh had appeared quite comical in his eyes, with all its quaint medley of architectural periods and styles, but this feeling gave way gradually to one "of sympathy, respect, wonder, and enthusiastic admiration," and before he had been many hours in the Scottish capital he had begun to say to himself that its nineteenth-century creators had solved the problems of city-building in a way which should be taken to heart by all other city-builders throughout the world—and not least by those of his own Hamburg. Glasgow, on the other hand, with its gloom and squalor, struck him as "a city of the damned."

It was in September, 1907, that Herr Lichtwark paid that visit to Scotland, coming southwards then by Liverpool and Chester. He was grieved to note to what an extent Chester had been rebuilt. "There has been so much rebuilding in the old style since the 'seventies," he remarks, "that one can no longer quite believe in anything here. And these new houses are not in the suburbs, but right in the middle of the old streets, side by side with the genuine old houses . . . I could never have believed in the existence of so much humbug! Chester leaves the impression on one of a masked ball, at which kitchen wenches make their appearance as the Maid of Orleans and Mary Stuart. The only two really interesting buildings are the old cathedral (drastically restored) and the modern prison; and architecturally the prison is the finer and more impressive of the two."

An entire letter, dated September 28, 1907, is devoted to Port Sunlight. The houses there seemed to Herr Lichtwark altogether too villa-like to be suitable for working men. Norman Shaw's houses, in particular, while much to be admired, struck him as far too highly ornamented—in this respect very few even of the country houses round Hamburg, he says, could compare with them. Nor did he consider that enough thought had been given to the sooty atmosphere of the locality. It would be difficult, he felt, for the occupants of these houses to keep them clean. The uniformity of the little front gardens, also, troubled him. The householders seemed to be allowed no play for their own individuality and tastes. The whole place, in fact, seemed to him unpractical and unsatisfactory.

With London Herr Lichtwark seems to have made acquaintance first in the early 'nineties. In April, 1901, he paid a longer visit, staying at a Bloomsbury hotel. The late Mr. Grant Allen was fond of calling London "a squalid village," and one is rather reminded of that phrase by some of the comments upon it made by this censorious foreigner. He could not discover in London anything of that sense of design which is so conspicuous in Paris and which is not wanting in Berlin; and its narrow, ill-lit, ill-kept streets seemed to him almost mediæval. There was, he noted, no central authority in the English capital, as there had always been in the French, to exercise a general control over its growth. Even the banks of the Thames were largely at the mercy of the bad taste and misdirected energies of individuals, while some of London's finest buildings—St. Paul's, for instance, and Somerset House—lost much of their impressiveness by reason of their surroundings.

What attracted him most, perhaps, was the aspect of the quiet streets and squares in the more well-to-do residential quarters, and the way in which the houses in them were bedecked with flower-boxes. The bright touches of colour made by geraniums and pelargoniums above the white window-sills had a charm, he wrote, not to be found even in his own Hamburg, not even in Amsterdam, still less in

Berlin and Paris. He was pleased, too, by the rich black tone imparted to London's yellow bricks by the never-failing mantle of soot. Another feature of our better-class dwelling-houses which met with his approval was the ironwork of their balconies, railings, etc., mostly dating from the beginning of the nineteenth century. "I am surprised," he remarks, "that these English architects of the early nineteenth century are thought so little of . . . They seem to me to have made the best provision yet known for our modern requirements—a form of architecture at once very simple and—when need be—very adaptable, and one in keeping with our present-day methods of life and dress." The English of to-day, he complains, continued to make all kinds of new experiments, while remaining blind to these excellent models in front of their very faces.

While in London, and more particularly after exploring the big galleries in South Kensington, Herr Lichtwark—not for the first time—came to feel a veritable horror of museums. "They are overpowering institutions," he declares. Here in South Kensington the array of pictures, statues, Oriental treasures, etc., etc., was endless—no wonder that the rooms were empty! Such collections had their value, of course, but they were bound to repel the general public. The twentieth century would have to discover some new method of really interesting people in art. The solution of the problem would, he thought, be found in decentralization, and he would like to see this achieved in Hamburg at once; the contents of the Art Gallery there being distributed among a number of plainly constructed buildings of modest size in different parts of the town—painters of the Hamburg School in one, Modern Masters in another, engravings in a third, and so on. In London even more than anywhere else, some such method was essential. A visit to South Kensington or the British Museum had come to be a nightmare!

Herr Lichtwark, while a man of taste and knowledge, was no seer, no stylist, and no wit, and these letters of his do not constitute an important contribution to the history of modern art. But those who are interested in the subject, and who can read German, may spend some pleasant hours dipping into the two volumes. They are published by Georg Westermann of Hamburg. Herr Gustav Pauli contributes a very sympathetic biographical preface.

FREDERIC WHYTE.

The Passing of the Queen-Mother

When, on Friday last, the twentieth of November, Queen Alexandra passed away, the whole nation mourned. The beautiful and gentle Queen-Mother had been so much to her people—sympathizing with them in their sorrows, encouraging them in faith, hope, and charity. To her people she was ever a Mother as well as a Queen; she loved and trusted and comforted them, and they could but love her in return. Before advancing age restricted her bodily activities, she was tireless in going about to do good, carrying with her always the loving-kindness which won all hearts. And she was as wise as she was gentle and kindly. It was she who, always deeply interested in hospitals and the healing art, introduced from her native Denmark to the London Hospital, of which she was president, the marvellously curative Finsen lamp. Hospitals and nurses had no truer friend; and indeed the same may be said of all subjects of social welfare—not only hospitals and nursing institutions, but schools and colleges, housing and education—every sort of benevolent movement that by wise counsel or active interest she could promote has reason to bless her dear and noble name, which hospital wards and wings and many another beneficent institution, are proud to bear; for it symbolizes the love and pity of the noble and well-beloved Queen-Mother.

The Crumbling Walls of Parliament

That "seeing is believing" is a musty old proverb of dubious validity. Sir Frank Baines, the Government Director of Works, evidently has faith that "Eyegate" may still occasionally assist an appeal to "Eargate." At the request or by the permission of Mr. Godfrey Locker-Lampson, Sir Frank is lecturing in a committee-room of the House of Commons on the parlous condition of the walls of the Parliament buildings, and is illustrating with lantern slides the dire need for facing seriously a serious situation. Members must be fully persuaded of the necessity for voting something like a million pounds sterling for repairs, and unless we are to see London placarded with a colourful imitation of the "Middlesex Hospital is Falling Down" bills, every legitimate means must be employed to avert the catastrophe. Mr. Godfrey Locker-Lampson, who acts in the Commons for Viscount Peel, the First Commissioner of Works, is evidently accessible to ideas.

An Architectural Exhibition at Cheltenham

The Gloucestershire branch of the Wessex Society of Architects is showing the R.I.B.A. prize drawings at the Cheltenham Art Gallery this week, and has at the same time arranged an exhibition of photographs and drawings illustrating work carried out by members of the Society. The Institute is taking a kindly interest in the exhibition, and the President, Mr. Guy Dawber, has sent several perspectives and photographs of some of the very charming work that he has done in the Wessex district. In an exhibition such as this it would be, of course, a delicate matter to select the work to be shown, and in this case all the work that was submitted has been hung. It is consequently refreshing to find that the majority of the buildings illustrated are distinctly interesting. The Cotswold work is particularly good, and shows that the fine tradition of this district is still flourishing. If it serves no other purpose, the exhibition will perhaps remind the public that there is an alternative to the Art of the speculative builder which is threatening the country-side.

"The New Architecture"

An "Architectural Correspondent" of the "Times" has discovered "the New Architecture." The example he adduces is not more convincing than this passage in which he recommends it: "A man who built a building large enough to contain an audience of a thousand people, roofed by intersecting domes, the larger of them of slightly greater span than St. Peter's, earned a title to serious consideration from all who profess the art of architecture." True it is that titles are sometimes easily earned; but unfortunately a glance at the picture with which the writer seeks to enforce his argument does not greatly support his quantitative test. Bulk, bigness, and novelty, are always impressive, but of art they are not safe criteria. Our author's example of "the New Architecture"—the "Goetheanum," which was the ungainly name inflicted on a building erected near Dornach by the late Rudolf Steiner as a theatre for the performance of mystery-plays—may not be so destitute of other merits as it seems to the superficial gaze; but the statement that it was burnt down a year or so ago creates less surprise than regret except upon a point of ethics. Such fire-raising may have been a gesture of adverse criticism! "The New Architecture," indeed! Why this feverish impatience for novelty?

AN ARCHITECTURAL MAGAZINE ROOM.

"The Architects' Journal" and "The Architectural Review" have always made it their business to provide their readers with examples of the best contemporary architecture of foreign countries. It is impossible, however, to do more than make a small selection among the most distinguished; and the proprietors of these papers will be delighted if readers who are interested will spend a few minutes now and then at the magazine room at 9 Queen Anne's Gate. The most important Continental and American periodicals may there be read in quiet and restful surroundings.

Summer in the Ardèche: St. Agrève

By H. J. BIRNSTINGL

WHEN the summer sun scorches the plains of Provence and the broad Rhône shrinks to a languid stream, the more fortunate seek relief in the high lands of the department to the north—Lozère, Ardèche. Little villages that for ten months of the year make no contact with the outside world blossom into eagerly sought holiday resorts, but they do so without vulgarity or pompousness. Those who come hither must take life as they find it, for the thrifty peasant will not vary his routine of labour from sunrise to sundown. "You may come," he seems to say with civility but indifference, "and amuse yourselves; but do not disturb us, we have our work to do." And so the hotels are of the simplest, and nowhere are there any detestable efforts to exploit the visitor.

In the middle of the Ardèche is a plateau some 3,000 ft. above sea-level, and on it stands St. Agrève, a typical village of the district. Connecting it with the world below is a tortuous narrow railway, over which a heavily breathing train pursues a slow and laboured course. It is pleasant to make the ascent by motor-omnibus from Valence. The winding road climbs from the brown parched valley of the Rhône, which lies swooning in the midsummer heat, passing between terraced vineyards and maize fields, and through pine woods, yielding a rich succession of varied views—now over the diapered plain, now across deep valleys, now towards near and gently contoured hills, and now towards distant sharp serrated peaks of volcanic origin. With the ascent the accustomed order seems to change: instead of the fertile valley and barren heights, vegetation in the higher attitudes is more plentiful, and the landscape is greener. Towards evening the plateau is reached, and for the last mile the road runs white, flat, and shady, between regular rows of plane trees.

The original nucleus about which St. Agrève has spread stands perched upon a small eminence, the Butte Chiniac. It is an old, odd, picturesque conglomeration of irregular stone buildings, clinging like some natural growth to the steep slopes. At the summit, and screened from the bitter winter winds by fir trees, is a house, unpretentious, yet of sufficient size and dignity to be known as the Château; a title readily bestowed in these parts. A town, however small, is for the most part moulded by its history. St. Agrève spread from its strong position on the hillock to the

plateau below when the intermittent wars of religion subsided. This strife between the Catholics and Protestants, leaving now one side and now the other in the dominant position, continued for many centuries, and nowhere are local annals richer in tales of fanatical heroism. Between the signing of the Edict of Nantes, at the end of the sixteenth century, and its revocation at the end of the seventeenth, there was immunity from official persecution for the Protestants. After the Revocation the strife broke out again with renewed fury, and it may well be that from a peak in Lozère some desperate band of hard-beset Protestants eagerly scanned the Gulf of Lyons, which is visible on clear days, for a gleam in the sunlight of Sir Cloudesley Shovel's sails that were bringing help from England. With the growth of a spirit of toleration these religious factions subsided; although even now local outbreaks—purged, let it be said, of their erstwhile intense fanaticism—are not unknown; and so the little town of St. Agrève at last crept from its defensive position on the Butte Chiniac along the road to Lamastre; a long main village street with a *place* or two and short lateral offshoots. Most of the houses are not without a simple dignity; solid stone-built structures, with here and there an unselfconscious architectural feature of real beauty, such as the details of a doorway, or a series of semicircular arched windows, with coarse wooden fanlights. Along this street in the evening creep great wagons piled high with trunks from the pine forests, those same trunks which, when seen felled in the distance across some ravine, look like the merest match-sticks, but which now seem to fill the narrow street, making the wheels of the wagon creak under the immensity of the weight, which is drawn by a pair of patient oxen plodding with leisured precision up and down hill, their heads thrust hard against the double wooden padded yokes around their horns, and guided not by reins, but by the touch of a stick laid gently, and with seemingly mesmeric effect, upon yoke or head.

Although St. Agrève has now slipped down on to the plateau, the surrounding country is best seen from the summit of the Butte, a far-flung view of such beauty as might, one is led to think, have mitigated the horrors of winter. Perhaps not. Even on the hottest days the mistral cools the air; in winter the cold winds must bite into the very flesh. The view at first is over the level plateau, which gives, indeed, no indication of its altitude, and the English



MARTIN DE VALAMAS.



LE PUY.



LE CHEYLARD.

visitor is hard put to it to remember that he stands now well above the summit of his highest native mountain. The prevailing colour in summer-time is pale yellow from the crisp, stubble fields, broken by patches of bright green, where some natural spring perpetually damps the ground, and by dark patches of pine-wood. Beyond, to the south and west, roll the Cevennes, clear, sharp-edged, and pointed, their tones of blue, purple, or sepia, varying from hour to hour, from day to day. To the east and north-east are the Alps, looking vague, soft, and mysterious, with their luminous patches of white across a space of some hundred odd miles. And out of the burnished fields is flung up a never-ceasing noise from myriads of grasshoppers, some of them magnificent green creatures a couple of inches in length, that spring out of the stubble at every step like splashings from a puddle. And these have their human counterpart making a faint, mysterious sound of rhythmical thuds. It is the noise of the flails upon the corn. Spotted about the fields are groups of two, three, but usually four men, two advancing and two retreating over the sheaves that are spread upon the ground in a great helix. There is a beauty in the regular motion of the human bodies, and in the circular twirl of the jointed flail around the head. The men are lean, sinewy, and wrinkled; they neither sweat nor blow from the heat or exertion. They seem to epitomize the hard and thrifty life of the French peasant. In them lies the secret of France's greatness. All the work of the harvest is done by hand; the cutting, the tying, and the threshing.



ST. AGRÈVE: A DOORWAY.

Agricultural machinery is unknown in these parts.

It is perhaps inaccurate to say that St. Agrève is typical of a country whose prevailing characteristic is rich variety, for each village, both in itself and in its position, is distinctive; but it lies so high that its wide views suggest the possibilities of such variety better than any neighbouring town. To appreciate their diversity it is necessary to traverse the country afoot or on wheel. With sudden transition the traveller passes from industry to desolation; from fertility to barrenness; from rolling moorland of heather, bracken, and scrub, to deep rocky ravines, hairy with dark and perpendicular pines; from peaceful verdant valleys to precipitous volcanic crags. So, too, with the buildings, the observant will note villages where the cottages are all roofed with great stone slabs, laid in diminishing courses towards the top; others where the covering is of Roman pantile, or the less picturesque Marseilles tile; and others thatched with broom or pine. Even the changes of the sky are swifter and more impetuous than is the custom farther north. A small white cloud appears against the unspotted blue, magnifies, spreads over the entire heavens, blotting out the peaks and distant hills; it turns from white to grey, from grey to black; a howling wind rushes between earth and sky, driving before it the biting eddying dust, and a storm bursts over the Ardèche, turning the cobbled streets into raging torrents. But it passes as swiftly as it came, and all is soon serene once more, and the sun shines in a blue pellucid sky upon cleansed and freshened towns.

Practical Architectural Modelling—IV

By EDWARD W. HOBBS

THIS article is devoted in a large measure to a consideration of some commercial models, partly to illustrate the enormous scope and practicability of high-grade architectural models, and partly to serve as a stimulus and inspiration. It is, of course, obvious that models of the character illustrated are beyond the scope of the practising architect, and it would seldom be possible, or even desirable, to attempt their construction, except with the assistance of specialists. At the same time, these models serve to emphasize the exquisite detail that can be put into quite a small model, and also to point out some of the practical uses which an architectural model may possess.

In particular, the model illustrated in Fig. 1 is the work of Mr. Berthold Audsley, and was made in collaboration with the General Electric Company of America, its purpose being to illustrate alternative methods of street and shop lighting. The model represents a complete city block, 450 ft. long, and is made with absolute fidelity to a scale of $\frac{3}{8}$ in. At either end of the main street is a cross road, and on that facing down the main street is a capitol with a Roman Doric façade, with a fine flight of steps leading up to a four-column portico surmounted by a gilded dome.

The buildings in the street comprise a department store, children's shop, druggist, florist, and automobile stores, a bank, real-estate office, and other stores. All the show-windows are dressed in colours, and furnished with suitable articles to the most minute detail, some of which can be seen in Fig. 1, which illustrates the model illuminated. The photograph was taken by the lights on the model itself,

and gives a graphic picture of the street as it appears by night. The street is lighted with fourteen single bronze standards to a scale-height of 14 ft. These standards have three urn-shaped globes, each separately illuminated. These standards were specially cast in bronze in machine-made steel moulds. The globes are perfectly to scale, and were made with steel moulds, into which the glass was blown. After this the globes were sent to the lamp department of the General Electric Company and were specially converted into electric lamps without sockets, but with long wires, so that they could be carried through the standards and terminate at contacts beneath the base of the model.

Each lamp of each of the standards can be illuminated or extinguished at will, and there are forty-five different combinations of lighting, so that various intensities of illumination can be carefully studied. The shop windows are illuminated with sets of specially made lamps, with reflectors, and so forth, and connected so that they can be used with two intensities, while several of the stores are fitted with coloured lighting as well.

The signs are illuminated in various ways, some to show bad methods, while others give methods of lighting in silhouette, and so forth. One sign has an automatic spelling sign, with moving borders around a fixed centre. This sign measures only $1\frac{1}{4}$ in. in width and 9 in. in height. The border alone consists of seventy-two miniature lamps working in circles of four lamps each. For the flood-lighting of the capitol, about 180 special lamps, disposed over fifteen circuits, were provided, while the portico of the bank is lit in five colours.



FIGURE ONE—STREET LIT WITH TWIN LIGHTS ON TRIPLE STANDARDS.

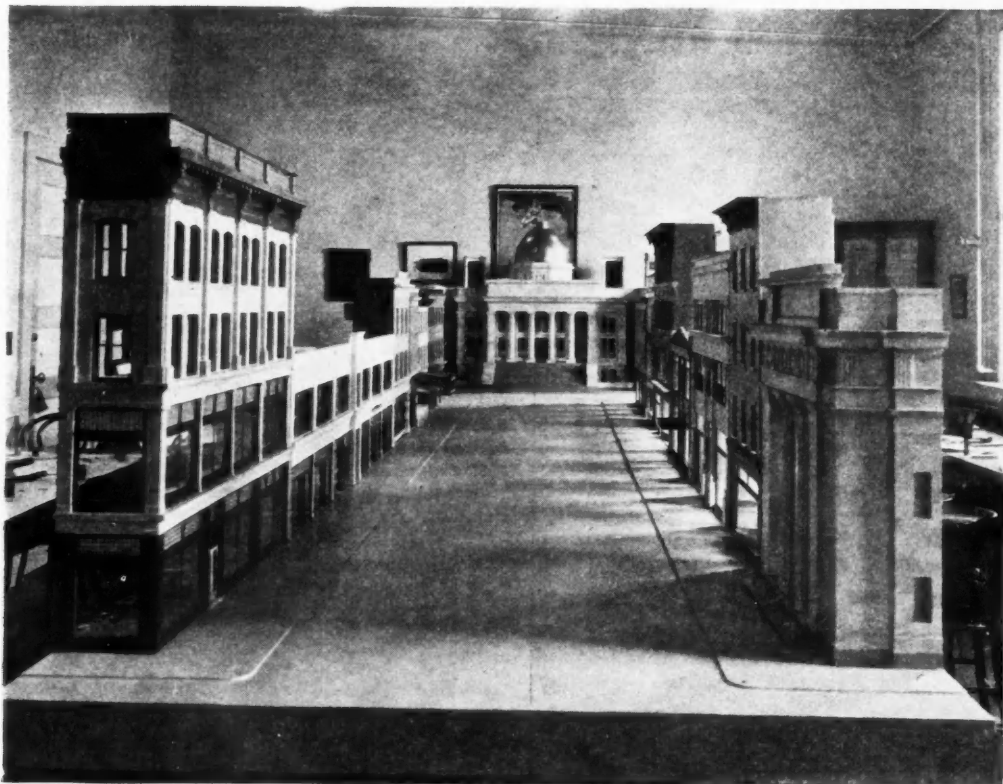


FIGURE TWO.—VIEW OF STREET UNFINISHED, WITH BUILDINGS IN PLACE.



FIGURE THREE.—PERSPECTIVE VIEW OF PORTICO OF CAPITOL (FINISHED).

The actual dimensions of the model are 17 ft. 6 in. long and 4 ft. wide. It is mounted in a very fine case, 7 ft. high, closed in all round except in front, where there is a glazed panel, through which to view the miniature. The showcase alone cost more than £600 sterling, while the cost of the model, as a whole, exceeded £7,000. A control

switchboard in the form of a drawer built in three sections is provided in one part of the case, and when open hinges down to two ornamental wood brackets. This switchboard contains 165 separate small switches, which control the various lighting effects. The current is supplied from the main at 115 volts a.c., and is transformed to six volts. In the wiring of the model more than 1½ miles of wire were used. The electrical problems necessitated the services of an accomplished electrical engineer to design and supervise. In all, about 800 lamps are disposed in and on the model, all of them specially made for the purpose, and all of them having the correct scale lighting intensity.

An independent and entirely separate lighting system was used to illuminate the model independently, so that the constructional details could be studied. The model was primarily constructed for an important convention of the National Electric Light Association of America, and its purpose was to demonstrate the various possibilities and advantages of different systems of electric lighting, a purpose which was fully carried out, the model proving invaluable, as by suitable manipulation of the switches the various advantages and disadvantages of the different systems could be studied by the members of the convention with the utmost ease, and with the assurance that the results are comparable with those obtainable in actual practice.

Some idea of the detail put into the building can be obtained from Fig. 2, which shows the chief elevations. The dome of the capitol is beaten from copper, and all the other work is built up from wood, metal, card, and other suitable materials, the whole carried out with remarkable fidelity, particularly as regards the correct lighting values. The perfection of detail put into the portico and steps of the capitol are clearly exhibited in Fig. 3. This model is probably the finest example of practical architectural modelling that has yet been constructed.

Another wonderful example of beautiful detail work is seen in Fig. 4, which shows the interior of a cathedral, and is the work of Messrs. Bassett Lowke, Ltd., of Northampton.



FIGURE FOUR.—INTERIOR OF A CATHEDRAL.

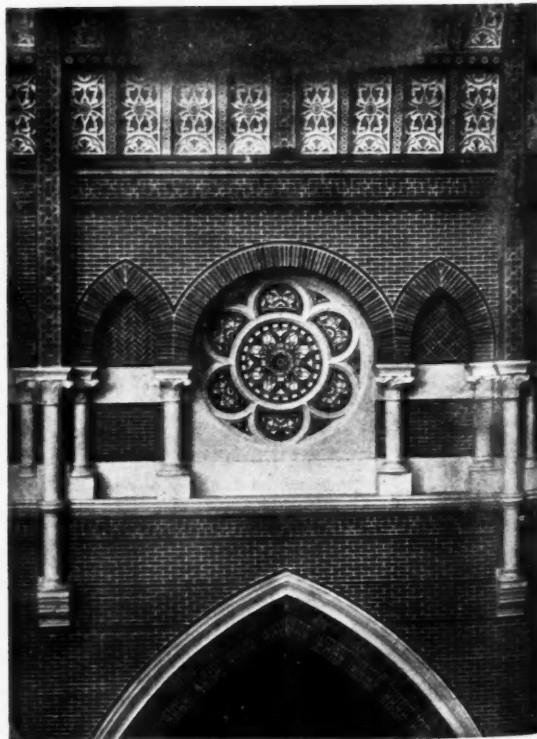


FIGURE FIVE.—TRACERY WINDOW.

This is only a small sectional model, intended to illustrate some features of design for an intended cathedral. In preparing models of this class—the one under notice is built to a scale of $\frac{1}{4}$ in. to the foot—it is often difficult to obtain a true idea of scale. Particularly is this so with models of interiors, which so often depend for their impressive effect upon a sense of spaciousness and proportion.

To obviate this defect to some extent, it is desirable to introduce features that are fairly well known and convey some definite sense of size to the observer. In this case, this result has been obtained in two ways—first, by the provision of pews or benches, and, secondly, by the figure standing by the column. Both the benches and the figure convey to the eye a definite impression of size, and the rest of the model is compared by these standards. Hence one obtains from the photograph and from the actual model itself a tolerably good idea of the actual size of the cathedral, and some impression of its dignified appearance.

Opinions may differ as to the suitability of the architectural features and of its design. This, of course, is beyond the scope of the model-maker, whose sole purpose is to produce a model of the intended structure in such a way as to convey a true and accurate impression of that structure, which, in this case, has been admirably done.

Another small structural detail is pictured in Fig. 5. This is also the work of Messrs. Bassett Lowke; it shows a tracery window, and is also a part of the same intended structure. The light patches on the photograph are due to the light-rays through the opposite window, as these windows are actually glazed, and hand-painted in transparent colours.

In the preparation of models showing interior detail, many problems arise of somewhat different character from those met with in models merely representing the exterior of a building. Not the least of these is the difficulty of illuminating the model, first, so that the detail thereof can be inspected, and, secondly, to illuminate the model in such a way that its character will be described. The first consideration must be the purpose of the model itself. If, for instance, this is to illustrate architectural detail, as in the case of Figs. 4 and 5, then the model must be illuminated with sufficient intensity to reveal these details, and make it possible to study them. On the other hand, if the chief function of the model is to convey an impression of the interior as a whole, as, for example, the modelling of both sides of the nave of a church and also of the chancel, the purpose being to study the illumination provided by the windows themselves, or possibly to get the idea of the majestic appearance of the interior, then the architectural detail may, to some extent, be subordinate, extraneous lighting should be excluded, and illumination provided solely through windows of proper scale size and appropriately coloured, if stained glass is to be used.

It will scarcely be possible to guarantee the correct intensity of illumination to scale unless the model itself can be placed in direct sunlight, and even then the difficulty with the representations of the stained glass is to decorate the model with transparent colours of strictly correct actinic power. This minutiae of detail will seldom have to be dealt with by the practising architect; but if undertaken with such an elaborate model, should be met by making it as nearly to scale as possible, and using good transparent colours for decoration of the windows. Appropriate and convenient colours to use are those prepared for the decoration of ordinary lantern slides, and the work can be carried out in very much the same way.

It is only possible to indicate the lines on which a model of this class should be commenced, although succeeding articles in this series are devoted entirely to detail work; and methods already described in parts 1, 2, and 3, together with those in the remaining articles, can all be adopted as occasion requires. Probably the best method to adopt is to commence by making up the foundation of box-like form, using good, sound, dry, yellow pine for this purpose, and cutting apertures through it for windows or other features. This foundation should not be confused with the base-

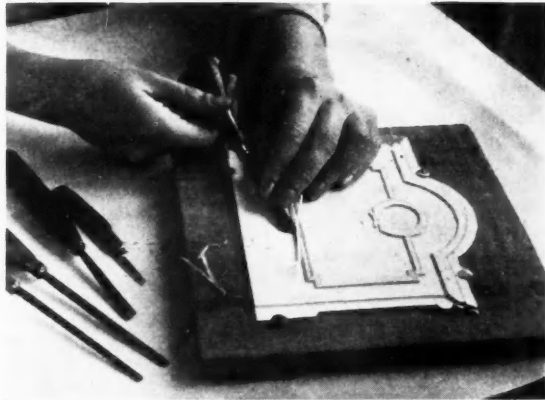


FIGURE SIX.—CARVING A MODEL TABLET.

board, but is to be looked upon merely as a skeleton whereon to commence the actual model.

Some parts of the walls, particularly those in any conspicuous position, can be painted with flat oil-colours carefully applied, well rubbed down, and again painted, until a perfectly smooth, flat surface has been built up. Details of brickwork, masonry, and so forth can then be directly drawn upon its surface, particularly if a white or light-coloured paint is used, and is of the quality known as flat colour ground in oil, or a high-grade undercoating, of which there are many excellent brands on sale. The writer has a personal predilection for Coverine. The surface takes the finest pencil lines, and also can be coloured in water, poster, or oil-colours at will, according to which are most favoured by the individual worker.

The next procedure is to indicate the separate details, building these as far as possible in independent parts, and completing them in their appropriate places on the model. Here the choice of material is particularly important, and although no hard-and-fast rules can be laid down, it will generally be found that Bristol board built up in laminae gives excellent results. For some of the details of columns, capitals, pilasters, and the like, a good plan is to use plastic wood, modelling it in the plastic state to the approximate form and dimensions of the required part, allowing this to set hard and dry, and then carving it in the ordinary way with small carving tools. Work all the parts to exact size and shape, and then place them in position, fastening them together with seccotine, or any other appropriate adhesive.

In the case of tracery windows and the like, the procedure is to build up with laminae of card, following along the general lines indicated in the preceding article. At an appropriate stage, pieces of thin clear glass can be introduced, although if the exterior of the model is not to be exhibited the glass may be fitted in a rebate at the back of the window placed in a similar manner to glass in a picture-frame. After the window has been built up, and the glass inserted, it is necessary to carve the card very carefully to its final shape. This carving is quickly carried out with a small-size and keen-edged cutting-tool.

The general procedure is illustrated in Fig. 6, which shows an early stage in the modelling of a small memorial tablet. The procedure is to cut the card to a proper thickness, with the greatest outline to form a background. To the face of this card other layers of card are then applied in accordance with the details of design, that is to say, the next card will be cut to the outline of that particular part, as, for instance, the raised moulding and laurel wreath shown in Fig. 6. After all these parts have been stuck together, and allowed to dry and set hard, the whole is temporarily fixed to a wooden base by gripping the card under the heads of drawing-pins to hold the card firmly to the board.

This board, if reasonably heavy and having the underside

covered with a piece of felt, will remain stationary while the carving operations are in progress, and can easily be moved to any desired position. In general it will be found that the mouldings can be best represented by resting a ruler on the upper surface of the card at the correct position for the moulding, and then making a cut into the card with the point of a sharp knife. Next, with a skewed carving-tool such as shown in Fig. 6, supported partly between the finger and thumb of the left hand, and propelled and guided by the right hand, and with a very delicate and light touch, sever the card in a horizontal plane, thus removing a small slip. The general procedure of carving is then followed as far as possible over the whole surface wherever the mouldings are desired, finally rounding them off or trimming them up at the corners in accordance with the plans or design.

Small detail carving, such as scrolls and the like, are carved in a similar way with small wood-carving tools, taking the precaution to keep them extremely sharp. Generally it will be found that they will cut better if ground with a rather longer bevel than is customary in wood-working operations. The great thing, however, is to keep the cutting-edge perfectly clean and keen, for which pur-

pose an oilstone should be kept close at hand, and the tool rubbed upon it whenever necessary. With these precautions it will be found that beautifully clean carved work can be carried out with Bristol board as a base. In all cases large flat areas should be arranged for by disposing the card in an appropriate manner. That is to say, the space surrounded by a moulding, as at the bottom of Fig. 6, is formed by one layer of card, the moulding being represented by a cut-out portion applied to it. Consequently, there is no need to carve the card to form the background; to do this would be very difficult.

If incised lettering is to be represented on the tablet it must be carved into the card at the appropriate place. This principle of building-up the work with laminae of card proves admirable for many details of architectural interest, and if a wooden foundation or skeleton is provided, as suggested earlier in this article for the construction of interiors, the card is easily attached in its proper place, the wooden skeleton keeping the card flat and in position, and making it stiff enough for the further application of detail ornament, all of which in principle should be applied in separate pieces until the whole is complete.

(To be continued.)

Islington Municipal Buildings: The New Extension

E. C. P. MONSON, F.R.I.B.A., F.S.I., Etc., Architect

THE buildings are of steel-frame construction, the steelwork being enclosed either in solid concrete or in brickwork in cement. The floors, roofs, and stairs are of concrete reinforced with rods and expanded metal. The roofs are covered with asphalt, and outside fire-escape stairs and balconies are provided to comply with the requirements of the London County Council under the Building Acts (Amendment) Act.

The new portion of the building, with a frontage of 56 ft. 6 in. to Upper Street, is in the Renaissance style. It is two stories high, and is faced externally in Portland stone. Flat pilasters in the Corinthian style have heavily carved foliated caps and wide overhanging cornice and pediment. A tower with an illuminated clock on its four faces was originally designed. This has, however, not yet been erected, although provision for it has been brought up to the roof-level. The front entrance doorway, which is approached by a flight of Forest-of-Dean stone steps, has a massive and carved moulded surround, supported on which is a carved stone urn with swags and arms of the borough in the centre. The doors are of polished teak.

This main entrance leads through a small vestibule into the main entrance hall, where are provided waiting-room and porters' room, also a members' telephone-room. Here, leading to the first floor, is the main staircase, made of various kinds of polished marbles, with marble capping and turned marble balusters, the newel caps being in cast natural bronze.

This staircase forms the principal approach to the council chamber and the members' rooms, and the floors of hall and corridor are paved with marble paving in artistic design. The walls have marble dadoes, and the upper part is in French stucco, finished and jointed to represent Portland stone. The ceiling is of fibrous plaster, moulded and enriched. In the centre is a domed light.

The members' rooms on the first floor, for male and female members respectively, are capable of being made into one room when desired by pushing into boxings at the sides of the room the wooden partition which divides them in the ordinary way. The room is 52 ft. by 26 ft., and 15 ft. 9 in. high, with polished oak floor, the walls being suitably panelled.

In this room are two fixed oak bookcases and a handsome polished oak chimneypiece; the windows look out on to Upper Street.

From the head of the main staircase one passes into the ante-room to the council chamber, which is 34 ft. by 13 ft. 6 in. wide, which has a semi-barrel-vaulted ceiling, moulded, panelled, and enriched. The walls also are panelled, and have a polished oak dado.

Passing through the ante-room and up three steps, one enters the council chamber, which is a fine apartment, 50 ft. square, with the corners cut off and forming an irregular octagon. It is 18 ft. high to the cornice, from which springs the curved part of the ceiling, which, in the centre, rises to a height of 28 ft. from the floor.

The walls are panelled in English oak to the height of 10 ft., and have pilasters and detached columns at intervals. The columns are fluted, and have Ionic carved capitals and bases, the whole surmounted with the appropriate heavy cornice. Introduced into the panelling is some beautiful carving in oak, of the character known as "Grinling Gibbons," and a representation of the borough arms illuminated in colours over the Mayor's chair. The walls above are finished in fibrous plaster, as also is the ceiling, with moulded and foliated pilasters, panels, and enrichments.

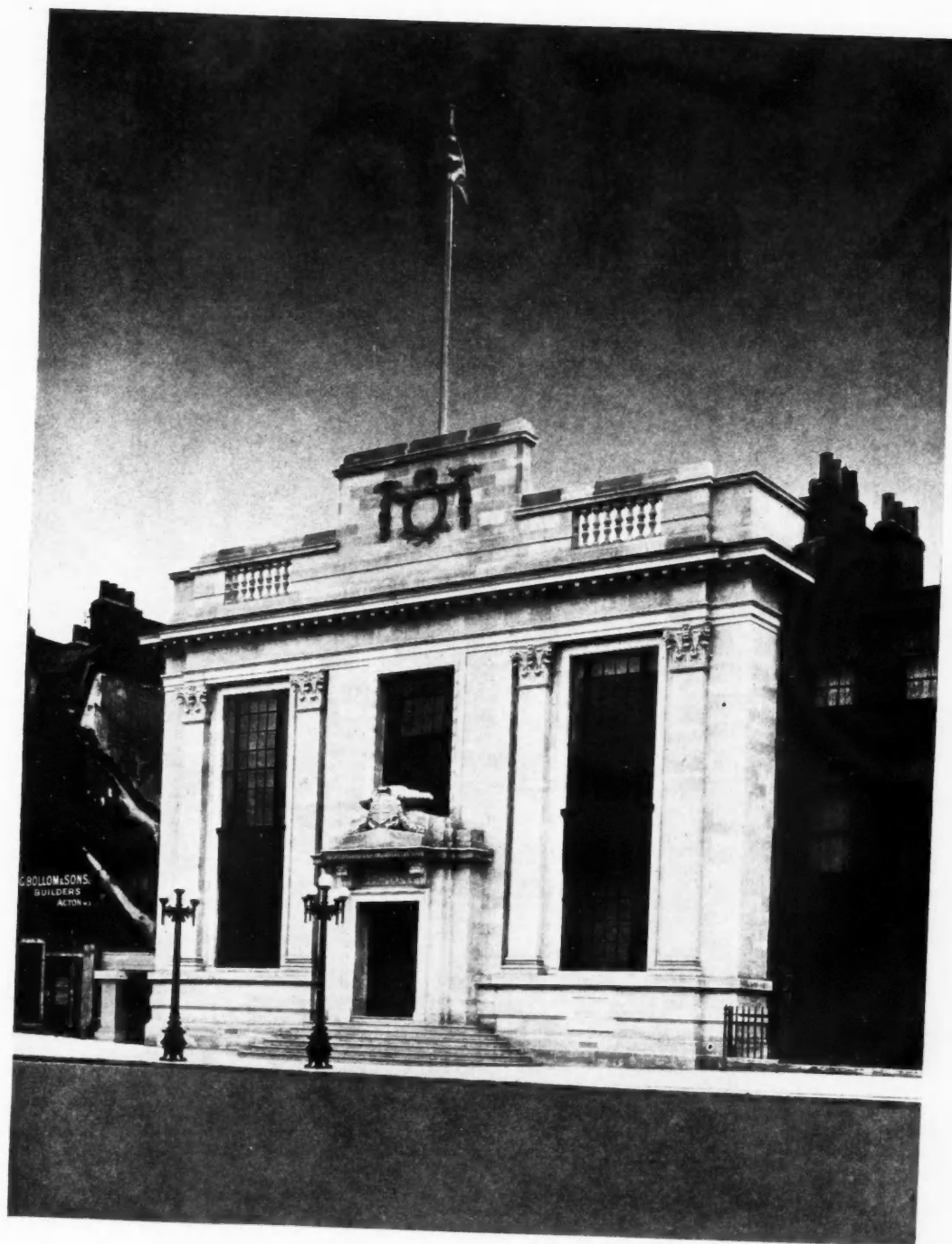
The council chamber is lighted by three large windows with segmental heads, which are filled with stained glass, that to the east, over the Mayor's chair, having in the centre a representation of the arms of the borough, that on the north the arms of St. John of Jerusalem, and that on the south the arms of the De Berners family, the latter having been large landowners in Islington in days gone by.

The seating of the council chamber is in nearly circular form, the seat for the Mayor facing the entrance door, with two seats at the side, and with a finely-carved desk in front. This is flanked on each side by a single row of seats for ten aldermen in all, five on each side, whilst opposite the Mayor, and three rows deep, is the seating for the sixty councillors. The fittings in the council chamber are all in the finest English polished walnut, and are richly carved and ornamented. The seats and backs are stuffed and covered in red morocco leather; the seats tipping up so as to allow of

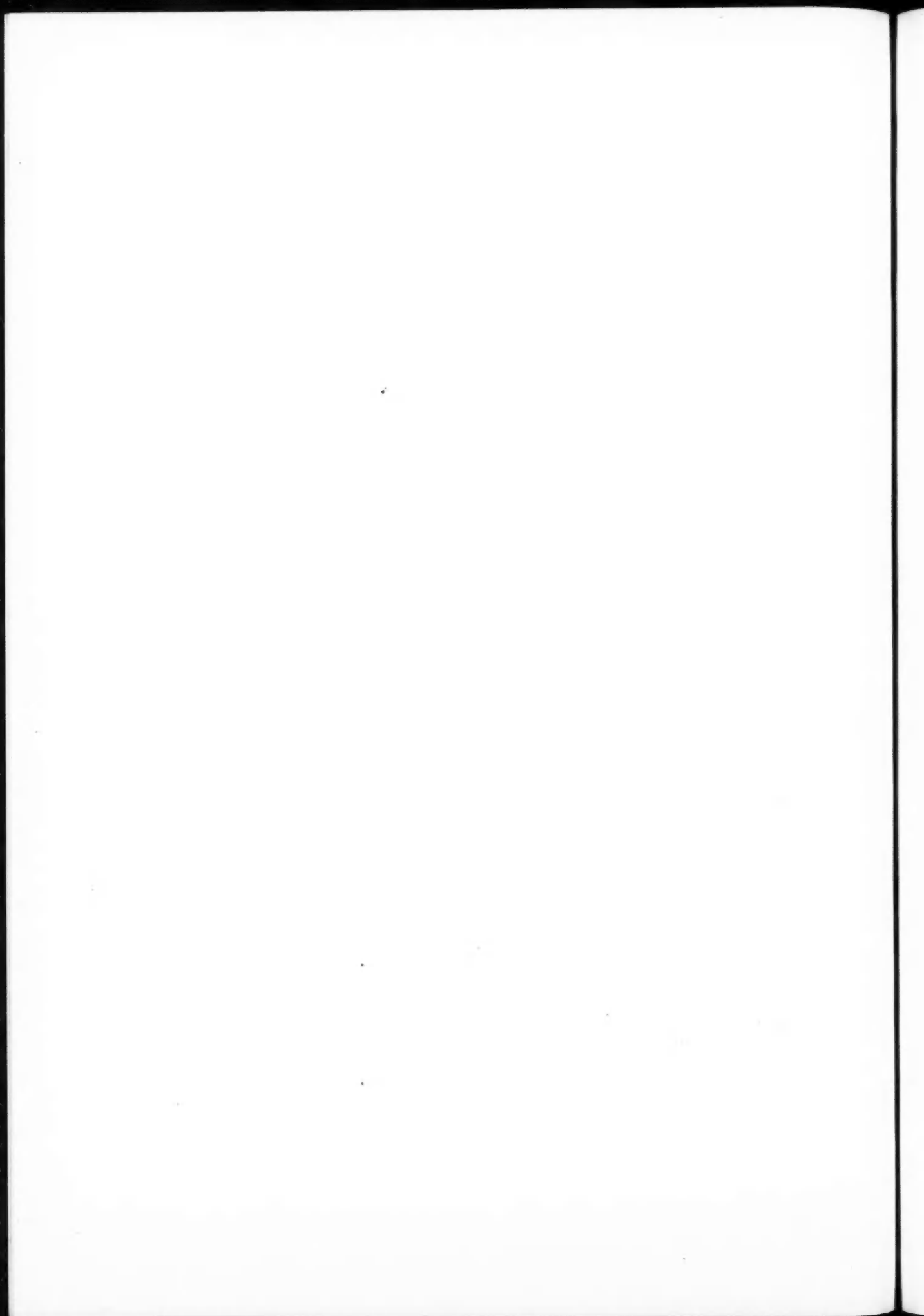
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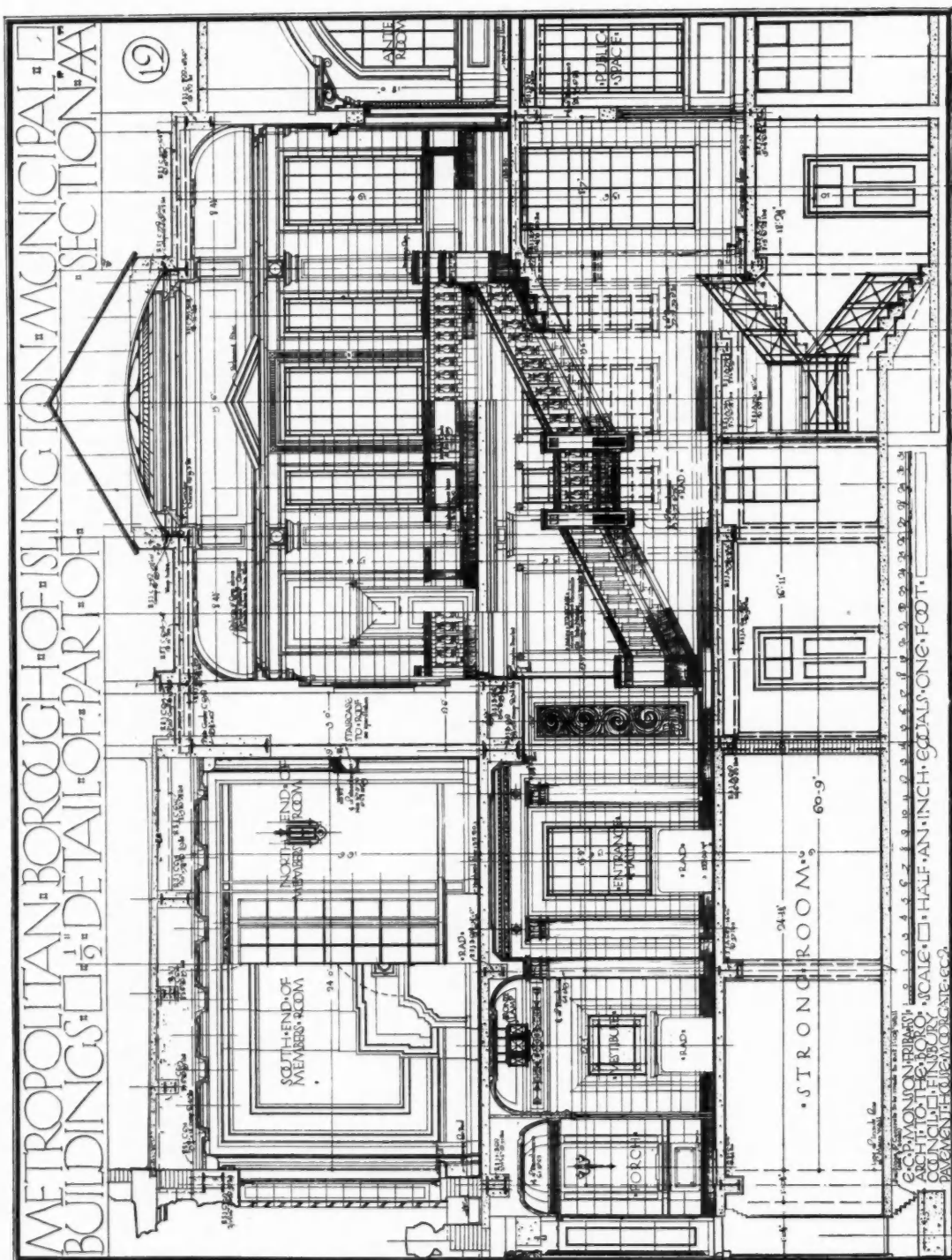
Current Architecture. 286.—Islington Municipal Buildings : The
New Extension

E. C. P. Monson, F.R.I.B.A., F.S.I., Architect

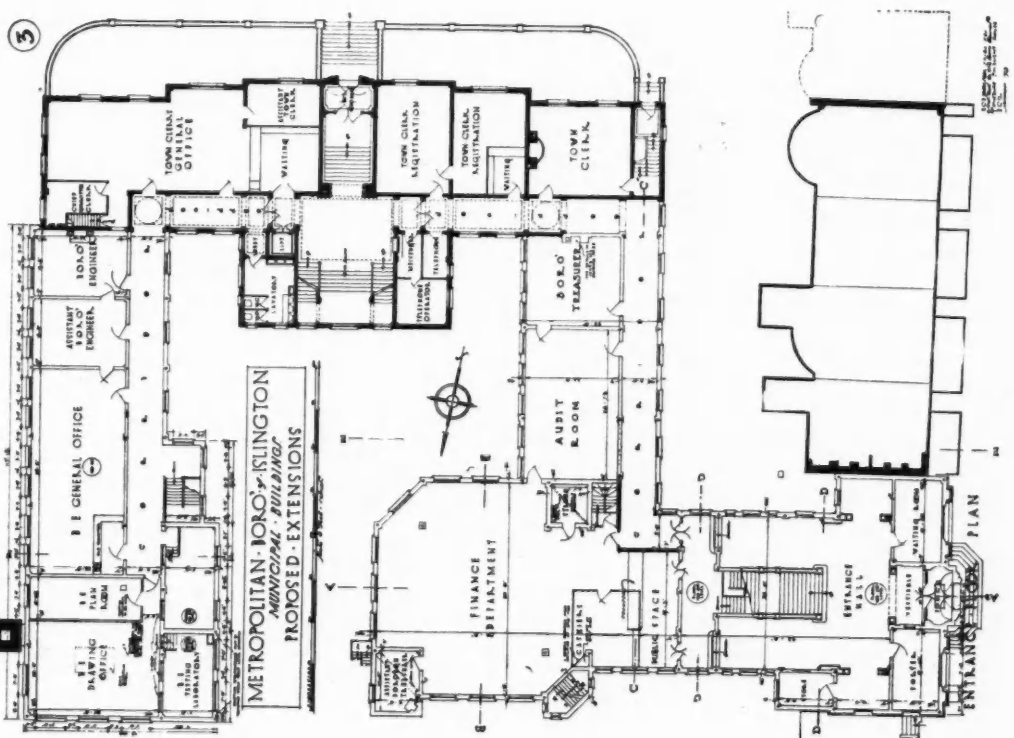
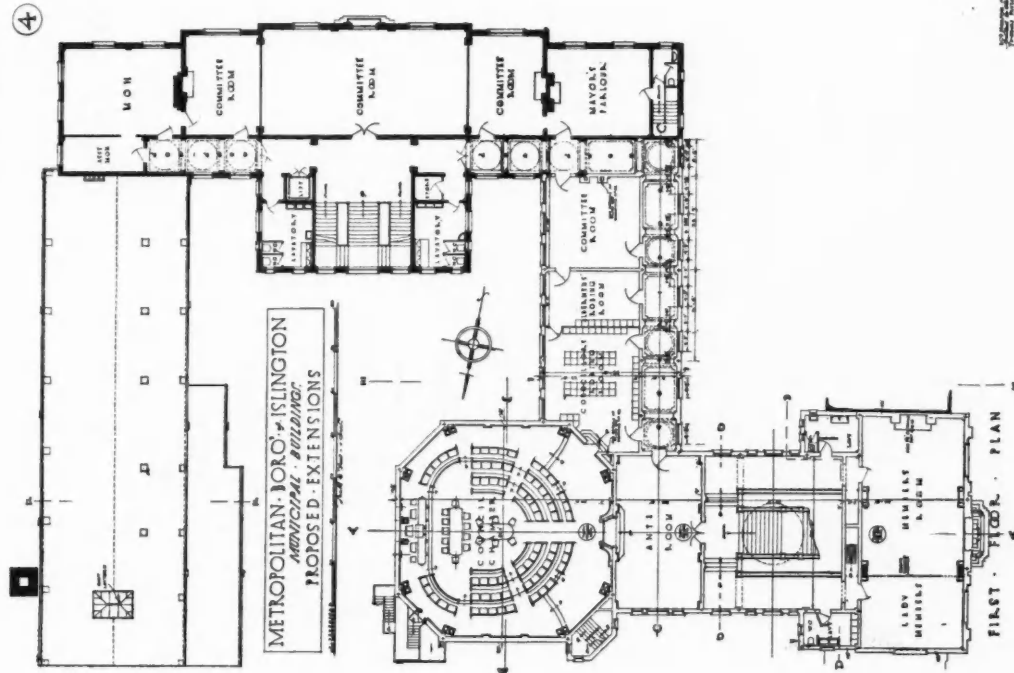


Elevation to Upper Street.





ISLINGTON MUNICIPAL BUILDINGS: THE NEW EXTENSION. PART OF SECTION.
E. C. P. MONSON, F.R.I.B.A., F.S.I., ARCHITECT.



ISLINGTON MUNICIPAL BUILDINGS: PLANS OF THE NEW EXTENSION
E. C. P. MONSON, F.R.I.B.A., F.S.I., ARCHITECT.

E. C. P. MONSON, F.R.I.B.A., F.S.I., ARCHITECT.



THE MAIN STAIRCASE.

easy passing, and each row of seats is raised about 5 in. above the row in front.

Adjoining the Council Chamber, and leading by a pass door therefrom, there are the robing-rooms for the aldermen and councillors, fitted with rows of polished oak moulded and panelled cupboards, one for each member.

A new committee-room (No. 4) has also been provided, finished with polished oak floor and skirting and oak mantel.

From the back of the new entrance hall, and going down three steps, one approaches through two pairs of swing doors the Finance department, consisting of a large room containing 2,320 super ft., fitted with a fixed counter and screen for the cashier, and desks for the clerks, and a further room containing 770 super ft. Accommodation is also provided in separate rooms for the borough treasurer and the deputy borough treasurer, and also a large room for audit, and separate strong-rooms.

On the ground floor there is provision for a Court room in which to hear summonses before the local magistrates, having a dais with furniture and fittings from the old council chamber, altered and re-erected; at the back there is also a private room for the magistrates.

In the additional building, accommodation is also provided for a private room for the borough engineer, the deputy borough engineer, drawing office, and general office, lavatory, and store-room, with every convenience; and all are linked up in close proximity to the inspectors of sewers and highways, etc.

Owing to the provision of the new accommodation, the department of the medical officer has been able to expand into the rooms vacated by the borough engineer, and further provision has been found for the Housing department.

In the original part of the building there is a handsome marble staircase, with wrought-iron balustrade finished with polished gun-metal capping running from top to bottom of the building, with a spacious entrance hall and vestibule.

Accommodation is provided for the Town Clerk's department, including valuation and registration, Cemetery and Housing department, for the Medical Officer's department, a passengers' lift, a heating chamber and coal stores, strong-rooms and store-rooms, and rooms for the hall-keeper.

In addition, there are on the first floor three committee-rooms, which, by raising sliding partitions, can be made into one large room. This has a panelled dado 7 ft. high, and handsomely carved chimney-pieces and doorways, also substantial brass dog-grates.

The Mayor's Parlour, which adjoins the three committee-rooms, is panelled entirely in oak, handsomely carved, and has the borough arms mantled in colours over the chimney-piece.

These committee-rooms and the Mayor's Parlour all lead off the corridor, which has been continued around in the new building, and from which entrance can be obtained to the new committee-room, No. 4, the robing-rooms, and the ante-room to the Council Chamber. The walls of this are finished with a polished marble dado and marble pilasters and caps. The ceiling is in lengths of barrel-vaulting, alternating with pendentives.

The doors of the corridor have pediments, linings, and architraves in polished English oak.

The whole of the building, both old and new parts, is heated by hot water on the low-pressure system, with electric accelerators to assist the return, and there are three large boilers in the basement. The Council Chamber is additionally heated and ventilated by means of hot air forced in under the Plenum system, otherwise ventilation is provided by air-flues in chimney stacks.

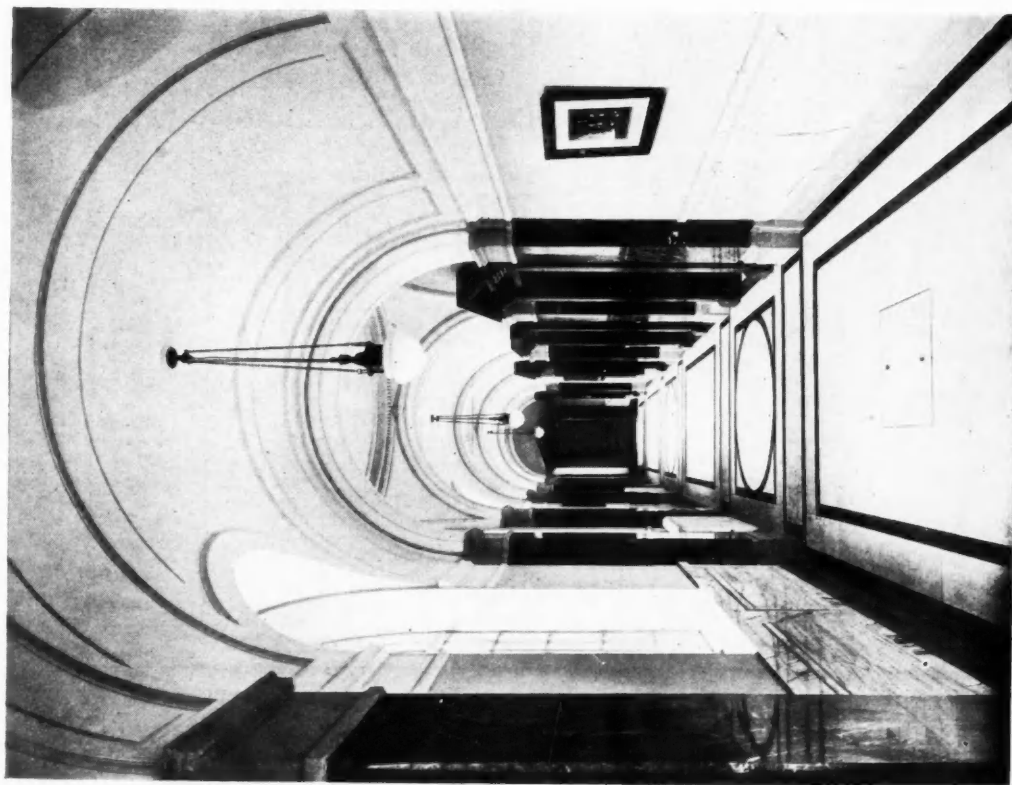
Electric light is installed throughout the building, and the fittings in principal rooms and corridors are in natural bronze.

On the surplus land to the north and south of the building there are being erected, under the Housing Act, blocks

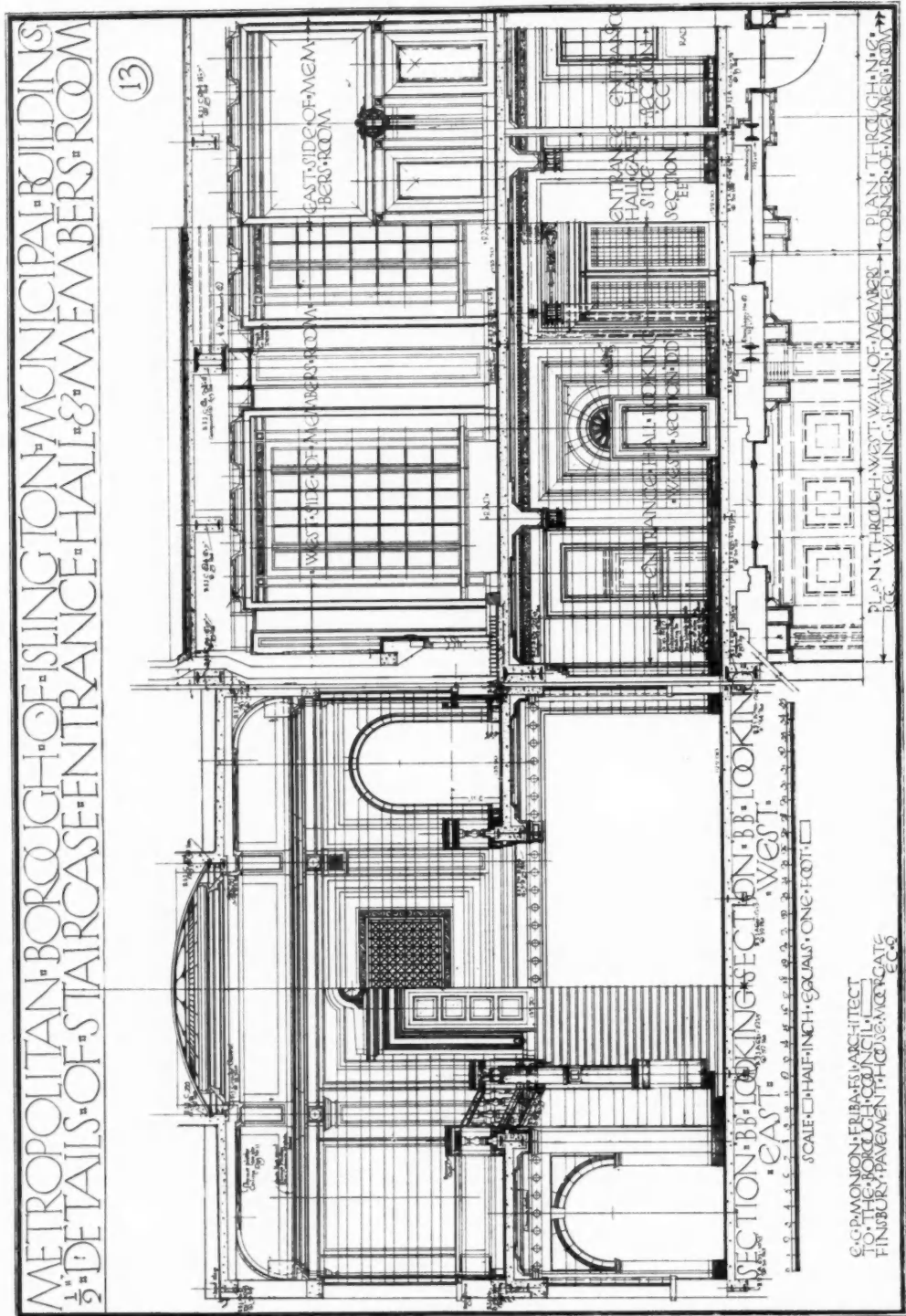
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THE ENTRANCE HALL: THE STATUE IS OF SIR HUGH MYDDLETON.
E. C. P. MONSON, F.R.I.B.A., F.S.I., ARCHITECT.

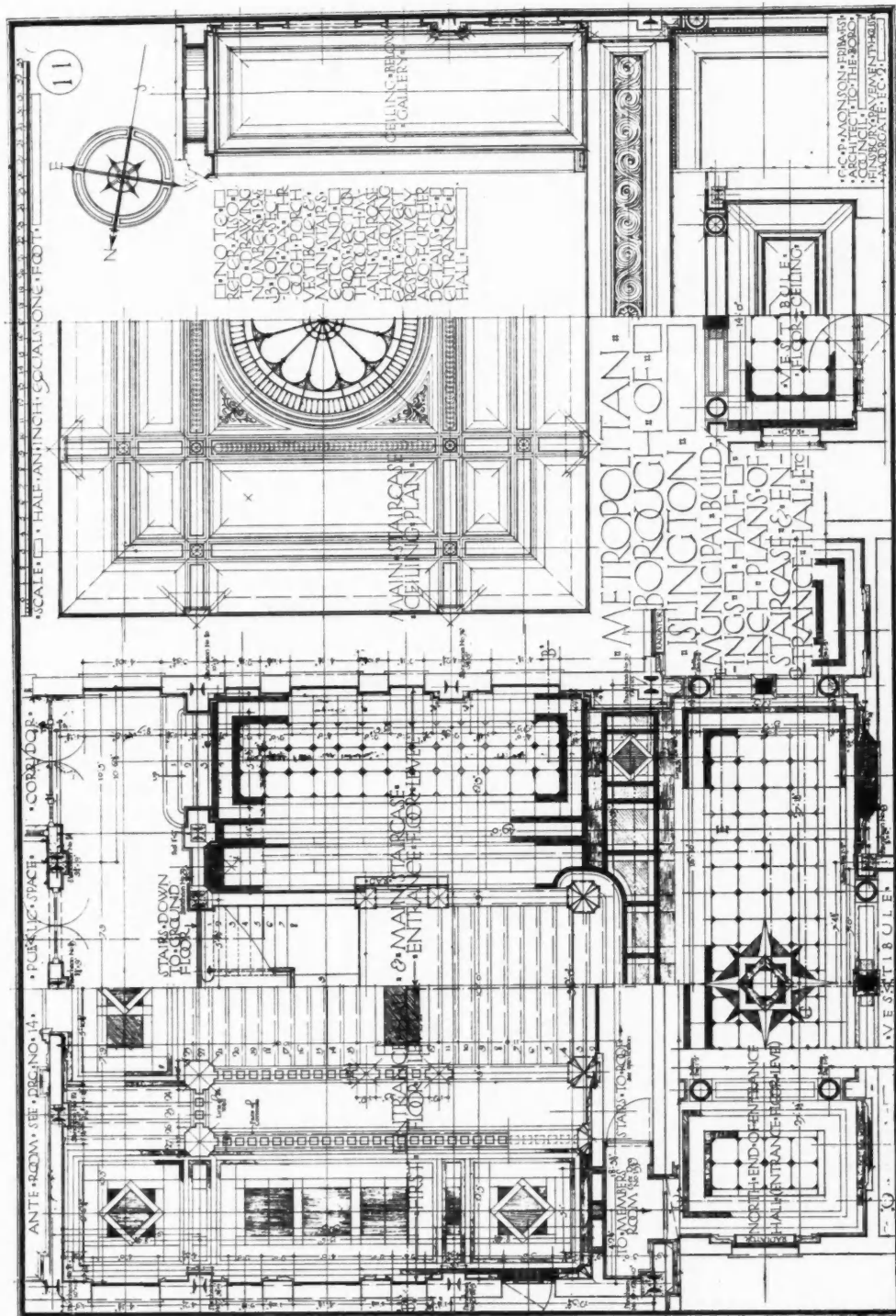


CORRIDORS FROM THE COMMITTEE ROOMS TO ANTE-ROOMS,
ISLINGTON MUNICIPAL BUILDINGS: THE NEW EXTENSION



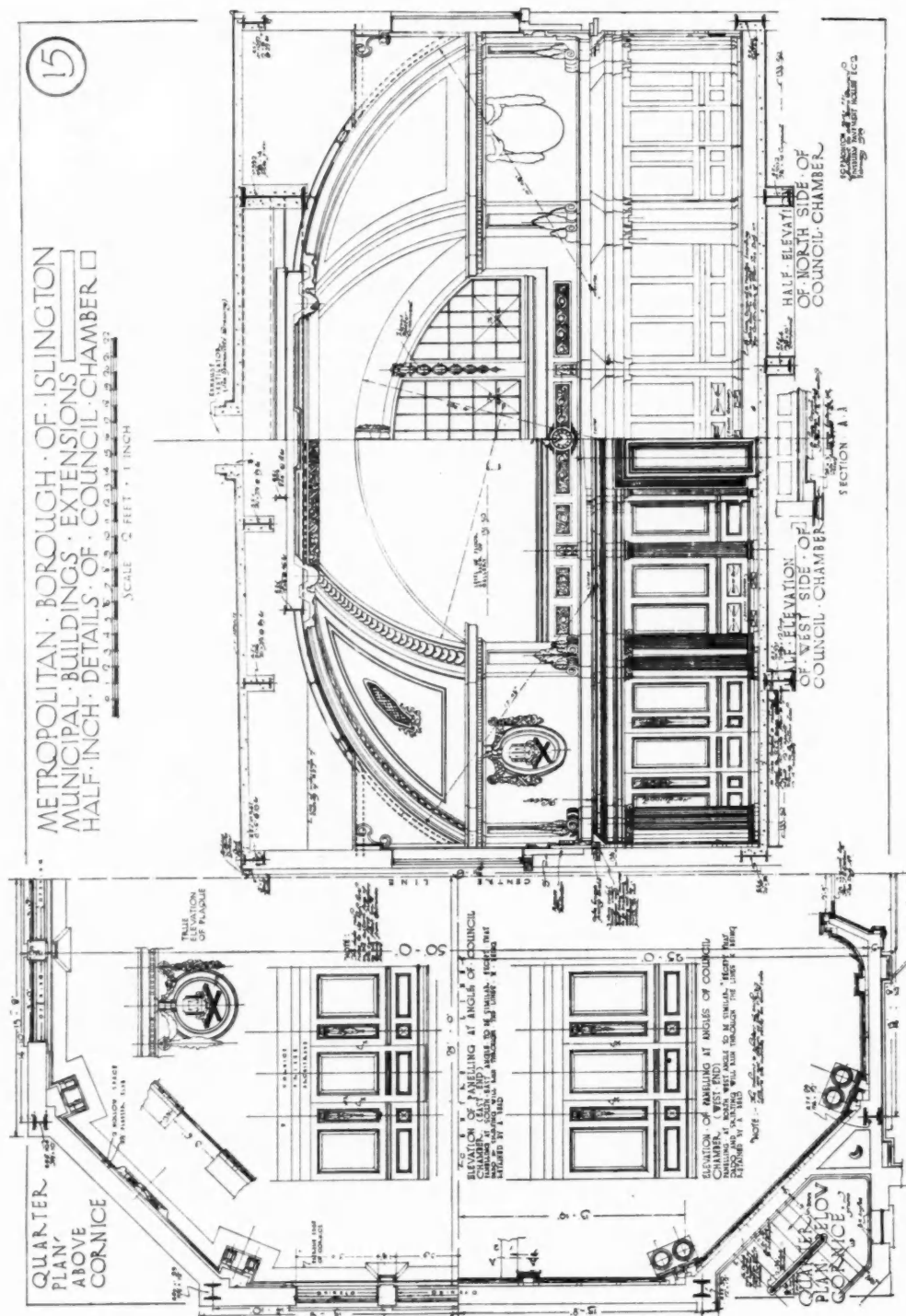
ISLINGTON MUNICIPAL BUILDINGS: THE NEW EXTENSION, DETAILS OF STAIRCASE, ENTRANCE HALL, AND MEMBERS' ROOM.

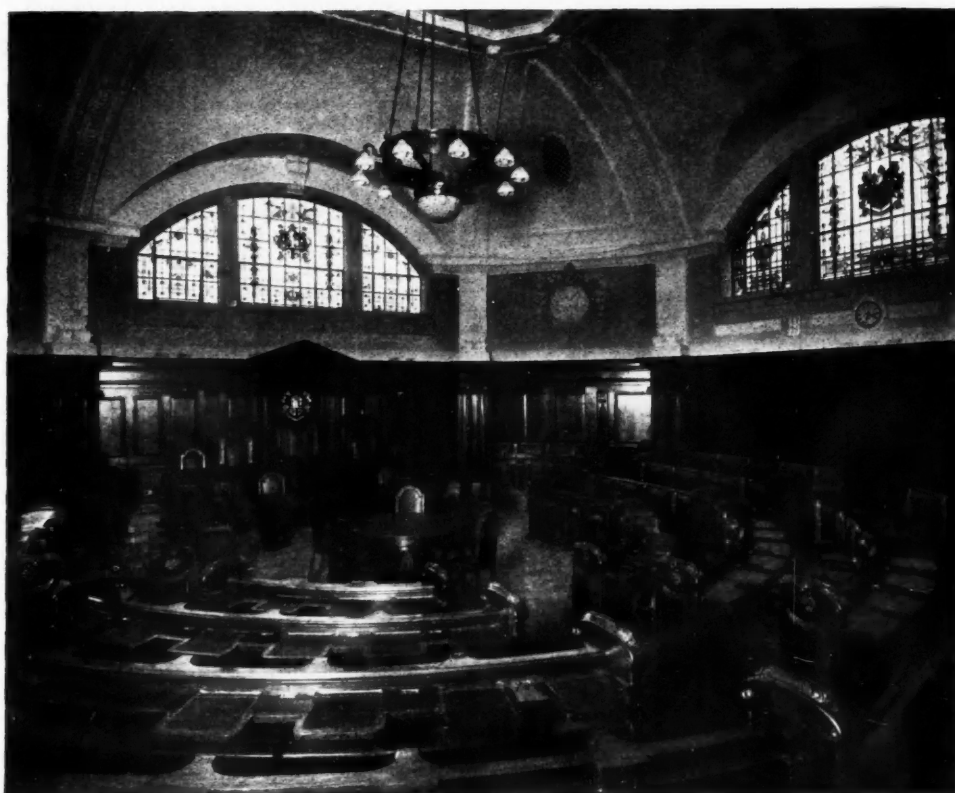
E. C. P. MONSON, F.R.I.B.A., F.S.I., ARCHITECT.



ISLINGTON MUNICIPAL BUILDINGS: THE NEW EXTENSION. PLANS OF STAIRCASE AND ENTRANCE HALL.

E. C. P. MONSON, F.R.I.B.A., F.S.I., ARCHITECT.





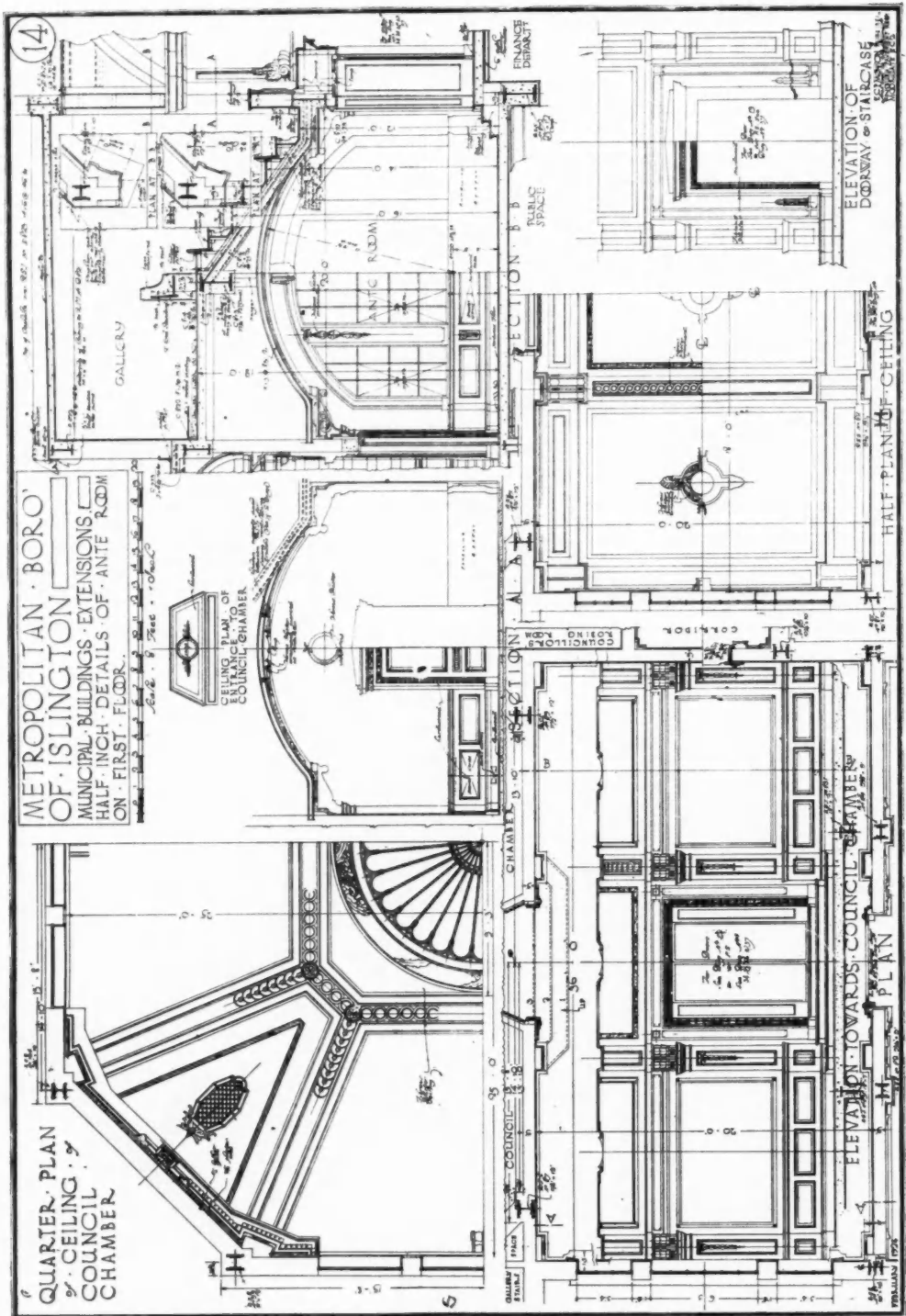
LOOKING TOWARDS THE CHAIR.



VIEW FROM THE CHAIR, SHOWING THE PUBLIC GALLERY.

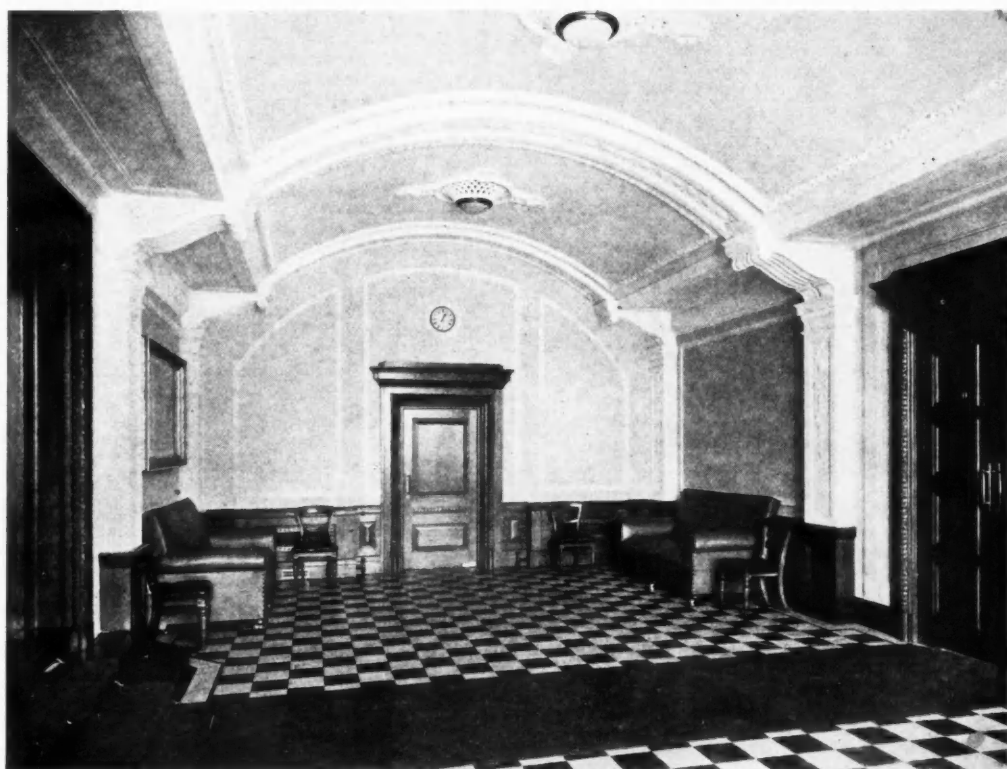
ISLINGTON MUNICIPAL BUILDINGS: THE NEW EXTENSION. THE COUNCIL CHAMBER.

E. C. P. MONSON, F.R.I.B.A., F.S.I., ARCHITECT.



ISLINGTON MUNICIPAL BUILDINGS: THE NEW EXTENSION. DETAILS OF ANTE-ROOM.

E. C. P. MONSON, F.R.I.B.A., F.S.I., ARCHITECT.



ANTE-ROOM TO COUNCIL CHAMBER (COUNCIL CHAMBER TO THE LEFT).



THE MAYOR'S PARLOUR.

ISLINGTON MUNICIPAL BUILDINGS: THE NEW EXTENSION.
E. C. P. MONSON, F.R.I.B.A., F.S.I., ARCHITECT.

of flats, which it is estimated will accommodate about 500 persons.

The whole of the work has been carried out from the designs and under the superintendence of the Council's architect, Mr. E. C. P. Monson, F.R.I.B.A., F.S.I., etc.

The first part of the building was erected by direct labour, and the extension was built by Mr. Geo. Bollom, of Acton, who is also the contractor for the housing scheme. The sub-contractors were as follows: Dorman Long & Co., Ltd. (steel-work); Henry Hope and Sons, Ltd. (steel sashes); Thos. Shillitoe (reinforced-concrete floors, etc.); Salter, Edwards & Co., Ltd. (asphalt); Anselm Odling and Sons, Ltd. (marble wall linings, floors, and staircase); F. De Jong & Co., Ltd. (stucco and fibrous plaster); John P. White and Sons, Ltd. (hard-wood joinery); Carter & Co. (wall tiling and mosaic flooring); Jones and Firmin (leaded light glazing); Haywards, Ltd.

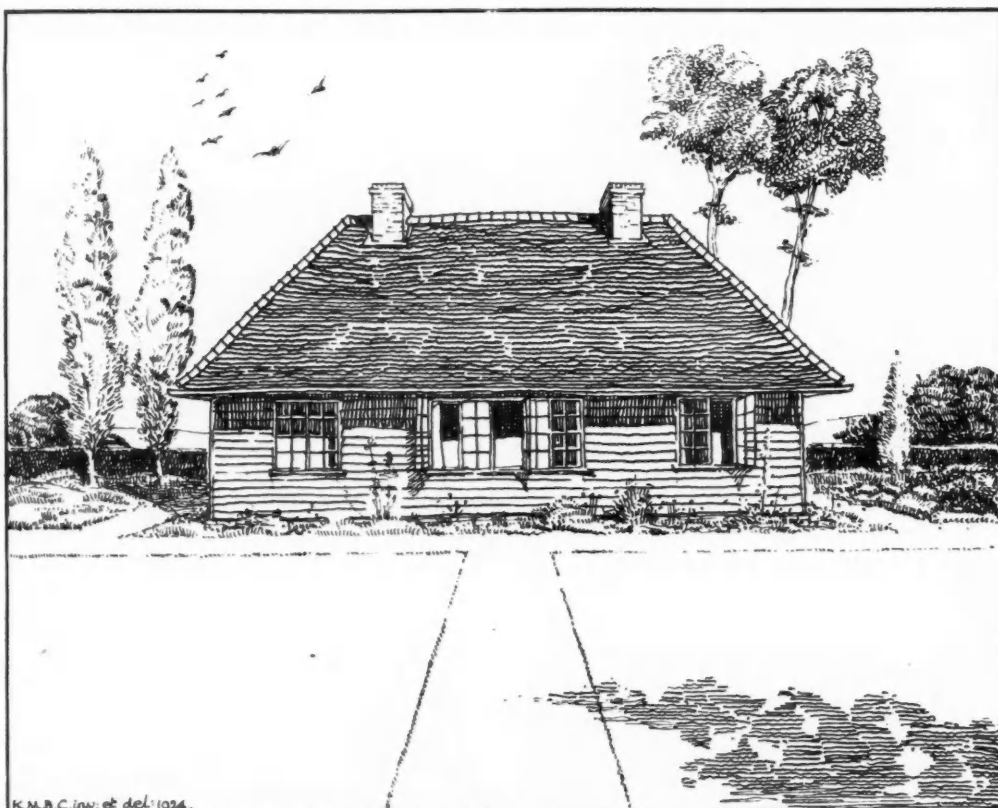
(copper glazing); The Kingsmill Art Metal and Electrical Co., Ltd. (bronze and ironwork); Sandilands (electric lighting); The General Electric Co., Ltd. (electric-light fittings); Shanks & Co., Ltd. (sanitary fittings); Rosser and Russell, Ltd. (heating); Ewart and Sons, Ltd. (ventilators); The Luxfer Prism Syndicate, Ltd. (ceiling light); W. and R. Leggott, Ltd., and Robt. Adams (ironmongery); Synchronome Co., Ltd. (clocks); Automatic Telephone Co., Ltd. (internal telephones); John Tann, Ltd. (strong-room doors); Sankey-Sheldon, and G. & A. Harvey & Co. (London), Ltd. (metal shelving); J. B. Graham & Co. (stone carving); Hollis Bros. & Co., Ltd. (wood block flooring); Carron Co., and Clark, Hunt & Co., Ltd. (iron staircase, stoves, etc.); Bath Artcraft Co., Ltd. (council chamber seating); John P. White and Sons, Ltd., and Samuel Elliott and Sons, Ltd. (furniture and fittings); Archer & Co., Ltd. (curtains); Tidmarsh and Sons (blinds); Shoolbreds (linoleum); Climpson & Co. (carpets).

A Bungalow at Tiptree, Essex

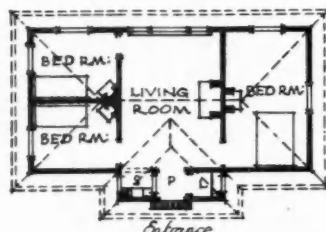
KENNETH M. B. CROSS, M.A., Architect

THIS bungalow was recently erected to accommodate the manager of a nursery garden, the property of Messrs. G. H. and B. P. Braund, the Essex fruitgrowers. The walls are constructed of timber-framing, weather-boarded on the outside and plastered within; a type of construction well known in Essex, which has stood the test of time, and which might be

more largely employed in all parts of the country than appears to be the case. Floor-boarding is laid direct upon the surface, concrete being creosoted on the underside, and there is storage space in the roof, which is covered with hand-made sand-faced plain tiles with half-round hips and ridges. Crittall's metal casements, fixed in wood frames, are used. Mr. Evers, of Tiptree, Essex, was the contractor.



BUNGALOW
for G. H. & B. P. Braund



AT TIPTREE

Kenneth M. B. Cross, M.A.,
Architect,
(P.W.S. & K.M.B.C. Cross)
46 New Bond Street, W.

Shear Members in Reinforced Concrete—II

By PROFESSOR HENRY ADAMS, M.Inst.C.E., F.R.I.B.A., Etc.

IN order to make the operation of finding the size of shear members quite clear take the case of R.C. beam 20 ft. span, 12 in. wide, 20 in. effective depth, carrying a uniformly distributed load of four tons, ends simply supported. Working shear stress in steel = say, 10,000 lb. per sq. in. Allowable compressive stress $c = 600$; tensile stress $t = 16,000$ lb. sq. in. Effective depth 20 in. Effective span = 21 ft. 6 in. = 258 in. Taking 144 lb. per cu. ft. as weight of reinforced concrete: Weight of beam = $21.5 \times (20 + 1\frac{1}{2}) \times 12 = 5,547$ lb. \therefore total load = $5,547 + (4 \times 2,240) = 5,547 + 8,960 = 14,507$ lb. Total B. = $\frac{Wl}{8} = \frac{14,507 \times 258}{8} = 467,851$ lb. in.

Sectional area of steel for economic reinforcement = $.00675 \times 12 \times 20 = 1.62$ sq. in., say, 4— $\frac{3}{8}$ in. rods whose total sectional area = $4 \times .4417 = 1.7668$ sq. in. = A.

$$p = \frac{A}{A_c} = \frac{1.7668}{12 \times 20} = .00736.$$

$$k = \sqrt{p^2 m^2 + 2pm - pm} = \sqrt{.00736^2 \times 15^2 + 2 \times .00736 \times 15 - .00736 \times 15} = \sqrt{.0122 + .2208 - .1104} = \sqrt{.1224} = .350$$

$$t = \frac{pbd^2(1 - \frac{1}{3}k)}{467,851} = \frac{.00736 \times 12 \times 20 \times 20 (1 - .350)}{467,851} = \frac{.00736 \times 12 \times 20 \times 20 \times .876}{30.95} = 15.110 \text{ lb. sq. in.}$$

$$c = \frac{kbd^2(1 - \frac{1}{3}k)}{1565} = \frac{.3723 \times 12 \times 20 \times 20 \times .876}{1565} = \frac{935.702}{1565} = 597.7 \text{ lb.}$$

Shear Members.

$$n = .36d = .36 \times 20 = 7.2 \text{ in.}$$

$$\text{Arm of leverage} = d - \frac{n}{3} = 20 - 2.4 = 17.6 \text{ in.}$$

$$\text{Reaction at each support} = \frac{14,507}{2} = 7,253.5 \text{ lb.}$$

$$\text{Maximum shear stress} = \frac{\text{Shearing Force (S)}}{b(d - \frac{n}{3})} = \frac{7,253.5}{12(17.6)} = 34.34 \text{ lb. sq. in.}$$

Therefore strictly no shear members are required, but they are useful as distributing bars to reduce the tendency for shrinkage cracks to show in the beams; we will therefore go through the details for finding their position and size, supposing them to take the whole of the shear stress.

To find required number of shear members if provided to take all the shear.

$$\text{Arm of leverage of resistance moment} = d - \frac{n}{3} = 17.6, \text{ say, } 18 \text{ in.}$$

Effective span of beam = 258 in.

Therefore $\frac{258}{18} = 14$ shear members are required.

Say, 7 on each side, adding 1 for end = 8 divisions.

Size of Shear Members.

From the bending moment of parabola, Fig. 4.

B.M. at B = 292,406 lb. in. (obtained by scaling from parabola).

B.M. at A = 233,924 lb. in.

Difference = 58,482 lb. in.

Lever arm of resistance = 17.6 in.

Therefore shear on position A—B = $\frac{58,482}{17.6} = 3,323$ lb.

Let a = sectional area of 1 stirrup.

There are eight in one division. Then since they are

inclined at 45° , $8 \times A = \frac{707 \times 3323}{10,000}$, from formula A

$$= .707 \left(\frac{B - B^1}{fa} \right), \therefore A = \frac{.707 \times 3323}{10,000 \times 8} = .0294 \text{ sq. in.}$$

say, $\frac{7}{32}$ in. diameter stirrups, or for full provision $\frac{7}{32}$ in.

diam. A little consideration will show that if the parabola is divided into 8 parts the difference in height of two adjacent parts will be $\frac{1}{8}$ of the total, so that without any

diagram we might have said $\frac{B}{8} = \frac{467,851}{8} = 58,482$.

Alternative Design for Shear Members.

No. of stirrups each end = $\frac{1}{2}$ span ft. = $\frac{21.5}{2} = 10.75$, say, 10 = n .

Space occupied by stirrups = $\frac{2}{3}$ of $\frac{1}{2}$ span = $S = \frac{2}{3} \times \frac{258}{2} = 86$ in.

First space, say, 2 in. = a .

$$\text{Common difference in spacing } d = \frac{S - na}{n(n-1)} = \frac{86 - 10 \times 2}{10(9)} = \frac{66}{90} = \frac{11}{15} = .733 \text{ in.}$$

$$= \frac{66}{45} = \text{say, } 1\frac{1}{2} \text{ in.}$$

Then consecutive spacing from end will be 2, $3\frac{1}{2}$, 5, $6\frac{1}{2}$, 8, $9\frac{1}{2}$, 11, $12\frac{1}{2}$, 14, $15\frac{1}{2}$, and continuous spacing 2, $5\frac{1}{2}$, $10\frac{1}{2}$, 17, 25, $34\frac{1}{2}$, $45\frac{1}{2}$, 58, 72, $87\frac{1}{2}$.

Shear reinforcement on each side of the centre

$$= \frac{bd}{100} = \frac{12 \times 20}{100} = 2.4.$$

Taking 10 rows of stirrups there will be 80 in all (on each side).

Then sectional area of 1 stirrup = $\frac{2.4}{80} = .03$ sq. in.

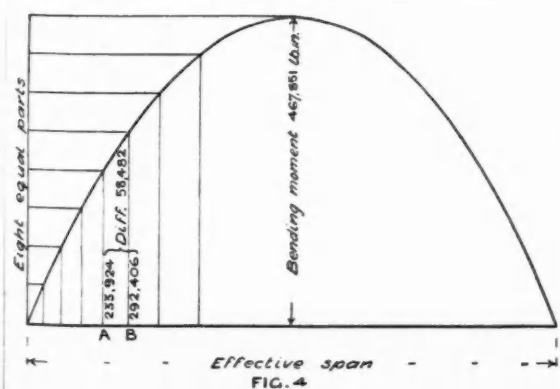
say, $\frac{7}{32}$ in. diameter stirrups.

It may be useful to note that approximately the safe load in cwts. distributed on a reinforced concrete beam is given by the formula $W = \frac{0.6bd^2}{L}$, where b = breadth in inches, d = effective depth in inches, or total depth less $1\frac{1}{2}$ in., L = span in feet. The weight of the beam itself must be deducted from the safe load. For example, taking

the above beam, we have $W = \frac{0.6 \times 12 \times 20^2}{21.5} = 134$ cwts.

The weight of beam will be $\frac{12 \times 21\frac{1}{2} \times 21.5}{112} = 49$ cwt. Safe external load $134 - 49 = 85$ cwt. = 4 tons, 5 cwt.

(To be continued.)



Enquiries Answered

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

DRIVING RAIN ON CONCRETE WALL.

"F." writes: "A client of mine is living in a bungalow which he built himself in 1922. The walls are formed of concrete, and these have been rough-cast. As the position is exposed (about 400 ft. above sea-level), the south-west wall is subject to all the force of the wind and rain in the bad seasons, with the result that damp has penetrated into the two living-rooms on that side of the house. Cracks have also appeared. My opinion is that the only sure cure would be to build a $4\frac{1}{2}$ in. skin wall, forming a cavity wall on that side of the house."

—To build an outer skin of sound brickwork on the weather-side of the bungalow is an eminently practical method of preventing rain driving into the living-rooms. It is probably not the cheapest method, as foundations have to be provided, and some means devised for uniting the new work to the old across the proposed cavity. The appearance of a single wall in brick might look somewhat odd, but it is of course possible to rough-cast it to match the adjoining walls. Alternative quotations might be obtained for tile-hanging the exposed wall, or for covering it with weather-slating upon battens fixed to the joints of the old work. As the battens are liable to decay, and the tiles or slates may be dislodged by the wind in a very exposed position, any saving in first cost might well be swallowed up in future repairs. These methods, too, would do nothing to improve the structural condition of the cracked wall, whereas the proposed new brickwork may be made to do so.

W. H.

DEFLECTION OF A TIMBER PLATFORM.

"S. M." writes: "A timber platform 16 ft. long and 8 ft. 6 in. wide is composed of $9 \times 2\frac{1}{2}$ in. planks, laid with $\frac{1}{2}$ in. open spaces, and strengthened by an $11 \times 2\frac{1}{2}$ in. longitudinal beam placed 9 in. out of centre, as shown in accompanying sketch. The walls all round the four sides are assumed as rigid supports, and the load on the platform is $\frac{3}{4}$ cwt. per sq. ft. superimposed. It is required to find the stresses in the planking at the centre of the 16 ft. span, and also the stress and maximum deflection of the $11 \times 2\frac{1}{2}$ in. longitudinal beam.

"Weight of timber—48 lb. per cu. ft. and E—1,232,000 lb. per sq. in.

"Please give the formula showing how to calculate the relief afforded by the longitudinal timber in reducing the stresses in the planking. The planking appears under conditions approaching those which obtain with a continuous girder of two spans, but these are only reached at the ends because the central support is elastic and therefore allows the planking to deflect towards the centre of the platform.

"For strip of floor one plank width=9 in.

Total load= $7\frac{1}{2} \times 63 = 70\frac{1}{2}$ lb. per ft.—say, 600 lb. distributed on 8 ft. 6 in. span.

$$\delta = \frac{5Wl^3}{32Ebd^3} = \frac{5 \times 600 \times 102^3}{32 \times 1232000 \times 9 \times 2\frac{1}{2}^3} = 0\cdot574 \text{ in. in centre if no prop.}$$

$$\text{Deflection at } x = \frac{wx}{24EI} (x^3 - 2lx^2 + l^3)$$

$$\delta = \frac{70\frac{1}{2} \times 3\frac{1}{2}}{24 \times 1232000 \times 11\cdot72} (42^3 - 2 \times 102 \times 42^2 + 102^3) = 0\cdot553 \text{ in.}$$

Upward deflection at x from the longitudinal beam—

$$\delta = \frac{Pa^2b^2}{3EI(a+b)} = \frac{P \times 42 \times 42 \times 60 \times 60}{3 \times 1232000 \times (102 \times 11\cdot72)} = 0\cdot01437 P.$$

"From this please show the calculations for the deflections at the various planks. At the end planks over the abutment, walls, the reaction from longitudinal beam (where the three points of support are all level) is $384\frac{1}{2}$ lb."

—The superimposed load per strip of floor $9\frac{1}{2}$ in. wide = $\frac{9\frac{1}{2}}{12} \times \frac{3}{4} \times 112 = 66\frac{1}{2}$ lb. per ft. run. The dead load =

$\frac{9 \times 2\frac{1}{2} \times 12 \times 48}{1728} = 7\frac{1}{2}$ lb. per ft. run. The total load per foot run per plank = $66\frac{1}{2} + 7\frac{1}{2} = 74$ lb., and the whole load on the 8\frac{1}{2} ft. span = $74 \times 8\frac{1}{2} = 629$ lb. The deflection of the planking without longitudinal timber will be

$$D = \frac{5}{8} \times \frac{WL^3}{48EI} = \frac{bd^3}{12} = \frac{9(2\frac{1}{2})^3}{12} = 11\cdot72.$$

$$D = \frac{5}{8} \times \frac{629(8\frac{1}{2} \times 12)^3}{48 \times 1,232,000 \times 11\cdot72} = 0\cdot6 \text{ approx. The deflection}$$

at the longitudinal support will be = $\frac{5Hx}{L^2} (B-x)$ where x = distance from left-hand abutment, H = central deflection,

$$B = \text{span, then } D = \frac{4 \times 6 \times 5}{(8\frac{1}{2})^2} (8\frac{1}{2} - 5) = \frac{12}{8\frac{1}{2} \times 8\frac{1}{2}} \times 3\frac{1}{2} = \cdot58$$

approx. Now $\cdot58$ deflection is produced by a total load of $629 \times 20 = 12,580$ lb., take one-fourth of each, then $3,145$ lb. will produce a deflection of $\cdot145$ in. in the planking alone. To produce the same deflection in the beam alone will require

$$\text{a load of } \frac{8}{5} \times \frac{145 \times 1,232,000 \times 5 \times 11^3 \times 48}{192 \times 192 \times 192 \times 24} = 2,150 \text{ lb. This is}$$

the reaction required from the beam. We must now find by the theorem of three moments what proportion of the load will come on the beam which divides the planks into two unequal spans.

$$M_A l_1 + 2M_B(l_1 + l_2) + M_C l_2 = 6 \left(\frac{S_1 v_1}{l_1} + \frac{S_2 v_2}{l_2} \right)$$

In this case the above = $\frac{w}{4} (l_1^3 + l_2^3)$.

$$M_A = M_C = 0. \quad 2M_B(l_1 + l_2) = \frac{w}{4} (l_1^3 + l_2^3) \text{ or } 17M_B = \frac{74}{4} (5^3 + 3\frac{1}{2}^3)$$

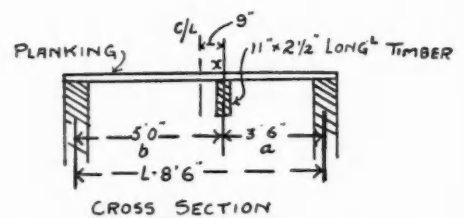
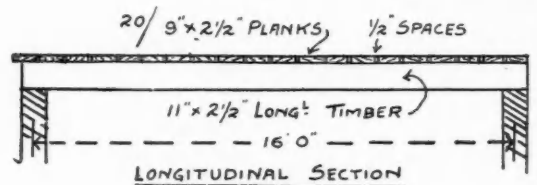
$$= \frac{74}{4} \times 167\cdot875.$$

$$\text{or } M_B = \frac{74 \times 167\cdot875}{4 \times 17} = 182\cdot7.$$

$$R_B = \frac{wl_1}{2} + \frac{M_B}{l_2} + \frac{wl_2}{2} + \frac{M_B}{l_1} = 185 + 52 + 129\cdot5 + 36\cdot5 = 403 \text{ lb.}$$

Therefore the load on the planks to produce the reaction will be $\frac{629 \times 20}{403 \times 20} \times 2,150 = 3,354$ lb., and the load to produce the deflection of $\cdot145$ in both plank and beam will be $3,145 + 3,354 = 6,499$ lb. The deflection produced by the total load will thus be $\frac{12,580}{6,499} \times \cdot145 = \cdot28$ in.

HENRY ADAMS.



DEFLECTION OF A TIMBER PLATFORM.

(See Answer to "S. M.")

Contemporary Art

The International.

The fact that the International Society of Sculptors, Painters, and Gravers is not dead but has been sleeping is strongly established at Burlington House. Some 550 pictures, prints, and sculptures, include works by British, French, Austrian, Swiss, Russian, Belgian, Hungarian, Polish, German, Dutch, and other artists. Collectively, the Hungarian and British sections are the best; representatively, the Swiss, for there is a small group of paintings by Ferdinand Hodler which is very welcome to English students of the painters of Europe during the last half-century. Some other works indicate the high level to which Swiss painters have now attained. Comparatively speaking, the height of accomplishment in painting is touched by the British artists; so far as sculpture is concerned, the Continental artists soar out of the ken of our native practitioners. Only Jacob Epstein is given a real show, but two modelled pieces by Eric Kennington intimate this young artist's unusual plastic powers.

The Dutch sculpture representation is small, but there is a fine example in the "Christoforus" of Tjipke Visser in wood, in which the character of the material is finely understood. The realistic wood-sculpture of the German Ernest Barlach is exemplified in "The Shepherd with Dog," lent by the Bremen Kunsthalle, which has also sent a "Lioness," and a group of "Young Bears" in bronze by the fine animalier August Gaul, and three other bronzes, by George Kolbe, Ernest de Fiori, and Kurt Edzard, three of the foremost living sculptors of Germany.

Clement de Swiecinski, who works in Paris, has sent a number of medium-sized works in bronze and marble. He is a remarkable plastic artist with ideas and vision.

The exquisite marble "Girl with a Necklace" statuette, and the bronze "Standing Girl," both by Popineau, are, for fine plastic grace, a revelation to London of this fine sculptor's style. There is a statuette of a woman in clothes which exhibits Bourdelle's mastery of draped form, and these two masters stand for at least two types of work in Paris.

Belgium yields a better, if still small, representation in that both Egide Rombaux and Victor Rousseau send small works in bronze and marble. Most representative, however, is the restricted show of Hungarian work in bronze and marble, for it indicates the strong classical bias of the Hungarian modellers in the statuette by Ferencz Sidló; in the fine head of a woman by Sigmund Stróbl, as well as in the small piece in wood by Istvan Szentgyörgyi. This is seen to weaken in the more naturalistic studies by János Pásztor, and the interesting "Dancing Girls," of which there are two by Elek Lux.

There is no example of glyptic cutting technique beyond the few wood-pieces I have mentioned, but etching comes out most strongly in a fairly representative individual collection of the prints of Julius Rudnay. Goya and Rembrandt are his masters, and he is by way of being one of the most distinguished of their disciples. The exhibition is not strong otherwise in graphic work.

The Goupil Salon.

The present exhibition is the late William Marchant's last gesture in the fine work he did for the moderns, and it is a brilliant one. It has the advantage over the International in that it includes a much larger percentage of new work, especially among that of the British artists. It is less wide, but it is more intense, while it is less sectional. The chief men of the Goupil Salon are well represented: Wilson Steer, Alfonso Toft, and Walter Russell; and among the younger, Mark Gertler, Orlando Greenwood, and William Roberts.

There is a nice sprinkling of well-thought-out architectural subjects, but far ahead of all others in this class is Charles Ginner's "Hampstead Roofs," a superb piece of architectural representation. Never before has Mark Gertler been so sure of himself as in the engaging portrait in the nude of "The Young Bather."

Great distinction is given to this exhibition by the "Crucifix," in Portland stone, with slightly tinted hair and lead nails in hands and feet, by Eric Gill. This is a definitive statement



TIGERS AND CUB (CERAMIC SCULPTURE). BY STELLA CROFTS

from this accomplished glyptic artist of a spiritual ideal which he has not previously reached even in his "Stations of the Cross." Of this fine composition the artist supplies also an example of his technique in the pure cutting of a woman's bust in low relief in grey Capel-y-ffin stone. This is an example of true relief, admirably adaptable for architectural work.

It is encouraging to note that the younger men are treading the way that Eric Gill has indicated. I called attention some time since to the remarkable plastic display made at these galleries by one of the latest recruits to the sculptural art, Maurice Lambert. It was almost wholly plastic then, but now this young artist has afforded an opportunity of judging his carved work in his head in African sandstone called "Ceres." There can be no doubt of its intrinsic quality, nor of its interesting cutting technique, including the exploitation of the opportunities offered by the marking of the rich red stone from which it is made. Maurice Lambert shows also a number of small modelled statuettes of boxing subjects, and two portrait busts, which are well observed.

Ceramic Sculpture.

When artists of the calibre of Gilbert Bayes afford the time to model for pottery and pottery reproduction, it indicates that a finer and higher estimate of the potter's art is gaining ground in England. Indeed, it bids fair to take as important a position here as it has taken in Scandinavia, Germany, and Austria.

Real figure pottery, however, is rare in England, but latterly there has been a distinct revival in animal ceramics, and no less than three out of four pottery exhibitions during November included animal work: the Guild of Potters at Colnaghi's Gallery, R. F. Wells at the Fine Art Society, and the group show at the Alpine Club Gallery, where Stella Crofts' work was displayed. Other forms of decorative pottery were shown, and the stoneware by W. Staite Murray at Paterson's Gallery is good and distinctive.

KINETON PARKES.



CERES (CARVED IN RED AFRICAN SANDSTONE).
BY MAURICE LAMBERT.

Correspondence

Waterloo Bridge: Preserve It as It Is: An Architect's View

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Doubtless everyone is delighted with Lutyens's reply to the London County Council, but let us not in our exuberance lose the point of the whole business; that is the preservation of something which is of vital importance to architecture and London. That is the important thing, and no one has any right to do anything that might tend in any way to weaken the case for preservation or to strengthen the opposition.

Let us use arguments that appeal to the man in the street. To tell him that it is a beautiful bridge, that its lines are as nearly as possible perfect, even that it has no "unresolved dualities," doesn't cut much ice.

Remind him that it is a part of Georgian London, that bits of Georgian London are getting scarce, that at its time it was a triumph of construction; that Paris and America have nothing that can actually rival it; that, combined with Somerset House, it is really the most appreciated piece of architecture except, perhaps, St. Paul's and Hampton Court, of at any rate the last four centuries.

Let us be quite clear what we want. We want the whole bridge, its approaches, its combination with Somerset House, preserved as it is. If we can't get that, we want as much as we can get. Although we may admire the youthful whole-heartedness of Sir Reginald Blomfield, we are prepared to take a part if we can't get a whole loaf.

If any enormous sum would be saved by rebuilding as

against underpinning (and to the slightly skilled in such matters it does appear there would be a good deal of saving), then let us be prepared to sacrifice the appearance for ten or perhaps five years, and save the fabric for later generations.

If there would be any great traffic advantage in widening, I myself would be prepared to listen (but the approach on the Somerset House side must not be mutilated). One of the most impressive views of the bridge is the underside, and the chief ingredient of that impressiveness is the width. It is very doubtful, however, whether anything less than 100 per cent. increase would be sufficient to supply the accommodation required for the probable increase of traffic of the next ten years, and it would be very little more expensive to build another bridge at the other end of Somerset House. There would be this advantage to traffic: all vehicles coming from the east could go over Waterloo Bridge, and if the other bridge were of the same level as Aldwych the traffic coming from the west could go over the Strand, thus completely wiping out the present knot at Waterloo Bridge end.

The building of an Aldwych bridge and the Charing Cross (probably also a two-level bridge, out of Northumberland Avenue going south, and into the Strand at Charing Cross going north) would completely relieve the present congestion.

It is the custom of dwellers and workers in London to consider themselves citizens of no mean city, but is there a very sound basis for this contention? What does the greatness of a city depend on? Its buildings? Its wide spaces? Its vistas? Its bridges?

H. F.

Parliamentary Notes

[BY OUR SPECIAL REPRESENTATIVE.]

Sir K. Wood, Parliamentary Secretary to the Ministry of Health, informed Captain Bowyer that on November 1 the position under the Housing Acts of 1923 and 1924 was as follows:

	Act of 1923.	Act of 1924.
1. Number of houses completed	116,811	15,122
2. Number of houses under construction	42,601	30,956
3. Number of houses definitely arranged for but not started	29,840	24,046
4. Number of houses authorized but not definitely arranged for	49,036	20,202
Totals (number of houses authorized)	238,288	90,326

Replying to Mr. T. Thomson, Sir K. Wood said that the total number of houses erected with State assistance since the war was 344,274, of which, 212,458 had been built by local authorities and 131,816 by private enterprise. The following table showed the number of houses completed up to November 1, 1925:

	Number of houses completed.		
	Local Authorities.	Private Enterprise.	Total.
Housing, Town Planning, etc., Act, 1919 ..	168,610	4,545	173,155
Housing (Additional Powers) Act, 1919 ..	—	39,186	39,186
Housing, etc., 1923 Act	28,848	87,963	116,811
Housing (Financial Provisions), 1924 Act ..	15,000	122	15,122
	212,458	131,816	344,274

Sir K. Wood stated that the average prices of houses included in contracts let by local authorities during October were £447 for non-parlour houses, as compared with £436 at June 1, and £440 at January 1, 1925.

Answering a question with regard to slum clearances, Sir K. Wood stated that seventy local authorities had, since 1919, submitted ninety-one schemes for the improvement of unhealthy areas, and eighty-two schemes had been confirmed. Of the 10,463 houses and other buildings included in confirmed schemes, 3,023 had been acquired and 1,246 demolished on October 1 last. With regard to re-housing in connection with these schemes tenders had been approved or loans sanctioned for 3,136 houses, of which 1,450 had been completed.

Law Reports

A Small Holding Claim

Templeman v. Middlesex County Council.

King's Bench Division. Before Mr. Justice McCardie.

This case gave rise to a legal point connected with the point as to the tenancy of small holdings, and it was brought by Mr. F. E. Framfield, of Hanwell, against the Middlesex County Council, to recover damages for alleged breach of an agreement and warranties in regard to the letting of a small holding by the Council to the plaintiff at Hillingdon.

Mr. Pocock appeared for the plaintiff, and Mr. Rawlinson, K.C., for the defendants.

Mr. Pocock said his client being anxious to settle on the land applied to the defendants in 1919, and relying on statements made to him by members of the Small Holdings Committee of the County Council that he would have security of tenure and that a dwelling would be erected on the land, he took on land which was only for a yearly tenancy. Although the Council were only yearly tenants, he was given to understand that they were going to obtain either a long lease or permanent possession of the land, so that they could give him security of tenure. But after he had been in one year, he got twelve months' notice to quit, and he had lost the benefit of his capital and labour put into the land. Counsel contended that the County Council had power to hire or purchase the land compulsorily. The Small Holdings Committee made a promise which they could fulfil, promised to fulfil, and took steps to fulfil, and because a report was received by the Council that the land was unsuitable for holdings a new committee then made a change of policy, which resulted in a year's notice to his client.

Mr. Rawlinson said the plaintiff knew that the defendants were only yearly tenants, and took the risk of entering on the land. He was anxious to have a building on the allotment, and he was told everything was subject to the Ministry of

Agriculture. The utmost said on behalf of the County Council was that if anything could be done for ex-Servicemen the Council meant to try to do it. The Council tried to get compulsory powers, and the Ministry turned down that matter. The Council was under no legal obligation to do anything, but everything was tried to do something for the men. None of the members of the Small Holdings Committee in question made any promise to the plaintiff.

His lordship, after hearing the plaintiff's case, gave judgment for the defendants on the claim, and for defendants for £8 17s. on their counter-claim. In the course of his judgment his lordship observed that there were several answers to the plaintiff's claim. The written agreement entered into between plaintiff and defendants was not merely an informal document, but an elaborate document of two or three pages, containing most precise and detailed provisions as to the terms on which plaintiff should hold the land. One term was that the Council could determine the tenancy by twelve months' notice in certain events. In his view, when once that agreement had been read it was impossible that there could be co-existent with it the alleged parole agreement which the plaintiff suggested. He did not believe that any such promise or promises were made as alleged by the plaintiff.

Public Health Act, 1875—Riparian Owners' Liability

Clayton and Others v. Sale U.D.C.

King's Bench Divisional Court. Before the Lord Chief Justice and Justices Avory and Sankey.

The appellants appealed from a decision of the Cheshire magistrates imposing upon them the liability for the repair, etc., of a flood-bank on the river Mersey.

Mr. Wingate Saul, K.C., for the appellants, said in March, 1925, the Sale U.D.C. laid a complaint against the appellants under section 94 of the Public Health Act, 1875, for failing to comply with a notice to abate a nuisance on land adjoining the Mersey, of which they were the trustees. The section was as follows: On the receipt of any information respecting the existence of a nuisance, the local authority shall, if satisfied of the existence of a nuisance, serve a notice on the person by whose act, default, or sufferance the nuisance arises or continues, or if such person cannot be found on the owner or occupier of the premises on which the nuisance arises, requiring him to abate the same. . . . Provided . . . Secondly, that where the person causing the nuisance cannot be found, and it is clear that the nuisance does not arise or continue by the act, default, or sufferance of the owner of the premises, the local authority may themselves abate the same without further order.

The nuisance arose from constant flooding, resulting from the washing away of a portion of the flood-bank, which breach the appellants allowed to remain unrepaired. A deposit was left on the land, and this created a nuisance. The magistrates ordered the appellants to reconstruct the bank within a period of nine months.

Counsel's submission was that the appellants were under no liability to maintain the flood-bank; they could not do so in such a way as entirely to prevent floods, for if they did the property of the Bridgwater Canal was endangered, and the riparian owners became liable to an indictment for nuisance.

The Court dismissed the appeal.

The Lord Chief Justice, in giving judgment, said that the scheme of section 94 was sufficiently clear. The local authority was to begin by trying to find the person by whose act, default, or sufferance the nuisance arose or continued—it was important to observe that in that part of the section the two verbs were used—"arises" or "continues." Then the section went on to deal with the case where the person causing the nuisance could not be found, and the local authority was to serve the owner or occupier of the land subject to the provisos, of which only the second was material. The question before the magistrates was whether it was true to say that the nuisance arose by the act, default, or sufferance of the owners of the land. The argument made on behalf of the appellants had proceeded throughout on the basis that there could not be a default unless there had been a breach of an obligation arising from agreement, and that since there was no agreement to erect flood-banks there was no default. The act, default, or sufferance referred to was an act, default, or sufferance in reference to the particular nuisance, and default, no less than sufferance, could arise independently of obligation.

Justices Avory and Sankey concurred.

Societies and Institutions

The Town Planning Institute.

The lack of architectural design, both as regards our towns and our countryside, was denounced in humorous terms by Professor Patrick Abercrombie, in his presidential address to the Town Planning Institute. Declaring that the Chinese had long ago reduced the development of landscape to a definite system of aesthetics, known as Feng Shui, he gave an original reason for the periodical outrages on British missionaries in that country. "Missionaries," he said, "establishing themselves in some remote valley and building a neat corrugated iron tabernacle with spiked bell-turret have been indignantly surprised when the population has arisen and massacred them—not by reason of any objection to their religious teaching, but because the pitch of the roof was perhaps too steep, or the spike of their bell-turret should have been domed or square-topped."

The Liverpool Architectural Society.

Mr. Bernard A. Miller, lecturer at the Liverpool University School of Architecture, in a paper on "Modern Church Architecture," before the Liverpool Architectural Society, said that Sir Giles Gilbert Scott might, in a sense, be regarded as a great explorer who, picking out from the lumber of the past the great laws of form, involving contrasts in mass and line, had re-vitalized them in the embodiment of his great modern Cathedral. The church architecture of the future might result in harmony between Eastern and Western types. The thing that really told to-day in church design was simplicity. That was the big idea that counted. The question of economy, too, was influencing church-building to a great extent. There would probably be a development of indirect lighting, but it must be kept in check, or effects dramatic rather than religious might result. The lecture was illustrated with many beautiful lantern slides, including a new series of the great tower and central space of Liverpool Cathedral.

Garden City Industries.

Self-contained garden cities, with their own industries, as opposed to costly schemes of urban expansion, were advocated by Mr. Alfred T. Pike, secretary of the Garden Cities and Town Planning Association, in an address to the Liverpool Rotary Club. He said that the cost of local governmental services was greater in large cities than in smaller self-contained towns, and the settlement in the suburbs of large numbers of city workers involved heavy expenditure on transport. There was a persistent economic tendency to-day for industries to move out of cities and areas which imposed onerous conditions upon them into areas which offered lower rates coupled with efficient public services. Garden cities would relieve the congestion of over-burdened cities and apply scientific conditions to town growth and building. Mr. T. N. Philip, who presided, said Liverpool was not so badly off as some places. It had the Wavertree Garden Suburb, and the Calderstones area was being developed almost on garden city lines. Port Sunlight, in his opinion, was the best-equipped and most up-to-date garden city in the country.

The Architectural Association of Ireland.

Mr. W. A. Dixon, M.R.I.A.I., in his inaugural address to the Architectural Association of Ireland, said that the Association was founded primarily for two purposes, viz.: (1) To provide social intercourse between members of the profession, whether students or principals; and (2) to provide educational facilities, none having hitherto existed. Object No. 1 had been fulfilled, and probably in no other profession did there exist a more friendly relationship between its practitioners. Object No. 2 had been more difficult to achieve, since it had been impossible to maintain a school in the real sense, owing to the small and fluctuating numbers of students available. This year they had decided to explore another avenue, which had not been tried before, and it had been arranged that their students would have the use of the studio at University College, and the help and guidance of the studio master, together with other advantages in the form of lectures, etc. The results of this system (if sufficient support was given by the students in whose interests the experiment was being tried) should far exceed anything which had been accomplished by the Association before. He said that he did not wish to imply that the former class programmes had been a failure—on the

contrary, those who took advantage of them had gained very considerably in knowledge—but this year they believed they had evolved a programme which would give increased facilities, under more ideal conditions, and in the more congenial atmosphere of the studio. They believed that those who took the course prescribed in the new scheme would be better equipped in a shorter time than they could have been under the old system. He appealed to the students to attend the lectures and classes regularly, to put their best into their work, and on no account to allow themselves to scamp even insignificant details. He asked them to sacrifice passing pleasures which might in any way interfere with their studies, always remembering that a few winters would see them through, and that at the end of that time they would be able to enjoy their leisure hours with greater satisfaction, because they would feel that they had honestly earned their rest.

The Growth of Trees.

At the last meeting of the Royal Technical College Architectural Craftsmen's Society, Glasgow, Professor David Ellis, D.Sc., Ph.D., etc., delivered a lecture on "The Growth of Trees." The president, Mr. William James Smith, A.R.I.B.A., occupied the chair. The lecturer described the structure of the seed, and the manner in which its growth and development produced first a small seedling which drew in food and water from the air and from the root, and then a small shrub. When the leaves unfolded it became necessary to provide a wider and stronger thoroughfare for the passage of water, and dissolved salts through the plant up to the leaves; and it was in supplying this thoroughfare that wood is developed. It was explained how the growth of the wood proceeded from the activities of certain cells in the interior, and how it ultimately became so great that the wood encroached upon the other tissues, crushing them out of existence. The different kinds of tissues in the wood were then explained, and reasons were given for the different values which were placed on the various timbers, and for the defects that appeared in them. It was demonstrated that wood was not a homogeneous structure, the exigencies of growth demanding different types of cells. The type of wood possessed by any particular tree depended upon its response to the demands of growth. The lecture concluded with an account of the principles which should be adopted in devising means for the preservation of timber. The lecture was illustrated by lantern slides.

Reading: Some Suggested Architectural Improvements.

Mr. C. B. Willcock, in reading a paper recently before the Reading Rotary Club, suggested that a small local civic society or art commission should be formed—similar to the Birmingham Civic Society—with the object of considering proposals affecting the development of Reading from the civic point of view, and to work to make the town more convenient and beautiful. Such a committee, he said, composed of the right men, would prove of exceptional value in guiding the future development of Reading and insuring its expansion on the best possible lines.

He then gave several outstanding instances showing how the town could be improved. He said that on a recent visit to Dordrecht, Holland, he was much impressed by the large open space in front of the station, from which a wide avenue of trees led direct to the centre of the town. He could not help comparing this with their own city square. The latter was a very fine open square, but it was practically featureless, and had little to indicate the main approach to the centre of the town. Overlooking the square, however, they had the Great Western Hotel, a dignified building of considerable architectural merit. If a building similar in outline to the hotel could be built on the west side of Station Road on the site of the Great Western Tap, the two buildings would then form a splendid gateway to the town. Reading would then have a station square that would hold its own with those of most towns in Europe. The new building, he said, could be used for offices.

Another open square in Reading which had long been waiting civic development, was the fairground outside Greyfriars Church. If, he said, this could be developed into an attractive garden it would add greatly to the amenities of that part of Reading. If this space was so treated doubtless in time it would be bordered by fine buildings, and then the effect,

looking across the garden towards the old church, would be, on a small scale, something like Princes Street, Edinburgh, perhaps the finest city in the world.

In conclusion, the speaker gave some useful hints with the object of securing from the speculative builder a higher architectural standard in the small house. He said: When negotiating with a builder for a small house, and he assured you that it was the very latest thing in domestic architecture, venture to disagree with him. Tell him that you did not think it necessary to introduce so many different materials into one poor little house; the red, blue, yellow, and white bricks, the roughcast panels at first floor, the sham half-timber in the gables, the cold blue slates on the main roof, the bright red tiles on the veranda, and the pink slates on the garage. Tell him that if the house were simpler it would be more beautiful. The first time the builder was told that, he would probably think you were a crank, but if several people rubbed it in he would begin to realize that he was behind the times, and would set about meeting the new demand. That, he said, was not a very difficult action to take. Perhaps they remembered what Mark Twain said about good actions: "To do a good action is noble, to cause another to do a good action is nobler, and much easier." The speaker sincerely hoped that those who were interested in preserving the beauty of the English countryside would, when such an occasion arose, take the nobler, if easier, course.

Skyscraper Tenements.

Dealing with the clearance of slums in his opening presidential address at the general meeting of the Surveyors' Institution, London, Mr. John D. Wallis said that in central areas the provision of lofty tenements with electric lifts seemed to be the only means of solving the problem. There were many cases, he said, where it would be good policy to write down the cost of the land, fix a cottage value upon it, and charge the loss as part of the cost of the improvement in order to rebuild dwelling-houses on cleared slum areas which had a high value as commercial sites. Well-designed tenement houses might be produced, the erection of which should be an economical proposition even on costly land. "It seems likely," he proceeded, "that an interesting experiment in this direction may be made in London and Liverpool, where the special conditions prevailing almost compel the erection of tenement dwellings in certain localities. It is early to say whether general approval can be given to schemes for the erection of tenements of nine or ten stories, but the attempt, if made, should be watched with sympathetic interest. The City of Liverpool has long been in the vanguard of progress in housing matters. Their present proposals, so far as publicity has been given to them, indicate the erection of ten-storied tenements with electric lifts and all modern conveniences, with broad streets, giving ample light and air. Tenements of this character appear to solve one of the problems of the slums—that is, to provide living accommodation for all the persons displaced, and to provide that accommodation in the same area—in other words, to rehouse all those living in a crowded slum on the same site in a clean, healthy building with plenty of air space."

Venice in the Making.

Sir Banister Fletcher, F.R.I.B.A., in a lecture at the Central School of Arts and Crafts, on the "Architecture of Venice," passed several encomiums on the great city of the Adriatic, which we Londoners, with certain necessary reservations, may without undue pride appropriate to ourselves. He said that like Venice, our city was sea-born, and dependent for centuries on its sea traffic. But besides the sea, we had the river, and if "water was the chief town planner of Venice, and gave her the finest curved street in the world," the same might be said of the Thames as it swept round from Blackfriars Bridge to Westminster. We had the finest street in the world. "Earth hath not anything to show more fair" was the poet's feeling as he crossed Westminster Bridge in the early morning. Venice introduced the horizontal lines suitable to a sea site; we had done the same in Somerset House and the new County Hall, and were doing the same in a hundred other rising buildings. But there was one great difference. While the Doges "tore down buildings" to make a great piazza, a fitting frame for the glowing picture of the façade of St. Mark's, we allowed our own St. Paul's, built on a far finer and more commanding site than any Venice could show, to be confined within towering warehouses, which robbed it of much of its grandeur. Venetian architecture was set free by the sea from military service, so while other cities had walls, bastions, and gates of stone, sea-girt Venice was free to build as fancy led her, and thus the

lovely Porta della Carta was a very different thing from a grim gatehouse flanked by towers and protected by a portcullis. Thus, the only site and use that Sansovino could find for his fully developed Renaissance Loggetta was as a vestibule to the soaring Campanile; while the architects Lombardi, Buon, and Scamozzi lavished their work on the Procuratie for governors, and on churches voted by the State, while the beautiful old library of St. Mark's had been declared to be "the crowning triumph of Venetian art"!

The London Society.

Sir Frank Baines, who was responsible for the preservation of Westminster Hall, gave a lecture on that achievement to the members of the London Society, meeting at the Royal Society of Arts. He showed a number of excellent views and plans, told how the hall had been originally built by William Rufus, who said it was only a "bed-chamber" in comparison with what he intended to erect, how the existing roof was put on by Richard II, how it was repaired, at the cost of £100,000, and how, during the war, the "Kölnische Zeitung" stated that "in the ancient hall of Westminster, and with all due pomp and circumstance, the German Kaiser will dictate the terms of peace." The fourteenth century, when Hugh Herland, the King's master-carpenter, made the roof, was, he said, the great age of carpentry. Herland was a striking genius of craft, skill, and industry, who produced a work that was absolutely incomparable. The carved angels on the hammer-beams turned out by the men under him were done just as though the Almighty—he said it with all reverence—had taken the tool in the man's hand and used it with the facility that could only be seen in works of undoubted genius. The men who assisted in the recent work of preservation, he continued, were extraordinarily good. They neglected nothing to ensure absolute accuracy, and their tradition in its way was almost of the same quality as that of the medieval craftsmen. They loved the work because they felt the sense of historic value, and they showed that the spirit of the medieval period was with us to-day. The roof was now more like it was in Herland's day than ever before. He had been told that Parliament would "get on his collar" for spending £100,000 on work that could not be seen, but he did not intend it to be seen. He had offered an audience of clever schoolboys a prize of a shilling each if they could see any of the steel that had been put into the roof, but they had not claimed the money yet.

Modern Town Growth

Mr. William Haywood, F.R.I.B.A., in a lecture at Birmingham University on "Modern Town Growth," said that industrial towns of to-day had not the definition of form so apparent in towns of the past. Old cities were closely massed to simplify defence, and they had little of that irregularity of growth which in a modern town often extended far beyond its Parliamentary boundaries.

A misleading conception of modern town conditions was given by maps which defined administrative areas as independent units. Such maps were apt to convey wrong notions of town planning problems, which were so closely related to adjoining areas that town planning was now generally associated with regional planning in order that all matters of mutual interest might be adjusted by agreement among neighbouring authorities. This fusing of urban interests was best shown on the latest density maps of the Royal Geographical Society; especially with respect to Lancashire, where Liverpool, Manchester, and the towns between, formed one great belt of boroughs, the mutual problems of which obviously needed joint consideration and agreement.

That section of town planning which dealt with the removal of slums inherited from the first half of the nineteenth century, was thought by some reformers to be cancelled best in favour of new communities or garden cities, artificially limited in extent to 30,000 or 50,000 inhabitants, and built on land owned jointly by their citizens, or held in trust for purchase by them at their convenience.

Garden-city policy opposed the evils of overcrowding, the exploitation of land values, and the growth of great cities by substituting fully-detached, self-supporting, and healthy communities as satellites of great towns, separated from the parent cities by park belts, yet effectively associated with them by rapid transport services. The real merits of this policy were such that it was in some danger of being regarded as a panacea. Its advocates were apt to regard great cities as always unhealthy and undesirable, whereas such evils were the natural legacy of a period which knew nothing of modern

town planning, by virtue of which great towns might be as agreeable and healthy in all respects as small ones.

There were social, educational, and architectural possibilities in great towns which garden cities must always lack; for it was unlikely that the small cities of the past, which were eminent in these respects, could have any counterpart to-day. Athens was a small city, but it was also a State, and the home of a great world power. There was great need for garden cities, but there was need also for great towns from which congestion and slums had been removed, and in which certain deficiencies had been made good.

English cities were still backward in the provision of facilities for organized recreation in congested areas, and in Birmingham the admirable work of Mr. Norman Chamberlain—who did much for organized children's games before the war—had not yet been resumed. With every wish to face this need, the city was handicapped by arrears of work and lack of funds, which made progress difficult. It was true that beginnings had been made here and there, but so far as adult recreation was concerned, our brewers had been quick to see the need, and, out of their profits, had anticipated the municipal authority. Public-houses had been built recently in different parts of the city possessing practically all the accommodation necessary for a type of recreation which—together with children's playgrounds—should be almost a municipal monopoly, systematically allocated throughout the built-up parts of the town, and brought into its structure as inseparable from a complete expression of civic life.

Art in Industry

Mr. Barry Parker, F.R.I.B.A., lecturing on Art in Industry at Balliol College, Oxford, said that art could not be introduced as a final process among the processes through which a manufactured article passed during its manufacture. If a thing was to be beautiful as well as useful a feeling for beauty must have had its influence at every stage in its manufacture. A building was beautiful or not before anything was added to ornament or decorate it, and if not beautiful before anything was added to ornament and decorate it, it never would be beautiful. But if rightly conceived it would need these finishing touches, these adornments and decorations, to attain to its full beauty, provided it was always intended it should have them. They should constitute component parts of its conception from the first, if they were to take their place in the completed work satisfactorily, and unless the work was intended to be completed without them. If the work was intended to be completed without them, then it should attain to the beauty attainable without them, and should not seem to lack them. Town planning was the best illustration of art in industry. Town planning was the introduction of art into the process by which a town was formed. Town planning was the introduction of prevision and common sense and economy of material into the process by which a town was formed. And where were the dividing lines between art, prevision, common sense and economy of material? Fitness for purpose was the prime essential of a work of art, and town planning was the art of fitting a town to fulfil its purpose more sensibly, more economically, and more beautifully.

The history of the Doric order, from the temple of Paestum to the Parthenon, was one of increasing economy of material, of improvement in workmanship and of adaptation to purpose, and it was at the same time one of increase in beauty. The same was true of the development from Norman to the Gothic styles. The history of it was one of increasing mastery over, and economy of, materials and of increasing daintiness and charm. This was what we called "tradition." The building on to and carrying further, not merely carrying on and borrowing from that which had gone before. We have art which was not alive whenever we find a people merely harking back, borrowing and copying that which had gone before, without developing it further. It may be held that an art, though alive, had passed its prime and was in its decline. For example, it might be held that this was true of the later Gothic styles; but decline was not death. Good art work had always been traditional in this sense. It had not started as something quite new and strange, evolved out of the inner consciousness of individuals, nor had it been created out of nothing by a stroke of genius. The greatest geniuses have never attempted to evolve something new. Their contribution had been the improvement and carrying further of traditional methods.

The introduction of machines into art work and craft work had changed everything. The machine had come to stay, and we must accept it. It was useless to hark back and demand

only things made by hand. As a work of art, a thing which could be made as well by a machine as it could be made by hand was equally good made either way. It was affectation to value a thing more highly simply because it was made by hand; provided it was not a thing which could be better made by hand. We valued many old things not because they were old or because they were made by hand. We valued them because they were better made and better in design than are many modern things.

"Do business firms suffer if they introduce a touch of refinement into everything they issue?" he asked. Into their shop, and other, signs; into their advertisements, their labels, the designs for the boxes in which their goods were packed, their bill and notepaper headings, as well as into the goods they offered for sale? Was it not a fallacy that the blatancy of an element of vulgarity helped in securing trade? Would not refinement secure the custom of the refined purchaser while not repelling the vulgar purchaser?

Work of the Building Research Board

Some interesting observations of the work of the Building Research Board are made in the report of the committee of the Privy Council for Scientific and Industrial Research for the year 1924-25. It is pointed out that the Board has largely been concerned with the study of building materials, little having been done on the second part of its terms of reference, namely, research into methods of construction. In the course of their remarks the committee state: While all the work undertaken has a bearing upon the present housing difficulties it has been necessary, in view of the limited funds available, to confine attention to problems of relatively wide interest. The housing position, however, presents a number of other questions of a specialized character calling for immediate scientific examination, and it has become increasingly obvious that if the building research organization of the department is to deal with all the various problems in an effective way a considerable expansion must be contemplated. The need for a larger organization was emphasized during the deliberations of the Moir Committee of the Ministry of Health, and, as a result, a request was made by the Ministry during the year under review to the effect that the Department should undertake, on a more comprehensive scale, investigations directed to problems arising out of the present housing difficulties. This request was placed before the advisory council, and on their advice was acceded to. The next question that arose was naturally that of accommodation for an enlarged research station. The temporary hutments at East Acton were quite inadequate, while it was important that the additional accommodation should be secured with the least delay. The erection of new buildings was accordingly ruled out by considerations of time, as well as of economy. After various alternatives had been considered it was eventually decided to acquire the freehold of a private house standing in ample grounds in the vicinity of Watford. With a minimum of adaptation this building should suit the purpose in view admirably, and should be ready for occupation in the near future.

An important step has thus been taken during the year to bring the resources of science more fully to bear upon the housing difficulties. When it is remembered that considerable expenditure is incurred on buildings by various Government departments, and that something like £40,000,000 is being spent during the present year on the erection of small houses, with financial assistance from the Government, an expenditure of £25,000 to £30,000 per annum on building research, does not call for further justification. It is not to be expected, of course, that scientific experiment alone can produce a solution to the whole question, for the difficulties are more economic than scientific. It is, however, essential that Government action in relation to new materials and methods of construction should be based upon the fullest scientific investigation, and it is in this direction that the enlarged organization will probably be most immediately helpful. But there are other ways in which it will be able to function usefully. A better knowledge of the properties of certain existing materials might suggest economies in their use, while work will be carried out with a view to drawing up specifications for such materials as cannot at present be accurately specified. Again, investigation might indicate the way in which industrial wastes, such as slags, clinker, and similar materials can be used in the production of cheaper building materials. We are confident that the benefits which will accrue will fully justify the additional expenditure contemplated.

An outline of the work at present in hand was also given. The report can be obtained from H.M. Stationery Office, price 3s. net.

The Parlour Controversy

Writing on "The Essentials of Cottage Building" in *National Health*, Mr. Keith D. Young, F.R.I.B.A., says that there is no question that the need for a parlour is widely felt in many districts, and is in many places regarded as a necessity. There is also no question that the parlour is often a sort of show-room that is used only once a week, and instances are not unknown where the parlour becomes the place for storing the bicycle or perambulator. The strongest argument in favour of the parlour is that it affords a convenient place in which the elder children can prepare their home lessons in quiet; but this means an extra fire to be lighted and kept going. Other reasons put forward in support of the need for a parlour are that it provides a room where the parents can interview visitors or entertain friends free from interruption by the children, and that it provides a quiet room for a member of the family convalescing after illness.

For these reasons and because there is no doubt that the demand is widespread, a parlour should always if possible be provided. The parlour need not be a large room, and should have a sunny aspect, if possible, but in the Report of the Women's Sub-Committee it is well remarked that if "it is necessary to choose between giving a north or north-east aspect to the living-room or to the parlour, the latter should be the one to be sacrificed."

With regard to bedrooms he says: It is commonly said that no cottage ought to be built with less than three bedrooms; but it seems somewhat unreasonable to rule out all two-bedroom cottages, which would certainly have their use in the case of childless couples with a lodger, for example. If the second bedroom is made large enough it would be easy if at any time it was desirable to divide it into two; at any rate, the cottage might be planned with this eventuality in view. Again, some cottages ought to have more than three bedrooms; and here the L.G.B. Committee make the suggestion that two cottages might be built with five or six bedrooms so planned that one or two of these might be attached to either cottage, giving three and two or four and two, as the case might be. This suggestion seems worth consideration. In 1915, the Advisory Committee on Rural Cottages appointed by the Board of Agriculture, laid down certain figures for floor area and cubic contents of bedrooms. For houses without parlours the three bedrooms were to have the following dimensions:—

	Floor Area.	Cubic Contents.
Bedroom No. 1 ..	150	1,200
" No. 2 ..	100	800
" No. 3 ..	65	520

In cottages with parlours these figures were increased to:—

	Floor Area.	Cubic Contents.
Bedroom No. 1 ..	160	1,280
" No. 2 ..	120	960
" No. 3 ..	110	880

It will be seen that the figures for cubic contents are calculated on a height of 8 ft. A considerable number of local by-laws require 8 ft. 6 in. as a minimum height, while, on the other hand, some architects are agitating for a reduction of the minimum to 7 ft., on the ground that a low room is as easily ventilated as a high one, and that a reduction in height makes it possible to increase the area. It is impossible to lay down any hard-and-fast rule on the subject; many people object to low rooms, and nothing will convince them that a low room is not necessarily stuffy. In this regard it may be that local customs and ideas will have something to say; but it is clear that considerable relaxation of by-laws is necessary.

It is most desirable that all bedrooms should be provided with fireplaces both for ventilation and in case of illness; but in places where gas is available a built-in gas stove with a long narrow flue (10 in. by 2 in. is about the right size) is preferable to a coal grate with its projecting chimney breast.

Obituary

Mr. C. F. Chettle.

We regret to record the death of Mr. C. F. Chettle, a director of Messrs. Archibald D. Dawney and Sons, Ltd., constructional engineers, following an operation and a short illness in a nursing home. He entered the service of the late Sir Archibald D. Dawney as a pupil, after leaving school at Ardingly College. He was forty-five years of age, and was a member of the Institution of Structural Engineers. For many years he took an active part in the management of the company's affairs.

List of Competitions Open

Date of Delivery.	COMPETITION.
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.
Jan. 14	By the generosity of Mr. Willard Reed Messenger, of New York, engineer, an International competition is to be inaugurated to promote and facilitate the construction of houses for the smaller middle classes and intellectual workers. Mr. Messenger is offering a first prize of 500 dollars, a second prize of 300 dollars, and a third prize of 200 dollars. The competition is to be held under the auspices of the International Federation of Building and Public Works (whose headquarters are in Paris), and which has recently held its International Congress, when forty-two countries were represented. Certain rules regulating the competition have been formulated, and the jury will be composed of eleven members, representing various nationalities. Competitors will be required to send in sketches, descriptive particulars of any new processes of construction proposed, and of schemes intended to reduce costs. Apply Director-General of the International Federation, 17 Avenue Carnot, Paris.
Jan. 30	Erection of a new art gallery and museum within the borough of Birkenhead. Competitors must have been resident or have had an office within twenty miles of the Birkenhead Town Hall during the whole period subsequent to January 1, 1923. Premiums £250, £175, and £100. Assessor, Sir Robert Lorimer, A.R.A., R.S.A., F.R.I.B.A. Conditions of competition, together with a copy of the site plan, particulars of the subsoil, etc., of the site, and photographs, can be obtained on application to Mr. E. W. Tame, Town Clerk, with deposit of £2 2s.
March 31	Australian War Memorial, Canberra. Open to Architects of Australian birth. Apply High Commissioner, Australia House, Strand, London.
July 12	The following architectural competitions have been organized in connection with the Royal National Eisteddfod of Wales, to be held at Swansea next year: Design for a National Parliament House for Wales, prize £100 (no age limit). Design for a street façade to a large stores; prize £25, given by the South Wales Institute of Architects, Western Branch (competitors not to be over 21 years of age on January 1, 1926). Set of Measured Drawings of Architecture; prize £25, given by Mr. Ernest E. Morgan, A.R.I.B.A., Borough Architect, Swansea (no age limit). Entry forms can be obtained from Mr. W. Talog Williams, the general secretary, 24 Goat Street, Swansea, to whom they are to be sent between May 1 and 10, 1926. Drawings to Mr. Ernest E. Morgan, A.R.I.B.A., 3 Prospect Place, Swansea, not earlier than July 5, 1926, and not later than 5 p.m. on July 12, 1926. Mr. Arthur Keen, F.R.I.B.A., is the assessor.
No date.	Conference Hall, for League of Nations, Geneva. 100,000 Swiss francs to be divided among architects submitting best plans. Apply R.I.B.A., 9 Conduit Street.

Sir H. Maybury on New Road Surfaces

Sir Henry Maybury, chairman of the Organizing Committee, speaking at a luncheon held in connection with the Public Works, Roads, and Transport Congress and Exhibition now being held at the Royal Agricultural Hall, said the annual cost of highways and bridges was nearly £41,000,000, of which from £15,000,000 to £16,000,000 was provided out of the Road Fund. Much had been heard recently concerning the safety of modern roads from the point of view of design and construction, and it was recognized that traffic conditions contributed to the slippery surfaces of which complaints had been made. The whole problem was receiving close attention; local authorities and the Ministry of Transport were alive to the need of making the road system of the country good, safe, and durable, and all new road surfaces would be made more mosaic in character, and therefore safer for the type of traffic that was now predominant. With regard to the "white line" movement for the guidance of traffic, experiments were being carried out for the Ministry of Transport in the Middlesex area with many kinds of materials to determine the best method of giving permanence to white line markings. The experiments included tests with white studs and other materials which would be incorporated in the road itself. In the light of the experience gained and with the object of securing uniformity of practice, a circular containing definite recommendations on the subject would be issued to all local authorities.

Publications Received

"Modern English Houses and Interiors." Edited by C. H. James and F. R. Yerbury. Price 30s. net. Ernest Benn, Ltd., 8 Bouverie Street, London, E.C.4.

"Some of the Smaller Manor Houses of Sussex." By Viscountess Wolseley. Price 12s. 6d. net. The Medici Society, Ltd., 7 Grafton Street, Bond Street, London, W.1.

The Week's News

Road-widening at Brixton.

The London County Council propose to widen Acre Lane, Brixton, at a cost of £107,000.

Wandsworth Housing Schemes.

The Wandsworth Borough Council propose erecting 169 more houses on Furzedown Estate, Tooting, at a cost of £95,200.

Nurses' Hostel for Horton Asylum.

A hostel for nurses is to be erected by the London County Council at Horton Asylum at a cost of £23,000.

More Steel Houses for Bolton.

There is every likelihood that another 100 steel houses will be built on the Speedwell housing site at Bristol.

Seventy-eight Houses for Sidcup.

Seventy-eight houses are to be built on the Hollies Estate, Sidcup.

Housing at Braintree.

The Braintree, Essex, Urban District Council are to apply to the Ministry of Health for leave to build fifty houses on the Cressing Road site.

Bristol Unemployment Schemes.

The Bristol Corporation have obtained the sanction of the Ministry of Health to raise over £2,250,000 for various civic objects, some of which will provide work for the unemployed.

A Deep-water Quay for Sunderland.

A scheme involving the expenditure of £200,000 for the construction of a deep-water quay has been adopted by Sunderland Town Council, and will be commenced shortly.

The Proposed New Bridge over the Hull.

A scheme for the construction of a new bridge over the River Hull at an estimated cost of £275,000 will be included in the next omnibus Bill which the Hull Corporation will submit to Parliament.

Coloured Concrete Houses.

The London County Council have decided to build concrete houses in a variety of colours, similar to those of brick and natural stone. This announcement was made by Mr. G. Topham Forrest in a lecture at the L.C.C. School of Building, on "London's Housing."

Proposed New Art Gallery at the Guildhall.

It is now proposed to proceed with the new Art Gallery at the Guildhall, London. The scheme was adopted in 1914, but the work was suspended owing to the war. Mr. Sydney Perks, F.R.I.B.A., the surveyor to the City of London is the architect.

New Lambeth Bridge.

Drawings are being prepared for the reconstruction of Lambeth Bridge and the widening of Lambeth Road, Albert Embankment, and Lambeth Palace Road. The work will be carried out for the London County Council, and is estimated to cost £668,000. An application has been made by the Council to the Ministry of Transport for a grant towards the cost.

The L.C.C. Housing Scheme at Hendon.

The London County Council have forwarded to the Hendon District Council a copy of the plan for the lay-out of their housing estate on the east side of the Edgware Road, at Hendon, to be known as the Watling estate. The total area is approximately 395 acres, of which 37½ acres will not be available, or will be required at present for other purposes. As regards the 357½ acres available for development, it is proposed to reserve 45·8 acres for open spaces or allotments, and about 16 acres for schools or public buildings, and to erect on the remainder about 4,290 houses, flats, or shops, or an average of twelve to the acre.

Presentations to Mr. E. J. Fox.

Various sections of the Stanton Ironworks Co., Ltd., near Nottingham, recently made presentations to Mr. E. J. Fox, the managing director, and Mrs. Fox, on the occasion of their silver wedding. The principal officials presented Mr. and Mrs. Fox with a silver tray and coffee set, the office staff and outside officials with a silver fruit service, and the members of the various sections of the Welfare Department with a silver cigar and cigarette box combined.

Egliston Abbey Ruins.

Major H. E. Morritt, Rokeby Park, the owner of the ruins of Egliston Abbey, near Barnard Castle, has handed them over to the Society for the Preservation of Ancient Monuments, which will in future accept responsibility for their preservation. The abbey, which dates from the Norman period and still retains some of its mullioned windows and delicate tracery, was formerly the home of the Premonstratensians, or White Canons.

Town-planning at Coventry.

The Coventry City Council have decided to adopt a town-planning scheme embracing an area of 20,000 acres inside and outside the city boundary, and including land in the parishes of Exhall, Foleshill, Wyken, Stoke, Binley, Willenhall, Baginton, Whitley, Coundon, Allesley, Keresley, etc. It brings within its scope parts of the rural districts of Coventry, Meriden, Foleshill, and Warwick, and the included area measures about seven miles in each direction at its greatest depth and width.

Town-planning Scheme for Sunbury.

The Sunbury Town Council have adopted the town-planning scheme prepared by Professor S. D. Adshead, and Mr. H. F. Coales, their surveyor. The preliminary statement and plans will now be submitted to the Ministry of Transport for their observations. The statement as at present outlined provides for the creation of five new roads, in addition to the Chertsey arterial road; reserves as permanent open spaces several large areas of land in the district; zones for residential purposes other portions; and reserves as potential factory sites land in the north of the district.

Oxford Town-planning.

It is probable that the Ministry of Health will consider holding shortly a public inquiry in Oxford before sanctioning the town-planning schemes that were formally adopted by the City Council. If such an inquiry is held the question of the future of the site to the east of St. Aldate's, about which there has been so much controversy, will probably be raised.

According to a special correspondent of the "Times," Christ Church have already taken steps with a view to preserving their portion of the land from unsightly buildings, and there is now believed to be a preponderance of opinion in favour of widening St. Aldate's to at least 70 ft. in order to meet the requirements of the increasing motor traffic. A new aspect of the question will likely be raised at the next meeting of the City Council early next month. The Allotments Act of 1925 requires town-planning authorities to consider the provision of allotment ground. The obvious defect of the town-planning schemes so far approved for Oxford that were deliberately confined to the mere outline, is the lack of consideration given to "open spaces" in the regional area. Last year, however, at a conference of the Royal Institute of British Architects held in Oxford, Dr. Raymond Unwin emphasized the importance of preserving Oxford's "green meadow girdle." In view of the fact that the question of St. Aldate's is being considered in an atmosphere of good will among all the parties concerned, it is hoped that a mutual agreement, possibly resulting from a joint conference between the University and civic authorities or as the result of a Ministry of Health inquiry, will shortly be reached.

Some Papers of the Society of Mural Decorators and Painters in Tempera.

On page 766 of our last issue, the Mr. M. Lanchester referred to is an error for Miss M. Lanchester, mural decorator, and one of the secretaries of the Society.

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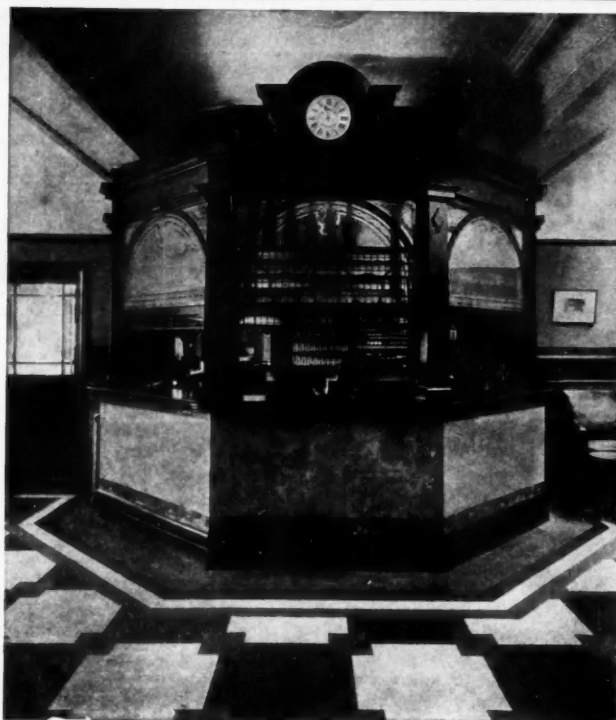
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