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THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

FROM AN ARCHITECT'S NOTEBOOK.

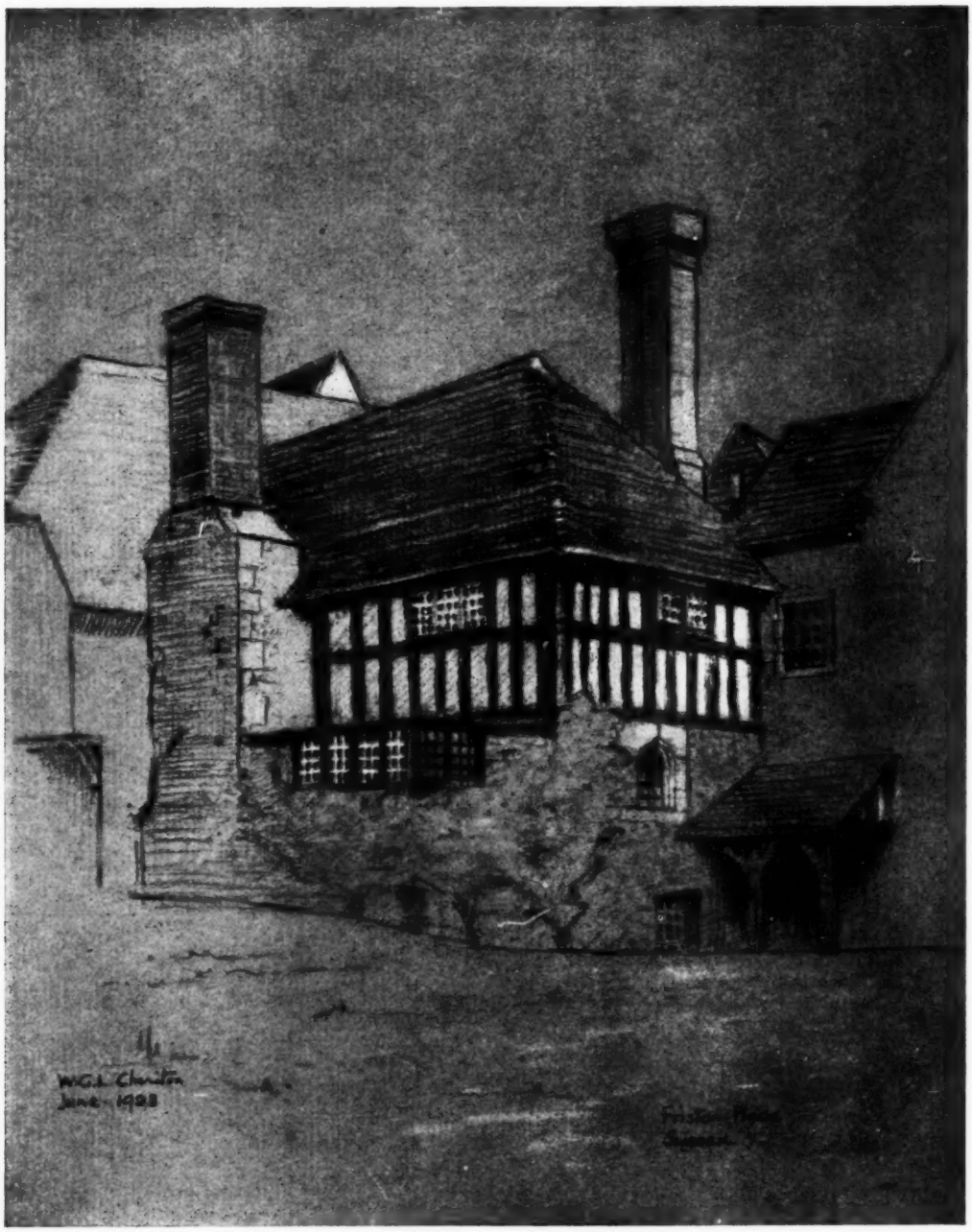
DERIVATION

If we observe the tenacity with which nations cling to their first types of costume, of architecture, of tools and methods in tillage, and of decoration—if we learn how old are the patterns of our shawls, the capitals of our columns, the fret, the beads, and other ornaments on our walls, the alternate lotus-bud and leaf-stem of our iron fences—we shall think very well of the first men, and ill of the latest.

EMERSON.

9 Queen Anne's Gate, Westminster.

Friston Place, Sussex.



Friston Place is three miles from Eastbourne, and lies in a deep hollow, surrounded by fine old elms. It is an interesting and picturesque Tudor mansion, and was the home of the Selwyn family at the time of Henry VIII.

(From a Water-colour by W. G. L. Cheriton.)

THE

ARCHITECTS' JOURNAL

9 Queen Anne's Gate. Westminster.

Wednesday, December 30, 1925. Volume LXII. No 1617.

"From the Peril of the Philistine--"

THERE is archæological unction in the latest report of the Royal Commission on Ancient Monuments. It has done West London proud. Indeed, to a mere Londoner it may well come as a shock to be thus confronted with his environment. We take our churches for historically granted, especially those which offer an alternative to the mid-day dominoes. A commercially minded bishop may even stir us with a sense of outrage to inquire into the past of places known primarily in terms of uncushioned comfort. But our secular heritage is too often only forced upon our consciences by a solitary Georgian survival amid a mushroom forest of steel, where a while before all was soot and reticence.

This latest schedule is therefore, in one sense, a statistic of our appreciative inertia. Only when the monument to be saved is national in a political sense can we work up a really collective enthusiasm. We can raise a quarter of a million for the dome of St. Paul's, but it is only the instructed few who would spare their pence for Cheyne Row. To this few we owe the modern cult of official antiquarianism. Without the leaven of their zeal in the mass of indifference, little of the slowly pondered evolution of old-time perfection would survive this age of hasty and oft-repented change.

It is the more reassuring, therefore, that in exploring the byways of secular architecture the Commission has concentrated on the preservation of homogeneous blocks, in which something of the formal spirit, as well as the detail, of a period survives. The conservation of isolated specimens is fraught with terrors to come. The individualism of the private house, of the one-man business, is already merging into the organism of the flat-system and the departmental store. Sooner or later, the street of the sedan-chair and hackney coach will join the ashes of a leisurely civilization. It is then that the warring elements of progress and sentiment will need all their self-restraint if the city of the future is to appear an organic whole, as opposed to a series of conscious anachronisms, such as those presented by some of the older American cities.

The immediate problem, however, is not so much what to protect as how to protect it. There is not too much to protect nowadays, though two centuries of official schedules may conceivably convert the question into: "What shall we destroy?" In fact, the date—1714—fixed as the limit of qualification for an official halo is distinctly conservative. It leaves many of our most dignified squares exposed to the worst horrors of private vandalism and (which often comes to the same thing) dilettantism. It is still possible for America to import Adam fireplaces; the plumber and plasterer are still free to make havoc of mouldings and panels in the name of "improvements," to say nothing of the more workmanlike method of destroying whole buildings.

It is precisely here that one would like to see a wider and stricter application of the paternal attitude of the Central Committee for the Protection of Churches. This body, too, has issued a report. But the problem of matter being already solved in ecclesiastical circles by popular sentiment, the committee is able to concentrate all the more effectively on the problem of manner, and the second chapter of its report contains much that should make many a secular owner humbler in his goings. There is no more uncertain quantity in the whole sphere of art and archæology than the enthusiasm of the amateur for what he understands to be architecturally a possession for all time. What intensifies the uncertainty is, of course, the eternal issue, peculiar to architecture, between beauty and utility. At the same time, historical value is not a guarantee of either; yet the essence of a true instinct for cultural values is a synthesis of all three. Small wonder that "Preserving the character of a building" has come to mean anything, especially a justification for doing nothing at all.

With the individual, however, the difficulty of conviction is comparatively slight. If he is obstinately indifferent, a "scene" in the Press will often convert him to an acceptance of public opinion; if he is merely muddled-headed, tactful instruction is all he needs, and is, anyhow, probably what he is looking for. But the local representative body, wrapping the mantle of election jealously about itself, is a very different proposition. Its depredations in the name of religion, history, art, and anything else that all its members would confess to and none could define, have in fact, made the organization of a centralized advisory system a necessity, in order to save Bumble from himself in the very matter upon which public opinion is most sensitive, namely, the preservation of churches. We all know how a church council goes to work when left to itself. The clergy, according as they incline to Evangelicalism or Anglo-Catholicism, are too often bent on moulding the fabric to suit their own shade of ritual. One suspects some such deciding motive in the recorded instance of the deliberate burning of a fourteenth-century screen as recently as 1917; it certainly inspired the arbitrary raising of many an ancient chancel floor. The laity on the council are usually torn between an historical attachment to the fabric overlaid upon a Stygian ignorance of detail, and the desire to support parochial talent. With good luck, the matter may get into expert hands. As a rule, however, it is only *in extremis* that it is ever taken up at all, with the result that economic pressure too frequently leads to the shelving of the root-and-branch proposals of the expert, in favour of local tinkering, with the hope that posterity

will make a better job of it. Pity it is that public bodies have no posterity, otherwise the Gothic enthusiasts might have learnt wisdom from the improving urge of the Classicists before them.

After all, one can pardon a parish assembly the errors of an ignorance that few but the clergy have the opportunity to redeem. But the sin of æsthetic complacence is no respecter of educations. I know of an Oxford college which, unsuspected by most of its own denizens, boasts, or rather is coy, about a well-preserved timber roof over what was once a fourteenth-century refectory. Some Georgian dons, in Aldrich's time, excised its mullions in favour of sashes, and hid the roof above the inevitable ceiling. A very nice room they made of it inside, for your don is inclined to be a realist in fleshly comforts, but the external effect is deplorable, even after two centuries of weathering. Yet, in the name of "preserving the character of the buildings" conservatism will not raise a hand to restore a treasure that is distinguished amidst a city of distinctions, although the peril of other parts of the fabric falling about the collegiate ears has compelled recourse to expert opinion, and has even got as far as the Society for the Preservation of Ancient Buildings.

It is something to bring a philosopher down from the empyrean of transcendentalism to consider bricks and mortar. But a sentimentalism which deifies alike the follies and splendours of an age in the name of tradition makes one despair of Diogenes' lantern. It is for such that one would invoke a sternly bureaucratic discipline; what hope is there for Bumble while Clio sits in an æsthetic sewer? Bureaucracy is a miserable *pis aller*, but if it is creatively barren, it is at least eclectic in its precedents. And eclecticism is the only cure for muddle-headedness.

C. C. C.

Our Municipal Mrs. Partington

Mr. Lowther Bridger, of the Royal Geographical Society, puts forward in the daily Press the very obvious suggestion —so obvious that we claim no particular credit for having anticipated him in it when commenting on the subject last week in our leading article—that some competent authority, such as a Royal Commission, should take charge of our national monuments. We ought really to feel a twinge of gratitude to the L.C.C. for so conclusively demonstrating its own utter incompetency to handle such matters. Mrs. Partington, trundling her mop, was very good at a slop or a puddle, but was unsuccessful in her vigorous attempt to push away the Atlantic Ocean. Our municipal Mrs. Partington should keep her mop for her slops and puddles, and leave the Thames bridges to more capable hands.

A Threatened Building Trade Crisis

It is sad to chronicle that at this season of peace and goodwill the trade unionists are breathing forth threats of "the biggest crisis in the building trade that the country has ever known." That atrocious threat—whose fulfilment may the benign fates forfend!—follows hard upon the Prime Minister's declaration of the Government's intentions with respect to housing in Scotland. What has provoked such truculence on the part of union leaders is, of course, a panic fear lest a general cheapening of labour may follow the lower rates that prevail among the constructors of steel houses. Any such menace to the working conditions obtained at the expense of strenuous endeavour the unions are certain to defend with desperation. It is a very serious position that confronts us; for the need of houses being likewise rather desperate, Government also is in a fighting mood. So Greek meets Greek.

Architects as Peacemakers

If and when the threatened crisis really occurs, architects will necessarily be involved in the trouble. Will they meet it passively and with a pitiful pretence of apathy? Or will they not rather seize such a brilliant occasion for exercising the suggestion put forward by Mr. Welch a short time ago at a meeting of the R.I.B.A., namely, that architects should not be content to remain passive spectators of such strife, but should intervene as mediators? Possibly the crisis that seems impending would test too severely the R.I.B.A.'s as yet insufficiently proved capacity for diplomacy. But, as Mr. W. G. Newton in his "Prelude to Architecture" quotes, by an adroit adaptation of a felicitous phrase from Arthur O'Shaughnessy, "we are the music-makers"; and if thereby we can acquire some happy knack of promoting harmony, we shall then act in the grand tradition of the peacemakers.

The Revolt Against Steel Houses

It will be found impossible to convince building-trades workers that the greater cheapness of mass production is a logical excuse for offering inferior wages. They cannot be expected to understand why, if mass production is cheaper, the worker should not be allowed to share in the advantage. And they are not slow to perceive and to asseverate that the cheapening and the subdivision of labour always degrades and demoralizes the worker, and that the mass-production house-builder is qualifying to become a fit inmate for the potential slums he is constructing. As these are contingencies that nobody—especially not an architect—would care to promote, we confidently believe that some moderating influence, such as the R.I.B.A. could bring to bear on the whole question of building finance, might be reasonably expected to procure a settlement of the present discontents in the building trade; so-called "labour unrest" being merely the most obvious factor in a complicated problem. Steel houses are an engineering rather than an architectural proposition; and the widespread revolt against them if not so purely political as interested persons would like us to believe. Both political and trade-unionist propaganda must have some sound basis on which to take their stand: and in this case the firm ground is the general dislike of steel hutment housing.

London Topography

In another part of this number we give a review of the latest book on Piccadilly and its neighbourhood. This book is based on a recently discovered plan of 1585, which plan has just been published in facsimile by the London Topographical Society. This society, which has done, and is doing, such splendid work for the history of past London, is not so well known as it deserves to be. It has a way of hiding its light under a bushel, and often have we been asked by those interested in its publications where its headquarters are, and what is the subscription, and so forth. These questions we can answer at once. Its office is at No. 40 Baker Street, and the subscription is one guinea a year, for which members receive the current publications. These usually take the form of reproductions of some rare plan or old drawing of London or its vicinity, as well as occasional volumes of records, in which articles, illustrated by experts on various interesting matters concerned with the topography of the City are printed. We know of few societies which, for so small a subscription, make so valuable a return; and we feel that the London Topographical Society should be more widely known than it appears to be to the vast body of people whose interest in London is perennial.

AN ARCHITECTURAL MAGAZINE ROOM.

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

Architectural Style—18

Conclusions

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

IN the preceding chapters I have discussed the formal element in architecture, and those readers who have cared to follow the argument thus far may be regretting that they have not an opportunity of subjecting me to a very severe cross-examination. For the benefit of such critics, therefore, I have put to myself some questions, not all of them very friendly in tone, and have done my best to answer them.

1. *Are you not making a rather presumptuous claim when you suggest that canons of criticism formulated by you could possibly apply to all buildings in all the styles of architecture?*

As the faculty of reason resides in individuals, any theory, however general in its implications, must in the first instance find hospitality in the mind of an individual. The theory transcends the individual, but yet it is only as it were through the narrow neck of that individual's mind that it can pass out and become a common intellectual possession. The canons of criticism formulated in these pages are impersonal, and I have strictly avoided the use of such phrases as "I like," and "I do not like," or "I feel," and "I do not feel," being well aware that my own likes or feelings could not possibly have the slightest interest for the reader. This is not to say that in general conversation it is not permissible for people to express their likes or dislikes of a building, but merely that such expressions of opinion are amiable biographical notes which throw a little light upon the personalities of those who utter them, and must on no account whatsoever be mistaken for criticism. For criticism must not only be based on observation, but must contain within itself authentic evidence of that observation. Therefore, the first task I set myself was not how to criticize, but how to observe, and the most important aspect of the canons of Number, Punctuation, and Inflection is not that they provide a means of criticizing buildings, but that they suggest categories of observation. And even if every architectural judgment in these pages be rejected, I am content if I may claim that examination of a building in the light of the three principles will necessarily increase our knowledge of it, and will enable us to grasp certain *facts* about it which could not have been apprehended in any other way. A knowledge of the principles makes it possible for us to *describe* the formal qualities of a building, but it often occurs that a judgment is implicit in this description. Let me give a few quotations from former chapters—short extracts from my comments on buildings, which will make this particular point clear. "The colonnade is not inflected to express its connection with the attic story above, but continues on its course just as if it had no consciousness whatsoever of the important fact that over its centre portion was a very prominent architectural feature"; and again, "The hexastyle temple form receives a very surly treatment from the basement, which not only equals it in height and thus produces an unresolved duality, but quite insufficiently inflects itself to take cognizance of its distinguished burden." In the second of these examples, the reader may object, the descriptions are coloured by my own prejudices, inasmuch as I have implied that the parts of a building which failed to conform to the principles have behaved improperly. I have in each case demanded from the building that it should have *life*. If this demand is derived from a dogma that vitality is a desirable attribute of a building, then I confess to holding such a dogma. A building should have a certain sensitiveness which not only enables its several features to speak to me, but to hold intelligent converse with each other. The task of architectural criticism is not to make known what the critic may think or feel about a building, but to discover what the building is saying itself. Only in so far as the method I have adopted has achieved this latter object can I claim for it any merit whatsoever.

2. *How would you reply to the objection that in seeking to make the formal element in architecture entirely subject to the three principles of Number, Punctuation, and Inflection, you are unduly simplifying the problem of design?*

All art is simplification: it implies the introduction of order where previously there was disorder. But art also finds its expression in extreme elaboration and complexity. This union of the simple and the complex is what distinguishes not only works of art, but the forms of animate Nature. Any grammar of design, therefore, which claims to be applicable both to art and to Nature must itself contain these elements of simplicity and complexity. The nomenclature of Number, Punctuation, and Inflection is, indeed, simple, but to a critic who would contend that the application of these principles to design is also simple, I should say: "Test the principles yourself when designing a building and you will find that while they will guide you rapidly to the initial stages of architectural composition, they will also suggest the possibility of further and ever further formal subtleties.

3. *What reason have you for believing that because the principles of Number, Punctuation, and Inflection find expression in animate Nature, they are therefore applicable to the forms of building?*

Any theory of æsthetics which omits to relate the beauty of art to that of Nature cannot possibly be complete or satisfying. As Nature has created innumerable forms which men have agreed to describe as beautiful, the concept of "beauty," although it may include other objects besides the forms of animate Nature, is primarily associated with the latter. If we permit ourselves, therefore, to describe a building as beautiful, there must be something in common between it and the forms of animate Nature. A building cannot, of course, have the character of a copy of any one of these forms. For instance, the well-known comparison between the pointed vaults of a cathedral and the junction of overhanging trees in a forest lane is not an intelligent one. But a building must nevertheless be of the same general family as are the animals and plants, differing in shape from these because it profoundly differs from them in *subject*, yet possessing in some small degree their organic quality.

4. *Inasmuch as no man was ever yet called a genius simply because his utterances were grammatical, does not your description of the principles of Number, Punctuation, and Inflection, as constituting a* "Grammar of Design," *imply an admission that their spiritual status is not very high?*

This point has already been touched upon in the introductory chapter of this series on "Architectural Style;" where a comparison was made between the language of speech and literature and the language of architecture. In the former, grammar is a condition of intelligibility, but in the latter it is a condition of beauty as well. The word, however, had once a broader connotation than it now possesses, and signified all that is included in the art of literary

composition. But even if we accept the present limited meaning of the term, its use, as in the phrase "Grammar of Design," has a certain justification, inasmuch as it so well emphasizes the important fact that the principles of Number, Punctuation, and Inflection are formal principles only, and do not determine the *subject* of architecture. Moreover, Number, Punctuation, and Inflection are all grammatical terms, therefore the description of these principles as constituting a "Grammar of Design" is logical. The spiritual status of the grammar, however, will be judged not by its title, but by its range, by the degree of artistic achievement which may be interpreted by means of it.

5. *Is it not likely that the* "Grammar of Design" *expounded by you will be followed by a series of so-called "grammars," and will be "out of date" in a few years time?*

Even if such a series were to follow the grammar here expounded, something definite would have been gained by the recognition that a "Grammar of Design" was both possible and necessary. In order that we may estimate the likelihood that the principles of Number, Punctuation, and Inflection will be superseded, I recapitulate them. "The first secures that a thing is one thing or an assemblage, and not a duality; the second ordains and emphasizes the limits of the thing, and separates it from its surroundings, while the third secures the subordination of the parts to the whole, and also establishes the relation of the whole what lies outside it." These principles, although expressed in natural forms, are not empirically deduced from Nature, for in recognizing them we are going straight to the universal logic by which Nature from the beginning was informed and animated. The supersession of these principles would imply one of two things: either it was considered no longer necessary for the beauty of art to have anything in common with the beauty of animate Nature (in which case the word beauty could not properly be applied to the products of the visual arts at all), or else artists had come to the conclusion that Nature herself was "out of date." That new names may be found to describe the organic qualities in design is of course possible. That the words Number, Punctuation, and Inflection are the best which could have been chosen to describe the three main formal principles may be disputed. It even took me many years to come upon these. They have certain elementary advantages, in that they are simple in form and have a descriptive quality which fits them for popular use. Moreover, the three substantives are accompanied by three verbs, "to conjugate, to punctuate, and to inflect," which mean something very definite. If these terms are generally considered to be of use either in the description or analysis of buildings, or in the arguments which invariably precede their composition, they will find place in the vocabulary of architectural criticism, until such time, of course, as they are superseded by other terms more useful and more popular.

6. *Do you reject the possibility that a building could conform to the principles of Number, Punctuation, and Inflection and still be very ugly, or violate them in every particular, and still be supremely beautiful?*

The "Grammar of Design" is not "fool-proof." A building may be free from the defect of unresolved duality; it may be punctuated and inflected, and still be utterly wrong. For instance, a façade might have five large windows in a row and have a Classic cornice, associated with a plinth elaborately moulded in the style of Early English Gothic. The architect might say to me in extenuation of his offence: "My dear sir, I have most conscientiously conformed to the principles expounded by you. The façade, you will observe, is punctuated on top and also at the bottom, but I have been careful to make the two types of punctuation different, so that the façade may be inflected to take cognizance of the fact that it is differently disposed towards its upper and lower boundaries. The row of windows I have punctuated by painting the woodwork of the end windows bright red. This gives a pleasing termination to the row. What more could anyone demand?" Yet a great deal more must be demanded if this building is to have an organic quality, for obviously this architect's acquaintance with the principles of Punctuation and Inflection is quite superficial.

The cornice and the plinth, while showing contrast, should also have shown a certain measure of similarity, so that they might appear as members of the same family, but the difference of styles makes this impossible. And the red paint, though it punctuates the row of windows, outrages the façade in every other respect, the end windows being isolated from the rest of the façade and subject to an inflection in colour for which the formal pattern of the windows does nothing to prepare us. I do not deny that errors in composition may arise through the initial employment of the principles of Number, Punctuation, and Inflection, but the way to correct the errors is not by an abandonment of these principles, but by their further application.

Every formal beauty in a building can be interpreted in terms of Number, Punctuation, and Inflection, and anyone who says the contrary is under the obligation to mention a beautiful building which violates them in its essential features. One often hears it said of a building that it achieves beauty "although it breaks all the rules," but the people who make such a remark always forbear to tell us *what* rules, or *whose* rules the building is breaking. Rules, of course, are made to be broken, but principle is not a rule.

7. *How would you define the distinction between the form and the subject of architecture?*

Form in architecture is that quality which it derives through a compliance with the principles of Number, Punctuation, and Inflection. The subject of architecture includes everything else which the term architecture may connote. The use and purpose of a building, its social status, its effects upon the minds and bodies of those who enter it or look at it from the outside, are all part of the subject of a building.

I have developed elsewhere the thesis that the social function of architecture is to serve the art of the cultivation of human beauty and the art of manners. If it omits the former act of service it becomes impracticable and unhygienic; if it omits the latter it becomes vulgar. In analysing a building it is necessary most carefully to observe the distinction between form and subject, because otherwise faults of the one are apt to be attributed to the other, and a lack of critical balance results. It is better to have a healthy house even if it be ugly than a beautiful one which is unhealthy, for the forms of men are more important than the forms of buildings. On the other hand, a beautiful building of old times, which no longer serves its original social purpose, is none the less beautiful for that. In describing such buildings people often use the misleading expression, "dead forms of architecture." But the subject alone has died. Forms which once have had vitality cannot die.

8. *By your denial that psychology can contribute anything of value to the theory of architectural composition, are you not wilfully depriving yourself of a possible source of inspiration and enlightenment?*

A theory of architectural composition must necessarily concern itself with buildings. It should be based upon an objective standard, and should tell us how the parts of a building, as these actually appear to us in our three-dimensional space, must be arranged if good composition is to result. The psychologists will not allow us to do anything of the kind. They start from the other end, and proceed to analyse the effects which the forms produce in the mind of the spectator. But I have concerned myself with causes. Naturally, it is not to be disputed that the forms of architecture cause reactions upon the mind of the spectator, and these may be described as psychological. The psychologists say that the reactions themselves constitute the only æsthetic *facts* we have to go on. But this statement

implies a denial of the objective reality of the external world. The "Grammar of Design" is based upon a metaphysic which predicates an identity of being between the subjective and the objective, so that when a person sees a building in three-dimensional space, this building is part of his own being, and he has an immediate apprehension of the degree of harmony expressed in its composition, provided of course that his own intellect is capable of entering into communication with the intellect which is in the building. In the commentaries on the illustrations shown in this series I have made frequent acknowledgments of the psychological *effects* which violations of the formal principles may produce in the mind of the spectator. I need give only one quotation. "The building has no adequate base and looks as if it might sink into the ground at any moment." This unpleasant feeling of apprehension, momentary though it may be, in the spectator's mind, may perhaps be a proper subject of investigation on the part of a psychologist, who would probably invent half a dozen long words to describe it, but the fact remains that the *cause* of the mental reaction was the lack of punctuation at the lower extremity of the building.

Could the psychologist himself have discovered the cause of this and similar reactions of spectators in the presence of buildings? Only by contrasting buildings punctuated and unpunctuated and inviting comments upon them. And then would he not be merely a parasite, expressing a quite unnecessary and worthless approbation of intellectual results which could only have been suggested by methods other than his own?

9. *What bearing has the* "Grammar of Design" *upon the conflict between the respective claims of tradition and of modernity in architecture?*

Anyone who accepts the "Grammar of Design" will be able to define very clearly his attitude towards the disputants who take part in this particular controversy. To those who have an undue reverence for the architecture of the past, he will say that this architecture only possesses formal merit in so far as it complies with the principles of Number, Punctuation, and Inflection. As the grammar provides logical justification for the respect accorded to many famous buildings of the past, he will do his utmost to preserve these masterpieces in perpetuity, protecting them from that ignorant depreciation of works of art which always precedes acts of vandalism. But the grammar also relieves him from the necessity of paying uncritical homage to buildings simply because they are old, and the new buildings will not be admired by him simply because they enforce a reaction from the past, but only in so far as they comply with the principles of Number, Punctuation, and Inflection. An illimitable range of new forms can be created subject to this condition.

10. *Does the* "Grammar of Design" *enable you to arrive at a definition of the word "style?"*

The number of ways in which a building can comply with the principles of Number, Punctuation, and Inflection is so great that it is possible to have ten buildings, each of which may itself exemplify the "Grammar of Design" in a highly distinguished manner, and yet we might be unable to say of any two of them that these belong together and are of the same style. This is not a question of the relative position of the buildings, for all ten might be grouped around a court, or in some other way take cognizance of each other.

Style in architecture is a phenomenon which results when two or more buildings themselves complying with the principles of Number, Punctuation, and Inflection, have certain elements of structure and ornament in common, so that, in spite of differences in size, shape, or function, they have a recognizable affinity.

The illustrations in this series show that buildings in many styles—Classic, Gothic, Oriental—conform to the Grammar of Design which, indeed, helps us to appreciate the architecture of widely differing civilizations. If the *character* of buildings is correct—that is, the expression of their proper status and sociability—and if they are alined to form streets and well-arranged cities; if, in fact, a high standard of manners is shown in their mutual association, a considerable diversity in style need cause no one much æsthetic distress.

11. *Does an acceptance of the* "Grammar of Design" *imply a disbelief in the oft-repeated statement that a new style of architecture will result from the employment of new materials and new methods of construction?*

Methods of construction in the past have certainly been instrumental in bringing about new styles. The pointed arch, for instance, which is the principal element which enables us to recognize a building as belonging to the Gothic style, had a constructional origin, for it was devised to solve the problem of vaulting the intersection of two aisles of different widths. And this pointed form gradually dominated even the ornament which was associated with mediæval buildings. The style, however, owed its formal merits to the fact that the constructional method was employed by artists who showed themselves to be thoroughly imbued by that logic of design here analysed into its component principles of Number, Punctuation, and Inflection.

If the new ferro-concrete construction is similarly informed by æsthetic principles, it also may give rise to a new style, but if we accept the doctrine that an expression of construction is the sole desideratum in design, buildings will result which have no style at all.

12. *What developments in architecture would you expect to take place if the validity of the formal principles of Number, Punctuation, and Inflection were universally recognized?*

An appreciation of the fact that architectural composition is a question which may be discussed by anybody possessing general intelligence should help to stimulate public interest in architecture. When art is held to be a matter of "taste" and "feeling" the function of criticism is not being exercised. For architects the exposition of their art in terms of intellect is a matter of high politics; for unless this is accomplished architects have no means of convincing the public that engineers, skilled as they are in modern methods of construction, are not equally competent to cast buildings in an appropriate mould. A universal acceptance of formal principles of architectural composition would result in a great increase in the prestige and power of architects.

London's Æsthetic Councillors

The untidy state of London's streets symbolizes the untidy minds of those entrusted with its governance. The streets of London have a strong family likeness to a slum backyard. Our county and borough councillors have perhaps at length matured a well-defined taste for form and colour—the form of the dustbin and the colour of iron-rust.

To be just, however, it must be acknowledged that the forms are of great diversity. When the common or back-garden form will not admit of the dustbin fitting into the niche in which it would gain most prominence, they have a bin "purpose-made," as the workshop term phrases it, to fit into some corner or alcove in such a way that it cannot possibly escape the attention of the passer-by. So these things of beauty should charm by their variety, if otherwise they are unalluring.

So with their colouring. This is quite sufficiently varied. Weather stains are always charming; and here we get every degree of depth and intensity in rust-stain, and every variety of pattern of which this fine natural medium is capable—self or whole-colour, spotted or streaky. Why go to the expense of painting when such beautiful effects come by a natural process if only there is no interference? N.B. "This is wrote sarkastic." J. F.

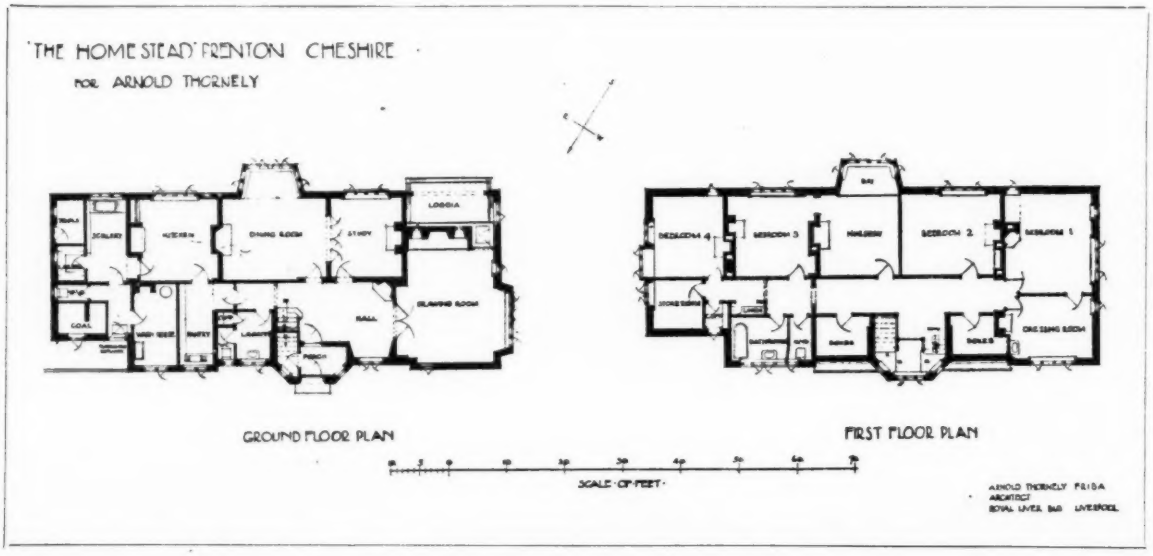
THE ENTRANCE FRONT OF "THE HOMESTEAD," PRENTON, CHESHIRE.

Architects' Own Homes—11

The Residence of Mr. Arnold Thornely, F.R.I.B.A.

"THE HOMESTEAD," Prenton, Cheshire, is situated in a pine wood on high ground with views towards the Welsh hills, and stands on about 1¼ acres of ground. The walls are of brick, faced with 2 in. Sutton oak rustic bricks set in cream-coloured mortar with a rough flush joint, and the roofs are of Yorkshire grey stone slates. The woodwork throughout is of American whitewood, stained and polished.

The dining-room chimneypiece has enriched plaster panels in the upper portion, specially modelled by Mr. Bankart, and decorated in old gold.



"The Homestead," Prenton, Cheshire : The Residence of Mr. Arnold Thornely, F.R.I.B.A.

The Garden Front.

THE HALL.

THE DINING-ROOM.

"THE HOMESTEAD," PRENTON, CHESHIRE, THE RESIDENCE OF MR. ARNOLD THORNELY, F.R.I.B.A.

MARBLE PANELLING TO THE WAR MEMORIAL HALL.

Eastbourne College War Memorial Tower

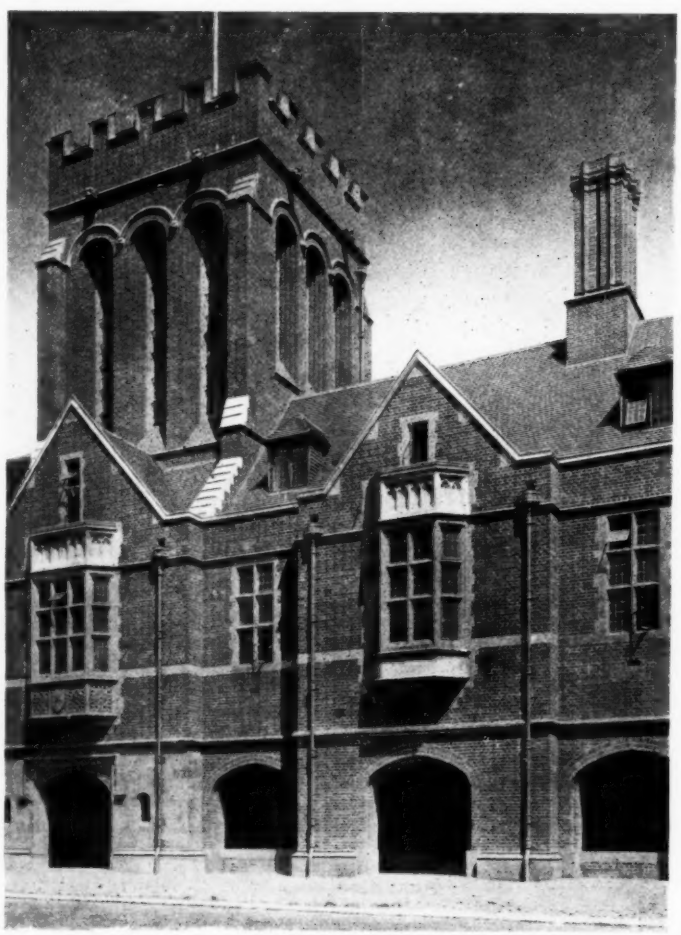
SYDNEY TATCHELL and GEOFFREY C. WILSON, FF.R.I.B.A., Architects

THIS war memorial tower, which was designed by Messrs. Sydney Tatchell and Geoffrey C. Wilson, FF.R.I.B.A. (Mr. Wilson being himself an Old Eastbournian), forms the central feature of some new and extensive additions to the school buildings, consisting of north and south blocks on either side of the tower, which will eventually link up the existing buildings with the new additions by means of cloisters.

This central tower by its height and size will always focus attention, and for this reason becomes the war memorial proper, having been designed so as to be the chief external architectural feature of the school buildings. It contains on the ground floor the war memorial hall, entered through wrought-iron gates from either the cloister on the playing fields or the headmaster's garden, on an axial line from College Road.

The hall itself is a vaulted compartment, 26 ft. square, marble-panelled on the north and south sides, the east and west walls being occupied by the wrought-iron gates, on which is inscribed "In Memoriam, 1914–1918." The marble panelling is inscribed with the names of the fallen in eight panels, two on each side of the north and south dedicatory inscriptions, which are surmounted by the school arms with a bronze laurel wreath below.

The cloister which runs along the whole of the new additions is on the west side of the tower, and there is an entrance forecourt on the east side.

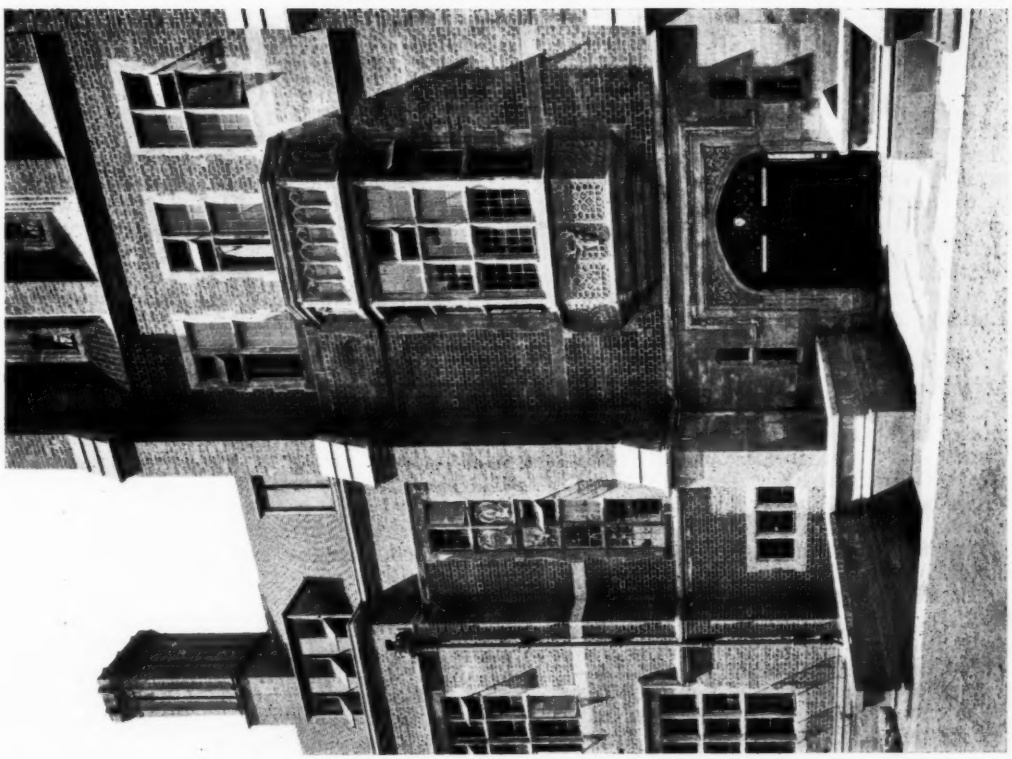


GENERAL VIEW OF THE TOWER FROM THE WEST.

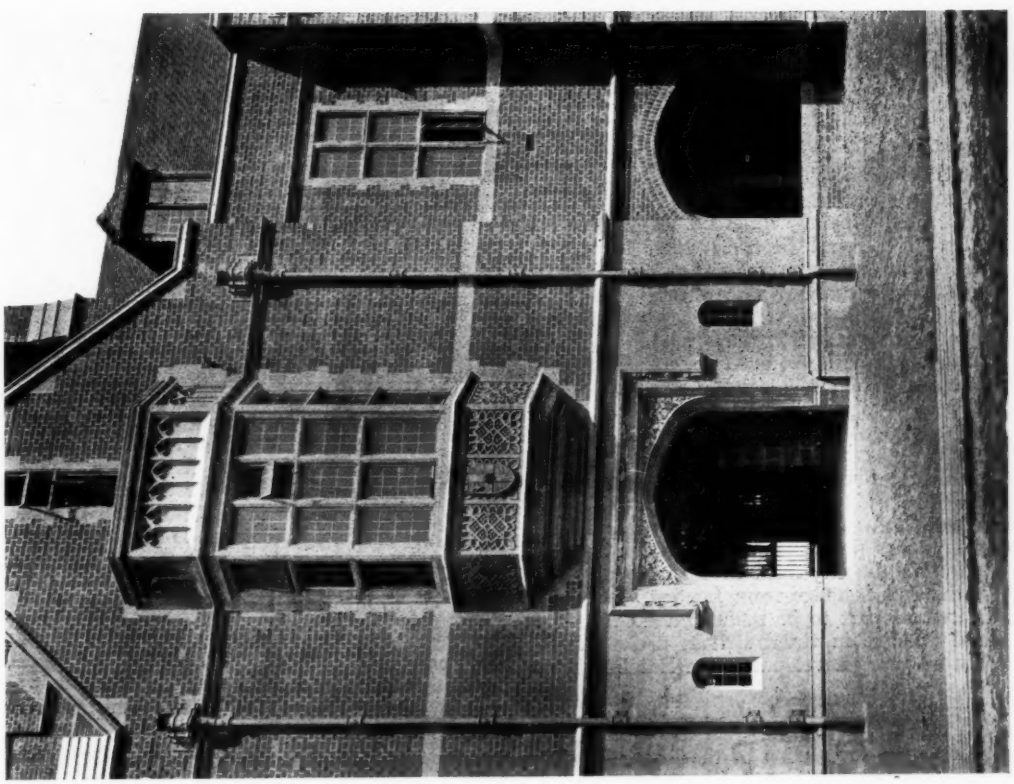
The first floor contains the new school library, and there are four music-rooms and two other rooms on the second floor, third and fourth stages from the tower, from the flat roof of which the school flag is flown.

The remainder of the work of which the war memorial tower forms the central feature is completed so far as the south block is concerned. The north block has yet to be commenced.

The completed south block contains the armoury and drill-hall, five new class-rooms, and a manual instruction workshop, about 60 ft. in length. When the north block is put in hand the school will replace its present science accommodation with three new physics laboratories, a large chemistry laboratory, balance room, two rooms for science masters, and four more additional class-rooms. For contractors see page xxi.



ENTRANCE TO THE TOWER FROM THE EAST FORECOURT.



ENTRANCE TO THE TOWER FROM THE WEST CLOISTER.

THE EASTBOURNE COLLEGE WAR MEMORIAL TOWER. SYDNEY TATCHELL AND GEOFFREY C. WILSON, FF.R.I.B.A. ARCHITECTS

Park-belts in Australia and New Zealand

The Example of Pioneer Town-Planners

PIONEER town-planning and park-belt reservations in the laying-out of the principal towns and cities of Australia and New Zealand during the early years of the nineteenth century was the subject of an historic survey and illustrated lecture at the Institute of Civil Engineers by Mr. Charles C. Reade, Government town-planner of the Federated Malay States. Mr. Cecil Harmsworth (president of the Garden Cities and Town-Planning Association) presided.

Early "Town Belts."

The lecturer was formerly Government town-planner of South Australia, and responsible for the organization of national conferences and passage of town-planning and housing legislation in that State. In the course of a lecturing tour throughout Australia and New Zealand on behalf of the Garden Cities and Town-Planning Association during 1914–5, and later in London, he had made various researches into the origin of the town-planning system which resulted in the creation of numerous parks and open spaces in many towns. Both in New Zealand and South Australia extensive park-belts, separating the existing town from the open country, were laid down and reserved, in most cases by instruction from those responsible for the creation of the reform schemes of settlement, which originated in London from 1830 onwards. These park-belts originally were reserved for the purpose of public recreation. In the case of the New Zealand towns they were intended not to be built upon, but to remain a wide strip of open land between the central town and the open farm lands beyond.

Suburban growths and town extensions of the past fifty years had long passed beyond the original town-belts, which for the greater part remained to-day an extraordinary asset and a valuable object lesson in providing means of recreation, pleasure, and utility to the urban populations of to-day.

The Effect of the Wakefield System.

The early methods of the disposal of lands in Australia for settlement and town purposes were supplanted by the system of reform advocated by the different colonization associations founded by Edward Gibbon Wakefield and others in London from 1830 onwards. The Wakefield system was responsible for carrying into effect, both in Australia and New Zealand, important changes in the planning and laying-out of towns, which led to more extensive and considered provision of open spaces, squares, sites for public buildings, wider streets, and public purposes generally. Some people appeared to think that these developments were due originally to the skill and foresight of the pioneer surveyors and administrators responsible locally for the initial stages of planning and development. The splendid achievements of these pioneers were, however, in no sense diminished by the fact that instructions for the proper laying-out of towns (including provisions for belts of park-lands separating the city from the open country) had emanated in the first instance from London. These instructions appeared in part to be influenced by town-planning ideas and practice in Great Britain derived in part from eighteenth-century developments in Edinburgh, Bath, London, and elsewhere.

Nineteenth-Century Plans for a Model Town.

Some years prior to the foundation of the first reform settlement in South Australia, between 1836–7, when Colonel Light planned the City of Adelaide, the advocates of the Wakefield system and other pioneers of colonization reform, devoted much time and attention to settling the details of town design considered appropriate for the proposed schemes of settlement in South Australia and elsewhere. Plans for a model town in Australia, surrounded by a belt of park-lands one mile wide and equipped with squares, open spaces, crescents, and other public reservations, were published in London in 1830—the year that witnessed the birth of Wakefield's first colonization society, which exerted such widespread influence upon subsequent developments in Australia and New Zealand.

It was an important circumstance, however, that although the instructions from London to the New Zealand surveyors in 1839–40 were very definite in respect to the provision of a belt of park-lands between the proposed town and the open country, the instructions issued by the South Australian Commissioners from London to Colonel Light for the laying-out of the first town in the new British colony contained no direct reference to park-lands. In other respects, however, the instructions relating to the town were similar in character to those given later to the New Zealand surveyors.

The Achievements of Colonel William Light.

The lecturer showed by various examples that for fifty years prior to the foundation of Adelaide, however, there were considerable efforts at town-planning in the Crown settlements of Sydney, Hobart, and other towns in Van Diemen's Land (Tasmania). Numerous reserves for town sites, together with sites for public and ecclesiastic purposes, had been made. Leading towns had been equipped with squares, crescents, and park areas under the influence of British ideas, and possibly earlier developments in the American colonies and other possessions. The laying-down of important streets from 60 ft. to 99 ft. in width in place of earlier standards based on 40 ft. and 50 ft., had also been accomplished, but with only partial success.

Mr. Reade was doubtful, in the present state of knowledge and research, whether it could be said who was the originator of the park-belt scheme. Further examination of the records in London and elsewhere seemed necessary. Even so, there was no disputing the fact that Colonel William Light was the first of the pioneer town-planners in Australia to design and carry out a distinctive system of park-belts in association with his very spacious and far-seeing plans for the City of Adelaide and its surrounding country. Light's achievement was all the more remarkable in face of the bitter opposition and personal obloquy he suffered at the hands of those who owed everything to his brilliant skill and ability in selecting the site and planning the first great city of the reform era in Australia. The example of Adelaide could be traced through many subsequent town plans in Australia. It became the model for several colonization projects in Western Australia, and its influence upon Melbourne, Brisbane, and other centres could be established by reference to plans and documents of the period.

The Value of Park-lands to Adelaide.

The present-day value of the park-lands to Adelaide and suburbs was immeasurable. They were an object lesson to towns and cities in countries both old and new seeking to promote improvements and extension under modern laws relating to town- and city-planning. Similar object lessons were to be had in the New Zealand cities (Wellington and Dunedin especially), which also possessed wide spaces of open land between the central business areas and the modern suburbs. It had yet to be proved that the New Zealand system, dating from 1839–40, was the outcome of

Colonel Light's example in South Australia during 1836–7, or whether both were not part of an inspiration derived from pioneer reformers in London, who, from 1830 onwards, gave such distinctive character and force to the reforms affecting the colonization of these countries at the time.

An important section of the lecture dealt with the restrictive influence of park-belts upon modern town development and their effect upon housing, land values, and other urban problems. It was shown that the unintelligent enclosure and locking up of small towns had, in certain instances, resulted in difficulties of expansion and development in the case of growing towns. Methods of planning and lay-out designed to overcome these difficulties were illustrated.

The lecturer, in conclusion, strongly emphasized the need for outer and inner park systems in most modern towns. Financial and other provisions required consideration in formulating legislation for regional planning or the re-planning of existing towns. In this respect, he suggested that further attention and study could with advantage be given to the legislation and special assessment areas practised in Boston, Kansas City, Denver, and other American cities, with such conspicuous success.

A House at Llangaffo, Anglesey

ROBERT PIERCE, F.R.I.B.A., Architect

THIS house stands in the heart of a country district in the centre of Anglesey. The accommodation on the ground floor includes a study, dining-room, living-room, kitchen, small larder, coals, w.c., and garage sufficiently large to accommodate a motor-cycle combination. The rainwater is collected into a 500-gallon tank close to the back entrance, and within the area of the backyard. There is a fresh-water well, also within this area, 20 ft. deep, with an abundant supply of fresh, spring drinking-water, which is forced up to another storage cistern in the roof space by means of a hand rotary pump.

There are three good-sized bedrooms, a maid's bedroom, and bathroom, on the upper floor.

The house is built of Carnarvon (Peblig) bricks, all the external walls except the S.W. side, which is 14 in., being 9-in. thick, faced with cement roughcast outside. The roof is of Carnarvon "seconds" blue slate.

The contractors are Messrs. J. and O. Jones, Dwyran, Anglesey.

How to Look at Architecture

"How to Look at Architecture" was the subject of a lecture given by Professor C. H. Reilly at Southport. The lecture was one of a popular series on art arranged by the Southport Libraries and Art Committee.

The lecturer said they could look at architecture simply and directly, as at painting or sculpture, and let it speak to them. If it did not speak to them there would either be something wrong with it as a work of art or something wrong with them. But unless they could grasp the architect's problem they could not understand all that he had to say; simply in an uninitiated way they would be impressed.

Nobody who came to this town could help but be impressed by the war memorial or the district bank. He was fortunate enough to be able to see the interior of that bank that evening, and he was very much impressed with it. Those were simple, direct things which impressed anyone. Their programme was so simple they could understand them and say they were a fine solution. But there were certain general principles they might consider and apply to many buildings which would enable them to appreciate the qualities in the buildings. Of course they could not see all the qualities of any work of art at a glance. They had to live with it, and so it was with architecture. There were lots of subtleties in any art worthy of the name of great. They had to know such works of art rather intimately to enter into their spirit. An Elizabethan writer said that "well-building has three conditions—commodity, firmness, and delight." The first two decorations were practical considerations as to what was fine architecture, but the last rather begged the whole question. By commodity they meant the programme of the building, its efficiency. And there were two sides to the programme. There was the mere material side, and there was also a spiritual side. There was a certain definite beauty to be obtained out of the practical side of the programme. If the practical side was well solved it would have a certain something that they could almost call beauty.

Sometimes a competent engineer got beauty unconsciously, by the perfection of his work, where the architect missed it though consciously striving for it. The architect, however, must try to put some further kind of expression into the work, something of his personality. He must try to give it a spiritual meaning. The little subsidy house might be sufficiently good to earn the subsidy and no more, and it might or might not be a thing of beauty; generally it was not. The artist and a true architect was he who, spending more money than necessary in proportions and design, made a house into a home. There was a big lack of this spiritual beauty about many of our modern buildings. New schools and universities, though meeting every hygienic requirement and well built, were not so good as the old colleges and universities. There was not the same sympathy between the builder and the user of the building.

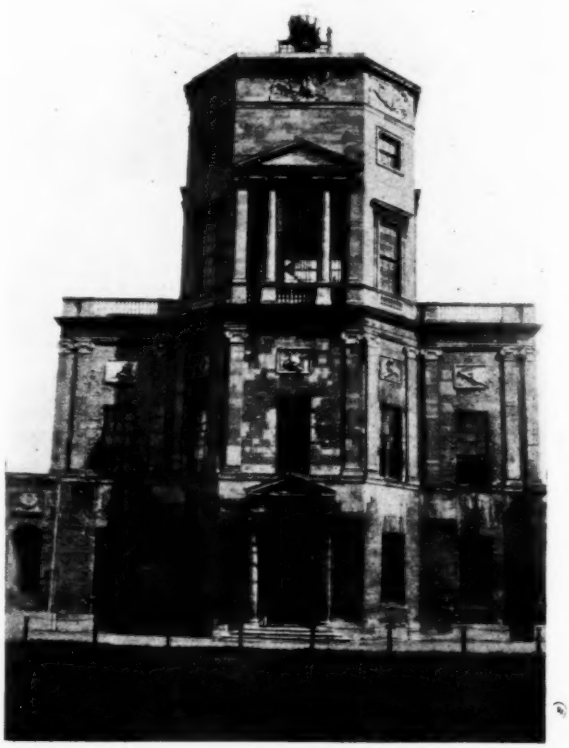
It was one of the saddest things of our modern civilization, the saddest thing in the town-planning of Liverpool, Birmingham, Manchester, or even Southport, that they might have magnificent streets, as they had in wonderful Lord Street, but none of the buildings, or few of the buildings, would affect their imagination with the things they carried through life with them as things to be treasured like fine literature and the fine pictures one saw. Yet they might be, if they built in a sense of simplicity, honesty, care, thought, love, and kindness, as the older builders did. There was no reason why modern cities should not be beautiful and happy places. He thought they would be if the builders were more direct, more simple, if the places were conceived more as a whole and not allowed to grow in a more or less haphazard way. Firmness was an obvious necessity. A certain immovable character was necessary in all buildings. Some very great effects could be got by the quality of firmness. He thought they could extend the word to include all good building, getting the right quality out of the materials used.

One of the good qualities of English architecture, more than in the architecture of any other country, was the craftsmanship that had grown up in the use of materials. In the old buildings they would find beautiful material that had stood the test of time. Delight was that which pleased them, and he did not think that they could properly define it. The architect in bricks, mortar, and stone had all the things at his disposal that the artist who painted a picture or modelled a statue possessed. He composed just like a musician or anybody else. He used his major and minor masses to get the unity of the whole. They could at once grasp the composition and meaning of all good architecture. Having got their unity and their composition and blend of masses, there were certain things still necessary to make a good building. There must be size and scale. He always thought that really great buildings gave them the impression that they were the works of greater men than themselves.

The Radcliffe Observatory, Oxford

James Wyatt, Architect

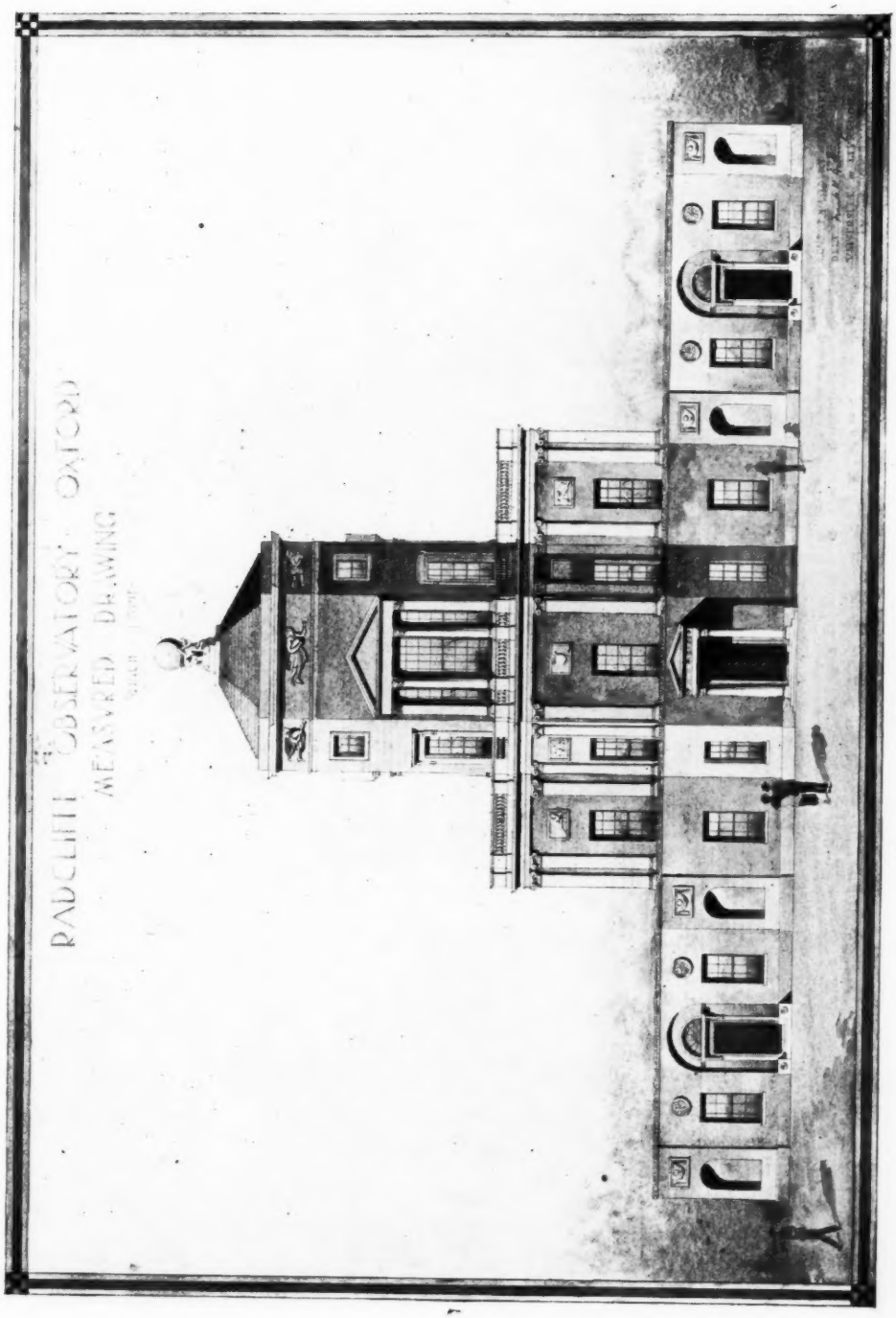
This observatory was erected between 1772 and 1775. Designs for the building were successively furnished by Henry Keene and James Wyatt. The latter architect was responsible for the central observation tower, the design of which follows very closely the Temple of the Winds at Athens. The low-relief figures on the tower represent the Eight Winds, and were the work of Baron. Lower down the tower and on the wings are panels in Coade's terra-cotta, by Rossi, showing the Signs of the Zodiac. This terra-cotta is also used for the pilaster caps with excellent effect. The general walling is in Bath stone, and has assumed a rich chrome colour. It has, however, weathered badly, and extensive restorations were undertaken in 1901.



THE MAIN FRONT.

Radcliffe Observatory, Oxford : The Main Front

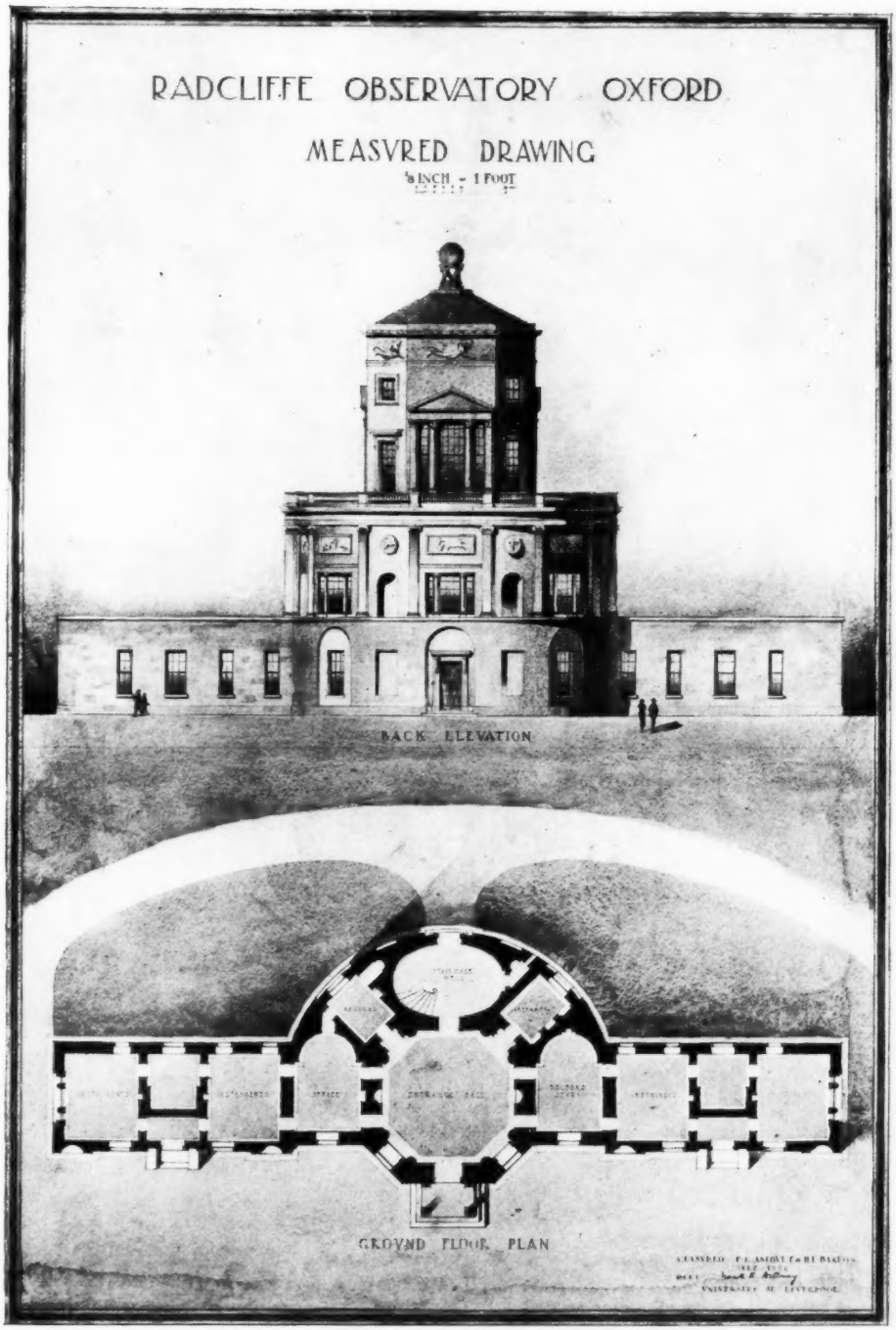
James Wyatt, Architect



Measured and Drawn by Frank N. Astbury.

Radcliffe Observatory, Oxford : The Back Elevation

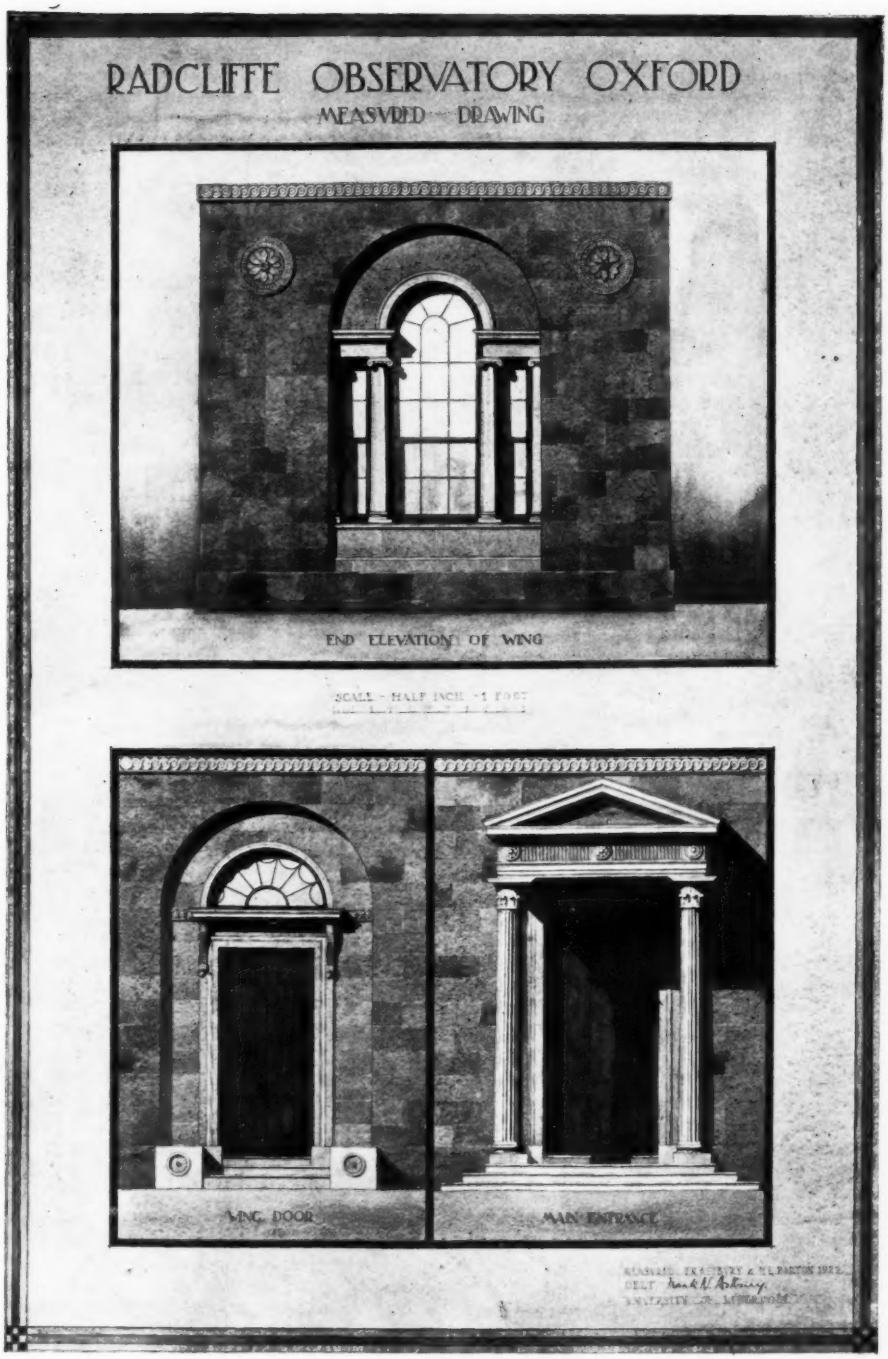
James Wyatt, Architect



Measured and Drawn by Frank N. Astbury.

Radcliffe Observatory, Oxford : Details

James Wyatt, Architect



Measured and Drawn by Frank N. Astbury.

Little Things That Matter—48

Opening a Door

By WILLIAM HARVEY

THE story of Sindbad the Sailor's building a temporary barricade with big stones across the entrance of his cave in the Valley of Diamonds, to keep out the gigantic serpents which haunted that eerie spot, illustrates the primary protective function of a door—a function now half-forgotten in our peaceful law-abiding England.

Efficient armed forces on the sea, and the amiable men in blue in our streets, have led us to omit from our front doors the plates of bronze and the bars of iron that add so much to the interest and artistic character of doors in other parts of the world, where robbers or fanatics keep the inhabitants all alive by the curious expedient of killing some of them.

Our architecture suffers from the defects of our virtues, and because the modern Englishman is a comparatively self-contained, phlegmatic person, able to resist whatever feeble impulses he may occasionally feel towards killing or maiming his neighbour, his door is an insipid affair, the degenerate and feeble representative of a once robust race.

An attempt to revive ironwork on English doors during the "New Art" craze of twenty years ago showed how far we had drifted from the old tradition, for every piece of iron was formed like a conventional heart (Fig. 4). "Clubs" instead of "hearts" would have been a slightly more appropriate pattern for the ironwork, being reminiscent of the pommelling to which doors were formerly subjected; but metallic ornament on a door is most effective when it takes the form of a shield, especially if, at the same time, it actually makes the door more shield-like in character, and adds to its powers of effective defence.

This is to look at door design in the Imperial spirit, for the defensive value of a door is only tested under exceptional circumstances at home here in England, and an affectation of excessive strength in the door of a suburban villa merely looks absurd when the large bay window beside it is not even provided with shutters.

In a fine stone-built, stone-vaulted house in Palestine, a flimsy door of civilized Georgian joinery would, however, both look and be almost equally ridiculous.

In that delightfully unconventional land differences of religious opinion often provoke conflict, and men may be seen rushing for dear life and escaping only because they are perhaps fortunate enough to be able to slam an iron-bound door behind them as their pursuers, armed with knives and cudgels, dash up against it (Figs. 1 and 2).

French doors, glazed down to the bottom rail, would seem somewhat too trivial under the circumstances, and the harmony of architectural design with local human manners is recognizable as one of the little things that matter (Fig. 3).

East and West share a tradition that doors should be designed to open in such a manner as will shield the inmates of the house from the view of the person entering until he is well over the threshold. Here the tradition has been outgrown in lordly mansions by the opposite ideal of a central vista through a whole suite of rooms; but the bedroom of a well-designed cottage still has the bed screened from the view of persons on the landing by the door itself as it opens (Fig. 5).

In the thick-walled houses of the East the door itself may be neatly housed, when open, in a recess in the thickness of the wall, and appears as a panelled or metal-plated ornament to the jamb—or to the jambs if the door is made in two leaves—but the view is baffled by means of a turn in the passage, or by a screen wall specially built for the purpose.

The beauty and dignity of doors arranged to fold back into their proper recesses is difficult to realize in a land where even church doors are often allowed to sprawl open into the body of the building, without any care for appearances except on the outer face.

Barn doors often received more consideration, for the sloping roof of the barn is cut into in a way that both practically and artistically leads up to the great doors, and forms a suitable setting for them.

The arrangement of the barn door has other virtues worth noting, for they are the result of working upon some practical principles which apply to other doors, large or small.

The size and height of the barn doors, and their positions opposite to one another in the two long sides of the barn, are all designed in reference to the use that will be made of the building, and the manner of hauling the wagon into it for unloading or loading, and of ultimately getting it out easily through the farther door. This principle of following out the main purpose of the apartment, and arranging doors where they will permit of traffic in the most convenient manner, has much to recommend it, but it is very often entirely lost sight of in modern design.

It is not sufficient to see to it that every chamber has a door: the doors must be conveniently arranged to permit of access to the essential fittings and the principal furniture in the readiest and most pleasant manner.

Each room contains within its floor area a large proportion of space devoted to habitually used passage-way, of which the boundaries are really rather precisely set out by the furniture.

The architect must so place the door into the room that it will connect this system of tracks fluently with the more ordinarily recognizable track in the passage or corridor.

If the house is being built to contain good pieces of old furniture, there is a chance that care will be given to the subject, but it is also possible to imagine reasonable positions for stock pieces of furniture, and a house is not properly designed unless the positions of the doors and of the furniture masses have been thought out in conjunction with one another.

The relation of the door to the fireplace is particularly important, and a position for the fireplace upon the same inner partition wall which contains the door has the merit of minimizing the journey with the coal-scuttle (Fig. 7).

Where the house is small, and space valuable, this relation of the door to the trackways through the room becomes a matter of vital importance.

That designers of cheap cottages should attempt to economize space by omitting a passage, and opening half a dozen doors into the alleged living-room merely indicates a total inability to realize what planning really means in practice. If architectural design is to be considered as an affair of patterns on paper, there need of course be no limit to the number of doors opening into a given room.

Cram in doors enough, and a panelled effect will be produced without the cost of panelling!

For a sun-parlour, or summer-house, in a suitable climate, this multiplicity of doors would be pleasant enough, but it is out of place in this northern land when applied to the one general living-room of a cottage. It is not only that draughts would make the room uncomfortable; a feeling of discomfort is relative to one's normal experiences, and it is proverbial that eels get used to being flayed—but each additional door implies a track across the room from some other door, so that where many doors open into the same room the whole floor-space is devoted to trackway, to the exclusion of the proper furniture.

The doors of the summer-house and sun-parlour do not necessarily imply tracks, they are alternative means of throwing open one side or another of the pavilion to catch the light and air, and the furniture, consisting of light garden chairs and occasional tables, is of a movable description in any case. A normal room consists not only of useful floor-space, but also of pleasant wall-space for the hanging of pictures and wall cupboards. The walls, too, serve as a background for the larger pieces of furniture and for chairs not actually in use. Into this arrangement of variously coloured masses a door has to be introduced, and both artistry and accessibility demand that the door shall be placed in harmony with the other material. The space over which a door swings is in some respects lost space for all purposes except the purpose of access to other parts of the house; the adjoining wall-space on one side may also be lost if the door is placed too near the corner of the room, for this position brings the quadrant or semicircle of its sweep so close as to forbid any furnishing of the adjacent wall, and may, in extreme cases, prevent the hanging of large pictures upon it for fear that they will be disarranged by passing shoulders.

A door that has been crammed up into a corner is also artistically unsatisfactory, since it is a mass of colour imperfectly framed up by the contrasting colour of the wall-surface. This defect is seen at its worst when the space is too cramped to permit of the whole width of the architrave moulding or fillet returning around the door on the side next the corner. When a door must be placed in this position, a panelled treatment of the adjoining wall may save the artistic amenities, but the difficulty of furnishing the corner still remains unsolved (Fig. 9).

A door frankly placed askew across the corner is preferable to one placed too near the corner of a square room, provided that the decorations of floor and ceiling are not designed to fit a rectangle and make the small fifth side of the room which contains the door appear an afterthought.

As regards furniture, room for a chair or stool, and for the legs of a person sitting upon it, should be provided between the door and the corner of the room wherever possible, but this admirable rule would demand more space than can always be afforded in these days of dear building. An expedient whereby an extra chair was crammed into a small bathroom is shown in Fig. 10. The door had to be placed right up against the return of the partition in the position described and deprecated above, but advantage was taken of room in the corridor to open the door the "wrong" way—outwards—and the chair found its place in the bathroom after all. The swing-out of the door also screened the bathroom rather more effectively than would have been the case had it opened in the usual manner. In a similar way the opening of a back door outwards may avoid a clash with the larder or cellar door, and add the equivalent of 9 sq. ft. of floor-space to the effective area of the scullery. In the case of an external door opening outwards, other factors have to be considered. The wind may tend to wrench the door open with a crash and weaken its hinges, or persons standing upon the doorstep, absentmindedly waiting for the door to open inwards, may be tumbled off as it unexpectedly opens in the other direction. Coal-cellars are now designed, in up-to-date houses, on the same level as the kitchen, and their doors are decorated in the same style as the rest of the house. They should be so situated that it is unnecessary for anyone to go out into the weather to obtain the coal, and a position adjoining the back lobby is useful in this respect. If the coalman has to enter the lobby to shoot the coals into the cellar, the door should be hinged so that its coal-dusty inner side is presented to the coalman's sack, and protects the adjoining brickwork or painted woodwork.

Another method of replenishing the coal supply is to provide a casement window to the cellar wide and high enough to admit the mouth of the sack, and to mask the white-painted window-frame with a temporary deal lining for use during coaling operations. The window must be arranged to open right back against the wall so as to be out of harm's way. The opening of the inner door of the coal-cellar, where this is provided to facilitate the stoking of the kitchen range and the filling of coal-scuttles, is a point that requires careful consideration. The utmost efficiency of handling is obtained by opening this door directly into the kitchen; but if the kitchen is also regarded as a living-room there are objections, already mentioned, to this arrangement. Some steps may be saved by connecting coal-cellar and scullery, or the outer coal door in the back lobby may be made to serve for both addition and subtraction of coal, at the cost of still more steps. Even this arrangement is far more economical of labour than a separate coal-shed out in a yard or garden. Doors from the coal-store to the house must of course be provided with well-fitting coal-boards, or sweeping up the mess will amount to as much labour as fetching the coal from a distance. Given coal-boards in rebated runners adjoining the door-jambs, there is no need for any coal to be spilt on to the kitchen or scullery floor, though architects who have provided labour-saving doors to their coal-cellars and have forgotten to install coal-boards have got themselves disliked for their trouble.

Cupboard doors are often difficult to arrange in positions where they are accessible without involving the displacement of furniture. The spaces beside a projecting chimney-breast are recognized as being admirable positions for the construction of cupboards, since three sides of each cupboard are already built, and only the front and the door remain to be provided. Cupboards in this position are not always convenient of access, however, since the chairs of persons sitting by the fire may have to be shifted in order that the cupboard doors may open. A distance of 3 ft. from fender to architrave is about the minimum if this awkwardness is to be avoided (Fig. 7). Cupboard doors close to the angles of rooms may share the artistic and practical disadvantages already mentioned in respect to other doors in these positions.

Generally speaking, it is best to hang a cupboard door on the side nearest the corner, as this permits of furniture being placed against the wall with more freedom than will be possible if the door-opening is in the corner and one has to walk round the door to look into the cupboard.

If there is "a skeleton in the cupboard" there is something to be said for the latter method of door-hanging, since the method which leads to the greatest convenience of access would also mean exposing the interior of the cupboard to view from the middle of the room when the cupboard door is open (Figs. 7 and 8). Sliding doors are sometimes provided for cupboards in confined spaces, and where a swinging door would really be in the way a sliding door is distinctly useful. They are, however, much more difficult to open and shut, since human arms are best fitted for direct pulling and pushing, and not for action at right angles to the line of sight. Well-greased ball-bearing runners should be installed with all sliding doors, and chain-pulls and pulleys such as are now fitted in modern curtain runners would dispense with the finger-straining process of coaxing the door back and forth in the usual way. The tracks in which sliding doors are made to work should be easily accessible for cleaning and renewal, for half the difficulty of shifting an old sliding door may be due to accumulations of dirt and wood-dust choking up the fairway and jamming the door by an accidental wedge action. Attention to this point is particularly necessary in connection with sliding doors fitted with fly-proof gauze upon larder shelves. A fly-proof shelf in a well-ventilated larder is a great improvement upon the old-fashioned meat-safe hanging on a nail outside the kitchen door, but flies, wasps, bluebottles, cockroaches, and earwigs insist upon committing suicide upon the rail of the sliding door, and facilities must be provided for their decent removal and cremation. For light single sliding doors of larders and kitchen or pantry cupboards it is possible to install top tracks and dispense altogether with a bottom track if the lower rail of the door is carried down past the edge of the shelf, and is made to slide along in contact with the front of it.

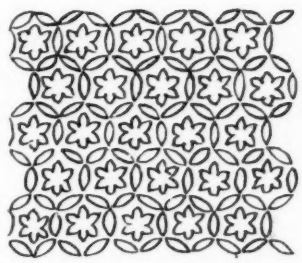
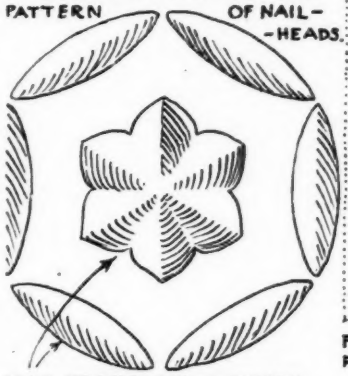


FIG 1. ORIENTAL DOORS PRESERVE THEIR DEFENSIVE CHARACTER. PATTERN OF NAIL-HEADS.



NAIL HEADS FIX A SHEATH OF COPPER PLATES

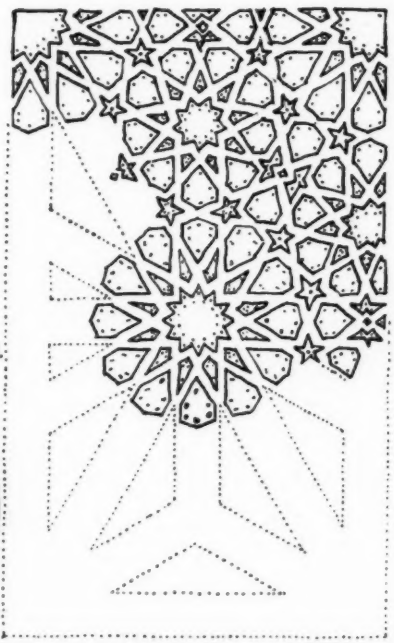


FIG 2. ARMOUR PLATES MADE INTO A FORM OF DOOR DECORATION

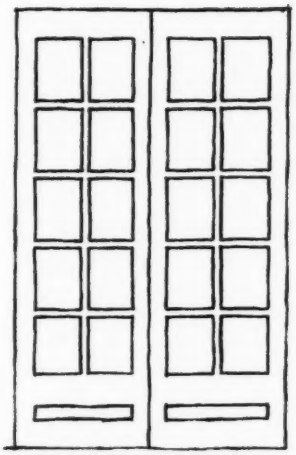


FIG. 3. WELCOMING TYPE OF DOOR

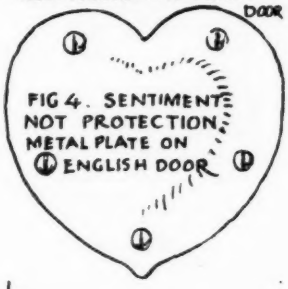


FIG 4. SENTIMENT NOT PROTECTION. METAL PLATE ON ENGLISH DOOR

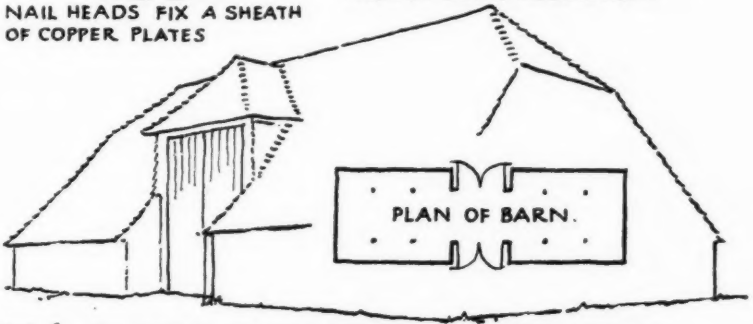


FIG 6. THE DOORS OF AN OLD BARN WERE ARRANGED IN REFERENCE TO UNLOADING AND LOADING OPERATIONS.

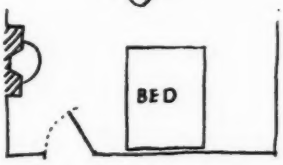


FIG 5 DOOR SCREENS BED

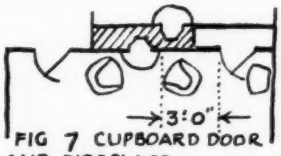


FIG 7 CUPBOARD DOOR AND FIREPLACE.

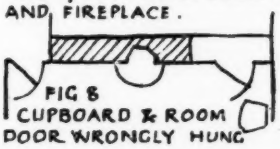


FIG 8 CUPBOARD & ROOM DOOR WRONGLY HUNG

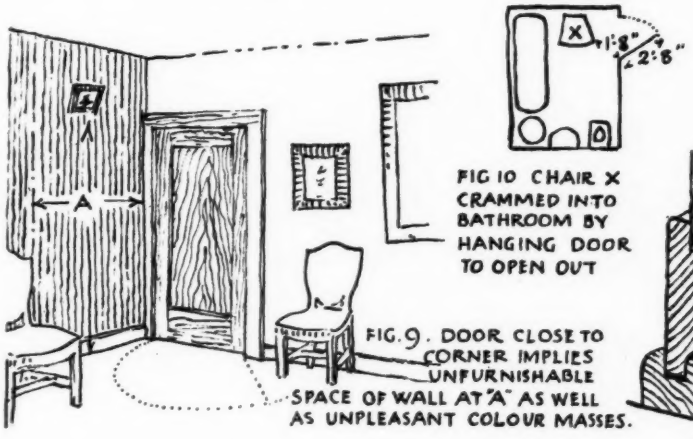


FIG. 9. DOOR CLOSE TO CORNER IMPLIES UNFURNISHABLE SPACE OF WALL AT "A" AS WELL AS UNPLEASANT COLOUR MASSES.

FIG 10 CHAIR X CRAMMED INTO BATHROOM BY HANGING DOOR TO OPEN OUT

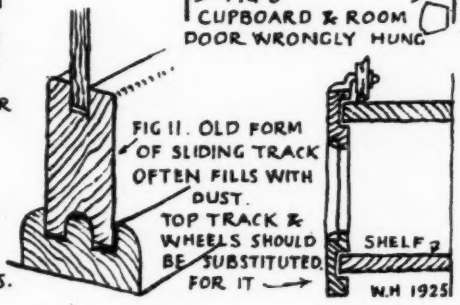
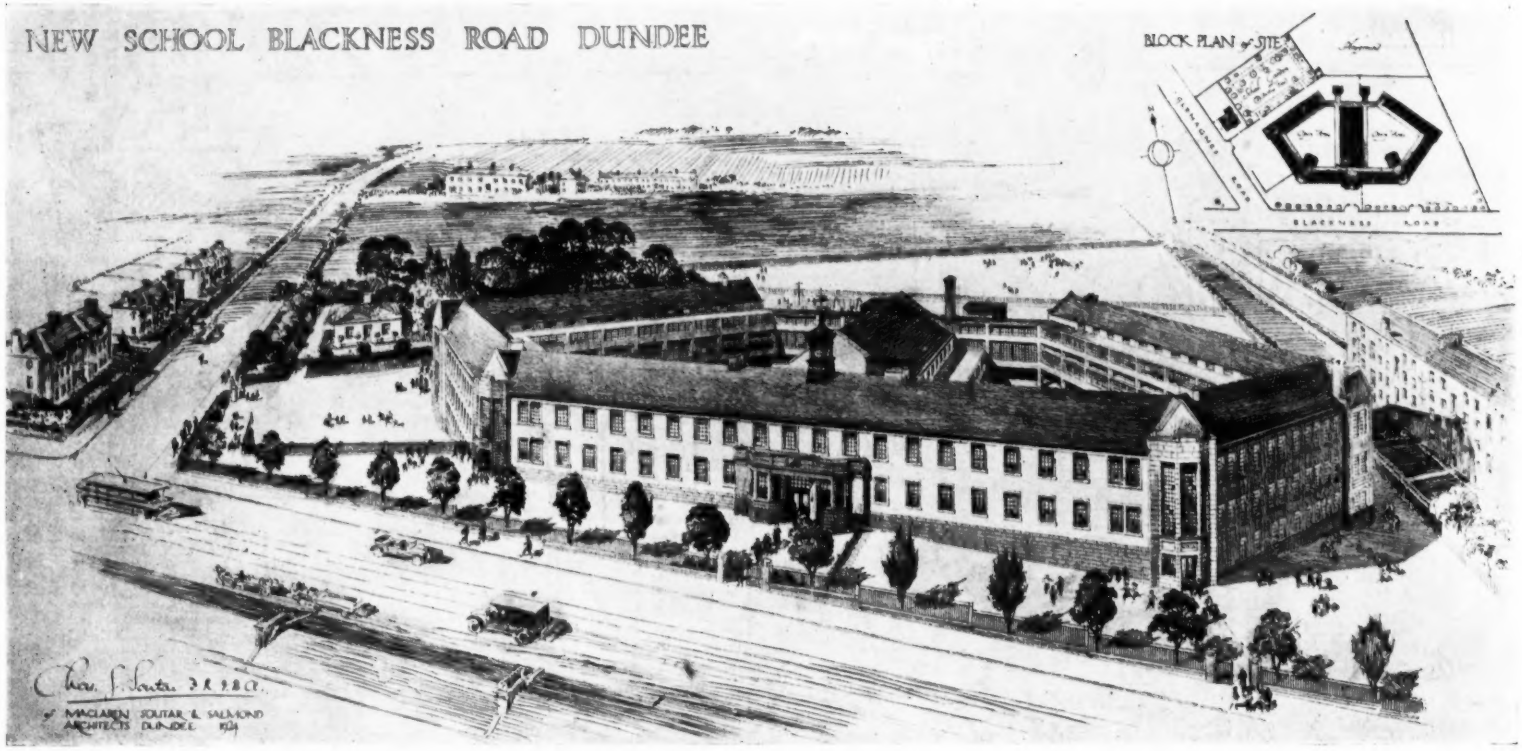


FIG 11. OLD FORM OF SLIDING TRACK OFTEN FILLS WITH DUST. TOP TRACK & WHEELS SHOULD BE SUBSTITUTED FOR IT →

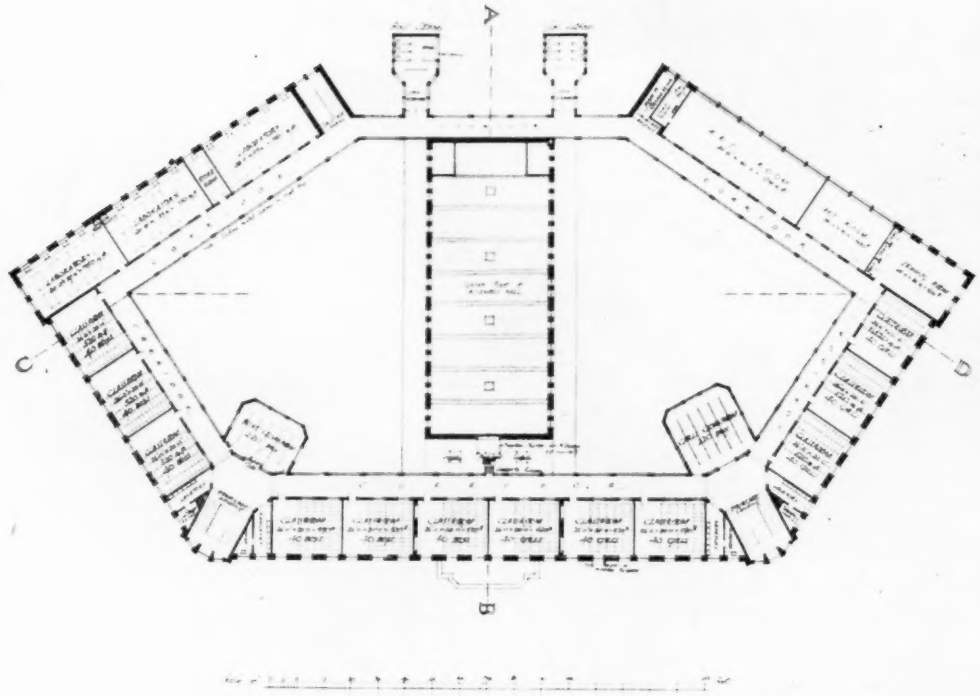
LITTLE THINGS THAT MATTER DIAGRAMS. DRAWN BY WILLIAM HARVEY.

New School, Blackness Road, Dundee

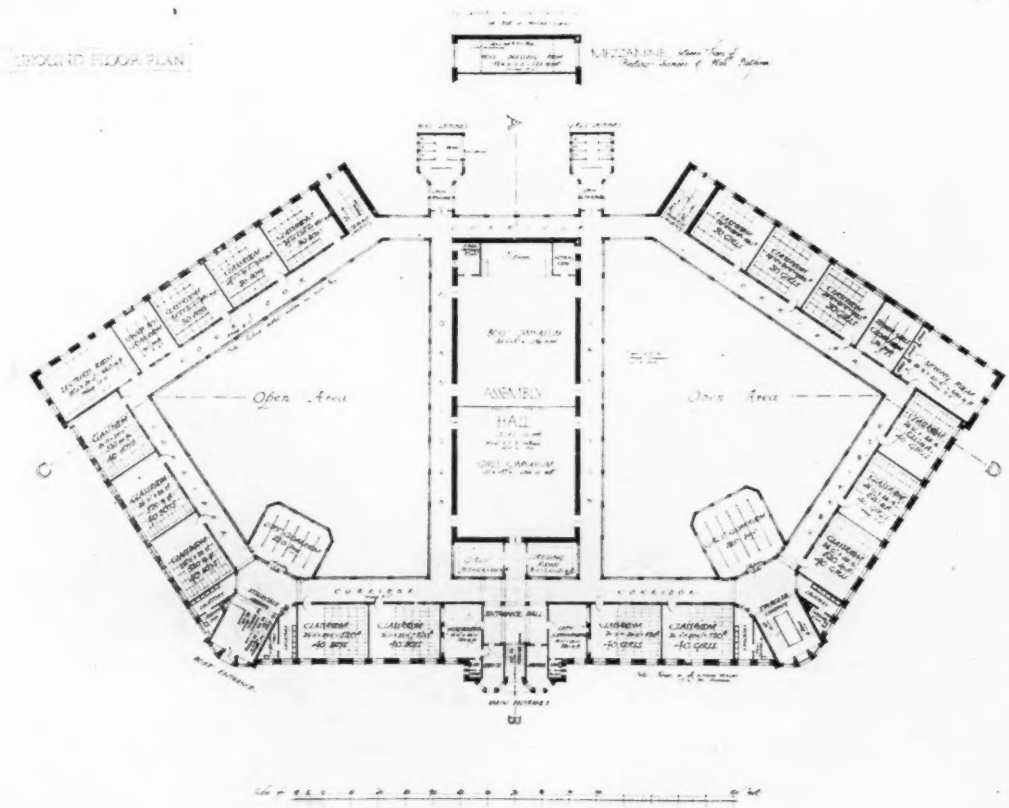
Maclaren, Soutar, and Salmond, Architects



Block Plan and Perspective View.



FIRST-FLOOR PLAN.



GROUND-FLOOR PLAN.

NEW SCHOOL, BLACKNESS ROAD, DUNDEE. MACLAREN, SOUTAR, AND SALMOND, ARCHITECTS.

Book Reviews

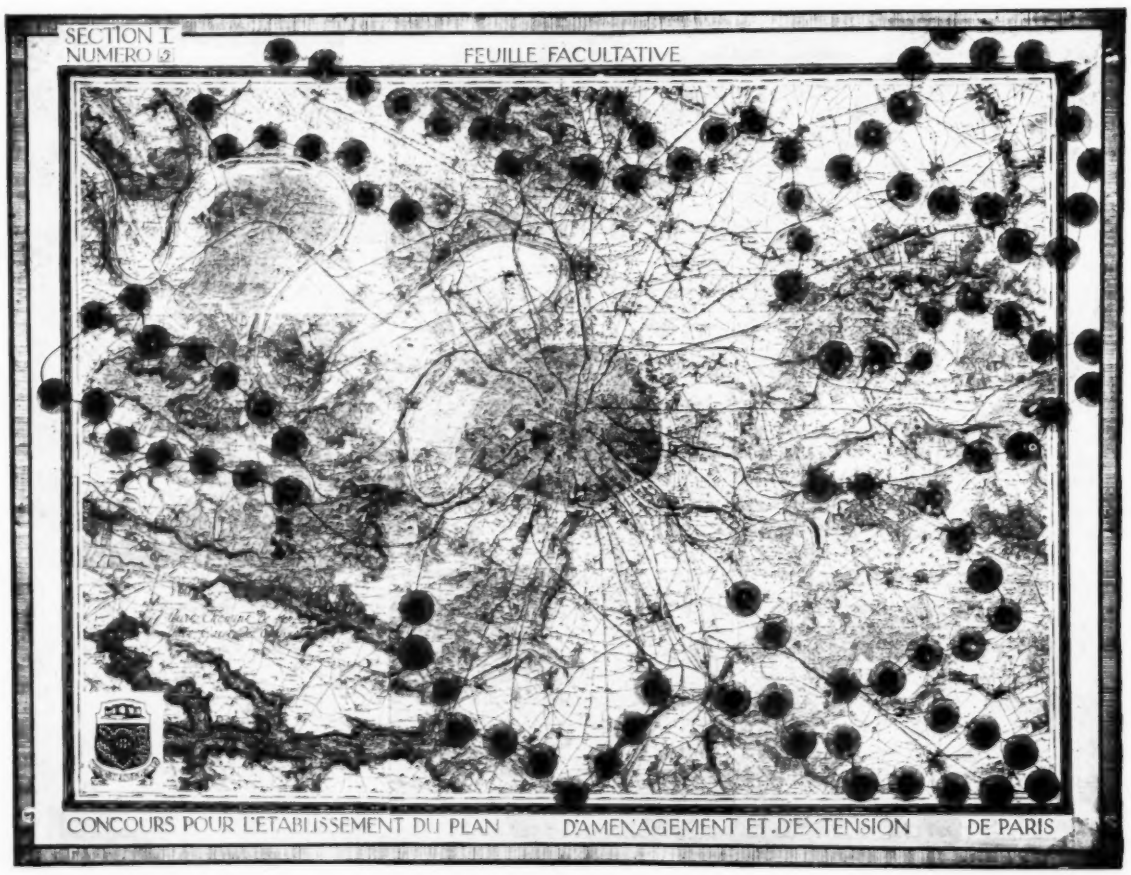
In Praise of Satellite Towns.

The completion of a century of British Railway development was recently the cause of much self-gratulation on the part of those who are thrilled by every manifestation of mechanical progress. The city worker, suspended by a strap from the ceiling of his suburban carriage, was consoled by his morning paper with the fact that this particular invention of mechanical science enabled him to reach his place of business in the heart of a great city, and at night regain his "desirable residence" in the suburb, with the minimum of fatigue. Impressive statistics were compiled to show him that millions of passengers daily covered long distances in travelling from home to work, and that millions of tons of perishable foodstuffs were conveyed from countryside to city market and taken back again to outlying suburbs. To enable us to play this gigantic and costly game of "general post" no mention was of course made of the intricate maze of railway tracks, viaducts, and goods yards that occupy the most valuable urban sites, nor of the kind of railway station that day after day meets the eyes of the toiler in his journey from smoky city to distant home and playing field.

It is easy to jest about calamities that happened during the industrial revolution owing to lack of control over railways in cities, but the matter does not end there. A movement of population was started by railways which upset all previous ideas of land values: every new area opened up through this agency became fair game for the land speculator, hence the spoliation of much of rural England in the last century. This much can, however, be said—that with the exception of the unlovely legacy of ill-planned stations and their sordid surroundings, the railroads themselves are confined to specially made fenced-in tracks; obstacles no doubt in built-up areas, but harmless in their trajectory through open country, and unless stations are very close together the population is not scattered evenly over all open spaces.

A far more potent agent is now to be reckoned with in the distribution of population. One has but to consider the multiplication of motor vehicles in the last five years, and a still further increase anticipated during the next decade, to realize how vitally this will affect the whole physical and social fabric of our cities.

We are at the parting of the ways. We can either take the line of least resistance and succumb to the process of tentacular development along the side of every road artery, or we can shape our destiny by a bold policy of building new small towns: it will mean an intensive colonization of those very considerable areas of open country that can provide strategic points for industrial development. The first policy of *laissez-faire* leads to gambling in land-values, spoliation of the countryside, costly systems of transport in the overgrown city, and to a lack of civic consciousness in the urban districts on its fringe. The second method of expansion has precedents as old as the world itself; for does not every living organism expand by the natural method of giving birth to new entities, dependent for a time on the parent until the period of adolescence is past?



Plan by MM. Berrington, Chaures, and Faure-Dyjarric for the Region around Paris. One of the main ideas is the establishment of numerous Cités-Jardins on new lines of railway.

(*From "The Building of Satellite Towns."*)

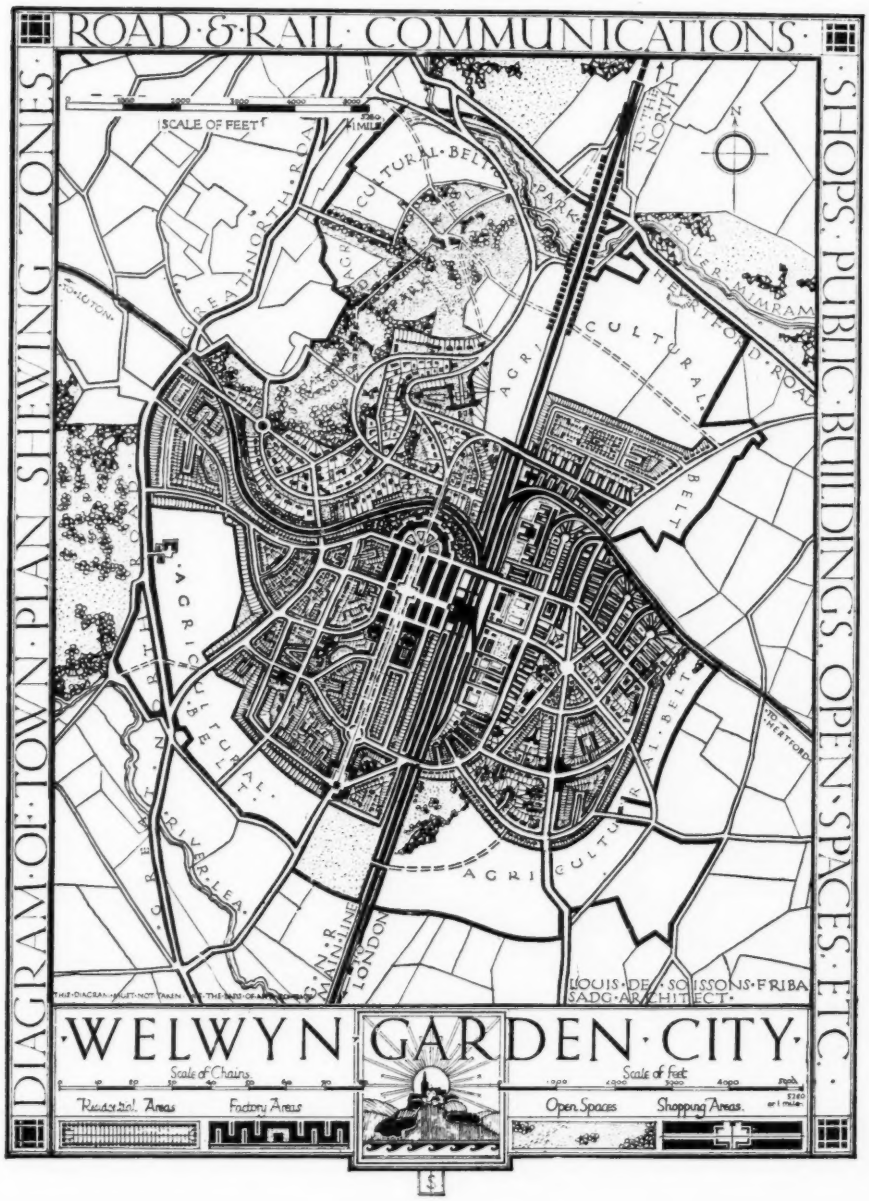


Diagram of General Town Plan.

(*From "The Building of Satellite Towns."*)

So with cities. The distended giant with swollen arteries and enveloped in adipose tissues soon loses his functional efficiency; the overgrown town surrounded by a belt of parasitic suburbs is just as certainly an unhealthy organism.

It is all a matter of distribution, both of population and of the functional parts which comprise the modern city. Unemployment is not the only ill for which the cure has always been colonization of the undeveloped lands of an empire. This solution applies also to the problem of slum clearance and the relief of traffic congestion. Any other method but a drastic redistribution of population is doomed to failure, for it can only provide a temporary palliative, and as regards London in particular it is puerile to attempt slum reconstruction by piecemeal methods. If a badly congested area be replanned on modern lines, the surplus population evacuated from this area invariably overflows into the adjacent district, and so perpetuates the evil, unless these people with their means of livelihood are attracted to some new community.

Both industries and the labour required for their working should be drawn off into satellite towns, thereby avoiding those unwholesome agglomerations of humanity in "town-masses" that exist in Lancashire, Yorkshire, the Clyde Valley, the Midlands, and in London. All such centres of population are daily becoming more and more undesirable and costly in the matter of production, administration, and as homes for the people.

The process of decentralization has already begun: industries which no longer require wharfage on great rivers are gradually moving out into open country where land is cheap, rates low, and where the employees may be housed decently: but it is this very movement of voluntary decentralization that requires directing into the right channels lest it cover the whole countryside indiscriminately. It is therefore imperative that a great many new small towns should be built "planned for industry and healthy living," and definitely separated from each other by belts of food-producing land or other open spaces. The proof

that this method of expansion is an economic proposition and already tested in practice may be seen at Letchworth and Welwyn in Hertfordshire.

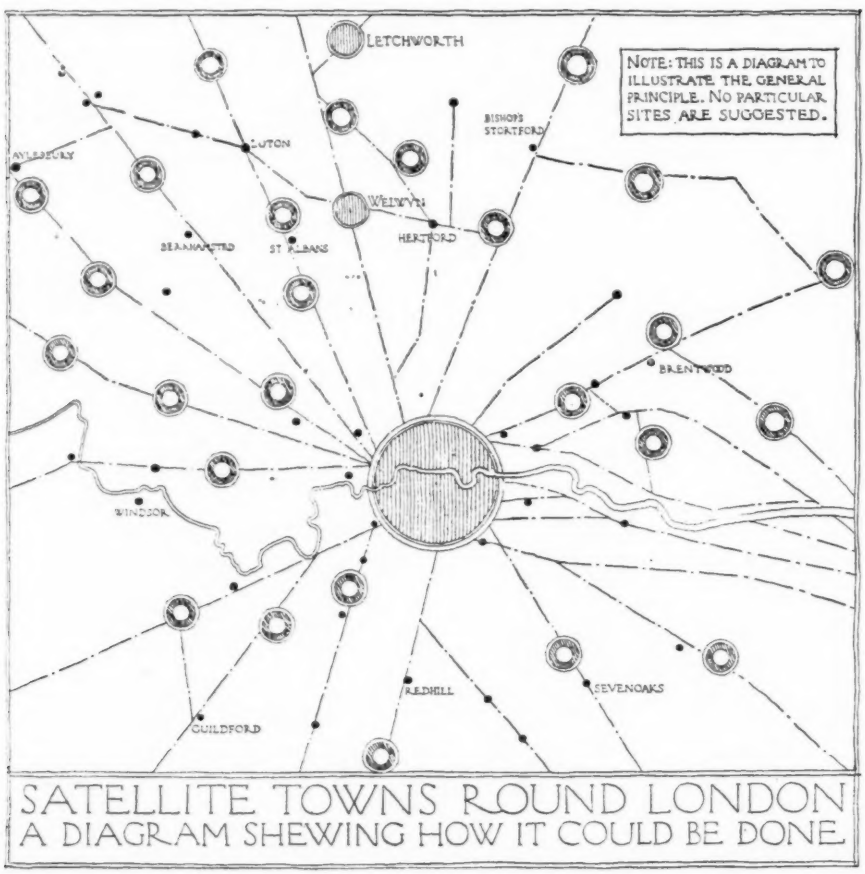
Mr. C. B. Purdom, in his latest book, "The Building of Satellite Towns," has described how Letchworth and Welwyn were brought into existence by the efforts of a small number of far-sighted and public-spirited men, in the face of immense difficulties of finance and of apathy on the part both of the public and the Government, handicapped moreover by the interruption of the European War.

Letchworth is now a prosperous community of nearly 15,000 inhabitants: Welwyn, but five years old, has already proved its success financially, socially, and as an example of the value of control over architectural character. These two towns will together ultimately provide a livelihood and homes for some 80,000 people, and are surrounded by agricultural belts that form an integral part of the town economy. To relieve London of its surplus population it will of course require at least twenty such satellites in close touch with the main lines of communication by rail and road, and all should have control of their respective rural zones. But the demonstration has been provided, and although such new colonies may only come into existence with the support of a strong, intelligent Government and daily Press, the way has been shown, the pioneers have done their work, and these new towns provide a vivid contrast to those individualistic efforts that have recently left a blight on the fair coast-line of England from the Thames to Southampton Water.

In Part I, Mr. Purdom emphasizes the need for planning on a regional basis, and his résumé of recent industrial settlements in Europe and America is a valuable contribution. The account of the growth of Letchworth and Welwyn forms the major part of the book, including the financial side and the building organization; the details of these aspects of the problem offer much-needed guidance for future enterprises.

It must not be forgotten that the essential feature of the garden city movement is that the increment of value brought about by building development shall be used for the good of the community itself; and this is only possible when the community retains the freehold and complete control over growth and architectural character. This utilization of profits for the commonweal marks a milestone in social progress; the domination of vested interests is avoided, and the complete control over the city's architecture makes possible a very real advance in the art of civic design.

One paragraph of Mr. Purdom's admirable and well-illustrated treatise should be broadcasted throughout the land. "We have to make up our minds whether the existing system of town-building, the heritage of the early years of the industrial revolution, is to continue, subject to such modifications as can be made on it without altering its nature, or whether that system shall be abandoned in favour of intelligent land development controlled by a deliberate policy of town design. That means a definite check to the continued suburban extension of the great cities, a complete change in methods of land development, and an end to the exploitation of building land by individual builders and land speculators, without relation to the permanent needs of the community. It means a policy of planning new towns . . . satellite towns, to make new centres of activity, and create new channels into which the economic life of the nation can flow. Upon our decision in this matter hangs to a large extent our industrial future, the economy of city administration, the organization of a sound traffic system, the housing of the population, and the preservation of much of the natural beauty of our land."



(From "The Building of Satellite Towns.")

New small towns open up immense possibilities for a revitalized national architecture, as there would be little obligation to conform with old buildings except to reflect national character, and the new work would thus be a true expression of modern requirements. W. H. T.

"The Building of Satellite Towns." By C. B. Purdom. Price 21s. net. London: J. M. Dent and Sons, Ltd.

A French Handbook for Reinforced Concrete.

To those sufficiently well acquainted with the French language this work by M. Charles Amar, of the *Ecole Nationale des Ponts et Chaussées*, will be of great interest.

Reinforced concrete design (partly owing to the wide field for experiment and practice in the reconstruction of industrial buildings in the devastated provinces), has made very rapid progress in the last ten years, and it is interesting and instructive to compare the formulæ and regulations given in this book with those in current use in England.

The author deals with the whole question in a lucid style, starting with the basic theory of reinforcement and the French regulations with regard to design and construction of 1906, and proceeding, by logical steps, to the varied and complex problems which may occur in practice. Special consideration is given to economy in material, the simplification of formulæ, and the composition of concrete for various uses.

As the examples given are, in the main, based on practical experience, they should be of considerable value to those who are interested in reinforced concrete design as a reliable check on theoretical calculations.

"Théorie Général et Formulaire Pratique du Ciment Armé." By Monsieur Charles Amar, Ingénieur des Constructions Civiles. (Ecole Nationale des Ponts et Chaussées). Paris: Gauthier-Villars et Cie, Librarie du Bureau des Longitudes, de l'Ecole Polytechnique, 55, Quai des Grands Augustins. Illustrated with diagrams. 40 frs.

The Royal Pavilions at Versailles.

Monsieur Pierre de Nolhac—lately curator of the museum at Versailles, and known to many art-lovers in France and our own country as a distinguished authority on eighteenth-century life, customs, and art—has written a fascinating work on the lesser buildings at Versailles. His description of these architectural treasures gains much interest by the inclusion of studies of the lives of those with whom their past was so intimately connected.

As will be anticipated from the title of this work, a large part of it is devoted to that vivacious, charming, and unfortunate Queen—Marie Antoinette. We can follow, in M. de Nolhac's pages, the course of events; how each new fashion and passing fancy of this most attractive lady, indulged in without forethought perhaps, and certainly without extravagance (if judged by the standards of the age), gradually, and with the certainty of some Greek tragedy, prepared the dramatic and terrible sequel which destroyed the monarchy and obliterated the conception of the divine right of kings.

M. de Nolhac tells us of the earlier buildings which successively occupied the site of a small village from whence the name is derived: the first Trianon, was "only a ground floor, having five windows facing the court. Four little pavilions preceded it and served as 'commons.' The walls were covered with the plaques and ornaments of glazed earthenware that explain its extraordinary name, 'Porcelain Trianon.' The shining surface was repeated everywhere; the balustrade which topped the façade, the great vases with handles which crowned it, the reliefs of the frontage, the roof-tree of bold design, all was in blue and white earthenware, which, on sunny days, with the gilded lead of the roofing, shone with dazzling brilliance."

This charming retreat, built by Louis XIV for Mme. de Montespan, had only a very brief existence, and was, in 1687, pulled down and replaced by the building designed by J. H. Mansart and his nephew Robert Cotte, which still exists.

But the most deservedly famous of these architectural ornaments is the "Petit Trianon," and here we cannot do better than picture it and its importance on architectural history in M. de Nolhac's own words:

"It is a marvellous dwelling, and the memories that it evokes must not let us forget the lessons in art that it illustrates more clearly than any other building of the time.

"At the far end of the French garden stands a 'pavillon de conversation,' which had been designed by the same architect only ten years earlier. What has happened during the interval to make Gabriel plan a building so frankly different, both as to its general outline and its detail?

"For this is not merely a *tour de force* resulting from a renewal of a great artist's youth. During those ten years the whole art of France has been transformed through the study of the models of antiquity, read by the light of the free interpretation which characterizes creative periods. Those upright, simple forms, those four Corinthian columns attached to the wall, and repeated as simple pilasters on only two of the façades, that entablature without relief, carrying an ornamental balustrade: the whole conception is inspired by a new æsthetic feeling."

It is curious indeed to note that these buildings, commencing with the ornate and richly ornamented pavilions built by Louis XIV, and gradually becoming simpler in form and composition, until we arrive at the rustic style of the little model village known as "the Hamlet," were due to the caprices and lighter side of court life of the period.

"The Trianon of Marie Antoinette." By Pierre de Nolhac, of the French Academy, and formerly keeper of the museum at Versailles. Translated by F. Mabel Robinson London: T. Fisher Unwin, Ltd. Illustrated. 12s. 6d.

New Light on London Topography.

The fortuitous discovery of a manuscript plan of Piccadilly and its neighbourhood, dated 1585, may be said to have been the *raison d'être* of this valuable contribution to London topography. Mr. Kingsford, than whom no one is more capable to deal with such a theme, was asked by the London Topographical Society to prepare an account which should accompany its reproduction of this hitherto unknown plan. But when he investigated the matter he found that it could not thus be lightly treated, and that a volume would be required to deal adequately with the various points of interest revealed. The book before us is the result of his careful and painstaking investigations; and we make bold to say that no such important addition has been made to the vast library of "Londoniana" (as the booksellers term it) within recent years. Those who are acquainted with the author's methods will not need to be told that he has dealt with his subject with an admirable thoroughness.

The book is divided into two parts. The first deals with the ownership and character of the area before it was built over, and when what we know as fashionable and populous streets were represented but by fields divided by hedges, with isolated habitations in green meadows.

The second portion of the book, which for the average reader will probably prove the more attractive, is concerned with the construction of streets and the building of houses. The area dealt with stretches roughly east and west, from St. Martin's Lane to Berkeley Square, and north and south from Oxford Street to Pall Mall. It will therefore at once be seen how supremely interesting a field for research is covered by Mr. Kingsford's investigations.

These investigations show that many preconceived opinions as to the site of landmarks, as well, in some cases, as to their character, are fallacious.

The work is illustrated with some excellent pictures of interesting places and buildings in the area dealt with, as well as with several reproductions of early plans bearing on this part of London. But in this connection of course the most valuable is a reduced facsimile of the map of 1585, on which is superimposed in *blue ink* the outlines of existing streets; so that one can see at a glance the relative position of these to the fields and hedges of Elizabethan days. The book is, besides, beautifully printed; and it need hardly be said that it possesses a full and accurate index.

"The Early History of Piccadilly, Leicester Square, and Soho." By C. L. Kingsford. Cambridge University Press. Price 12s. 6d.

Law Reports

Architect's Claim for Damages

Irvine v. *Chisholm.*

King's Bench Division. Before the Lord Chief Justice and a Special Jury.

This was an action by Mr. Geo. Gilbert Irvine, of Cashmere Avenue, Leamington, an architect employed at the Ministry of Health, for damages arising out of a fall into the lift well at the Porchester Hotel, Porchester Terrace, Lancaster Gate, W. The defendant was Mrs. Isabelle Mary Chisholm, formerly proprietress of the hotel, and Mr. Irvine alleged that his accident was due to her negligence or that of her servants. The defence was a denial of negligence and a plea that the plaintiff showed contributory negligence.

Mr. Thorn Drury, K.C., who appeared for the plaintiff, said that on September 18 last year Mr. Irvine was staying at the Porchester Hotel. When he arrived a waiter, who was about to show him to his room, escorted him to the lift, threw open the iron gate, and stood aside for the plaintiff to enter. Mr. Irvine stepped forward, not observing in the half light that the lift was not there, and fell some 20 in. into the lift well. In trying to save himself he put his hand through a glass panel at the back of the shaft, mistaking it for a mirror at the back of the lift. As a result he cut his right hand so severely that its usefulness had been reduced by 50 per cent., and had affected him in his professional capacity.

Mr. H. D. Samuels, for the defence, said the accident occurred in broad daylight, and that when the waiter with Mr. Irvine opened the door of the lift and put in his hand to pull the rope to bring down the lift the plaintiff brushed by him, without looking, and stepped into the well.

The jury returned a verdict for the defendant, and judgment was entered for her, with costs.

Acquisition of Land—Arbitration and Costs

Bradshaw v. *The Air Ministry.*

Chancery Division. Before Mr. Justice Romer.

This matter raised an interesting question as to the powers of an official arbitrator to award costs. It arose under the Acquisition of Land Act, 1919, which had reference to the assessment of compensation, and the point was whether an official arbitrator acting under the Act had properly exercised his discretion in the order he made as to the costs incurred in the award. For Mr. Bradshaw it was contended that the arbitrator in making the award of £100 had not exercised the discretion as to costs conferred upon him by section 5 of the Act, inasmuch as he had no information before him as to the amount of the claimant's costs.

Mr. Hughes, K.C., for Mr. Bradshaw, said no question arose over the arbitration as to the land. His client claimed £17,000 odd, and that claim went to one of the official arbitrators, but before the arbitration came on the president of the Air Council made an unconditional offer of £10,000. The arbitration took place and the arbitrator awarded to the claimant £11,415 in respect of his interest in the land and the consequential damage thereto, and directed the Council "to pay the sum of £100 towards the costs of the claimant." At the hearing it had been apparently agreed that the costs should be taxed in the ordinary way under the Lands Clauses Acts. These costs amounted to about £478. Under the Lands Clauses Acts if the amount awarded was in excess of that which was offered the claimant was entitled to receive his costs. Counsel's contention was that under the section the arbitrator had no material before him to enable him to arrive at a sum.

His lordship held that he had no power to interfere and that he could not order a review of the award. His lordship said he could not help thinking that it was reasonably clear from the statute that where a sum was awarded by the arbitrator in excess of the amount offered by the authority, but less than the sum which the claimant had offered to accept, the arbitrator had an absolute discretion as to the costs. If, therefore, he had here directed no costs of the arbitration his lordship did not see how the Court could have interfered. If the Court could have interfered because instead of giving no costs the arbitrator had given the £100, it must be either because the arbitrator had no discretion as to awarding a lump sum, or else, in awarding a lump sum, had awarded it without any proper material. In his opinion, in awarding the £100, the arbitrator had in terms awarded to the claimant part of his costs of the arbitration. It appeared that under the Act the arbitrator had a discretion to award a lump sum as part of the costs. It had been said that the arbitrator had not made a proper award of the costs, as he did not know the amount, and that in all those cases where an arbitrator had discretion it was necessary to deal with the exact amount of the costs on either side. It was clear that the arbitrator must have a fairly shrewd idea of the amount and indeed he was a person who might tax the costs. He was therefore treated by the Legislature as a judge of the amount. Under the circumstances he could not say that the arbitrator had not sufficient materials before him.

Trespass and Delivery Up

Marylebone Estate Co., Ltd., v. *Wetherill.*

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

This was an appeal by the defendant Wetherill from a judgment of the Bloomsbury County Court judge in favour of the plaintiff for £30 damages for trespass and the delivery up of possession of No. 46 Upper Baker Street.

The case for the appellant was that the County Court judge was wrong in law in refusing to allow the defendant's case to go to the jury on the ground that it was not open to him to set up that he was a tenant, the house being alleged to be of the annual value of £49.

The Court dismissed the appeal with costs, and refused leave to appeal against their decision.

Mr. Justice Sankey said the preliminary point was taken before the County Court—was it open to defendant to contend he was not a trespasser? A previous action had been brought in March by the plaintiffs against defendant for a sum for rent or for payment for use and occupation, defendant counterclaiming for apportionment of rent under the Acts. Mr. Williams, the secretary, and Mr. Yates, an estate agent, gave evidence for the plaintiffs in that matter. The judge decided the preliminary point in plaintiffs' favour, referring to the decision in the previous case by saying, "I am satisfied that the real question in the first action was whether the defendant was a tenant or a trespasser, and the judge in that action held that he was a trespasser, and that therefore the plaintiffs' claim must fail and the counterclaim." On the trespasser point the appellant said the matter was not *res judicata* between the parties, and there was no estoppel on the ground that the matter had been previously litigated. He said he should have been entitled to say he was a tenant. His lordship went on to say the first action showed the Estate Co. let the premises to Mr. Yates, who let to somebody else, who let to the defendant when he had no right to do so. Rent, forty-five weeks at 19s., was claimed, to a total of £43 15s. The judge originally said the man was not a tenant at all, and so dismissed the claim for rent. Then an action was brought to turn Wetherill out, and the judge in that case was satisfied that the real question in the previous case was tenant or trespasser? The appellant could not now withdraw that first decision from its operation and defeat its object.

Mr. Justice Shearman concurred.

Side Walk—Power to Remove

Howard Flanders v. *The Maldon (Essex) Corporation.*

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

This was an appeal by the defendants from a decision of the Chelmsford County Court judge in favour of the plaintiff.

It appeared that the Corporation, in the alleged exercise of its statutory authority, had removed a side-walk, 2 ft. 9 in. wide, abutting on the plaintiff's property at Cromwell Hill, Maldon, in order to widen the road, and the judge held that the Corporation had exercised its powers unreasonably, and ordered the defendants to restore a side-walk, 1 ft. 9 in. wide, expressing the opinion that the Corporation might have taken a foot from the path on the opposite side of the road.

After hearing the legal arguments of Mr. Montgomery, K.C., for the appellants, and Mr. Hawke, K.C., for the respondent, the Court held that the County Court judge was right in law and in fact, but that he could have found that in case of emergency the authority could have effaced the path if circumstances were necessary.

Mr. Justice Sankey said he came to the conclusion that in this case the Corporation exercised its statutory powers unreasonably.

Mr. Justice MacKinnon agreed. Appeal dismissed with costs.

Parliamentary Notes

[BY OUR SPECIAL REPRESENTATIVE.]

During a debate on housing in the House of Commons last week, Mr. N. Chamberlain, the Minister of Health, said that, in the main, the idea of demonstration houses had been a failure because the building industry had deliberately set itself against even the adoption of such houses, and they had gone so far as to threaten any local authority which put up a pair of houses so that people might see what they were being offered, that the whole of the labour would be taken off other houses. Had it not been for the opposition of the trade unions and the employers in the building industry, he believed that these demonstration houses would have been erected in a good number of places. If they were not to have new methods, they must take a longer time over the houses; if they wanted houses at once they must try new methods. Commenting on the progress which had been made with building, Mr. Chamberlain said that the average number per year of houses built in the five years ending 1904 in England and Wales—the "peak" period of house-building—was 116,360. From 1905–1909 the average was 102,706. In the next five years, 1909–1914, the average dropped to 60,648. If one compared that with the 159,000 odd built this year, and if one bore in mind that the figures were gradually rising, one must take heart. They did not want any fresh legislation now to get new houses. They were certainly getting them at an increasing rate, and they might be satisfied that they were on the right road because they were overtaking the areas at a considerable rate. They were also making progress in regard to slums. In the twenty-four years from 1890 to 1914 only forty-three local authorities had put forward seventy-one schemes, whereas from 1919–25 seventy-one local authorities had put forward ninety-two schemes, of which eighty-three had been confirmed. There was also an enormous amount of repairs and alterations going on at the same time. In 1923, 572,987 urban and 49,530 rural houses had been put into habitable condition in consequence of steps taken by the local authorities. In the absence of any alternatives, it was necessary to contemplate the erection of high buildings of flats. While he felt unable to refuse assent under certain circumstances to the erection of huge blocks of flats, he declined to regard existing conditions as necessarily permanent. They must not put themselves in the position if conditions changed so that it was impossible to make better arrangements in the future, and so find themselves in the possession of huge blocks of barrack-like buildings, which would not be needed owing to a different standard of living, and which would be a permanent burden on the local authority. They must judge each case on the merits and on the particular local circumstances and conditions. In order to make more rapid progress in ameliorating slum conditions it might be necessary for local authorities to be given the power not merely of compulsorily acquiring slum property, but of holding it until such time as they were ready to reconstruct on properly considered lines. Surprising progress had been made in the building of houses in rural areas. Since 1919 the total number of houses built in rural districts was 161,460, of which about 39,000 were built by local authorities, and 122,000 by private enterprise. The question as to whether houses as they stood could be improved so that they could be added to the common stock of agricultural houses was receiving very close attention from him, and it was one on which he might be able to devise some scheme. Under the 1924 Act he was bound to renew the conditions of the subsidy next October, but it had never been contemplated that the subsidy would not be guaranteed on any house that was not completed by October 1. If any house was substantially started by October 1, that house, if it was part of a scheme already approved, would be eligible for the subsidy.

Mr. Baldwin, the Prime Minister, announced that as for some reason or other the special subsidy offer of £40 for steel houses built in Scotland had failed, the scheme had now lapsed. But the Government intended forthwith to proceed with the erection of 2,000 houses by alternative methods, and they proposed in the first place to utilize the Scottish National Housing Company in this work. The Government would finance the development, and they would take every step necessary to secure its accomplishment.

Sir J. Gilmour, Secretary for Scotland, said that the company would proceed by giving an order for 1,000 with the firm of Messrs. Weir. Mass production and rapidity of construction were two fundamentals of the scheme. With regard to the Atholl house, if the Duke of Atholl could bring his prices down, the Government would be pleased to do business with him. He was anxious to see British materials used in the new scheme, and it was the intention of the Government to confine the scheme to not more than six centres. The Government intended to build these houses, and if they had not sufficient powers, the Government would not hesitate to come to Parliament for further powers.

At question time, Sir K. Wood, Parliamentary Secretary to the Ministry of Health, informed Mr. Harris that ten slum-clearance schemes had been submitted to the Ministry since December 1924, and of these three had been confirmed. 9,659 houses had been condemned, and 4,934 completed by rural district councils under the Acts of 1923 and 1924. The numbers completed and commenced by private enterprise in rural districts were 42,495 and 31,346.

Mr. N. Chamberlain informed Lady Astor that the following town-planning schemes had been approved :

From January 1, 1920, to December 1, 1925.	England (excluding Monmouthshire).	Wales (including Monmouthshire).	Total.
Number of Town-planning schemes finally approved.	9	—	9
Number of other Town-Planning schemes submitted for approval.	11	—	11
Number of preliminary statements of proposals approved for inclusion in Town-planning schemes.	62	2	64
Number of other preliminary statements submitted for approval.	55	5	60
Number of local authorities with schemes or preliminary statements approved or submitted for approval.	88	2	90
Total number of local authorities now formally engaged in the preparation of schemes.	292	18	310

List of Competitions Open

Date of Delivery.	COMPETITION.
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 Blackpoo 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

150 New Houses Proposed for Welwyn.

The Welwyn Garden City Public Utility Trust are applying for a loan of about £100,000 for the erection of 150 houses.

Housing in the Worksop.

The Worksop Rural District Council have passed plans for 358 additional houses at Langold.

Housing at Wombwell.

The Wombwell Urban District Council have arranged to build a further seventy-six houses on the King's Road site.

Woolwich Road Widening Schemes.

Proposed road widening schemes in Woolwich are expected to cost £20,000.

Kingston Grammar School Alterations.

Kingston Grammar School is to be enlarged at a cost of £14,480.

Durham College Extension Scheme.

The Governors of Bede College have decided to embark upon a scheme to cost £30,000, and to include the provision of bed-sitting-rooms for 150 students.

New Housing Scheme for Ealing.

The Ealing Town Council have adopted a scheme for the erection of 166 houses and 102 flats, and will submit it for the approval of the Ministry of Health.

More Houses for Batley.

Plans and estimates are being prepared for a further forty houses on the Batley housing estate, where 262 houses have been already built or are in course of completion.

Housing at Brentford.

The Brentford Urban District Council have passed plans for 430 houses, to be built by private enterprise, on the Gunnersbury estate.

Proposed Open-air Swimming-bath for Regent's Park.

The Marylebone Borough Council are considering a scheme for the construction of an open-air swimming-bath close to Regent's Park.

£1,000,000 for West Midlands Electricity Scheme.

A million-pound electricity scheme is proposed for the West Midlands. The plan provides for the transfer of five existing undertakings to a joint authority.

500 More Houses for Thorne.

It was reported at the last meeting of the Thorne Rural District Council that the Housing Corporation of Great Britain proposed to erect 500 more houses at the Thorne Colliery village, 233 to be commenced immediately.

The Condition of an East Anglian Church.

In the famous old East Anglian church of Saint Mary at Redenhall, on the border of Norfolk and Suffolk, the whole length of the north and part of the south side of the roof has been attacked by the death-watch beetle.

The Bernard Webb Studentship.

Mr. Hope Bagenal has been awarded the Bernard Webb Studentship for Foreign Research in Architecture. He will begin work early in the new year in the British School of Art in Rome, which will be the base of his operations.

New Garden Suburb for London.

A new garden suburb is to be erected by the London County Council, which is acquiring an estate, of some 800 acres, at Mitcham and Morden. It is proposed to erect on the estate sufficient houses for about 35,000 people.

New Court-house for Bingley.

At Bingley it is proposed to erect a new police-station and court-house. Plans have been prepared and are to be submitted to the Standing Joint Committee of the West Riding County Council.

Brighton's Housing Scheme.

The Brighton Corporation have been negotiating with the Marquis of Bristol with a view to acquiring his Kemp Town estate. The marquis, however, is not prepared to treat. The Council are now proposing to acquire, by compulsory purchase, ten acres of the land for housing purposes.

Wolverhampton Improvements.

The Wolverhampton Corporation are promoting a Bill in Parliament to empower them to borrow £112,500 for the provision of trolley-vehicles, £52,000 for reconstruction of roads, £50,000 for electrical equipment, and £45,500 for the construction of street works, etc.

Hastings Improvements.

The Hastings Town Council have approved of a Bill to be promoted in Parliament for powers to obtain a further water supply and to run omnibus services. The total estimated expenditure on the water section is £425,000. It is proposed to bring water from the valleys of the Cuckmere and Ouse by a line of pipe 25 miles long.

Sadler's Wells.

The scheme to acquire and reconstruct the old Sadler's Wells Theatre and to hand it over to the "Old Vic." as a second theatre in North London, is warmly commended by the London County Council Higher Education Sub-committee. The cost of the Sadler's Wells site and the existing building was £14,200. The estimated cost of the reconstruction of the derelict theatre is £45,000.

The Tower of West Barkwith Church.

The Horncastle Rural District Council have issued an order for the repair or demolition of the tower of West Barkwith Church within three months. The north-west corner of the tower collapsed about a fortnight ago. The church was built in the fourteenth century without proper foundations, and it has been subsiding for the last decade. There have been rectors of West Barkwith since 1223, and the village itself was mentioned in "Domesday Book."

The British Industries Fair.

Further evidence of the importance which the Government attaches to the British Industries Fair to be held in London and Birmingham in February next is afforded by the grant of a concession of some importance to foreign buyers visiting this country. In order that the buyers may be afforded every possible facility, the Government has decided that holders of the official invitation cards may have their passports to England visa'd without any charge being made. Invitations to visit the fair are being issued to all firms abroad whose names are on the Department's index and to any other firms suggested by exhibitors. In addition, the British Government extends a general invitation to all overseas buyers to visit the fair. Invitation cards may be obtained from the nearest British Consul or from the Department of Overseas Trade, 35 Old Queen Street, London, S.W.1.

River Dee Embankment Scheme.

Local authorities of North Wales and Cheshire interested in the Dee embankment scheme met in conference at Chester under the chairmanship of Mr. J. E. Petrie. The proposal is that the River Dee be crossed by an embankment from Point of Ayr to Hilbre Point with sufficient top width to carry road and rail traffic. With a bridge over the channel such a roadway could be coupled with a new Gronant-to-Rhyl road and rail route with Chester to Holyhead main line. This would reduce the distance by twenty-one miles by road and rail between Lancashire, Birkenhead, and Liverpool and North Wales and Ireland, and approximately 18,000 acres of land could be reclaimed for agriculture and many thousands of acres of workable coal seams would become more accessible. It is urged that the Government should support the scheme, as it would give employment to a large number of unemployed. A resolution was passed requesting the Ministry of Transport to appoint one of their engineers to advise upon the best means of improving the navigation of the Dee and improving the means of transport by constructing a bridge and embankment.