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FROM AN ARCHITECT'S NOTEBOOK.

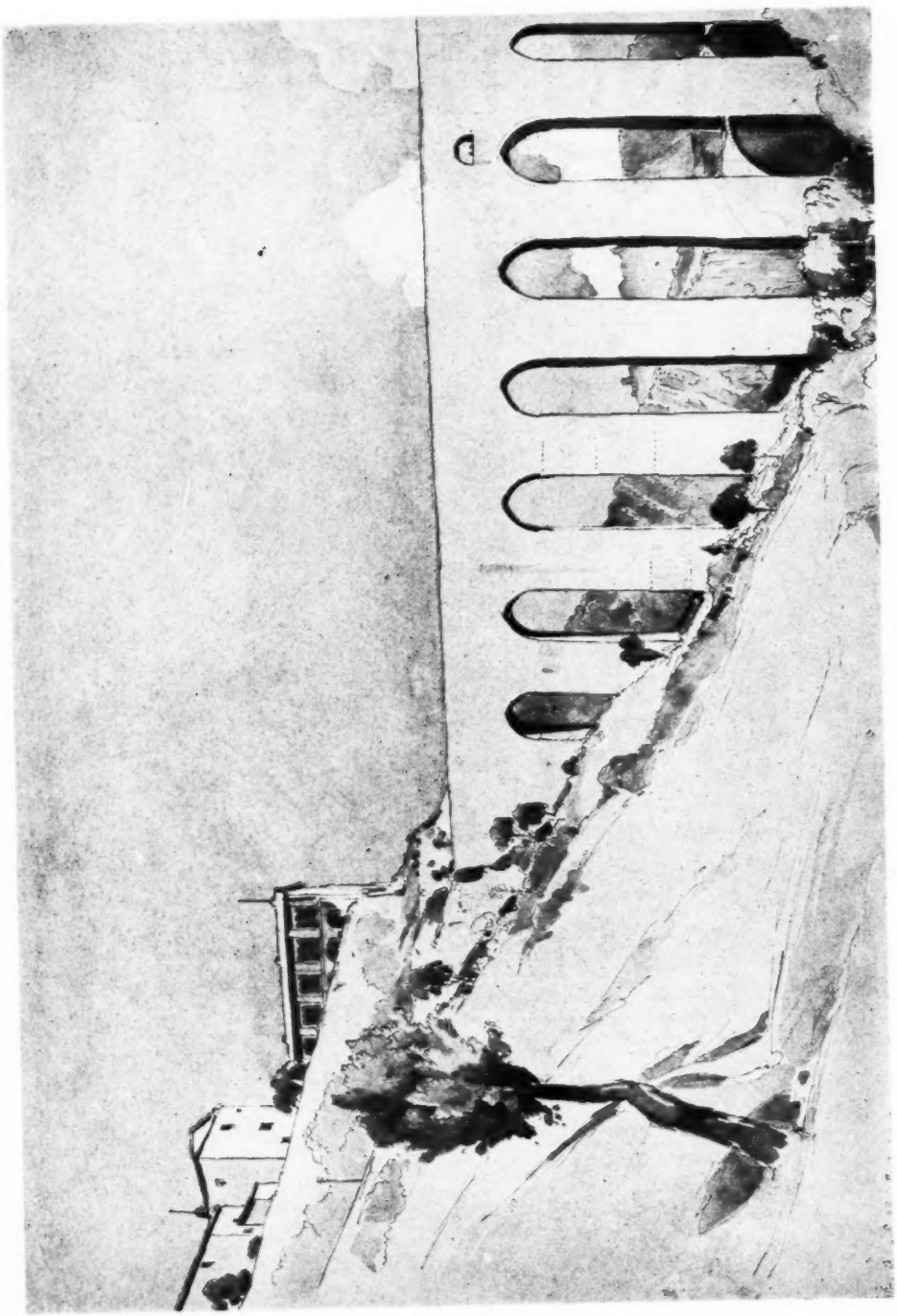
THE CLAUDIAN AQUEDUCT.

The Campagna holds the memory of Claudius in her embrace, and she and that memory make each other beautiful. The melancholy and grandeur in decay, which one perceives in the features of the unfortunate emperor, are found again in this group formed by nature and art. The arches of Aqua Claudia traverse the Roman waste, as a firm resolution sometimes traversed the cloudy spaces of this Caesar's soul.

VIKTOR RYDBERG.

9 Queen Anne's Gate, Westminster.

Spalato : Ponte delle Torre



(From a Water-Colour Drawing by S. Rowland Pierce.)

THE

ARCHITECTS' JOURNAL

9 Queen Anne's Gate, Westminster

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London, the Monster

IT is probable that there will never be such another opportunity for replanning London on comprehensive lines as that which occurred in the year of grace 1666; indeed, nothing short of an earthquake—for which happily there seems little precedent in these isles—can produce the necessarily fundamental state of affairs from which alone a comprehensive plan can spring. During the last two and a half centuries many are the vain regrets that have ascended to heaven lamenting the failure to seize by the forelock that stupendous twofold opportunity brought about by the almost total demolition of the city, and the presence of a genius of sufficient wisdom and foresight to re-design it on such fine sound lines that a nucleus would have been formed around which the town might have spread in lines of order instead of chaos, in lines of economy instead of extravagance, in lines of beauty instead of ugliness, seemliness instead of squalor, health instead of sickness. Now, however, the monster has grown altogether out of hand, so vast, so unamenable, so truculent that no one knows how to set about dealing with him. Only upon one point are all agreed, and that is that the monster must be dealt with *comprehensively*, all boundaries, whether administrative, political, or geographical, must be ignored, and a plan prepared which shall transcend all such limitations.

Mr. Topham Forrest, soon after his return from New York, expressed his views unequivocally on this subject, urging the necessity for one plan which should deal both with roads and with zoning throughout the whole area comprising the County of London. On December 2 a letter by Mr. Thomas Adams was published in the "Times." The opinions of Mr. Adams, by virtue of his experience as General Director of the New York Regional Plan, and as consultant for various town-planning schemes adjacent to London, certainly merit close attention. And the main contention of Mr. Adams is that, if a truly comprehensive plan is to be obtained, even the boundaries of the County of London must be ignored. "But may it not be found in London, as it has been in New York, that the operation of making a plan to guide the future growth of such a vast urban region should not be restricted in area by reason of the existence of county or city boundaries?" he writes. "The purpose of a plan is to give proper direction to those forms of growth that are physical, economic, and social in character, and the area to be selected for planning should be that which is a unit in respect of these forms of growth rather than that which is a unit of local government."

This would certainly seem to be sound advice, and yet there seems to be some inhibitive force at work which prevents its being put into effect, and this force is not, as might be supposed, the unwillingness of the various authorities to co-operate in a joint scheme. Already many county authorities who, it will be remembered, have no obligations under the Town Planning Act, have assisted in the making of regional plans. Thus there are plans for a large part of Middlesex, for the Thames Valley, Surrey, Kent, and Essex. Furthermore, we have the assurance of Mr. Harold Swann, chairman of the Town Planning Committee of the L.C.C., that that body is both willing and anxious to co-operate with these adjoining authorities, yet the co-ordinated, the comprehensive plan which all desire to see remains an ideal to which reality seems unable to approach. Wherein lies this centrifugal force? For our part we think that the answer was pretty clearly given by Professor Adshead in the "Times" in a letter published on December 7: ". . . . in actual practice," writes the professor, "co-ordination without finance behind it will be of very little avail." This we fear to some extent applies to all the many excellent regional plans which have been, and still are being, prepared all over the country. The truth is they are not statutory plans, they are goodwill plans; and excellent as this may be, the realization of these plans ultimately depends upon finance. The planning body and the financial authority must somehow be identified. As Professor Adshead points out, referring to the regional plans around London, "They are not statutory plans, and such suggestions as they contain, apart perhaps from road-making, are dependent for their realization upon the will and ability of those smaller authorities who have no interest in financing proposals that affect London as a whole." No funds are at present available, he points out, for sterilizing or securing open spaces in the interest of Londoners as a whole, or for assisting in their early struggles in developing new outer suburbs or satellite towns.

To bring about the desired state of affairs some very drastic changes would appear to be necessary. "It would seem that powers for imposing contributory rates over wide areas should be given to the county authorities, to the L.C.C., or to some properly constituted statutory body, and power to raise loans on the security of betterment that by judicious town planning will eventually accrue."

Unless some such steps are taken, we very much fear that despite all the protestations of goodwill, ay, and the efforts towards goodwill, the monster London will continue to rampage out of hand. He who pays the piper calls for the tune, they say. In this case we shall get discord but no tune, unless the body calling for the tune has also the wherewithal to pay for it. Every day the problem grows more and more urgent as London improvements are considered piecemeal. New bridges are contemplated, road widenings, and so on, as if they were matters

of quite local importance, whereas the reverberation of their effect upon traffic may be felt across two counties. And traffic, after all, is but one of the many aspects of the monster's growth.

Unless some super-statutory body is created, and that soon, with wide powers to compel the adoption of a comprehensive plan, we very much fear that, with the best will in the world, nothing constructive will be achieved, for the realization of the aims embodied in the various plans and reports depends upon issues and chances which are of too great an uncertainty. Such a monster as London has become calls for special treatment if it is successfully to be tamed.

The Reprieve of Waterloo Bridge

It has been decided by the Improvements Committee of the London County Council to bow to the storm of indignation. But their recommendation that Waterloo Bridge need not be destroyed if it can be satisfactorily underpinned is a belated repentance. If this decision had been reached at the outset a great scandal would have been avoided, and the Council might have been credited with the perception that its whole duty is not to augment tramway receipts; it should be more sensitive to its æsthetic obligations than to require to be reminded of them by the sharp application of whip and spur. But we welcome its change of heart.

The Kitchener Memorial Chapel in St. Paul's

If it were nothing more, the Kitchener Memorial Chapel, which was dedicated at St. Paul's last Thursday, would be at least a splendid monument to the spirit of association. It is in effect the creation of many minds. The late Lord Plymouth, Sir Aston Webb, the late Sir Thomas Brock, Sir George Frampton, and Mr. Detmar Blow evolved between them the nucleus of the idea, and no doubt it was felt by the Memorial Committee that a poet in stone was essential to the embodiment of their suggestions —to "turn them to shapes, and give to airy nothings a local habitation and a name." It was patent from several Royal Academy exhibitions that a sculptor of genius who could invest his work with some degree of imaginative fervour was Mr. Reid Dick. If that was indeed the feeling of the committee, it must be conceded that the artist has justified their confidence. The central feature of the monument, the beautiful pietà, in which Mary Magdalene is shown gazing with infinite love and pity and reverential awe on the body of Christ, as she raises it from the ground, is, at least technically, a truly noble work of art. If the stately figures of St. Michael and St. George, standing on guard, right and left respectively, of the recumbent effigy of Lord Kitchener, seem by contrast rather commonplace and conventional, that is the natural effect of juxtaposition. If, indeed, it be objected that the whole scheme is to some extent conventional, the reply must be that in the circumstances conventionality was inevitable, but that the pietà is conventional with a difference. No doubt the general verdict will be that not since Alfred Stevens wrought his superlative Wellington monument has St. Paul's housed anything comparable in art to the Kitchener Memorial.

The Location of Factories

Town-planners are once again giving special and very earnest attention to the problem of the location of factories. Their presence in populous urban centres is undesirable, and the Ministry of Health, replying to a communication from Mr. Guy M. Kindersley, asking whether the advantages of the Trade Facilities Act could be extended to owners willing to remove their factories away from crowded districts, state that Government had already given guarantees with respect to the cost of re-erection outside London. Satisfactory as far as it goes, that assurance is but a fragmentary solution of the difficulty. Outstanding factors in the problem are the pollution of the atmosphere by smoke and other agencies of discomfort and ill-health; while in addition to the question of abating nuisances and promoting hygienic conditions, there remains to be considered a social problem of serious importance. Segregation of factories involves a separation of classes which there is a growing disposition to regard as undesirable from a sociological point of view. In considering this aspect of the matter, it is by no means to be overlooked that town-planning has a strongly sociological side. Some of the most powerful elements and personalities in the movement regard the ethical aspect as being of supreme importance. These are the so-called "visionaries and dreamers," to whom, however, we owe so much of practical suggestion that their counsels cannot be safely or profitably disregarded. These excellent folk bear in mind, no doubt, the dangers which inevitably arise from sundering the classes by too wide and too obvious a gulf. However this may be, there seems much truth in the contention that the classes would understand each other better if they mingled more freely. And, further, there is a question of the wisdom of creating congested factory areas. But the whole matter has never been sufficiently debated from a comprehensive point of view.

A Prolific All-round Genius

Mr. Percy Fitzgerald, who a few days since passed away at the rare old age of ninety-six, was a genius of surprising versatility and not less extraordinary industry. A mere list of his very miscellaneous writings would rival the author's record for longevity. They cover nearly the entire field of belles-lettres, and include tractates on architecture and other arts. This truly prodigious all-rounder wrote also many plays, and set songs to music (probably while in his bath, for when otherwise could he find time to do it?) Likewise he sketched, painted, and modelled, incidentally illustrating the paradoxical saying that "the busiest man always has the most leisure." To these sufficiently varied accomplishments he must needs superadd a genius for friendship. So winsome was his personality that he could even persuade the truculent Thomas Carlyle to give him a sitting for the bust that dignifies Chelsea Town Hall. Fitzgerald made, also, busts of Ellen Terry, Henry Irving, Charles Reade, Charles Dickens. All were his personal friends, even after he had executed their busts! It is doubtful whether as much could have been said of Dr. Samuel Johnson, had he been in the flesh when this "divine amateur" modelled the Doctor's unpleasing statue that scowls down the Strand from the churchyard of St. Clement Danes. So squat and ungainly a figure could never have inspired the hypnotic awe which the living Johnson radiated.

Thackeray's House on Palace Green

Thackeray's old house on Palace Green has just been sold. Probably this is the only residence in London which an author has erected for his own use. Authors are proverbially poor, but Thackeray was rather exceptionally lucky in having his genius recognized, and, as he himself said, he regarded his so-called Queen Anne mansion as a good investment for his children. When Thackeray acquired the site, it was occupied by a dilapidated old house, and at first he thought merely to repair and improve it, but, finally, he decided to erect an entirely new dwelling, for which he himself drafted the designs. He moved into it from 36 Onslow Square in the February of 1861, and was found dead in his bed on Christmas Eve, 1863.

Architectural Style—17

Colour, Tone, and Texture

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

IN examining the elements of architectural style, one must necessarily make a reference to three important factors in design, called colour, tone, and texture. Not one of them in itself can differentiate one style from another, but within the limitations of each separate style these factors operate so powerfully that they may do much either to make or mar an architectural composition.

Colour is an accent of form. It creates an emphasis of form, such as no manipulation of form itself can achieve. This peculiar accent of form may have three main qualities: it may partake of red, yellow, or blue, or it may be an admixture of any of these three. The fact that there are *three* primary colours is significant, inasmuch as it shows that even in this matter Nature abhors an unresolved duality. That there should have been only two primary colours, or that there should have been four, is unthinkable, for such a dispensation would indicate an essential discord in Nature herself. As it is, the primary colours compose a group, a unity.

Besides colour there is tone, and this also is an accent of form. The distinction between colour and tone is that while the former is due to a qualitative property of light, the latter is due to a quantitative property. The colour of an object is measured by the degree in which it displays the accents of red, yellow, blue, or their derivatives; while its tone is dependent upon the intensity of the illumination, and is recognized by the lightness or darkness resulting therefrom. Thus a shadow casts a *tone* over that part of a building which it affects, but this tone is generally accidental in its incidence. Yet tone may be permanent, as a black or grey surface to any building, and, of course, this tone is often mixed with colour, as in a slate roof, which may be a combination of grey with blue or green, or as in a brick wall, which may be a combination of light or dark grey with orange or any other colour.

Texture is also an accent of form, but it is one which form achieves itself. Texture is merely the structure of a surface; for every surface must be either smooth or in some measure uneven, rugged, or corrugated. Put a stone, a stick, or a piece of cloth under a microscope, and each of the tiny excrescences which before combined together to give a joint effect is seen in detail, and is vested with an individual meaning. In these instances texture has developed into form. And a metamorphosis of the opposite kind is also possible. To the occupant of a small boat which happens to be caught in a storm the rolling, crested waves appear as distinct entities, large, palpable, significant, but if he is set upon a high cliff and scans the broad, broken expanse in front of him, he no longer pays heed to any particular wave, for the agitation of the waters has resolved itself into a magnificent texture. To pedestrians a city is an assemblage of architectural forms, but to a balloonist it might appear as just a grey roughness upon the earth's surface. Texture lends interest to a building. There are occasions when one does not wish to use ornament, but when a perfectly flat plane would give the effect of dullness. Here verniculated stonework is exceedingly useful, and, of course, there is a very large variety of ways in which the materials of building may acquire the distinction of texture.

Having defined these three accents of form, it remains for us to consider the manner of their application to architecture. It will be found that these means of emphasis of the various parts of a building will fail to produce a satisfactory result if they are employed in a manner which violates the principles of Number, Punctuation, and Inflection.

Colour is, of course, too large a subject to admit of exhaustive treatment in this exposition of the grammar of design, which, moreover, is illustrated by line-blocks alone, but it is important to notice that the grammar has a universal application, and its logic naturally informs the art of colour as all other arts. Colour being an accent of form, must be obedient to the principles of form, and in criticizing the colour treatment of a building, the first thing to observe is the degree in which the colour enhances or minimizes the significance of its form. This is a matter which has nothing to do with the *quality* of the colour, but merely concerns its *position*, and, in fact, the following consideration applies equally to tone or texture. Where colour punctuates some architectural feature, or is applied to emphasize a feature which is already a punctuation, it is obviously being used in a logical way. Thus, colour applied to a cornice or the woodwork or architraves of windows has an immediate effect of heightening the degree of expression attained by the form of the building. A stone cornice to a brick wall may be a pleasing feature if the cornice is not accompanied by the other members of an entablature. But where we are in the presence of a complete Classic Order, great care must be taken lest the application of colour or tone destroy the synthetic unity of the composition. It is possible to decorate the parts of the Order with the most brilliant colours and yet maintain the necessary relation between column and entablature, but it is also fatally easy for a colourist to wreck the Order beyond redemption. For instance, if he were to paint one column pink, another blue, and another green, the architrave orange, the frieze purple, and the cornice yellow, his action would not be in the least meritorious. The fact that the columns are equal and similar dictates a similar colour

FIGURE LXXVI.

treatment for them all, for it is not logical to inflect the colour where the form is not inflected. The capital or base of the columns represents a formal modification, so it is not unnatural that this feature should show a differentiation of colour. But in so far as the capitals are equal and similar, their colour should also be identical. Obviously anything in the nature of a harlequinade of colour, the juxtaposition of similar objects coloured differently would have no meaning whatsoever, and would more closely resemble a child's exercise with the paint-pot than a serious effort at colour decoration.

Colour as an aid to *punctuation* is a very familiar phenomenon in Nature. Animals and plants adopt this device most freely, changes of colour, as well as of form, being frequently observed at their extremities or at the extremities of certain parts. The brightly tinted tail-feathers and plumes of many species of bird, the contrast in colour which hoof, beak, horn, or fin may make with the rest of a creature's body, and the bright edges of petal or leaf express the same formal principle. And in art we do not err if we use colour in a like manner, taking care, however, that as in Nature the use of colour as punctuation is not allowed to violate the kindred principle of inflection.

Colour has been used from time immemorial as a means of *inflecting* the forms of civic architecture. As inflection does not take place unless elements of difference are associated with elements of similarity, it is obvious that contrast of colour will not in itself contribute to an effect of formality. If buildings are to form a harmonious group, it is dangerous to isolate one particular member, however distinguished, by giving it a colour different to that of its neighbours, because by so doing it loses its proper association with them. If in a stucco-fronted terrace, one particular house, slightly different in form from its neighbours, has green shutters, the result may be quite pleasing, because while the green gives the element of contrast, there still remains the stucco wall surface to provide the element of association. The idea, commonly entertained, that ugly architecture can be brightened up and *improved* by the addition of a dash of colour is quite misleading. The dash of colour will only make matters a thousand times worse by emphasizing the very contours of the form which has offended us. Conspicuous colour is only tolerable when the architectural form is in the first instance to be commended, and even then its use must be severely prescribed. It is very easy to argue wrongly in this matter. Let us take four simple statements, all apparently true, and make a deduction from them. St. Peter's Cathedral is a beautiful building; the blue of a cornflower is a beautiful blue; form is made more conspicuous by being highly coloured; a beautiful object cannot be too conspicuous. *Therefore*, it would appear to be our duty to paint the St. Peter's Cathedral bright blue. For an exactly similar reason it would be our duty to paint it yellow, like a buttercup, or scarlet, to copy the red rose. Yet the reason why we cannot with propriety paint the cathedral blue has nothing whatever to do with the properties of colour; it is a purely formal reason—namely, that the cathedral has a formal relation to other buildings in the vicinity, which relation would be shattered if the cathedral were isolated through such an assumption of colour. Supposing such a change in the appearance of St. Peter's took place, all the neighbouring buildings would be required to *inflect* themselves in order to partake of a colour element in common with that of St. Peter's, and they likewise should become partly or wholly blue.

The considerations here dwelt upon concern the civic aspect of colour. For architects this aspect must surely be the most important, and any movement which represents an attempt to exalt colour at the expense of form will be harmful to architecture. Granted that there is room for a special study of the nature of colour harmonies, the rules which underlie such harmonies are not a substitute for the formal code which prescribes the use of colour in a city, but an addition thereto. And even this "science" of colour is apt to lead to most unfortunate results if the investigators begin by ignoring the formal relationships which may subsist within the domain of colour itself. It is notorious that some of the worst colour effects in modern schemes of decoration are the result of scientific dogmas embraced by the artists responsible. For instance, the deliberate juxtaposition of supplementary colours, such as blue and orange, must necessarily produce a discord, because these hues are as far removed from each other as possible. Here there is contrast without any element of similarity, so *inflection* has not taken place. But the worst fallacy about colour is that it is good in itself. In our modern world colour is, indeed, sometimes a blessing, but just as often a misadventure, an affliction, or even a catastrophe; this latter result always arising when those who manipulate colour forget that colour is an accent of form, and is only tolerable when this accent is rightly placed.

Tone is liable to the same kind of abuse as is colour. For instance, it is obvious that a black building in a terrace painted cream might lead to a discord, while one too glaringly white in a grey town would also be an unwelcome intruder. But the main distinction between tone and colour is that the former has an accidental element derived from the existence of shadows. In Fig. LXXVI no shadows are shown, and it will be observed that the perspective alone declares the form of the building. The ceilings behind the columns on both ground and first floor are here represented as having an artificial tone, due to material or pigment, and this tone is an element of design, rightly so placed because it inflects the ceilings and differentiates them from the façade, leaving the latter to tell its story unequivocably. And it would clearly be wrong in this instance to superimpose on the left flank of the court a colour or tone differentiating this from the main façade, because the requisite inflection has already been attained by form alone, the lower members of this façade being repeated on the flank, the element of contrast being provided by the foreshortened top storey of the latter, which only comes up to about half the height of the columns.

Shadows are the means by which the appearance of a building *inflects* itself to take account of the position of the sun. They are a graceful compliment to the sun, but they are not an element of architectural design, except in so far as they contribute to a tone which is *permanent* over some particular area of a façade. Windows, for instance, have generally a dark tone, so it is advisable for architects to give their wallage a tone light enough to form an adequate contrast with the voids. And there are certain kinds of moulding which cast a permanent shadow, but we should have an extremely superficial appreciation of mouldings if we only valued them for their shadow effects. The shadow is but an aid to our realization of the forms of mouldings, which attain virtue through their compliance with the principles of Number, Punctuation, and Inflection.

Texture, also, is subject to the grammar of design, and materials of particular textures are furthermore prescribed in their use inasmuch as certain colours and tones are associated with them. A discord in texture is not so flagrant as one in colour or tone, because it is not so noticeable at a distance. Yet where there is a break in one material at any part of a building, and a different material is set in juxtaposition to it, there should always be some reason for this, for an inflection in the material should correspond to an inflection in the form. For instance, if in a façade the ground-floor story is of stone, and above this there is brick, it would be a cardinal error to allow the fenestration on the first-floor story to be a mere copy of that below, for otherwise the difference in texture between the two parts of the façade would be quite meaningless. And, conversely, if the walls of a house are of concrete, it would be unfortunate if the roof were composed of concrete, having the same texture, because here the difference of plane and function in the two surfaces seem to demand that the very substance of which the surfaces are composed should inflect itself to take account of such difference. Thus can materials by the manner of their use help to give architecture an organic quality.

A special part of this room being set aside for the piano, a light has been placed on the wall so that the rays will illume the music of both player and singer.

Electric Light Points: A Few Suggestions

By BASIL IONIDES

IT is curious how little intimacy usually exists between architects and the houses they build, and how very little the designers picture the life that is going to be led in the rooms that they plan. Usually a house is designed as if it were to spend its life being inspected, as at a building exhibition.

One of the details that most prominently reveal this remoteness between the design and the ultimate result is seen in the placing of the electric points. These points should be governed by the use to which the rooms are to be put and the type of existence that is to be led in them. A ball-room will naturally be lighted by chandelier and wall lights, as it will be seldom seen empty of people; whereas for a small sitting-room this type of lighting is absurd, though it is commonly seen. Electric lighting makes every effect possible; but from this possibility arises a great danger. Brightly lighted rooms gratify many people, mostly those who are seldom alone; while rooms lighted only in parts are appreciated by those who are much addicted to sitting by the fireside to read.

Lights concealed behind a cornice will appeal to many, while other people prefer the lights low down. Some rooms that are lighted from their cornices lose much of their charm, as one is apt to miss the shadows that are cast by lamps in and about the room. The architect should choose the shades for his fittings, and it is a fairly safe rule never to use a naked globe; it should always be shaded—only the rays from it should be seen.

The choice of points in a room is usually left to the architect, so that he has a fairly clear field. What one usually finds in most sitting-rooms is a wall-bracket on each side of the fireplace, a central chandelier or pendant, perhaps some wall-brackets on other walls, and possibly some plugs. This is quite good for a dining-room, and also for a drawing-room when an entertainment is on, but it is quite wrong for the ordinary evening life of the average family. In a room that is used for quiet sitting in the evening, one does not need a wall-light on each side of the fire, where the glare strikes the eyes as one sits beside the fire. Light in the eyes is tiring and irritating, although one may be unconscious of it. A centre pendant that sheds a medium light all over the room, and gives a dreary look, is not needed; nor does one require the wall-brackets on the far wall, as these are too far away to be of any use; but on each side of the fire-place should be placed plugs from which flexes lead to large lamps, and these, well shaded, may be placed near one's elbow so that they shine brightly down on to one's occupation, leaving the rest of the room in a pleasant and restful glow. These lamps can be recommended to a client as an item of economy, for less light is used, and they act the dual part of a light at night and an ornament by day, which can be said of very few wall-lights. It stands to reason that other plugs will also be needed, so that lamps may be placed to light the farther corners when needed; but it will be found that a room thus lighted will have great charm. The stands and shades, however, must be big—16 in. shades at least—a little brass lamp with a pathetic, frilled silk shade is no good; the effect must be robust. Sometimes standards from the ground can be used, but Chinese jars or similar fittings on tables are usually best. Wall-fittings in the sitting-rooms of to-day usually have candle lamps—an effective but extravagant treatment. These should be shaded carefully, to tone the reflected light. Their height is important. I have seen them placed so high that, were they candles as they pretend to be, they would certainly scorch the ceiling or mouldings above them. This looks silly. The shading also needs care. If the wall is plain in colour small shield screens will do, as they will cast the light, making charming local floods of light; but if the wall has a patterned wall-paper, then it is best to have a shade all round, as the flood of light on one part of the pattern will queer the rest. The placing

of the wall-lights will need care, and they should not be placed along a wall in a thoughtless way. It is far better to place them like sentries each side of a door, a window, or a large picture, to emphasize this feature and to help the composition of the room.

Usually the worst thing in the room is the pendant or chandelier. Seldom does one see a chandelier in proper proportion to a room, and seldom a pendant with a cord of sufficient thickness to support its apparent weight. Few rooms have sufficient height to take a chandelier sufficiently large for the size, and so one sees pathetic little things hanging from a vast waste of ceiling and hanging too near this waste. The design of a chandelier prevents their spreading sufficiently in the centre of low rooms, and so, if a chandelier is required, let it be placed where it has a context. The centre of a bow window will supply this, and also over a side-board or even in the corner of a room, but the centre seldom. Pendants, however, may have spreading shades either below or above the lights, and these please some people, though personally I dislike them. The cords, however, should run through a thick tube, covered in silk, with a tulip at the top, and a tassel at the bottom. One sees nowadays many bowl fittings—these are excellent in shops, but in private houses they are not very comfortable unless the light is also tinted above. These bowls are usually hung by three chains, which start from a central point. This is not the best of methods. It is far better if there is a rose or disc above the fitting of the same size, so that the supporting chains can run down perpendicularly. The triangular lines formed by the usual method are very weak. Concealed lights are delightful in theory, but in practice the heat of the lamps circulates the air, which deposits dust above each one, and so, in daytime, a series of ugly black smudges is seen. Many people are fond of lighting pictures at night. This is a little ostentatious, and does little credit to the picture, as no electric light has sufficient travelling power to cover the whole of a picture comfortably; thus, while top or bottom are brightly lighted, the rest is fading away. Besides this drawback it will throw out the scale of a well-decorated room, as it reverses the orders of interest during the day. Many architects find it difficult to choose these fittings for their clients, and this may possibly be due to their method of approaching the subject; it should be treated as a matter of course that they choose them, and not as a matter of courtesy.

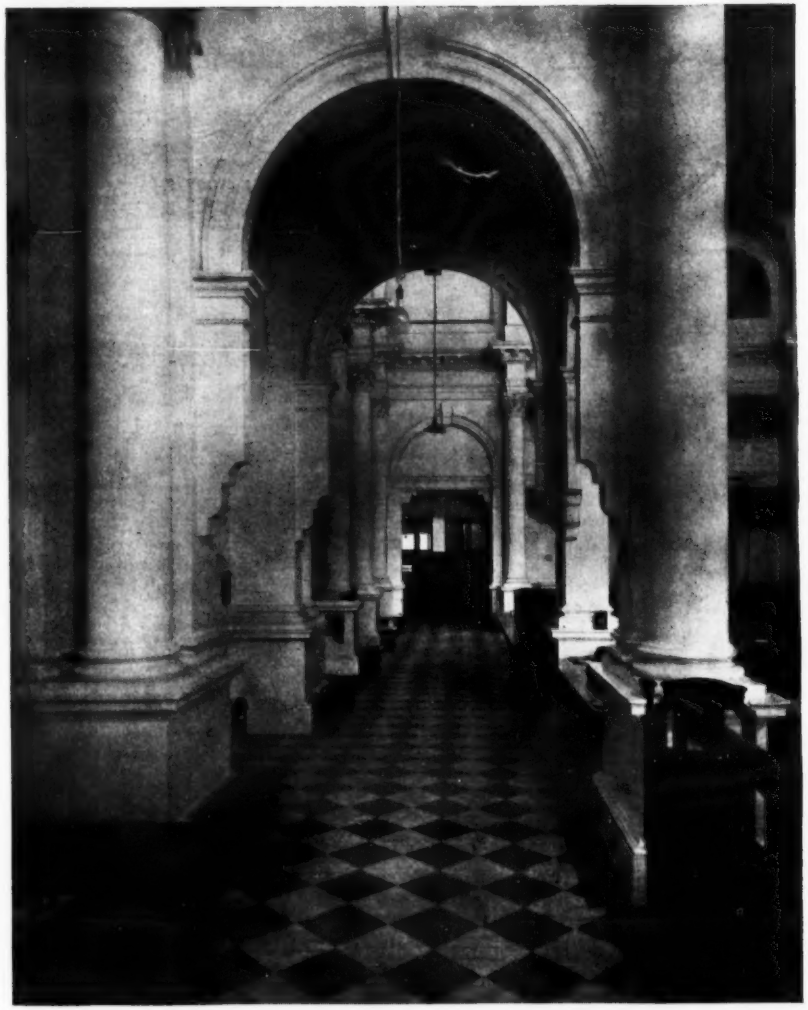
This library has electric fittings that give a great sense of rest. The shades cast the light down on to Chinese figures, which are in themselves beautiful, and so make a charming effect.

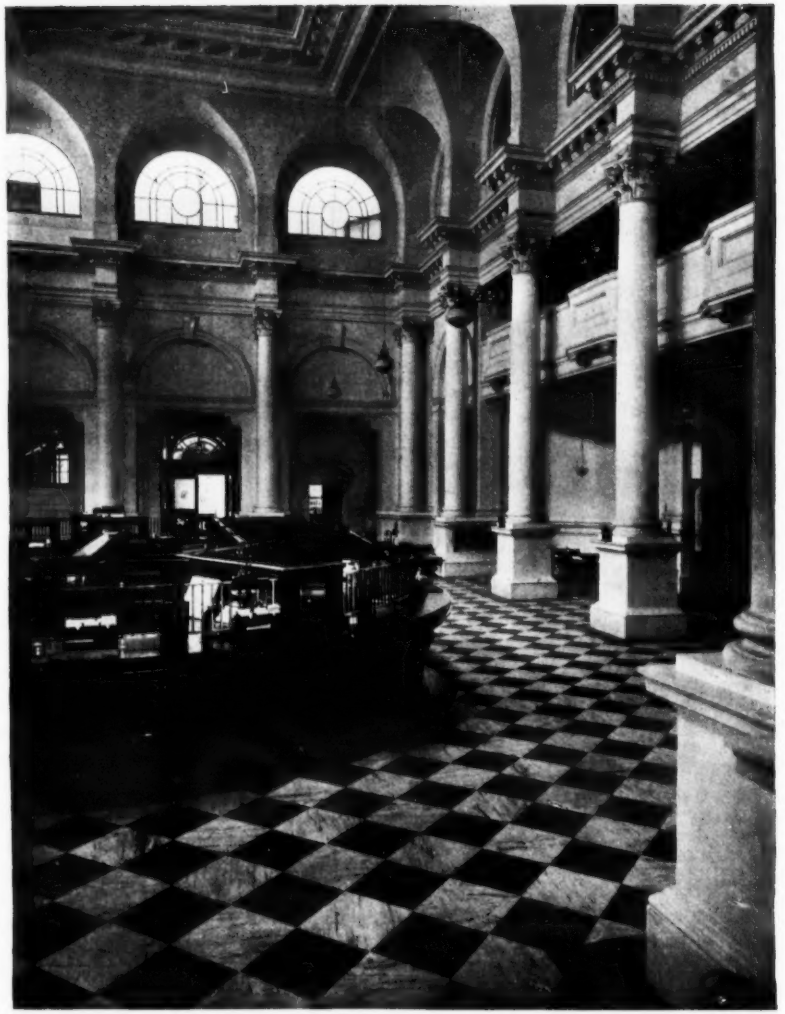
A chandelier at Berkeley Castle, hanging in a room to which it is appropriate, though of a different period.

Passage and staircase lighting is extremely important, as desolate-looking passages will give a woebegone look to a house. Pendants with dull glass shades are very uninteresting, but there is no reason why one should not have brackets with urns holding lights, or some similar feature that will give interest to the wall-space and cast a pleasant light around if well shaded. It is on the lower parts of passages that light is desirable, and not on the ceiling. In the bedrooms one must of course have a plug for a bedside light, which should be on a table beside the bed. This is more comfortable to most people than a light over the bed, as if one reads in bed a light above is of little use or comfort compared with one beside the bed. Then there must be a light for the dressing-table. This is usually placed in front of the window, hanging from the ceiling, and at such a height as to cast unpleasant lights on one's face when in front of the glass.

A lady when preparing for dinner by electric light will prefer to have the light almost on a level with her face. Thus, two standards on the table will be most comfortable, or two wall-lights placed just free of the curtains, each side of the window, will meet the case. All these details are for the comfort of the house-dwellers, and, as houses are for comfort, will help in effect besides being economies in running the house. It is very wasteful to have lights where they are not most useful. For instance, in the kitchen a light should be near the stove so that the cook does not stand in her own light when working; if she works in shadow she will need a more powerful lamp than if she has direct rays on her work. Also, her work will be easier. The electric light points will help the comfort of a house enormously, though they do appear to be such a trifling detail. Trifling details are often very important.

(Left) Lady Kerry's house in Mansfield Street. Large lamps placed behind the sofas cast light where it is needed for comfort, and thus prevent wastage. (Centre) A small chandelier at 10 *Downing Street, showing how lost it looks in a low room. Four similar ones in the corners or none at all would have been far better. (Right) The ideal lighting for a dressing-table is thus, and not from a pendant so high up that shadows are cast on to one's eyes with ghastly effect.*





THE STANDARD BANK, CAPETOWN: TWO VIEWS OF THE BANKING HALL.
BLACK AND FAGG, ARCHITECTS.

The Standard Bank, Capetown : Alterations and Additions. The Exterior
Black and Fagg, Architects

The Standard Bank, Capetown : Alterations and Additions. The Exterior

Black and Fagg, Architects

The alterations and additions to the Standard Bank, Adderley Street, Capetown, consist of two additional stories on all four street frontages, forming an internal quadrangle over the main Banking Hall; there are also very considerable internal alterations. The features of the original building have been preserved, and in the centre of the Adderley Street frontage a copper-covered dome of steel construction has been erected.

The Oxford Town-Planning Schemes

Control Wanted for Built-up Areas

A PUBLIC inquiry was held at Oxford last week by Mr. G. L. Pepler, of the Ministry of Health, into the application of the City Council for approval of the preliminary statements giving details of the proposed town-planning schemes. The purpose of the schemes is not only to protect the character of the university city, but also to improve the approaches. The preliminary statement, the subject of the inquiry, is the second stage of the town-planning procedure. The first stage was taken in October, 1923, when the City Council passed a resolution deciding to prepare a town-planning scheme, under the Housing and Town Planning Acts, with reference to an area situated partly within the City of Oxford and partly in the rural districts of Woodstock, Headington, and Abingdon. The Ministry of Health held an inquiry, and subsequently on June 11, 1924, approved the resolution for the regional scheme and the resolution in respect of the special area scheme. After the preliminary proposals are approved, there will be a third stage, when they will be incorporated in a document with a map. This will form the scheme, and will eventually have the force of an Act of Parliament.

According to "The Times," the proposals for Oxford City itself, contained in the special area scheme, are of supreme interest, as for the first time in this country a city is asking for powers to obtain control of a built-up area. The approximate extent of the area involved is 1,212 acres, and it is proposed that except in the case of public buildings, no building in the special area shall be so erected, re-erected, or altered as to occupy more than 75 per cent. of its site. The only variations of this regulation which would be possible relate to cases where real hardship would be involved in complying with the requirement, and to a defined area where a building on a site occupied by an existing building on May 6, 1924, is not to be required to occupy a proportion of the site less than that occupied by the existing building. It is further proposed that no advertisement shall be displayed which would injure the amenity of any part of the area; that no night signs having the appearance of moving or intermittent illumination, and no roof signs or sky signs shall be allowed; that the character and height of buildings shall be such as to preserve the existing character of the locality and to harmonize with existing features; and that no building shall be erected of a height greater than 50 ft. exclusive of chimneys, towers, turrets, or other architectural features. The regional town-planning scheme provides for the construction of new roads and widenings of existing streets and roads, and imposes restrictions on buildings.

The Town Clerk of Oxford, when the inquiry opened, said, with regard to the regional scheme, the City Council decided that this should be prepared with the assistance of a joint advisory committee composed of five representatives of the City Council, one of each of the two county councils, two of each of the three rural district councils affected, and one representative of the university; and that the administration of the scheme for each area should be left to the local authority of the area. Every step had received most careful consideration, and it had been the object of the advisory committee to produce a scheme containing everything which was considered desirable in the public interest, without undue encroachment on private rights, but deliberately confined to main essentials of zoning and lines of communication. The success achieved in this direction was shown by the fact that only twelve objections had been received, and these were of a minor nature relating to details, all capable of adjustment. In the preparation of the preliminary statement and map the city engineer had had in mind the following general ideas. In regard to roads, through traffic and local or inter-suburban communications had been considered. The width of the roads, with two exceptions, had been planned with a minimum of 60 ft., the commonly accepted standard. Road widenings were based on widths of 70 ft. where Class I roads were involved. Commonly adopted standards of zoning had been followed, while industrial areas had been determined by the lines of communication, and naturally coincided with existing developments.

With regard to the special area scheme, the Town Clerk said that this had been promoted to preserve the unique character and to protect the existing features of the central area of the city. The city was proud to be assured that Oxford was recognized as a national treasure. The City Council felt that the special architectural, historical and artistic interests attaching to the area were well worthy of preservation, and in this, the first application for the special powers, it was a happy circumstance that this need had been recognized on all sides, as was shown by the total absence of objections to the proposals.

The Mayor of Oxford (Alderman the Rev. J. Carter), chairman of the Town Planning Sub-Committee, said that the City Council had considered the matter for about six years. The council had been greatly helped by the goodwill and co-operation of other local authorities. There was at first some suspicion, but it had been made clear that the town-planning scheme was to be kept quite distinct from any question of the extension of boundaries. He thought the local authorities would do their best to administer the scheme. He remarked that he was proud of the interest taken in the scheme by the outside world. In the last few weeks he had received letters from India, the Malay States, and British Columbia. The mayor, in conclusion, expressed a personal wish that before the scheme was completed further provision would be made for allotments and open spaces.

Mr. J. F. Richardson, the deputy city engineer, explained the schemes which were the subject of the inquiry, and was questioned by the Bursar of Merton College concerning the proposal that no building should be erected to a height greater than 50 ft. He said he hoped there would be no powers to exceed 50 ft. in the case of public buildings or colleges. Taking the average through the city, 50 ft., he thought, gave sufficient height. Turrets and towers were excepted.

The Bursar said he would like the Council to have power to vary the height in special cases if they thought fit; to which the inspector replied that he would make a note of that.

Colonel ffennel, of Witham Abbey, after expressing his full appreciation of what the City Council were trying to do, said that factory sites loomed large on the plan. If the attitude of the council remained somewhat neutral as to whether these sites should be used for factories, he was afraid a good deal of harm might be done. It could not be well for Oxford to be encircled by a large region in which factories might be built. He suggested that it was not right to set aside such large areas where works might be erected, and that it would be better to concentrate the factories as far as possible, and that they should be right away from the main approach road from the west. Colonel ffennel also asked whether it was wise to allow as many as fourteen houses to the acre, and pressed for the council to have expert advice on all matters concerned with the town-planning scheme.

The Town Clerk gave an assurance that the points raised by Colonel ffennel would have serious consideration.

A House at Great Barr, Staffordshire

H. T. RICHARDSON, Licentiate R.I.B.A., Architect

THIS house is situate at Great Barr, Staffordshire, about five and a half miles north of Birmingham, and was built for Mr. E. W. R. Newman. The site is a prominent one, with good views.

The front aspect of the house is south-east, and the north-east is sheltered by a belt of trees. The veranda faces south-west, and overlooks the main part of the garden and the country beyond. The subsoil is of clay.

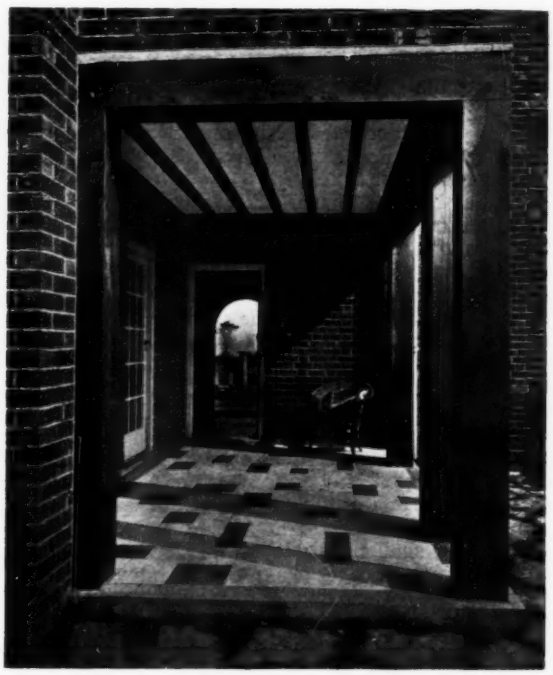
The design of the house is plain, and the appearance depends mainly on the grouping of the gables and roofs and the mass of brickwork, the bricks being particularly pleasing. The roof is covered with multi-coloured sand-faced tiles.

The joists and beams to the ceilings of the veranda, the hall, and the landing are exposed. The marble paving of the veranda and the entrance is in white Sicilian and black Belgian marble.

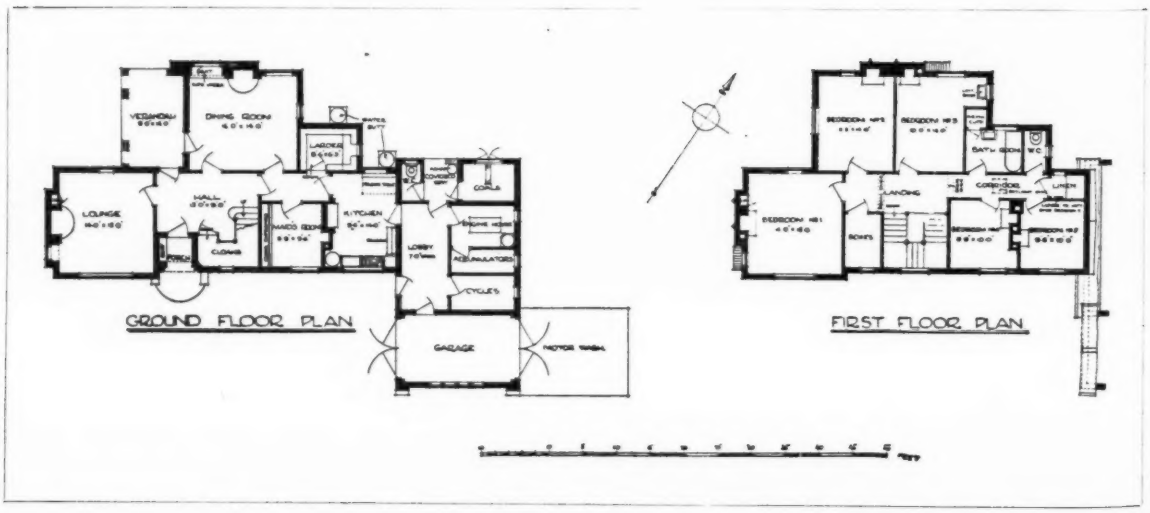
The whole of the facing-bricks are Pratt's (Oldbury) Rustic Rufkin bricks (3 in.), and form a particularly pleasing feature of the work, both in their marking and their variation and richness of colouring. The grey mortar joint, which was decided on in preference to the white mortar joint, results in a distinctly pleasing mass. The internal fireplaces are built with bricks from the same firm, but not rustic, although retaining the same rich colours.

The general contractor was Mr. Percy W. Cox, of Handsworth, Birmingham.

THE MAIN ENTRANCE.



THE VERANDA.



A House at Great Barr, Staffordshire
H. T. Richardson, Licentiate R.I.B.A., Architect

A House at Great Barr, Staffordshire

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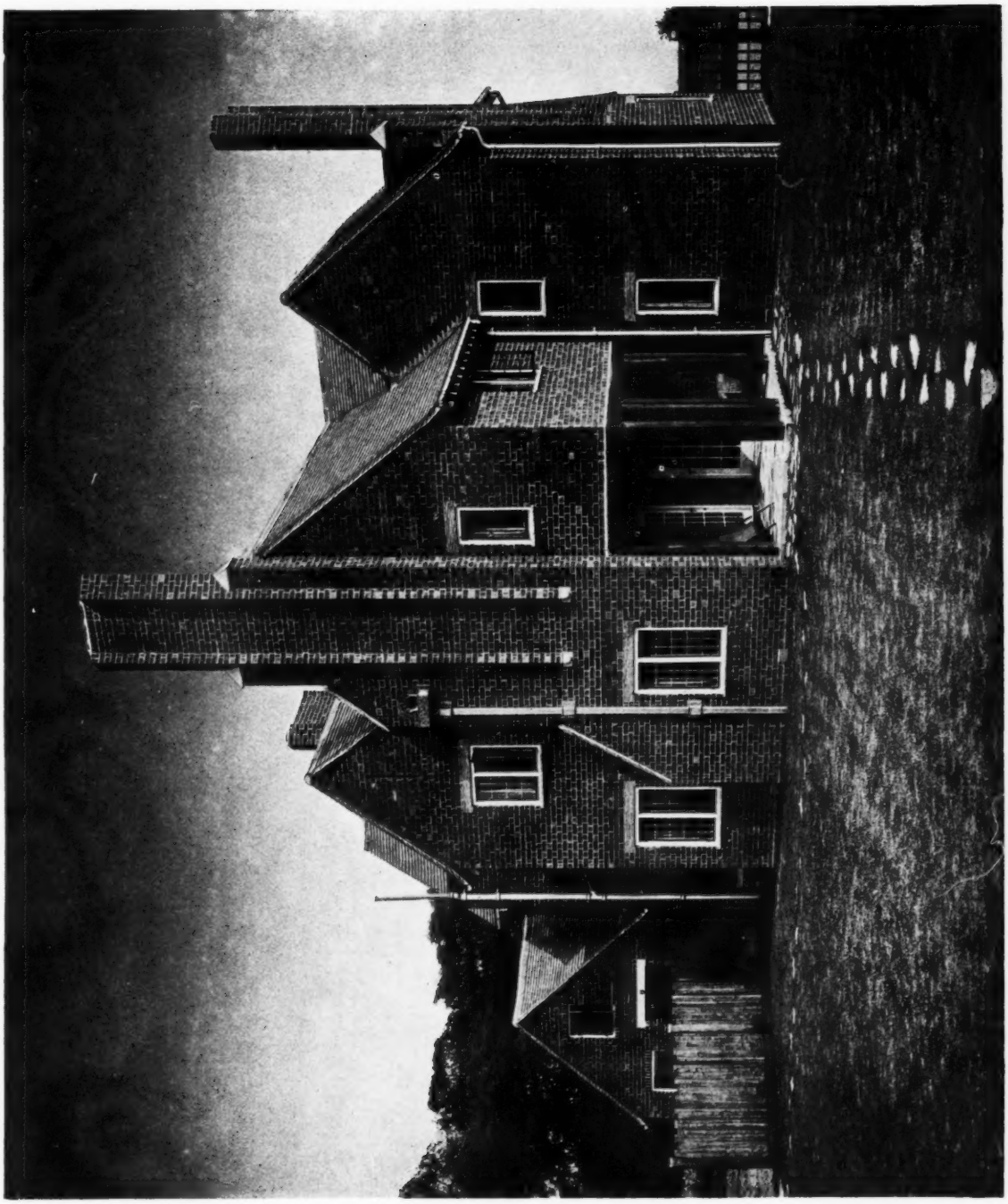


The Garden Side

ELEVATION TO THE CARRIAGE DRIVE.

THE DINING-ROOM.

A HOUSE AT GREAT BARR, STAFFORDSHIRE. H. T. RICHARDSON, LICENTIATE R.I.B.A., ARCHITECT.

The Burdett-Coutts and Townshend School, Westminster

FRANK NASH, Licentiate R.I.B.A., Architect

THIS school has been re-modelled and enlarged in memory of the late member for Westminster, Mr. W. Burdett-Coutts, M.P., for the Governors and Managers of which Mr. S. Burdett-Coutts is chairman. It is situated in Rochester Street, off Rochester Row, Westminster, at the rear of, and adjoining, St. Stephen's Church. The front of the school has a N.E. aspect, and the subsoil upon which the building stands is of clay.

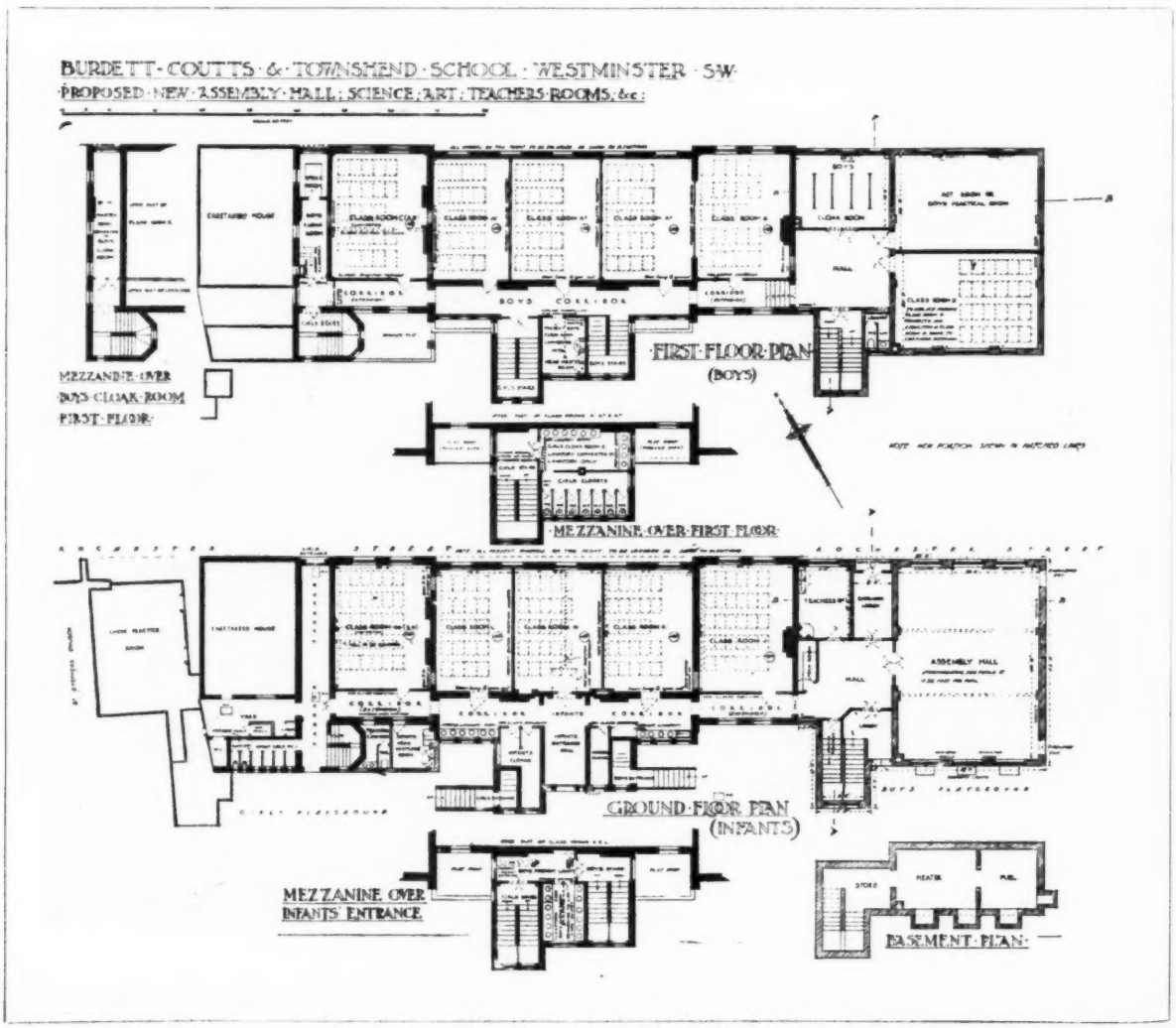
The old school was of the semi-Gothic type, and was insufficiently lighted and heated. This was particularly the case in the girls' department on the top floor. Here there were small dormer windows fixed high up in the roof.

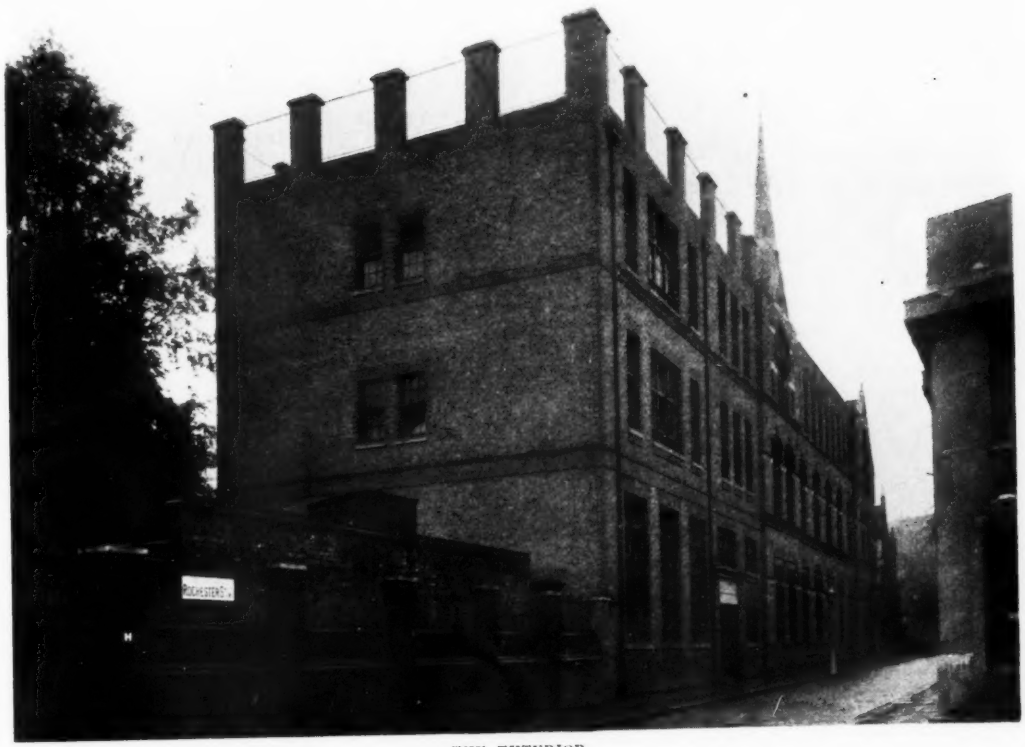
In remodelling the school the old headmaster's house, etc., was pulled down, and new assembly hall, art, science and class-rooms, new teachers' rooms, cloak-rooms, and lavatories were provided. The existing class-room windows were also enlarged. The old roof and the dormer windows over the girls' department on the top floor were removed, and the existing walls were built up, ample windows were provided, and a new roof was built. Over the new additions a roof playground has been provided for the use of the girls, thus adding greatly to the somewhat limited playground space available. A heating chamber and a coal store have been provided under the assembly room.

The new building is of brick with Cullum floors, and a slate roof over the girls' department. The roof playground is of asphalt (on a Cullum floor).

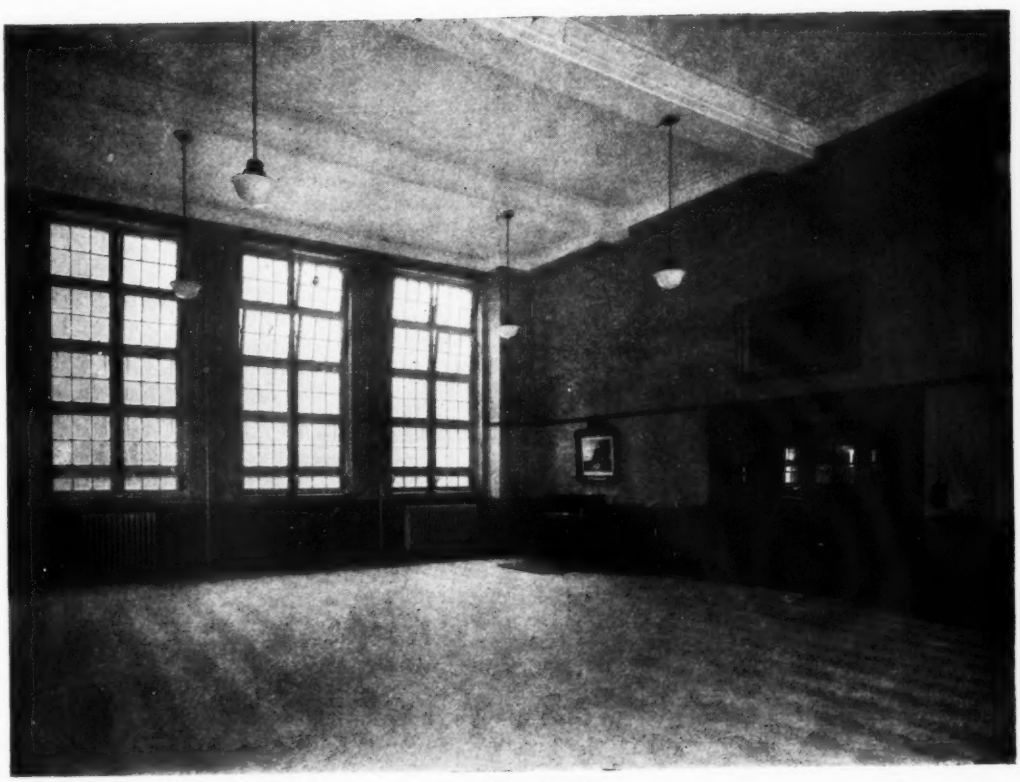
The total cost of the work was £15,846. The whole of the school is heated with low-pressure hot water, and electric light is installed throughout.

The general contractors were Messrs. Patman and Fotheringham, Ltd., of Islington, and the sub-contractors were as follows: Thomas Lawrence & Sons (salt-glazed bricks); Archibald D. Dawnay & Sons, Ltd. (steelwork); Horace W. Cullum & Co. (fireproof floors); Acme Flooring and Paving Co. (wood-block flooring); Tyler & Freeman (electric wiring and light fixtures); The Morris Westminster Metal Works (art metal work); Yannedis & Co. (door furniture); Rosser & Russell (heating and ventilating and heating apparatus); The Educational Supply Association, Ltd. (special furnishings).





THE EXTERIOR.



THE ASSEMBLY HALL.

THE BURDETT-COUTTS AND TOWNSHEND SCHOOL, WESTMINSTER.
FRANK NASH, LICENTIATE R.I.B.A., ARCHITECT.

Little Things That Matter—47

Footing the Repair Bill : Decay as an Opportunity for Improved Design

By WILLIAM HARVEY

THE high price of modern building materials and labour has so forced the attention of house-owners towards economy of first cost, that it is quite usual for a whole series of minor defects to show themselves in the new house in the course of the first few years after its erection.

Repair becomes necessary, and though, on the principle of a "stitch in time" it will be good economy to face the expense and put the work in hand forthwith, it would have been cheaper in the long run to spend slightly more upon the building in the beginning, since by that means the trouble of the repairing process could have been avoided.

Just where it will be worth while to take a hint from the house under repair must depend to some extent upon the opportunities for future building of houses of similar design; but where similar defects are to be found throughout many houses recently erected in a single district, there seems to be an opening for improvement. Defects that arise in connection with excessive economy in otherwise reasonably designed and fairly well built houses generally show themselves as small cracks in the finished surfaces, and may indicate shrinkage or slight settlement in drying out rather than actual failure of the strength of the material.

This, however, is by no means impossible, even in the smallest and lightest cottages, now that every avenue is explored in the interest of reduction of cost.

Cracks of structural significance are often found in thin partitions bearing the weight of a floor or ceiling. The cracks are seen at the line of junction of the partition with more substantial parts of the construction.

The brick chimney-breast, for example, may have settled upon its foundations and upon its course-joints at a greater rate than the adjoining walls and partitions, and so has torn free from them by cracking the toothings or the bond. Almost as frequently, the thin partition of rather indifferent coke-breeze blocks compresses, bends, and tears free from the relatively solid brick chimney-stack or wall.

Bending in thin partitions is not by any means negligible; coke-breeze blocks of a thickness of 1½ or 2 in. have an excessive proportion of height to thickness, even in a room only 8 ft. high, and the slightest bend proves sufficient to overcome the feeble tenacity of the block or to open the joints between one block and another.

An attempt is often made to guard against this possibility by carrying up the door-posts to ceiling-level; but the strength of such a post to resist bending is little enough. Where one is faced with a bending partition it is possible to relieve the pressure by inserting a beam at ceiling-level to take the weight of ceiling or floor joists (see Fig. 1). The beam is placed parallel to the partition and in contact with it, with bearings notched out of the brickwork of any convenient wall or chimney-breast.

The beam is seated upon thin, slightly tapering, pairs of oak folding wedges, to drive it up and make it take the strain. Pointing the cracks may then be put in hand with some hope that they will not increase to any alarming extent.

Where flues interfere with the bearing of a beam, the brickwork may be corbelled out to support its ends; or, if the trouble has occurred in an upper floor, the beam may be carried into the loft and the ceiling joists coach-screwed up to it or hung to it with iron straps (Fig. 1). Extra beams and posts of wood in a house may not look sightly, but attention can be withdrawn from them by incorporating them with a scheme of bookshelves and cupboards (see Fig. 4).

New beams in a room whose walls have been treated with distemper or water-paint can be made to take a coat of the same pigment if they are first given a ground of knotting and priming as if for oil-painting (see Fig. 5). In our thin-walled modern houses thicker partitions and the plentiful use of continuous hoop-iron bond or expanded metal reinforcement are really needed, and a strong gauging of Portland cement in the lime-mortar helps to prevent excessive shrinkage as the green work begins to take weight.

Another class of crack, which fortunately may show itself in time to be treated before the builder has left the premises, is that caused by the injudicious use of hot lime. An unslaked particle the size of a split pea will expand in the wall and lift the weight of several courses of brickwork over a length of several feet.

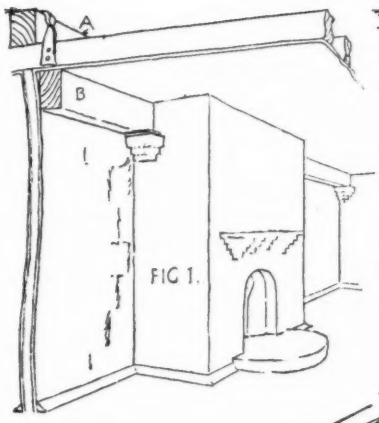
For some reason it is extremely difficult to get lime-mortar properly made by builders, and its use does involve a certain amount of forethought and care; built up into the brickwork too soon after mixing, it is liable to carry hot particles into the joints, with the results just described; and if kept too long it will set partially before it ever gets into the wall, and is then merely a worthless mess of chalk granules and sand-grains without any cohesive power.

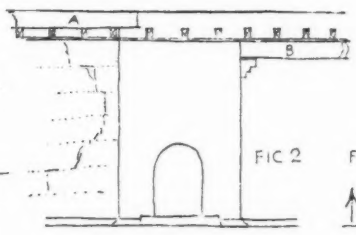
When a labourer is kept at work slaking lime and mixing the mortar in fresh batches, the way he adds the new batch to the existing heap is a matter of importance.

The newly-mixed material should never be added to the side of the heap from which it will be immediately cut out for use, and the ideal mortar heap would be made in the form of a horseshoe ring, so that the new additions put on at one end of the horseshoe would always be a whole circumference distant from the point at which matured mortar is being taken away from the other (see Figs. 6 and 7). As things are, the heap is added to and subtracted from in an indiscriminate manner, so that crude, newly-mixed lime is used in one part of the work, and old lime that has begun to set in an adjoining part. When a wall has been burst up by hot lime slaking after the building is practically complete, the joint should be raked right out in short lengths, and filled with strong cement-mortar well tamped to fill the cavity.

The cement is kept in from the face of the work, and the pointing made good to match the rest of the wall. Unless definite instructions are given, the crack produced by the lifting action of the slaking lime will simply be disguised by superficial pointing, and this will squeeze out as the work settles again under its own weight and as the pressure of wind puts stress upon the building. Such a settlement is liable to be harmful after the rest of the mortar has set, and may easily lead to fractures in the brickwork. Unequal settlement of the building as a whole upon its foundations is not now an ordinary source of trouble; the district surveyor's inspection first of the subsoil, and then of the concrete foundations, guarantees that reasonable care will generally be taken concerning this important matter. Reinforced foundations are, however, a valuable asset in wet clay lands. Lateral movements, bends, and bulges in thin cavity walls are a more fruitful cause of anxiety in our modern domestic buildings. Cavity walls offer most effective resistance to driving rain, but they have very slight lateral stability, and their weakness in this respect is severely tested by the outward pressure of the roof timbers and the racking action of gales of wind.

Slight bulges and cracks in the surfaces of cavity walls are very difficult to cure. Having once started to move they





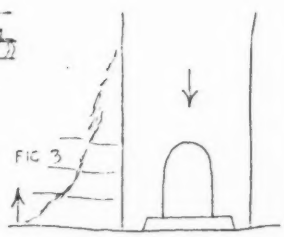


FIG 1 A COMMON CAUSE OF CRACKING : UNEQUAL SETTLEMENT OF THIN PARTITION OF BREEZE BLOCKS AND MORE MASSIVE BRICK CHIMNEY-BREAST. BREEZE PARTITIONS ARE LIABLE TO FAIL BY BENDING UNDER THE WEIGHT OF A FLOOR AND MAY BE RELIEVED BY THE INSERTION OF A BEAM AT 'A' OR 'B'. FIG 2 PARTITION BENDING. FIG 3 CHIMNEY BREAST SINKS.

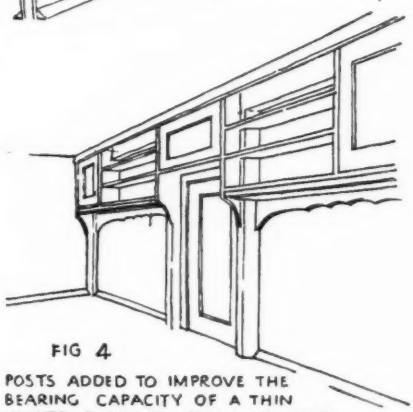


FIG 4

POSTS ADDED TO IMPROVE THE BEARING CAPACITY OF A THIN BREEZE PARTITION BUT ALSO MADE USE OF AS SUPPORTS FOR SHELVES.

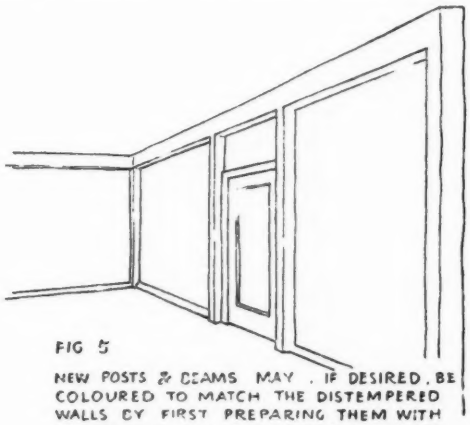


FIG 5

NEW POSTS & BEAMS MAY, IF DESIRED, BE COLOURED TO MATCH THE DISTEMPERED WALLS BY FIRST PREPARING THEM WITH KNOTTING & PRIMING AS FOR OIL PAINT.

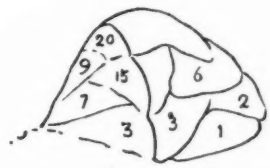


FIG 6 HOW HOT LIME GETS INTO THE WALL & CAUSES IT TO LIFT & CRACK. ADDITIONS OF NEWLY MIXED MORTAR SHOULD NOT BE PLACED SO THAT THEY WILL BE USED FIRST 20 BEFORE 1 ETC.

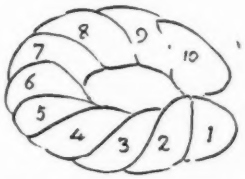


FIG 7 RATIONAL METHOD OF HEAPING & USING LIME-MORTAR. NEWLY MIXED ADDED AT 10. OLD ABSTRACTED FROM 1.

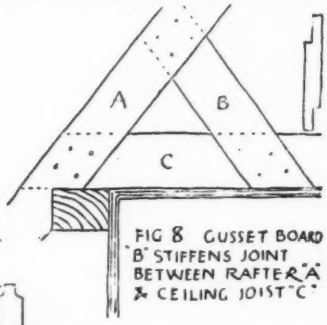


FIG 8 GUSSET BOARD 'B' STIFFENS JOINT BETWEEN RAFTER 'A' & CEILING JOIST 'C'

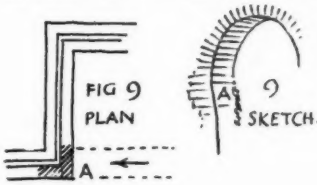


FIG 9 ARCH PRESSURE ← CAUSES POINT A TO SPRING OUT, SINCE IT CANNOT BE EASILY OVERTURNED

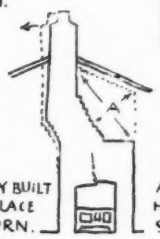


FIG 10

FIG 10 ECCENTRICALLY BUILT CHIMNEY CRACKS FIREPLACE ARCH & TENDS TO OVERTURN.

A WEIGHT AT A WOULD HELP TO BALANCE THE STACK. W.H. 1925.

LITTLE THINGS THAT MATTER: DIAGRAMS. DRAWN BY WILLIAM HARVEY.

exhibit a respect for Newton's first law of motion that is almost bigoted in its intensity.

The roof of a modern cottage or villa depends very largely upon the nail-holds at the bearings of its timbers, and even if the architect calculates the theoretical strength of the nails in single shear, the tendency of indifferent, sappy timber to split quite upsets the calculation, even if the carpenter has not upset it already by using smaller or fewer nails in the interests of lightening his work.

Something may be done to steady the flimsy modern walls by seeing to it that the roof is adequately tied with plenty of light collars, and that the nail holds at the junctions of rafters, plates, and ceiling joists are strengthened if they show signs of requiring it.

Short lengths of board placed gusset fashion across the angle between ceiling joist, and rafter, and nailed to both timbers, will do a great deal towards preventing a slip.

The triangulation stiffens the roof, and the extra nail holds contribute to its strength. (Fig. 8.)

In new buildings the cavity wall may be made thicker by giving it a 9-in. inner lining, though this is a counsel of perfection in these days when "selling a gold brick" is no longer only a figure of speech.

Several continuous courses of hoop-iron bond in the courses of the dry inner part of the cavity wall, and carefully joined with more hoop-iron in all return corners, cross walls, and partitions will help to keep the wall steady at a small increase of cost.

Another improvement of great structural value may be obtained for a trifling extra expense by making the reinforced concrete lintels above the doors and windows continuous all round the building.

The reinforcement must be in long lengths with hooked junctions, with the several rods joined in different places to avoid the creation of hinging places in the length of the wall.

Some of the most interesting defects to be found in cavity walls have been produced by the pressure of arches which have kicked the wall out sideways in a bulge, when it was impossible for them to kick it over lengthwise (Fig. 9). The remedy for this defect in its advanced stages would seem to be to cut out the arch and insert a lintel well provided with reinforcement, but the two examples of outward bulging by arch pressure on cavity walls that have come under my notice are only incipient as yet. Relieving the arch of weight as much as possible seems to be the immediate thing to do, for the thrust of an arch is, of course, increased by the load it carries.

Other curious cracks in recently erected buildings occur in chimney-breasts just over fireplaces. Here, gravitational and thermal forces combine to produce movements, which may be slight and merely somewhat annoying, or may be genuine signs of danger according to the exact nature of each case.

The high chimney-stack loaded with part of the roof is the heaviest thing in the building and the most exposed to vibration by wind pressure.

Even if the chimney stands centrally above the fireplace opening its weight, its vibrations, and the expansion of the brickwork by heat all tend to open a small crack in the middle of the fireplace arch and in the work immediately above it.

The iron chimney-bar is devised and inserted to combat this tendency, but, through an imbecile tradition, started years ago by someone unknown, chimney-bars are given an upward camber which flattens out somewhat under stress, with the result that the span lengthens, and the crack that the bar is intended to prevent develops in spite of it!

Turn the camber downwards, and reason would be satisfied. Heat would expand the bar, it is true, but it would also expand the bricks, and little harm would be done, for both bricks and bar will contract again as the fire goes out.

If the upper part of the chimney stands on one side only of the fireplace, the conditions for producing the crack and keeping it open are very much intensified, and the heavier the stack and the more eccentric its position the more certainly will it move away from the centre of the fireplace, opening the crack as it does so. (Fig. 10.)

Round-headed chimney arches are permitted to be built in some districts without any chimney-bar whatsoever, but if it is known that the stack above will not be centrally placed, it will be well to insert some reinforcement in the courses over the arch to hold all together under the adjustments of bearing that are bound to take place with the passing of the years.

A liberal allowance for corbelling-out of chimney-stacks is also made in the by-laws, but it is far better not to take advantage of this concession.

A chimney built to nod in a certain direction will go on nodding more and more until it reaches a point when it will have to be taken down and rebuilt to prevent its falling down.

In the case of a chimney situated in the midst of a substantial building, the action may be carried on for a century or more without giving cause for anxiety. The overturning action of the stack is restrained by the rafters, which are in turn held up by firm roof framing supported on massive walls, but in our thin buildings, whose walls themselves depend upon the ceiling joists for lateral support, an eccentrically poised chimney-stack may soon become a decided nuisance, and ultimately a danger, for this is a question where the inertia of a large mass of walling counts as a factor of safety.

Where artistic considerations intervene, and a chimney cannot be supported directly above the centre of its foundations, the weight of its upper part may be distributed by means of a reinforced-concrete lintel resting partly upon the lower part of the stack or chimney-breast, and at its other end upon some convenient wall or partition.

In their early stages these defects generally cause nothing worse than a certain amount of worry and a small charge for redecoration. Tiles on the kitchen chimney-breast may crack or fall off, wandering lines of fracture appear in the walls and partitions, or lintels crack in the centre of their span. Even a reinforced-concrete beam, with mathematically-calculated tensional and compressional members, develops hair cracks upon its under side, so that a lintel in an ordinary villa may be expected to do the same, especially if the builder has managed to get a joint in the reinforcement, or has forgotten to ram the concrete consistently around it.

In Victorian days many of these minor troubles were kept out of sight and more or less out of mind for long periods by the application of successive coats of wallpaper. By means of a succession of superimposed papers a tough, leathery coating was formed, which was just as liable to pull free from its hold on the plaster as to split, and as it would then start to peel and to look unsightly, there was a good chance that the room would be repapered and the cracks covered up afresh.

Cracks developed around the rough wooden lintels over openings as they alternately swelled and shrunk, but the use of heavy and well-seasoned joinery linings to all openings was the rule, and what the architraves missed the wallpaper covered.

In these days of plain distempered or painted surfaces, and of ill-grown and mechanically converted joinery stuff, prevention of movement is more than ever important.

One house-owner, sickened by the sight of cracking plaster in newly erected houses around his site, was delighted to act on my suggestion to finish all fireplaces and certain rooms, including the hall and upper landing of his house, in a hard brick of pleasing colour and close texture. There is probably no saving in this, for the extra cost of selecting facing bricks of the right quality amounts approximately to the cost of the plaster. The advantage lies in the fact that the interior brickwork is genuinely built true to plane and sound in material and workmanship, instead of being thrown together with underburnt bricks more or less

imperfectly bedded. Others have experimented with wall-boards in the hope of avoiding cracks in ceilings, or have used them as linings to walls in place of plaster.

The endurance of these new materials is, of course, still indeterminate, but they have distinct advantages in that they can stand a certain amount of vibration when properly fixed, whereas a romping family of children would soon shake down the plaster from the shallow joists, which have now to be used in ordinary house-building.

Sound plywood sheets are even more tenacious than wall-boards, and have been used for wall and ceiling linings, both in desperate attempts to make good defective plaster or to dispense with plaster altogether. Unless specially treated, many of these new materials are not fireproof, and, therefore, lack one of the most valuable qualities of the old-fashioned plaster. The chipping of plaster from the corners of door and window jambs is another minor defect to which the modern house is liable.

Small doors and narrow lobbies and passages are difficult to pass through with a loaded coal-scuttle, and sooner or later a blow is certain to be delivered, which even Keene's cement on a Portland backing will fail to withstand.

Corners built up in brickwork will harmonize with a "farmhouse" treatment of the interior, but it is imperative that the bricks used for this purpose should be extra-ordinarily tough and securely bedded, for chipped or displaced bricks would be more of a nuisance to cut out and renew than chipped plaster.

A brick with vigorous contrasts of colour is useful for those places where a certain amount of knocking about has to be expected; the mottles of unequal colour disguise the scratches and maintain a pleasing effect in spite of wear and tear. Where bare brickwork is intended as part of the interior of a new house, the district surveyor's sanction should be obtained, for if he is not consulted he may be inclined to withhold the completion certificate until all walls are plastered should the brick selected appear to him unsuitable and liable to harbour vermin. Making good the decay of paints, stains, and distempers amounts to a large item in the repair bill, and too much care cannot be exercised in the selection of suitable pigments of good quality, or in seeing to it that their application is properly managed. Cheapness in paint may be very dearly purchased at the price of early decay.

The best paint only costs a few shillings more than the worst, but may last twice as long with the same amount of time and trouble expended on the painting. Perhaps it is even more important to avoid the use of pigments wherever possible, and to trust to contrasts of naturally-coloured material, as indicated above in the case of the interior designed for effects in brickwork.

Such walls of brick certainly pick up a little dust, but it can easily be removed with a duster or, better still, with a vacuum cleaner. In the meantime, between one cleaning day and the next, the dust on a mottled brick does not advertise itself unduly, whereas the dust on a distempered wall shows up as a dingy, unpleasant fur, and attempts to brush it away generally result in dirty marks, which defy removal even with soap and water.

If the bricks have been wisely selected they will look reasonably well after a superficial cleaning, and are all the brighter for hard scrubbing, so that spilt glue or ink can be removed without danger of spoiling the decorations.

On such tough surfaces as are possessed by bricks and tiles even acids and caustic alkalis can be employed in cleaning without fear of fading their natural colour, though the use of strong reagents should be minimized for fear of accidents in handling.

A Pair of Clay Lump Cottages

GEORGE J. SKIPPER, F.R.I.B.A., Architect

This pair of cottages was built for the Countess of Verulam in Gorhambury Park. Our illustration is reproduced from a pastel drawing by the architect.

Mr. W. Alban Jones on "The Architecture of Leeds"

Mr. W. Alban Jones, upon being elected for the second year as president of the Leeds and West Yorkshire Architectural Society, made some interesting comments upon the architectural possibilities of Leeds. He said that the new street scheme between the Town Hall and Vicar Lane, and the University scheme, afforded unique opportunities for a new era in the visible character of Leeds. In the case of the new street, Sir Reginald Blomfield had been appointed as the designer; for the University buildings a competition had apparently been decided upon, limited to eight selected architects, of whom only one so far as he had heard was a Yorkshireman. In relation to the policy followed in those two matters, their plea was for intelligent patronage in Leeds for the art of architecture.

The civic gateway to Leeds by means of the L.M. and S. Railway, so reminiscent of a third-rate cattle market, still continued the chief blot on City Square, and the proposal of new station premises had again been shelved indefinitely. He had previously suggested that if a big scheme of rebuilding was not an immediate possibility on account of cost, the eyesore of the approach from City Square might be got rid of by a temporary expedient in the form of a screen façade just high enough to hide the shed roofs.

An erection ten yards deep could be provided without unduly affecting light and air, giving an area of 380 square yards. Land in the centre of Leeds had sold at much more than £120 per square yard, but even £100 per yard gave over £38,000 as the site value for that 380 yards. When they realized that that valuable land could be built over and still leave exactly the same access for passengers and vehicles to the station, he asked, could any business concern other than a railway company afford to leave it undeveloped and in its present derelict state?

Discussing the defacement of buildings by electric signs, Mr. Jones said that if a very small part of the money blazed away in electric signs was spent on colour-washing the concrete and brick houses in the new housing schemes, it would have much more effect towards a brighter Leeds.

Colonel Kirk, in proposing a vote of thanks to the president, referred to the Corporation street scheme, and said that if the civic authorities would only take the trouble to go to the School of Architecture they would agree that there were most able designers in the city, and if the young fellows were given a chance they would make a very good show. The time had come when young people should be given a chance, and that was all they were asking for. The same thing applied to the University, which was asking for £500,000, to be subscribed, the greater part of it, in the West Riding, and yet they debarred Leeds architects from taking any part in the scheme.

The Leeds Institute

The Leeds Institute was originally the Mechanics' Institute, and was built in 1868 from the designs of Cuthbert Broderick. It consists of a circular hall, 73 ft. in diameter, known as the Albert Hall, which is used for lectures of a literary and scientific nature, concerts, etc. Surrounding this are the rooms devoted to institute purposes, consisting of a library of excellent quality, reading-room, and every convenience for carrying on the varied work of such an institute. On the first floor are various laboratories and class-rooms for scientific study. The building cost £20,000. The hall was redecorated recently, and has lost much of the richness and colour it previously possessed. The exterior of the building is powerfully conceived in a monumental style.

Broderick, a native of Leeds, leapt into fame while quite a young man as the selected architect for the Leeds Town Hall, and gave to Leeds its finest civic monument. His other works include the Corn Exchange, Leeds, the exterior of which suggests the Diamond Palace, Ferrara, the Royal Institution at Hull, and the Hydropathic at Ilkley.

THE INSTITUTE, LEEDS.

The Institute, Leeds

C. Broderick, Architect

(*Measured and Drawn by Joseph Fogden.*)

Correspondence

"Wake Up, England!"

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—It is very good to see you taking up the matter which Mr. Morley Horder dilates on in the "Observer." The wrecking of the English countryside by the building of deplorable villas is really so serious to those who care for beauty, that one feels that architects should urge the R.I.B.A. to set up a committee to enquire into the matter and to make recommendations.

One thing I should like to suggest—that the R.I.B.A. organize a body of lecturers who, with the aid of lantern slides collected by the Institute, would be able, in an attractive way, to talk about modern work, comparing the bad with the good. At the same time the R.I.B.A. might get into communication with schools and universities, and possibly local authorities and other bodies, putting before them the whole matter in a carefully worded circular stating that a lecture could be arranged.

The small experience I have had of lecturing at public schools on modern architecture makes me conscious of the effect such lectures have and the keenness which is shown. If schools were systematically lectured to on the subject, some of the younger generation, at any rate, would grow up to abhor this spoliation of their country. I believe that in time the appreciation of the right kind of things in art will be taught in all schools, and will be considered as important as Latin and Greek. Cannot the R.I.B.A. set the ball rolling now?

A. B. KNAPP-FISHER.

Damp-proof Walls

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Referring to your contributor's reply to "A Mason's" queries on damp-proof walls, will you permit me to add that a trustworthy substitute for perishable galvanized iron wall-ties is to be found in glazed stoneware bonding bricks made by Jennings and by Doulton? It is very much to be desired that the price of these might be got down to such a point as to ensure their use in preference to iron ties, which one cannot help thinking are bound to be in the future the cause of much lamentation to the owners of houses in which they are used.

Cavity walls have much to recommend them, but there is no doubt that the satisfactory thorough firm bonding of the two parts together is a matter that needs a great deal of improvement. If we bond two 4½ in. thicknesses together, as in so many cottages, and use bonding bricks, though we get an imperishable bonding material yet we get in the ordinary way only a 2¼ in. penetration of the brick into the outer skin of the wall, which does not seem very satisfactory. Bricks, however, are made which bond 4½ in. into both skins. In some cases the appearance of these glazed headers might be objected to, but they are not unpleasant in colour, and an advantage is that the architect can see exactly where they have been put in and where not.

Jennings's 1891 pattern is, I think, more convenient in use than his cranked pattern. There is really no great advantage in the outer part of the bond brick being one course below the inner part as far as I can see. Doulton's form of brick, too, is very good. It would be interesting to hear if the Copper and Brass Extended Uses Council can give us a gunmetal tie that would compete favourably with iron and vitrified stoneware.

It would be also interesting to tabulate the comparative costs of 15¾ in. cavity walls, 9+2¼+4½, with 9 in. brick covered with tile-hanging, and with cost of 11¼ in. cavity walls, 4½+2¼+4½, *taking into account* the extra expense of building in two skins, forming dampcourses at the jambs of openings, covering lintels with lead, and so on. I do not take much interest in a brick wall rendered watertight by either asphalt or cement roughcast, as I think such walls are likely to be very cold, rapid conductors of heat, and therefore chilling to the inhabitants, and they are very much too good conductors of sound—leaves of shrubs moved by the wind can be heard scratching against such walls of 9 in. Fletton bricks plus hard cement roughcast almost as plainly as if they were in the room and not outside. I am inclined to look upon tile-hanging as really far more satisfactory a method of excluding damp than any other. The wall then is built as thick as is necessary for strength, and is kept dry and therefore full of air, and comparatively in a good non-heat-conducting condition. There is, moreover, all the air imprisoned by the spaces in and under the tile-hanging to help keep the house warm.

"A Mason" might well consider in his stone country the advantages of slate-hanging as practised in the West of England, and still more in Brittany, I believe, where the use of small slates forming a fish-scale-like covering often has resulted in quite pleasant texture and colour. The difficulties of the cavity wall are so many that it can but be looked upon with a certain amount of disfavour, even while one flies to it as a necessity and an escape from worse evils.

W. B. HOPKINS, A.R.I.B.A.

Mr. J. C. Squire on "Commercial Architecture"

Mr. J. C. Squire, President of the Architecture Club, speaking to members of the Manchester Luncheon Club on "Commercial Architecture," said the matter was one of the greatest concern to everybody in a modern community; for whereas it did not matter what books other people read, or what pictures they looked at, or what music they listened to, so long as one was at liberty to choose one's own books, pictures, and music it did matter what buildings other people put up. One could not avoid looking at buildings unless one became deliberately blind—and in many great cities, including Manchester, one was almost tempted to sacrifice the great gift of sight.

The nineteenth century invented an architecture—or a lack of architecture—which, for the first time in the world's history, involved ugliness in virtually every building put up. It was the time of great expansion following the industrial revolution, and the result was that almost every big city in the country was ugly without mitigation. To reform the architecture of our big cities would be a Herculean job; but there were small details in regard to which almost everyone could do something. He meant "with regard to things which are not inherent parts of the structure, but which are gummed on after the building is put up." Particularly he spoke of lettering which is not lit up and lettering which is lit up.

As to the first, he said that to walk down any street in almost any town was to see that the lettering was bad, "and even if you have no taste in lettering but have some desire to see the building, you will come to the conclusion that most of the lettering is superfluous." Mr. Squire said he did not see that the publicity value of these things would be any less if they were all on a smaller scale. "This great wealth of horrible, enormous letters" was not to be found in the main business streets of New York, where the tendency rather was to get the publicity out of the architecture. In this connection, Mr. Squire referred to two building in London—the Bush Building at the end of Kingsway, "as distinctive as a cathedral," and Selfridge's in Oxford Street—both easily recognizable without lettering; and this led him to speculate whether it was not the very characterlessness of nineteenth-century architecture that insisted on lettering as a means of attracting attention.

He went on then to speak of sky-signs—which "elderly gentlemen who objected to everything new got up and denounced, usually coupling them with jazz, which we all dance, and cocktails, which we all like." "I confess," said

Mr. Squire, "that were they only possible at night I should rather like them." But they were put up in such a way that they made every building to which they were attached thoroughly offensive in the daytime. These things had come to stay, and why not face the problem? Those who intended to have sky-signs should tell the architect so when he was about to design the building. "If his plan is going to include a certain amount of lettering or sky-signs, any architect of talent would manage to make room for those things, in such a way that their presence would not be offensive. He might even develop the sky-sign *motif* as a feature in the daytime."

Mr. Squire predicted that within a century the middle of every big town in England would have been transformed. It was the business of those who cared for such things to see that such parts of the change as came within their purview happened in the best possible way. Local bodies which took an interest in ancient monuments—and a taste for the best in the past usually went hand-in-hand with a taste for the best in the present—should try to get together the commercial elements and the architectural elements in every town in the country and endeavour to influence commercial opinion when new plans were coming forward, either for a single important building or for the complete renovation of a street.

Mr. Squire mentioned as significant "two small phenomena" that had arisen in London. One was the reconstruction of Regent Street, which had resulted in the continuity, harmony, uniformity of the old street being thrown overboard. It was a lapse into chaos—certain good buildings, certain bad buildings—the old symmetry gone for ever. On the other hand, there was Church Street, Kensington, where some years ago the shopkeepers got together and formed a committee with experts from outside. They had succeeded in reforming the lettering, and when any new tenant came to the street or an old owner rebuilt, this committee advised; "and I believe," said Mr. Squire, "that with only one exception its advice has always been taken."

Mr. Squire suggested that such committees might often be formed. He believed that a great many of the "monstrosities" now being perpetrated were the result not of positive bad taste, not of a desire to be offensive, but from ignorance of the fact that a difference could be made.

Ugly Houses

Dame Henrietta Barnett, D.B.E., has a notable article in the December "Cornhill Magazine" on "The Ethics of Housing." "The housing schemes of some of the municipalities and industrial dwelling companies give one pain in one's eyes and shame in one's soul," she says. "Why should people because they are poor have ugly homes? Ugly is often the only word to use.

"Flat roof lines, drear-coloured bricks, or other materials with the word 'cheap' written across them, designs ill-thought out, rules of proportion ignored, the ornamentation, if any, trivial, and windows either too small, too high above the floor, or placed without regard to those who either see or use them.

"These are hard accusations, but critical observation will result in the conviction that the architects of subsidy schemes have often ignored beauty, which the poet calls 'God's passionless reformer.'

"English people often boast of the loveliness of their land, and have pointed to her care of art as illustrated by £17,000 having been paid for a Gainsborough portrait a few weeks ago, and the £178,000 recently spent at the Carnarvon-Rothschild sale. Each of these pictures is to give pleasure to one family, and it is good to be able to become familiar with beauty; but meanwhile we often spoil our lovely countryside and ruin beautiful scenery by patches of ugly dwellings.

"Sometimes I wonder whether it would be a wise thing to start a fund for beauty, to which those of us who believe in its slow dynamic influence could subscribe and assist public efforts by watching and aiding both by advice and money. This sounds non-economic, and financiers will visit me with displeasure, but I recall the same thing being said to Octavia Hill and Sir Robert Hunter when they founded the 'National Trust for places of historic interest or natural beauty,' and yet we all now welcome that non-economic provision of free land and opportunities of enjoying publicly owned possessions. So there may be something in my beauty fund suggestion, and if there is, younger and wiser heads than mine will work it out. . . .

"I would submit that it is a national duty to demand the best for poor people. Do not let us put up with repaired slums, unsuitable huts, huge block buildings, or cheap substitutes. Demand the best. Cottages surrounded with gardens; fruit trees; open spaces; rest arbours for the old; and playing fields for the young; flowering hedges, tree-lined roads.

Houses, but no Homes.

"Demand the best. Homes, not habitations. Homes in which will grow the virtues born of family life, the qualities created by adjustment of the complex needs of modern character; virtues and qualities which are the essential foundations for the spiritual life and potentialities of the inner aspirations of a people.

"And in demanding the best, may I advocate rather more realization of tenants' needs than is usually shown by the 'Powers that be,' who consider there are no requirements that cannot be met by a cottage containing three bedrooms and a parlour. But everyone has not four or five children. There are the old people whose children have gone, and the newly married whose children have not come. They need homes with one bedroom only.

"There is the lone woman, the unmarried youth, the bachelor girl. For them some sort of communal dwellings are required. There are the classes who are not horny-handed who yet need homes, and who desire to own their own dwelling.

"This craving is also often dominant among the humblest people, and there are few enactments of the Ministry of Health which seem to me to be so wise and far-reaching as the provision of easy terms to enable people to buy their homes. Quite apart from the mere mundane results of their maintenance in good repair, the influences of property are against revolution, and in favour of pushfulness of reform.

"There is a saying of Hazlitt's, bold and suggestive if not wholly true—'In the days of Jacob there was a ladder between heaven and earth; but now the heavens have gone further off and have become astronomical.' In any case, a man is nearer to them if by the ladder of frugality and thrift he can stand on the roof of his own homestead.

"Among the opportunities given to this generation is that of breaking down class distinction. The war began it; housing might go on. The realization after thirty-three years in Whitechapel of how much each class gained from other classes is the fundamental cause of the existence of the garden suburb. In Toynbee Hall, as in all settlements, people of every social grade meet, become friends, and learn deep truths from each other.

"When Canon Barnett and I were considering leaving Whitechapel, he to devote his remaining years to religious teaching, I said to myself, 'I will try and obtain a large area of land and build all classes of houses to suit all sorts of people.' Now it exists, with 13,000 people, rapidly increasing to its limit, 25,000, the lowest rental being 4s. 6d. for a room, an alcove and a bath scullery; the highest rental being £800 a year. Without fuss or affectation all classes unite to work and play and pray, and are the richer for their mutual knowledge.

"People in civilized countries usually get what they demand. It is not too late to demand that England should use this great opportunity, and by creating beautiful homes be an example to the world, but, as the head architect of the Ministry of Health said, 'this great task must be carried out with the co-operation, the understanding, and the sympathy of the whole people.'"

Law Reports

Supply of Joinery to a Builder—Rights Against Builder Owner

Durrant v. *Ruddle.*

King's Bench Division. Before Justices Shearman and Sankey.

This was an appeal by Mr. Thomas S. Ruddle against a judgment of the County Court judge at Poole and Bournemouth in favour of Mr. A. H. Durrant for £55 10s. in respect of the supply of joinery to a builder named Hood for a house he was under contract to erect for Ruddle at Barton-on-Sea. The joinery was supplied on cash terms to another person, who did not pay, though he had received the money from Ruddle. Durrant found the joinery on defendant's land, and failing to get it back sued Ruddle in the County Court and obtained judgment. Mr. Ruddle appealed on the ground that the judge misdirected himself in law as to the passing of the goods.

For the appellant, Mr. Macnaghten, K.C., said the County Court judge had not found that there was no evidence on which he could hold that the contract between plaintiff and Hood was either voided or avoidable, and the judge had not found that plaintiff had voided his contract with the person to whom the joinery was supplied. There was no evidence on which he could so find.

Mr. Harris, for the respondent, supported the findings of the County Court judge.

In giving judgment, Mr. Justice Shearman held that Mr. Macnaghten had made out his case, and the appeal must be allowed, and judgment entered for the householder, with all costs. The builder said he would pay on delivery. The joiner suggested that he ordered as agent of Ruddle. When a plaintiff sued in detinue or conversion he must prove that the defendant detained or converted the goods. The questions as to voidable contract would be: (1) Was there evidence that the contract was induced by fraudulent misrepresentation; and (2) had the contract been disaffirmed unequivocally and within a reasonable time? There was nothing in the evidence about fraud or disaffirmation, or election by plaintiff to disaffirm the contract. There was no evidence that the contract was induced by any fraudulent misrepresentation of fact.

Mr. Justice Sankey, in concurring, said that looking through the evidence and arguments from beginning to end he could see no evidence either of the allegation of fraud or that there was affirmation. He was satisfied that there was nothing in the evidence about fraud or disaffirmation of the contract.

Demolition of Property—Claim for Damages

Shearer v. *Ashton and others.*

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

This was an action by an owner of property against adjoining owners and others in respect of injury caused by the demolition of property. Defendants denied liability.

Mr. Neilson, K.C., said the plaintiff was Mrs. Anne Shearer, of Nevern Place Court, London, and she brought her action for damages for injuries to her premises at 29 Sloane Street by the defendants, Messrs. J. Ashton and Sons, housebreakers, of Stoke Newington Road, London, and Mr. H. J. Colebrook, of Norfolk Street, Strand, London, the owner of the adjoining premises, 31-33 Sloane Street, alleging that they had been guilty of negligence in regard to the demolition of that property. The first-named defendants were employed to pull down the premises, and commenced work in the autumn of 1924, and plaintiff's case was that they did not take proper precautions to prevent débris falling on to and injuring the flat roof of her shop. Plaintiff gave warning to defendants on several occasions. The actual damage occurred in the October, when, owing to the heavy rain, a large quantity of rubbish fell on the roof, blocking the rain-pipe and causing rain to accumulate on the roof, with the result that it percolated through and considerably damaged the stock in the shop, which consisted of antique furniture and other goods.

Evidence was given on behalf of the plaintiff by Mr. Geo. Hubbard, past vice-president of the Royal Institute of British Architects, of Messrs. Hubbard and Sons, New Bond Street, Mr. Thos. Hy. Smith, architect, of Basinghall Street, and Mr. Reginald Flint, of Featherstone Buildings, licensed valuer and appraiser of antiquities.

For the defence evidence was given by Mr. Silas J. Borham, of John Street, Adelphi, Mr. Arthur Wm. Curtis, architect, of Messrs. R. Angell and Curtis, Regent Street, W., and Mr. Alan Paull, quantity surveyor.

His lordship found in favour of the plaintiff for £122, and gave judgment for that amount against both defendants, with costs. His lordship said the plaintiff's case was that the collection of water was not caused through a defective zinc roof, but through the overflow above the flashings, as the roof and the rain-pipe had been sufficient to cope with an ordinary rainfall up till this time. In his opinion, the first defendants were to blame for this. The case, therefore, resolved itself into a question of damages, and as against the housebreakers he assessed them at £100 for the furniture damages, and £22 for the other costs. He also found that they were not independent contractors, but remained as agents for Mr. Colebrook, and for their negligence Mr. Colebrook was liable.

Damage by Water—Alleged Warranty

Derek Manufacturing Co. v. *Mennie.*

King's Bench Divisional Court. Before Justices Shearman and Sankey.

This was an appeal by the Derek Manufacturing Co., who are manufacturing chemists, of Harford Road, Mile End, from a judgment of Judge Snagge, of the Bow County Court, in favour of the defendant Mennie, the landlord of the premises, in an action against the defendant for damages owing to water percolating into the plaintiffs' stores and injuring goods. The County Court judge held that there was no evidence to go to the jury of negligence by the defendant, in allowing water to accumulate, and no evidence to be left to them of an agreement in respect to the drainage of the water.

The Court dismissed the appeal with costs, holding that the County Court judge was right in his decision.

Mr. Justice Shearman said here the main contention was that a warranty was entered into with the plaintiffs, but the evidence was that the letting was to a partner, who said that afterwards he told the defendant he had registered as manufacturing chemists. The partner further admitted that there never was a contract with the company, and that plaintiffs never were tenants, or accepted as tenants by the defendant. The whole case was a question of fact for the learned judge to decide. The action was framed on warranty or contract with the company, and as an action for damages to their goods by water through breach of warranty it failed. As to the issue directed to negligence in allowing the water to accumulate, there was no evidence that the defendant had done something on the land to cause the alleged flooding.

Mr. Justice Sankey agreed.

Parliamentary Notes

[BY OUR SPECIAL REPRESENTATIVE.]

Mr. N. Chamberlain informed Mr. Cassels that the question of the basis of compensation in connection with slum clearance was engaging his attention, but he was not at present able to make any announcement as regarded future legislation.

Replying to Mr. H. Williams, Mr. Chamberlain stated that the annual output of common building bricks in England and Wales was now about 5,115 millions. Returns already received showed that some 32,400 houses were built in England and Wales without State assistance during the half year ended September 30 last.

Mr. Chamberlain informed Lt.-Col. Harlick that £28,800 had been allocated for grants in respect of demonstration houses. The subsidy was not payable until the houses had been completed and had been open to inspection by the public for one month. The annual payments made amounted to £2,800. Complete particulars as to the state of all schemes was not available, but, according to the latest information, fifty-one of the houses had been completed and, apart from work on foundations, forty-eight had not been commenced.

Mr. Chamberlain informed Sir G. Collins that the following table showed the number of houses authorized and the estimated capital value of the Government contributions which would be payable in respect of houses built under the Acts of 1923 and 1924.

Housing Acts of	Number of houses authorized.	Estimated capital value of Government contributions.
1923	240,608	£18,045,300
1924	88,954	£14,232,640

Sir K. Wood informed Lady Astor that nine town-planning schemes had been finally approved since January 1, 1920, and

eleven other schemes had been submitted to the Ministry for approval. In addition, sixty-four preliminary statements of proposals to be included in schemes had been approved and orders issued for securing development accordingly, and sixty others had been submitted for approval. The number fo local authorities promoting the schemes and preliminary statements approved and submitted for approval was ninety, and a total number of local authorities now formally engaged in the preparation of schemes was 310. The Minister had reason to suppose that preliminary surveys were being carried out by a number of other authorities.

The Town-Planning of Built Areas

Mr. I. G. Gibbon, C.B.E., D.Sc., reading a paper on the above subject before the Town Planning Institute, said that legislation to empower town-planning for built areas had been promised, and there was no one who had considered the problem who would deny that it was needed.

There was one matter which was not generally realized to a sufficient degree. Our great period of urban development was in the latter part of the eighteenth and the earlier part of the nineteenth centuries. Many buildings erected in the latter period still stand in the inner parts of our big towns, despite the large amount of re-development which had taken place from time to time. They could not stand for much longer. The difficult times through which we were labouring would delay their passing, but even now much was being done, and that only in slum clearances.

There was, therefore, the more urgent need that new buildings should be undertaken in accordance with a concerted plan, if we were to avoid the costly blunders of the past.

In some respects the planning of built areas was simpler than that of planning undeveloped land. There was, at any rate, this advantage in dealing with built areas, that development had already taken place, that there were, therefore, very definite facts on which to build a future scheme; further, that there would probably be many instances of re-development which would serve as safe pointers to the directions which re-planning should take. These pointers were likely to be far more numerous than in any large undeveloped area.

It was of the greatest importance that it should be firmly realized that town-planning was a hard-headed business proposition, that its success depended on the strict observance of this fact, and that failure to do so would but discredit and retard the whole movement. That did not mean that considerations of amenity and of beauty and the like were hustled off the map. These had their place, and to neglect them might be the very way to be unbusinesslike, but it did mean that they had to stand the test of hard fact, that they had to be accommodated to practical necessities, which, indeed, usually was the one means of securing the best even of beauty, and that, strive as hard as you might for new Jerusalems, they were not to be gained in a day, and those which may seem easy of achievement were generally but bric-à-brac.

A number of problems arose because of the costliness of the property to be controlled by town-planning in built, as compared with unbuilt areas. In zoning the setting aside of particular land for industrial or other business purposes might much increase its value. But the reservation of land for general residential purposes (not for particular classes) was not likely to make much difference to value in undeveloped areas.

The position might, however, be very different in built areas, especially in the inner cores of towns, and cases might readily come to mind where the reservation of some areas for business purposes and of others for residential might result in a large transfer of values. There was no compensation in respect of zoning certified as reasonable, and it therefore behove those who were planning built areas to be careful that they do not do injustice to private interests.

It might well be that, for this reason, proposals might in some cases have to be accepted which were less than desirable for the general benefit of the district, though if the benefit be very great, it should always be considered whether it was not worth purchase by some compensation to the interests which would otherwise be unreasonably injured.

The high value of property would arise acutely in connection with proposals in town-planning schemes for improvements in communications, as it did now in particular street improvements. It was a recognized principle of town-planning that, outside certain specified matters, compensation was payable in respect of any damage inflicted on private interests by any restriction.

If, as part of a town-planning scheme, a building line was laid down for the future improvement of a street, or an entirely new line of street was provided, and the present provisions in schemes were followed, any person who could show that he was damaged could claim compensation within twelve months. Apply this to an important improvement in a built area—to that of the widening of the Strand, for instance. It was difficult to say what would be likely to be the amount of compensation. In the absence of any undertaking to the contrary, it was possible that the arbitrator would have to assume that the improvement was likely to be carried out at an early date (although events might afterwards occur, as in the Strand instance, to prevent it for many years), and in that case the compensation might be prohibitive.

Even if compensation be not large, and even though, looked at from the long standpoint, there may be manifest advantage in paying it now before values rise, a local authority might say, not without reason, as an experienced surveyor recently put it to me as regards his own committee, that the present generation with its heavy load of burden had really sufficient to carry already, and could not afford to play fairy godmother to posterity. This was a practical argument of a telling character, especially at this time, when the burden of rates and taxes was so heavy.

The general position with regard to compensation for restrictions was not at present altogether satisfactory. In town-planning schemes claim had to be made within twelve months of the making of the scheme. In the Public Health Act, 1875, set back may be required on rebuilding (a new street plan being, say, in the safe) and compensation then be claimed. Under the Public Health Act of this year, if an improvement line was fixed, compensation might be claimed at any time, the notion being that there was advantage in this liberality for the local authority as well as for the private owner. In the Roads Improvement Act of this year, on the other hand, if a building line was fixed, compensation had to be claimed within six months—which was the principle of the Town Planning Act, except that different periods may be fixed under that Act.

Which was right? It did not follow that the same method should be adopted for all classes of cases; indeed, there was much to be said for different solutions according to the particular circumstances.

A William Walcot Exhibition

The exhibition of some of Mr. William Walcot's amazing output at the Beaux-Arts Gallery, in Bruton Place, Bond Street, is a further proof, if one were wanted, of the remarkable character of this great artist's achievements. The artistic world has long since recognized in Mr. Walcot an artist of supreme quality, whether it be through the medium of oil, water-colour, or etching. But the general public, as it seems to us, has still to be awakened to his powers and "variousness," to use a rare, but here particularly applicable word. In the present exhibition, whose private view ought to have been fuller than it was, are examples of the painter's most characteristic work—work which covers an extraordinary range of subjects, and in which London and Paris, Rome and Venice are seen with an actuality which his poetical treatment seems but to emphasize.

Among the London water-colours, invidious and, indeed, difficult as it is to particularize, we would yet point out "The Pool," and the exquisite "Somerset House" as specially attractive; while the massive splendour of "The Vatican" is presented in an extraordinary *tour-de-force* of *solid* effect. Among the etchings are some, such as "Justinian and Theodora," that recall Mr. Brangwyn's methods, others of that airy and poetic beauty which Mr. Walcot has made so individual to himself. There are, too, the set of illustrations to the edition of Salammbô recently published (and every copy, by the way, sold) in Paris—illustrations which French art critics regard as a revolution in book-adornment. London would no doubt do the same if it really ever gave itself seriously to thought on such matters.

Societies and Institutions

R.I.B.A. New Members.

At the last general meeting of the R.I.B.A. the following members were elected :—

As Fellows (97).

Abercrombie : Professor Leslie Patrick, M.A.
Binnie : Major William Bryce, M.C.
Dickman : Henry Alderman, M.C.
Dobie : William Glen.
Hennell : Sidney Thorn.
Hobbs : Frederick Brice
McLean : Archibald John.
Metcalfe : Cecil Broadbent.
Pole : Thomas Aloysius.
Sutcliffe : Frederick.
Tasker : William Watt, M.C.
Turner : Horace George.
Wood : Arthur Jackson.
Woollatt : John.
Abbott : Ernest Henry.
Bakes : James Harper.
Biram : Ernest Frank Stuart.
Boyd : John William.
Compton : Charles Edward.
Davies : Samuel.
French : Sidney.
Gardner : Alexander.
Garrett : Thomas.
Heywood : James Herbert.
Morris : William Rickards.
Nunns : William Rhodes.
Parr : Thomas Henry Nowell.
Raffles : Winter Hargreaves.
Sharp : Walter Richard.
Simpson : George.
Tribe : Arthur Walter.
West : John George Timothy.
Wilkinson : Arthur Grosvenor.
Winmill : Charles Canning.
Adams : William Henry.
Anderson : Stanley Perfitt.
Bentley : Clayton Moffat.
Beveridge : David Alston.
Bird : Ernest.
Blackbourn : Charles Edwin.
Boddy : Percy Charles.
Brett : Charles.
Brett : Ernest John.
Bridges : Oswald Arthur.
Browne : F. Anstead.
Burgess : Julian Gulson.
Burnett : Ernest Whitfield.
Cameron : Edwin Percy.
Cannell : Ernest William.
Castle : Sydney Ernest.
Cherry : Harold Griffith.
Cotman : Grahame.
Davis : Harold Stratton, M.C.
Evans : Ernest Hollyer.
Fairweather : Hubert Moore.
Forbes : James.
Haigh : Bertram Hugh Parkin.
Harper : Leonard Ewen.
Harrington : Llewellyn Harry.
Hider : Ernest James Wedlock.
Hill : John James.
Horsburgh : William Peter, F.S.I.
Johns : Edwin Thomas.
Jones : Albert Henry.
Jones : Francis Edward.
Lyons : Henry John.
McIntosh : David Gordon.
Macintosh : Hugh.
M'Lachlan : James.
McLauchlan : Stewart.
Matheson : Donald.
Moodey : Ernest Edward.
Morrison : James Inch.
Murray : John.
Newbold : Harry Bryant.
Nurse : Harry, M.C.
Pearce : Joseph Pearce, F.R.Hist.S.
Pemberton : Guy.
Pomeroy : Ernest James.
Poole : William Harold.
Poulter : Harry Reginald.
Ravenscroft : Frederick Ernest Briant.
Rimmington : Frank.
Rowland : Harold Evans.
Rutherford : James Hervey.
Scaife : William Nixon.
Shann : Frank Halliwell.
Shervey : Albert Edward.
Simmons : Charles Evelyn.
Stoddart : Donald McKay.
Thorpe : Fred.
Vaux : Fred.
Wagstaff : Clarence Barnard.
Webber : Francis Sidney.
Webster : William Edmund Norman.
Weightman : Frederick Norman, M.A.
West : Archibald Buller.

As Associates (62).

Aimer : Kenneth Walter.
Allcorn : William John.
Andrews : Claude Everard Aldington, B.Sc.
Astbury : Frank Nicholas, B.Arch. Liverpool.
Baily : Bruce William Seymour Stiles.
Cameron : Arthur Edwin.
Channon : Guy Dunstan.
Chatterley : Arthur Oliver, B.Arch. Liverpool.
Clark : James Charles.
Coleman : Samuel Ernest.
Conolly : Harold.
Cooper : John Brian.
Crossley : Frederick Hamer.
Cutbush : Patrick.
Deas : Thomas Victor.
Fahy : Conor Patrick.
Farquhar : Ludovic Gordon, F.S.A.Scot.
Forster : Edward, B.A.
Gale : Dermot William Fauntleroy.
Glashan : William.
Green : Francis Ernest.
Greenidge : John Theodore Waterman.
Gregor-Grant : Garrow.
Harman : Richard Strachan de Renzy.
Hume : Bertram Stewart.
Khan : Hasan Hayat.
King : John Gould.
Lander : Felix James.
Lawrie : Robert Sorley.
Lewis : Doris Adency.
Louw : Hendrik Jacobus.
Metcalfe : John Armstrong.
Miller : Joseph Charles.
Minoprio : Charles Anthony.
Moberly : Sylvia Grace.
Morrison : Robert Horn.
Owen : John Hugh Lloyd, B.Arch. Liverpool.
Page : William Palmer.
Parker : John Herbert.
Percik : Wolf.
Price : Wilfred John Brookhouse.
Read : Geoffrey Ernest.
Rix : Alec Donald.
Senyard : Leonard.
Sharma : Purshottam Lal.
Shaw : Charles Cecil, B.Arch.Liverpool.
Simpson : James Rounthwaite Moore.
Smith : Eric Steward.
Stokes : Horace William.
Tayler : Kenneth Seaward.
Thearle : Herbert.
Thompson : Arnold John.
Tocher : William.
Toone : Aubrey Alford Gifford.
Unwin : Edward.
Walker : Archibald Graham.
Wilson : Percy Roy, B.Arch. (McGill).
Winter : Frank Thomas.
Wood : Thomas Ruddiman.
Woodgate : James Austen.
Wray : Kenneth Fletcher.
Wrigley : Fred Hildred.

As Hon. Associates (3).

Brice : Arthur Hallam Montefiore, J.P., F.R.G.S.
Cameron : Sir David Young, R.A., R.S.A., LL.D.
Smith : Arthur Hamilton, M.A., F.S.A., F.B.A.

As Honorary Corresponding Members (5).

Cort y Boti : Cesar.
Giovannoni : Gustavo.
Kemal-ad-din : Professor A.
Sciortino : Antonio.
Strzygowski : Dr. Josef.

The South Wales Institute of Architects.

Dr. Mortimer Wheeler, Director of the National Museum of Wales, lecturing before a joint meeting of the South Wales Institute of Architects and the local Institute of Builders at Cardiff, applied Buckle's theory of climatic effects on race development to domestic architecture. Domestic architecture, he said, represented on the one hand the culture and traditions of a people, and on the other the exigencies of climate. As an illustration of the one, he cited the feudal hall of the Middle Ages and the disappearance of that type of architecture with the break-up of feudalism in the sixteenth century. From then onward the modern idea of domestic privacy steadily developed. The main point of difference between the houses in Northern Europe and those of the Mediterranean arose from climatic conditions. The northern house centred around its hearthstone, whereas the southern house was generally provided with verandas or other shelter from the sun. When the Romans came to Britain in the first century A.D., they brought with them the type of house which had been developed in the sunny climate of the Mediterranean area. Typical examples had been found in the excavations at Caerwent, near Chepstow, photographs of which Dr. Wheeler threw on the screen. Throughout the Roman occupation, however, the poor native Britons continued to live in the huts of their forbears, which resembled the present native huts of Africa.

Structural Engineers' Examination in India.

The Institution of Structural Engineers have, in response to repeated requests, made arrangements to hold the December examinations for Graduateship and Associate-membership in Bombay, India, as well as in the usual English centres. Intending European or native candidates should communicate with Mr. H. Foster King, Chartered Bank Building, Fort, Bombay.

The Architecture of Robert Adam.

A lecture on Robert Adam was given to members of the Northern Architectural Association by Mr. John Swarbrick, F.R.I.B.A., hon. secretary of the Manchester Society of Architects. The meeting, held at Newcastle, was presided over by Colonel G. Reavell (the president). Mr. Swarbrick illustrated his remarks by lantern slides, showing some of the fine buildings for which Adam was responsible, including Zion House, London; Harewood House, Yorkshire; the town house of the Duke of Northumberland, and the Central Registry Office, the whole of Charlotte Square, and the University buildings in Edinburgh. He said that it was characteristic of Adam that he was not content with only the designing of buildings, but also earned a high reputation as a pioneer in designing their furniture, equipment, and general internal furnishings.

Urban Amenity.

Mr. William Haywood, F.R.I.B.A., lecturing at Birmingham University, said that the Town Planning Act of 1909 originated in a desire for the social improvement of new urban growth. The Act made no attempt to deal with built-up areas. It referred only to city land not yet developed, and was designed to prevent a continuance of the sordid and unhealthy conditions to be found in most of our large industrial towns. The promoters of the Act were not ignorant of the merits of town management and central planning as practised in German cities, but their interest, as that of all English reformers of the nineteenth century, was for the betterment of housing conditions, after the manner already demonstrated at Bournville, Port Sunlight, and the Hampstead Garden Suburb. These communities had been built with a desire to give homeliness and charm to all aspects of community life, even to the smallest cottage, and although they were pioneer experiments in reform, they achieved their purpose far better than many of the schemes which have followed the Act.

It was not surprising, perhaps, that much of the good intended by town-planning legislation had not been realized. It was difficult to check incompetence in design, and already there was evidence here and there that new slums for future reformers would not be lacking. Beauty in town planning was less tangible than road construction and sewage disposal, and the loss by its omission was not so easily measured. Cities which neglected appearances did so to their own social and financial loss. In Birmingham the extension of Corporation Street would have been more profitable had its æsthetic possibilities been considered, and the treatment of the new station wall in Snow Hill, aided by the viaduct across Great Charles Street, would lessen the value of property in that part of the city while these conditions remain.

These were errors of the past, however, and there were hopeful signs for the future. The Ministry of Transport had recently made known that an adequate regard for beauty in the design of new road bridges would influence grants in aid. That was a notable contribution towards a greater consideration for æsthetics in town planning, and the best possible evidence of a change in official practice which came none too

soon. Public opinion also was moving towards a greater appreciation of beauty in public life, and in this new interest we should find the impetus we need towards a more imaginative treatment of town-planning problems.

We need not wait for new works in which to show our progress; there was preventable ugliness in all our cities, chiefly in the design, production, and fixing of such street accessories as lamp-posts, tramway masts, public conveniences, telephone boxes, and so on, details which, taken singly, might be of no great importance, but which, in the aggregate, were a constant reminder of local civic deportment.

Town-Planning.

Mr. A. T. Pike, secretary of the Garden Cities and Town-Planning Association, lecturing at a meeting called by the Nottingham Civic Society in the Society of Artists' lecture room, said that town-planning might almost be said to be the application of the principles of preventive medicine to the social conditions of a city. Problems of transport, industrial efficiency, housing, etc., which were still unsolved, were all, said the lecturer, results of uncontrolled or unplanned development, which was a characteristic of the industrial period in this country. The idea of garden suburbs was thought to be the last word in housing reform but there remained the problem of transport to be solved. More town-planning schemes had been prepared by authorities in smaller areas, who were under no statutory obligation to prepare them, than by larger authorities who were under such obligation.

He urged that a "town-planning spirit" in a community was desirable, to afford support for local authorities.

Among the advantages to be gained under town-planning, Mr. Pike instanced: avoidance of the mixing of industry and housing, of inadequate spacing of houses, and bottle-neck roads, power to preserve beauty spots and historic buildings and to acquire open spaces, and the stabilization of value of property and the security of user, etc. The enormous value of sunshine, the lecturer observed, was being increasingly recognized, and wide spaces were required between houses.

Preservation of Ancient Glass.

Mr. Eric Maclagan, director of the Albert and Victoria Museum, speaking at a meeting of the York Minster Windows Preservation Fund, appealed for greater care in preventing the incongruity of modern additions to mediæval glass and in admitting modern glass in ancient buildings. He said everyone who went about the country recognized the terrible amount of damage that was done to stained glass in England during the nineteenth century. People were very often filled with the terrible idea that it was possible to paint glass like a mediæval painter. All over England beautiful windows were ruined by the incongruous addition of modern windows in the ancient manner. It was very seldom that they could honestly say that a church's appearance had been improved by the addition of windows that had been painted in the nineteenth or early twentieth century. In nine cases out of ten it was actual disfigurement. He hoped the diocesan advisory committees and everyone responsible for ancient buildings would be very chary indeed of admitting new stained glass windows into old English buildings.

The Devon and Exeter Architectural Society.

A meeting to inaugurate an architectural design club for Exeter and district was held at the University College, Exeter. The chair was taken by Mr. E. H. Hooper, in the unavoidable absence of the president of the Society, Mr. J. Leighton Fouracre. The chairman welcomed Mr. Howard Robertson, principal of the Architectural Association School, and Mr. F. R. Yerbury, secretary of the Association, and thanked the Council of the Architectural Association for their keen interest and great assistance in the formation of the club. He explained the serious need of facilities for architectural education in Exeter and district, and that, following the remarks in the president's address on this matter at the annual meeting held in March last, a small committee was formed to suggest lines on which suitable action might be taken. With the approval of the Council of the Society, the Architectural Association were approached. They suggested that subjects should be set in accordance with the A.A. School programmes, and offered the assistance of their masters, who would visit Exeter periodically to advise students and criticize their work.

Mr. F. R. Yerbury conveyed the good wishes of his Council, and said they were very willing to give every assistance in the formation of the club.

Mr. Howard Robertson described in detail the scheme of training practised in the Architectural Association Schools, and explained how this could be adapted to the requirements of the Exeter students.

The scheme for the working arrangements of the club was then briefly outlined by Mr. W. J. M. Thomasson, who has been asked by the committee to act as visiting architect for the first few evenings. After this, Exeter architects will undertake the duty in turn, it being recognized that the guidance so given will in no way interfere with the programmes set by the Architectural Association from London.

Mr. Percy Morris proposed a very hearty vote of thanks to Mr. Yerbury and Mr. Robertson for their assistance both in preparing the initial details of the schemes and coming to Exeter to give the club such an enthusiastic start. Mr. R. M. Challice expressed to the university authorities the thanks of the Society for their goodwill in providing accommodation for the meeting and a comfortable room for the use of the club.

At the close of the meeting Mr. Robertson discussed the scheme with the students, and left the first subject in design so that an immediate commencement could be made.

The Museum-Palace of France.

Sir Banister Fletcher's eleventh lecture at the Central School of Arts and Crafts, London, dealt in detail with the Palais du Louvre on the banks of the Seine, and the ill-fated sister palace of the Tuileries, to which it was once connected. Beginning with a description of the small château which stood on the site in the mediæval period, Sir Banister compared it in those early days with the Tower of London, and then proceeded to describe the gradual building and rebuilding of the romantic palace of Renaissance times, including the buildings round the square Cour du Louvre, and those further westward flanking the Place Louis Napoleon, and the wings along the Quai du Louvre and Rue de Rivoli, leading up to where the Tuileries stood, that project of Catherine de Medi i which ultimately perished. The atmosphere of this palace and its museum and art galleries were well presented.

The St. Paul's Bridge Scheme

The projected St. Paul's Bridge is receiving consideration, and a decision may shortly be anticipated. According to the "Times," as far as the City Corporation is concerned nothing is being done. It was agreed that the Advisory Committee to the Ministry of Transport should deal with the problem, and inform the Bridge House Estates Committee whether a bridge is required. So far, nothing in the nature of a decision has been communicated, but there are evidences that the Traffic Committee are moving, inasmuch as documents dealing with the case have lately been circulated.

In the meantime Southwark, which has a peculiar interest in the building of the bridge, is trying to obtain definite information. Southwark's concern in the bridge centres on an insanitary area. Lying right on the southern approach is a district which has needed attention. There is nearly an acre of land known as the Zoar Street area which needs clearing, and there is, in addition, the Moss Alley property. Both are near the river, and the line of the suggested bridge cuts across them both. The Zoar Street property is only to some extent inside the Corporation's lines of limitation. Nevertheless, Southwark has for long been under the impression that under the Corporation's project the whole problem would be dealt with, the district cleared, and the people rehoused in sanitary dwellings. Indeed, the Corporation's scheme provides for it.

There is an arrangement with the Peabody trustees to erect buildings on a site known as the vinegar works. But for the war, and the subsequent opposition to the bridge, the insanitary houses would have gone and people be to-day in the new tenements. It is impossible, however, for anyone to move until there is a decision as to the bridge. Some of the property is actually in the hands of the Bridge House Estates Committee, or scheduled under the Act.

The Ministry of Health has been approached, and Mr. Chamberlain has suggested a conference between the Corporation, the London County Council, Southwark, and the Ministry itself. But the City is interested only from the point of view of the bridge. It has no status as a housing authority in Southwark for Southwark people, and it is an owner for a definite object—the approaches of the bridge. While the City Corporation may agree to go into conference if Mr. Chamberlain so desires, they have pointed out the facts to him and asked whether, in the circumstances, a conference can have any possible result at the moment.

A New Jewish City and the Making of Bricks

"This remarkable city, which lies to the north of Jaffa on the coast, has been termed 'the Los Angeles of the East,' a very apt description," writes Mr. Harold J. Shepstone, F.R.G.S., in "The World To-day," about Tel-Aviv, in his contribution in that magazine on "Britain in the Holy Land." He goes on to state :

"This first purely Jewish city to arise since the days of the Romans reminds one of a Western American boom town. Its mayor, officials, police, and all its citizens, are Jews. Where a few years ago there was nothing but sand dunes there is now a busy, prosperous city of 35,000 souls, growing rapidly. Its thoroughfares are spacious, lined with trees and gardens and lit by electric light.

"There is nothing tawdry or mean about its residences, while its shops, cafés, and hotels are modern and up-to-date.

"Originally, I believe, Tel-Aviv was to have been a garden city, a place for the retired and well-to-do. When that stage was passed many began to wonder what its inhabitants would do for a livelihood. Cynics in Jerusalem assured me it was a case of taking in one another's washing for a living.

"But Tel-Aviv has become a busy industrial centre. Over seventy different enterprises have been founded within the last year or two for the manufacture of various textiles, shoes, hats, thread, stoves, corks, mirrors, electric batteries, leather goods, furniture, and a host of other products, all in demand.

"One of its industrial wonders is a silicate brick factory, which I found working day and night in three shifts. At the time of my visit it was turning out between 60,000 and 70,000 bricks a day. The factory is situated on the seashore and the principal raw material it requires—sand—is at its very doors. The only other ingredient necessary is chalk or lime and this comes from Arluf in the hills of Judea.

"These two substances are mixed together in certain proportions, pressed by special machinery, and then baked in ovens at a high temperature for ten hours. It is during this hardening process that certain chemical changes take place and calcium silicate is formed, a substance which is as hard and as durable as stone."

R.A. School Prize Distribution

Sir Frank Dicksee, P.R.A., distributed the prizes to successful students of the Royal Academy Schools at Burlington House. Following is a list of those of particular architectural interest :

Design for Public Building Decoration.—Second Landseer Prize and Bronze Medal : G. E. Lambourn.

Composition in Sculpture.—R.A. Gold Medal and Edward Stott Travelling Studentship (£200) : Eva D. Allan.

Design in Architecture.—R.A. Gold Medal and Edward Stott Travelling Studentship (£200) : H. E. Furse.

Architectural Drawings.—First and Silver Medal, H. B. L. Horner; Second and Bronze Medal, J. F. Howes.

Architectural Design.—Landseer Prize and Silver Medal, D. J. Fyffe; First and Silver Medal, H. J. Coates; Second and Bronze Medal, S. N. Allen.

Landseer Scholarships in Painting and Sculpture, £40 a year each, tenable two years.—In painting to C. Knight, V. Sozonoff, and W. H. Cooper; in sculpture to Hilda B. Ainscough.

Cardiff Prize Distribution

There was a large attendance of architects, students, and their friends in the Technical College, Cardiff, on the occasion of the annual prize distribution and exhibition of students' work of the South Wales Institute of Architects, Central (Cardiff) Branch, and the Department of Architecture and Civic Design, Technical College, Cardiff. Mr. T. Alwyn Lloyd, F.R.I.B.A., presided, and the prizes were distributed by Mr. C. F. Ward, F.R.I.B.A., President of the South Wales Institute of Architects. Mr. W. S. Purchon, M.A., A.R.I.B.A., Head of the Department, gave a brief address on the growth of the school of architecture since its establishment about five and a half years ago. The prizes distributed to the winners were as follows :—

Department of Architecture and Civic Design Prizes, Certificates, and Diplomas.

President's Prize for Draughtsmanship, £3 3s.—Presented by Mr. C. F. Ward, F.R.I.B.A. . . . . J. B. Wride

The First Year Prize, £2 2s.—Presented by Mr. Percy Thomas, F.R.I.B.A. C. J. Bartlett

Second Prize.—Presented by Head of Department of Architecture and Civic Design . . . . . Miss O. E. Price

The First Year Prize for Part-time Students, £2 2s.—Presented by Mr. T. Alwyn Lloyd, F.R.I.B.A. . . . . G. L. Price

The Working Drawings Prize, £2 2s.—Presented by Mr. Ivor Jones, A.R.I.B.A. L. Monroe

The Architectural Sketching Prize, £2 2s. — Presented by Mr. H. Teather, F.R.I.B.A. . . . . P. G. Budgen

The Essay Prize, £2 2s.—Presented by the Architectural Press, Ltd. Llewelyn ap Gwynn

The Sketch Design Prize, £2 2s.—Presented by Mr. H. Budgen, F.R.I.B.A. L. Monroe

The Village Improvement Prize, £2 2s.—Presented by Mr. Clough Williams-Ellis. . . . . J. B. Wride

Certificates in Architecture (carrying with it exemption from the R.I.B.A. Intermediate Examination) . . . . . H. Bull

Diploma in Architecture (carrying with it, under specia regulations, exemption from the R.I.B.A. Final Examination, with the exception of the subject, Professional Practice) . . . . . B. W. R. Thomas

The South Wales Institute of Architects, Central (Cardiff), Branch Prizes.

Design 5th Year.	£3 3s.	B. W. R. Thomas
,, 4th ,,	£3 3s.	J. B. Wride
,, 2nd ,,	£3 3s.	P. G. Budgen
,, Atelier	£5 5s.	E. Tyler
Measured Drawings Prize,	£5 5s.	J. B. Wride

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.
1926 Jan. 1	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. 16	Branch library at Gabalfa, for the Cardiff City Council. Limited to qualified architects within the City of Cardiff. Premiums £75, £50, and £30. Mr. Sidney K. Greenslade, F.R.I.B.A., assessor. Apply Librarian, Central Library, Cardiff. Deposit £2 2s.
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.
Feb. 13	Clock tower with drinking-fountains to be erected, for the Blackpool Corporation, in the new park as a suitable memorial to the late Dr. William Henry Cocker, J.P., first Mayor and Honorary Freeman of the Borough. Assessor, Mr. E. Bertram Kirby, O.B.E., F.R.I.B.A., president of the Liverpool Architectural Society. Apply Mr. D. L. Harbottle, Town Clerk. Deposit £1 1s.
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.

The Week's News

Worthing's New Housing Scheme.

At Worthing 150 houses are to be built by the Town Council.

Forty-eight Houses for Peterborough.

The Peterborough Rural District Council have decided to build forty-eight houses.

Housing Developments at Wembley.

The Wembley Urban District Council have approved plans for 245 more houses.

Chesterfield Rural Housing Scheme.

The Chesterfield Rural District Council have resolved to erect 140 houses.

Holyhead Development Scheme.

The Holyhead Town Council propose to spend £50,000 to develop the town as a seaside resort.

£32,400 Sewerage Scheme for Bushbury.

The Cannock Rural District Council propose to carry out a sewerage scheme for Bushbury, at an estimated cost of £32,400.

Ealing Road Widening Scheme.

Hanger Lane, Ealing, is to be widened to 100 ft. at a cost of £22,300.

Coventry Hospital Extensions.

It is proposed to carry out extensions at the Coventry and Warwickshire Hospital at an estimated cost of £40,000.

More Houses for Fulham.

The London County Council are to acquire a site in Peterborough Road, Fulham, for working-class houses.

Horsforth Urban Housing.

The Horsforth Urban District Council have approved plans for a hundred more houses on the Cragg Hill housing estate.

Five Hundred Houses Proposed for Glasgow.

A scheme for the erection of 500 three-apartment houses in concrete is being considered by the Glasgow Corporation.

Housing at Poplar.

The Poplar Borough Council propose to build houses in Glengall Road at a cost of £36,400.

£100,000 London Street Scheme.

Street widening schemes to be carried out by the London County Council include one costing £100,000 for a short strip of land extending from Piccadilly Circus to Air Street.

A New School for Doncaster.

The Doncaster Corporation have approved plans for the erection of a new school for girls in Chequer Road. The cost of the building will be approximately £28,000.

Proposed Reconstruction of Inverness Infirmary.

A largely attended public meeting held at Inverness approved the proposal of the governors to reconstruct and make additions to the Northern Infirmary at an estimated cost of £100,000.

Housing at Doncaster.

The Doncaster Corporation Housing Committee have decided to erect a further 136 houses on the Woodfield Lane housing site, thirty-six parlour and 100 non-parlour type.

Leicester's Housing Needs.

The Leicester City Council Housing Committee estimate that 10,000 houses were needed to meet the demand for the next six years.

Examination for the R.I.B.A. Diploma in Town Planning.

Mr. John Malcolm Dosser, F.R.I.B.A., has passed the examination and has been granted an R.I.B.A. Diploma in Town Planning.

Fifty Houses for Sunderland Rural District.

The Sunderland Rural District Council have agreed to seek the permission of the Ministry of Health to the erection of fifty houses in Ford.

Housing at Pontypool.

The Pontypool Urban District Council have decided to apply to the Ministry of Health for sanction to borrow £12,000 for the building of twenty additional houses near Broadway and £2,700 for the erection of fifteen temporary dwellings at Wern Hill and Broadway.

Nottingham £60,000 Unemployment Schemes.

Unemployment schemes proposed to be put in hand at Nottingham are estimated to cost £60,000. The schemes include the provision of a carriage-way at Queen's Walk, and the construction of a new arterial road (first section) through the newly acquired Wollaton Park.

"The Gateways of Salisbury Cathedral Close."

The King has accepted a portfolio of colour-block prints by Mr. Hesketh Hubbard the artist entitled "The Gateways of Salisbury Cathedral Close," the first publication of its kind of Mr. Hubbard's private press in the New Forest, The Forest Press.

Ice Rink for London.

An ice skating rink is to be built on a site at the corner of Johnson Street and Grosvenor Road, S.W. The rink will be 170 ft. long and 100 ft. wide. Extensive lounges, tea-rooms, a restaurant, an American bar, and dressing-rooms for both men and women members are to be built.

Gasworks and More Houses for Colwyn Bay.

The Colwyn Bay Urban District Council have adopted a scheme prepared by Mr. J. Smith, gas engineer, for the extension of the gasworks at a cost of £30,000. The Council have also passed plans for the erection of 36 new houses in various parts of the district, also for some shops, residential flats and a new ballroom and a new road.

Lanark Improvement Scheme.

The Middle Ward District Committee of Lanarkshire County Council have resolved to obtain powers to borrow £720,000, the estimated cost of erecting 1,600 additional houses in various areas of the district. The committee have also agreed to recommend the purchase of Carfin Brickworks at a cost of £10,000. Permission is also to be asked to borrow £12,600, the estimated cost of an irrigation scheme in connection with sewage purification at Stonehouse.

Garages with Subsidy Houses.

The Carlisle Rural District Council, after consulting the Ministry of Health, have decided that garages erected in connection with subsidy houses shall be a disqualification for the subsidy. The Housing Act prohibits the erection of garages with subsidy houses.

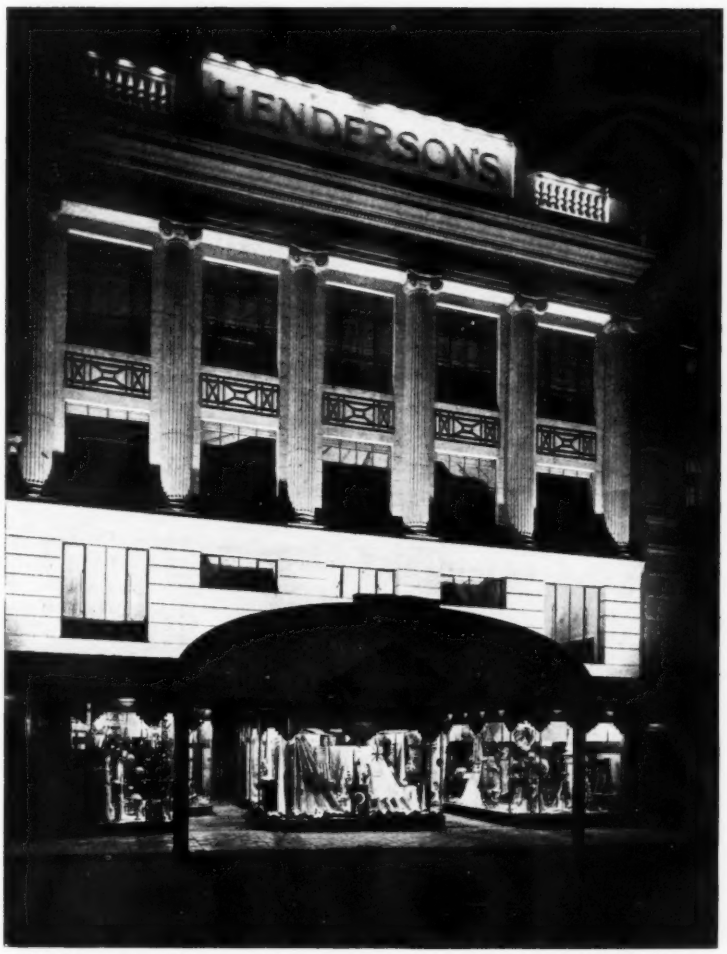
Coventry Reconstruction Scheme.

The Coventry City Council have decided that the first street to be made as part of the scheme for the reconstruction of the centre of the city should be 80 ft. in width, with a carriageway of 50 ft., and two causeways of 15 ft. each. The demolition of houses on the site of the new street will disturb sixty-eight families. A scheme with a view to the re-housing of these families will come before the Council early next year. It was claimed that the new street will be one of the finest shopping centres in the Midlands.

Lincolnshire Church Tower Crash.

At noon on December 9 the north-east corner of the picturesque tower of West Barkwith (Lincs) Church crashed down. Large quantities of stone fell through the roof into the nave, smashing an iron stove and splintering pews to matchwood. The rest of the masonry fell in the churchyard. The tower, which is square and massive, and mainly of fourteenth-century origin, stands near the Louth-to-Lincoln road and was previously cracked. The final break was caused by the frost and thaw.

ILLUMINATED FAÇADES



MESSRS. R. H. HENDERSON, LTD., JOHANNESBURG, SOUTH AFRICA.

ARCHITECT: S. V. MANN, ESQ.

It is being more and more recognised that the silhouetting of a fine building can be enjoyed as much by night as by day if efficient "flood lighting" methods are employed. This illustration shows such an example in South Africa—which, as is clearly seen, is most successful.

The magnificent arcade front shown in this photograph, treated as it is in a bold manner and carefully grouped, is both Architecturally and commercially successful. The whole building is completed in the most up-to-date manner, and we hope to be able to illustrate more details in a later issue.

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