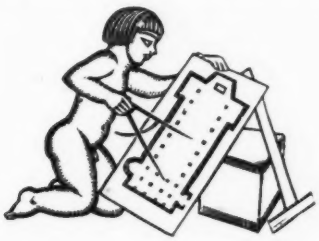
THE

ARCHITECTS'



JOURNAL

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ABOUT NEXT WEEK.

In our next issue, that for January 13, we shall publish illustrations of the new brewery built for Messrs. Meux & Co. at Nine Elms by Messrs. Bishop and Etherington Smith. Designed to perform the work once done by the old establishment in Tottenham Court Road, the new buildings are, in the opinion of many, among the finest examples of industrial architecture produced in this country of recent years.

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PRINCIPAL CONTENTS

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CHRISTIAN BARMAN, *Editor.*

The Editor will be glad to receive MS. articles, and also illustrations of current architecture in this country and abroad with a view to publication. Though every care will be taken, the Editor cannot hold himself responsible for material sent to him at or without his invitation.

RENDERINGS OF ARCHITECTURE

Selected and annotated by Dr. Tancred Borenius.

School of the Bibiena (Early eighteenth century).
i. Interior of a Theatre.

While we possess a large number of designs for theatrical scenery dating from the eighteenth century, the pictures which show us the interior of a contemporary theatre, with a performance in process of being given, is considerably smaller. No little interest attaches for this reason to the present picture, in which the curtain has risen on a performance of Othello, *produced in a setting of great architectural magnificence, of which the imposing recession of statical and lofty columns with entablatures is a conspicuous feature. The audience is in the pit, standing and apparently not paying much attention to the play. Traditionally the picture has been known as the* Teatro Farnese, *but does not tally with the edifice of that name (built in 1618-23 by G. B. Alleotti, a pupil of Palladio), which exists to this day, though much decayed, at Parma. The setting of the stage is in the style of the Bibiena, the great Bolognese family of theatrical designers; but there is not sufficient evidence to associate the picture with any definite name of that group.* [National Gallery, No. 936.]

THE ARCHITECTS' JOURNAL

Wednesday, January 6, 1926

A QUESTION FOR THE ARCHITECT

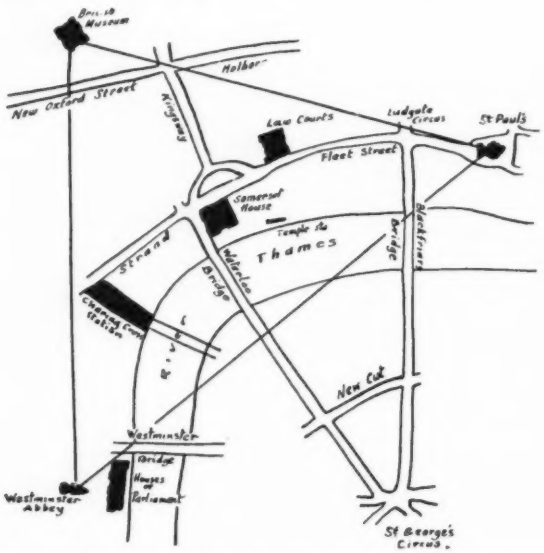
One of the last important events to be recorded in the newspapers during the old year was the purchase, foreshadowed by Sir Samuel Hoare on October 23 last, of Hendon aerodrome by the Government. The Secretary of State for Air, in the speech delivered that day before the Territorial Army and Air Force Association of the County of London, made some important statements, which have scarcely received the attention they deserve. We will remind our readers of but one of them. London, according to him, is, " of all the great capitals of the world, the most vulnerable to air attack, owing to its geographical situation." The acquisition of Hendon aerodrome is thus, one may presume, to be regarded as part of a scheme to provide London with adequate means of defence against future attacks of this kind. Not the most important part of course, for Hendon does not lie in the direction from which an offensive is to be expected; moreover, it appears likely that the new base will be used for auxiliary and Territorial squadrons only. But though more important measures may follow, there have been few till now which, taken by themselves, are calculated to further the Government's air programme more considerably than this one. The moment seems a proper one in which to consider our position with some care. And it is proper that architects should be among the first to pay heed to the business. Clearly the question of air defence is by no means unconnected with their life and work. It is the architect's business not only to make his buildings faithfully subservient to the uses to which they are dedicated, but also to consider how they may be rendered immune from the dangers that may threaten their stability ; and one of these uses may be to offer some protection against attack from the air; and one of these dangers may lie in the same attack. The architect's implication, therefore, is twofold.

It is, one might point out, a generally accepted fact that the most effective form of air defence is a counter-offensive; that, in other words, we can do but little to withdraw ourselves or our belongings from the range of injury, and had best concentrate on inflicting yet greater injury on the enemy than he is able to inflict on ourselves. But even though the truth of this be conceded, is there nothing we can do to protect those who most urgently need to be protected ? Granted that the only way to ward off an attack is to drive off the attacker, we obviously cannot send our Ministers, our doctors, our bakers (to say nothing of our women and children) up into the sky to take part in the fighting. The life of the community must go on; can it be said, if we are to conceive of no defence but attack, to prepare and equip ourselves for this alone, that we are doing all in our power to keep this life from extinction ? In one hour, Sir Samuel Hoare has told us, an enemy air force of to-day could drop on London the same quantity of bombs that was dropped by the German raiders during the whole of the last war. Nor would there (he went on) be anything to prevent them from " continuing this scale of attack indefinitely." Nothing, we assume, except a vigorous onslaught from our side. To have such destruction dealt within one hour is an unpleasant prospect; to have it continued for several can only be described as terrifying. And the greater we consider the effect of the next air attack is likely to be, the deeper must be our anxiety to cast about for some means of protection other than the potent but comfortless one of counter-attack. We are not prepared at this moment to say whether such means exist or no, but we firmly believe that the question is one to which an answer should be sought, and that the sooner it receives an answer, one way or another, the better for all of us.

Not only this; for if the answer be that some sort of defence is possible, the architect will be, and should be, the person called upon to help contrive this defence. And since the task will be his in the end, we believe that he may as well give a little thought to it before the time arrives when action is required of him. To prepare against the danger of war by multiplying engines of destruction, and to confer upon the buildings, the inhabitants, the very life, of one's country some measure of immunity from its worst effects, these are two forms of activity that have but little resemblance to one another. Several objections may be raised against the first : none at all against the second. It is usual to begin the new year with pious resolutions; there are few, we hold, to which architects might more fruitfully subscribe than the resolution to give thought to this vital question of security from aerial attack. To help them in this we have asked Mr. Henry W. Nevinson, the famous war correspondent, to anticipate the nature and extent of the danger that may one day threaten, and to suggest in what direction the solution of the problem should be sought. Mr. Nevinson, in consequence, is writing two articles, which will appear in our issues of January 13 and 20. They will by no means exhaust the problem, but we hope they will at any rate help to proclaim its existence, and maybe in some measure to define it.

NEWS AND TOPICS

AMONG the lectures given by members of the Arts and Crafts Exhibition Society in 1896 is one by Professor Lethaby—"Of Beautiful Cities." Concluding with London, it happens that Waterloo Bridge is given special notice, to which it may not be quite too late to draw attention now. The lecture cites the curve of the river from Westminster to London Bridge as the first great primary fact of London; it gives us "our Golden Bow," the extremities of which are St. Paul's and Westminster Abbey. The British Museum, as the great representative building of Central London, is taken as the apex of the triangle on the base given by Westminster and St. Paul's. It is pointed out that Waterloo Bridge, "quite the most splendid modern monument we have," accurately bisects this river front, and that "by a most remarkable chance, the line of Waterloo Bridge, carried northward, heads straight for the façade of the British Museum, and southwards is continued to the Obelisk, the point of the star of roads of South London. *This line is the axis of modern London.* Making an avenue from Waterloo Bridge to the Museum would alone almost give an organic system to London." This noble dream of seeing the river from the steps of the British Museum was finally shattered by the building of Kingsway and Aldwych and the forming of an important new axis. The two horns of Aldwych bifurcate the new axial line that was chosen for Kingsway, with the result that to one side it gives on to Waterloo Bridge, and ends abruptly in the Strand on the other side.



After being responsible for this radically new planning of this portion of Central London, it is difficult to understand why the London County Council "do not favour" a bridge at the Temple. This has been suggested on more than one occasion, and the more one tries to solve the problem of Waterloo Bridge the more is an impartial attitude convinced that the only solution by which the bridge can be saved lies in the building of a new bridge to the eastward. Such a bridge is the corollary of the composite axis of Aldwych, and one can only regret that no definite scheme has been considered that takes cognizance of the Aldwych factor. The whole nature of the plan points to a second bridge being far more efficacious than the widening of the existing bridge, and when there is so much concern for the preservation of the latter, one would think that only a wilful desire to destroy it would persist in ignoring the alternative that is offered. One cannot help feeling that Thames and Strand have always been far too separated, and a new bridge would enable the natural and historic relation between them to be emphasized. Finally, if we recognize Waterloo Bridge as a factor already established, the architectural sense will see in Somerset House the centre of a great architectural *mise en scène*, and the saving of a great monument would be rewarded by a new ennoblement of the metropolis.

* * *

At a moment when the President of the Royal Institute of British Architects, the lay Press, and many private persons are voicing deep concern on questions of "public taste," Waterloo Bridge, and "architectural eyesores," it is interesting to chance upon a pamphlet published in 1825, evidencing the existence of anxiety in similar matters exactly a century ago. Judging from the following extract, however, decisive action was then taken with more promptitude than it is in this age of speed. The pamphlet writer, in his "Suggestions for the Improvement and Embellishment of the Metropolis," says: "The stop which was put to the new building adjoining Westminster Hall, and the taking down a part of what had been erected in a style incongruous to the venerable edifices near it, is one of the most favourable presages of what we may hope to see accomplished. It will induce greater caution for the time to come; and, as in the individual, so in a public body, it is more manly to acknowledge an error and to rectify it than to persevere in it only because it has been commenced. This act of candour and good taste cannot fail most favourably to prepossess the public mind towards those gentlemen who have thus entered on their career. . . . The general attention which of late has been directed to subjects of this nature cannot fail to have had the most encouraging effect on all who feel the great importance of a right direction being given to public taste, who connect the cultivation of all the arts of civilized life with the moral improvement of the country, and who view a just combination of public utility and national splendour as being amongst the surest indications of an enlightened government and a polished people."

* * *

By the death, on Christmas Day, of Leonard Stokes, the profession of architecture lost a strenuous upholder of the articles of its faith. He was the embodiment of strong common sense tempered with wise kindliness. "If youth but knew," he would be held in peculiar gratitude by architectural students; but it may be supposed that, because of the quiet unobtrusiveness with which he moved in their midst, they could be but dimly aware of his incessant and sometimes arduous labours on their behalf. For one thing among many wise and kindly efforts, his was the chief motive power behind the establishment of the A.A. evening classes, which are such an inestimable boon to a large number of students. But that his light could not have been completely hidden under a bushel was evident when, in 1889, he was acclaimed as president of the A.A. No president was ever more popular among young men. They felt instinctively that he was a constant friend—nay,

an affectionate elder brother, nor did he cast aside his magically potent talisman of fraternal goodwill when, in 1910, he was elected President of the Royal Institute. In 1919 he was accorded the greatest honour that the Royal Institute can bestow: he received the covetable Royal Gold Medal. Many years previously (in 1900) the high merit of his work had won him, at the Paris Exhibition, the Médaille d'argent for architecture. His artistry and his scholarship have never been in question; but these signal recognitions of them were nevertheless welcome as "the guinea's stamp." As winner, in 1880, of the Pugin Studentship, he had made diligent use of the facilities it afforded him for the intensive study of English medieval architecture, and this thoroughly congenial experience is mirrored in most of his work, ecclesiastical, collegiate, domestic, or even commercial.

* * *

Articled to S. J. Nicholl, young Stokes knew that art is not all; he was ambitious to be the "compleat architect." So he took service with James Gandy, the eminent quantity surveyor, and afterwards he acted as clerk of works to G. E. Street. All the buildings designed by Leonard Stokes bear the impress of a powerful and perhaps slightly dogmatic personality, and hence are easily distinguishable as his. In the many Telephone Exchange buildings that he designed a strong family likeness was to be expected; and it would not need the astuteness of a Sherlock Holmes to detect the Stokes touch in buildings so varied in purpose as the Roman Catholic cathedral at George Town, Demerara; the new quad at Emmanuel College, Cambridge; Chelsea Town Hall; and the Lincoln Grammar School. They all bear the stamp of marked but unobtrusive individuality. Like the man, they are modestly self-assertive. Simple-minded and single-hearted, Leonard Stokes "builded better than he knew," in the spiritual as well as in the material sense. The profession and practice of architecture are much the poorer for his loss.

The late Leonard Stokes, PP.R.I.B.A. (From the Portrait by Sir William Orpen in the possession of the R.I.B.A.)

* * *

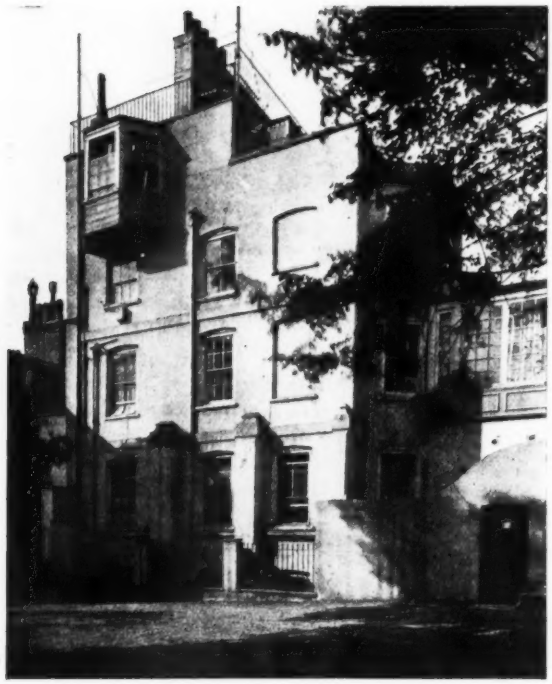
Meanwhile, Sir Hall Caine has been telling the *New York American* what he thinks of it all. The quarter-century has, according to this authority, been a remarkable one. "I fully agree," he says, "that no such period of twenty-five years as we have just passed through, in the multitude of its tragic happenings and the perplexing conflict of its emotions, has ever before, save once only, fallen within the history of man on this planet." I do not know with how many other planets Sir Hall Caine is conversant; but there is something comforting in his implication that a similar turmoil may have been witnessed elsewhere between now and then. In any case, however, his statement will hardly seem a pleasant one to those who, in their simplicity, held our age to be unique. But to what previous twenty-five years does Sir Hall award the prize for "the multitude of its tragic happenings"? Is he thinking of the Flood, or the Napoleonic Wars, or the fall of the Roman Empire? Whatever may have been the series of events referred to, he certainly seems to have been there, and since reading his words I have often wished that he would tell us a little about it all. If he is thinking of architecture, I am prepared to wager that only the sack of Rome could provide a foil to the treatment that has been meted out to, in our own days, distinguished and irreplaceable buildings in all parts of the country.

* * *

Everybody who was present at the R.I.B.A. on Monday night, listening to Sir Charles Nicholson and Sir Francis Fox on Lincoln Cathedral, must have been struck by the amazing perfection to which the science of architectural restoration has advanced in our day. Whatever posterity may think of our attitude towards ancient buildings in general, it certainly cannot look back on our methods of dealing with those singled out for preservation as anything but admiration. While the brick walls of our houses are still constructed much as they were five centuries ago, the repairing of an edifice like Lincoln Cathedral is done with the same swiftness and precision that are conspicuous in the manufacture of a Rolls-Royce engine. Vibration has been abolished; no dust is allowed to disfigure the building; and the cost of the work done is about one-twentieth of what it would have been at the beginning of the century. Would that similar progress had been made in the other branches of building!

* * *

At the dawn of the New Year have come reports of several interesting and important sales, and notices of sale. Among the former, two at Hampstead are noteworthy. "The Hill," Viscount Leverhulme's freehold, purchased by Lord Inverforth through Messrs. Knight, Frank and Rutley, is an attractive property, and of unusual character, inasmuch as the plan provides for but a small establishment, yet contains a remarkable series of fine galleries and rooms designed in period styles of English architecture and decoration, in which the late nobleman displayed his remarkable collections of furniture, china, and pictures which, unfortunately, are to be sold in America early this year. The other notable Hampstead sale, through the agency of Messrs. Hampton and Sons, was "The Admiral's



The Admiral's House, Hampstead.

House," the well-known eighteenth-century residence of the Hon. John Fortescue (and once the home of Gilbert Scott). It is said that a rather large part of the fine old garden is to be detached and houses erected thereon—truly built and cleverly designed, no doubt—but it means that old Hampstead is changing. But I still hope that the old house itself will remain unspoiled and in appreciative hands.

* * *

Hail to the Lord Mayor of Leeds! He confesses the utility of beauty. In a recent speech he deprecated narrow utilitarian views of education, saying: "There is a joy in work that is beautiful, a joy even from a utilitarian point of view, a joy that will do much for the workmen engaged in it." Apparently the good Lord Mayor of Leeds has embraced the saving gospel according to John Ruskin, William Morris, and Walter Crane—the gospel of all good men and true who have conceived of art in its quiddity or "whatness"; and this civic adhesion is the more welcome since it may act as a corrective of the æsthetic heresies prevalent among London Council Councillors. Can we ever forget the fatuously defiant cheering with which they greeted their own wicked decision to demolish Waterloo Bridge?

* * *

As the plumber is a craftsman whose dignity and emoluments are, in popular estimation, alike colossal, it seems to be "in a concatenation accordingly" that a Chair of Plumbing has been founded at the Carnegie Institute in Pittsburg, U.S.A. This placing of the plumber in a Chair, and, as it were, on a pedestal, should add considerable weight to the perennial—one had almost written sempiternal—attempt to convince successive dull parliaments of the supreme necessity of a Plumbers' Registration Act. Luckily the plumber, by the nature of his calling, acquires great patience and perseverance; and architects, admiring these virtues, could not find it in their hearts either to deny him sympathy in his constant craving for this boon or to envy him his ascent to a professional Chair.

* * *

British coins and medals have of late excited much adverse criticism in Parliament and elsewhere. Hence there has arisen an erroneous impression that British designers have but indifferent skill in this form of art. That such an assumption is unwarrantable has been proved many times in these pages by the illustration of beautiful medals and plaques designed by British architects, who seem to have a natural affinity for this class of design. It is evident from extant examples that Greek sculptors of the period of Phidias did not disdain to employ their magnificent skill on the design of medals; even Phidias himself may have cut some of these priceless survivals. In the recently published *Fifth Annual Report of the Deputy Master and Comptroller of the Royal Mint* for 1924, high praise is accorded to the various trade and souvenir medals struck in connection with the British Empire Exhibition, which demonstrated beyond doubt, says the Comptroller, that it is possible in England "to produce plaquettes and other similar objects which, for design and finish, do not suffer by comparison with the work which has for so many years, and with such invariable success, been turned out both by State mints and by private manufacturers in Continental countries." Turgid, but true in substance and in fact. It is unpatriotic, and perniciously unfair to our own accomplished artists, to commission abroad what could be done equally well, or even better, at home. Our bright little band of specialists of this kind should certainly feel encouraged to enter confidently the competition about to be promoted for designers, a medal to be struck for presentation to successful competitors in the Olympic games to be held at Amsterdam in 1928. It will hearten them to remember also that it was on account of the great beauty of his medals that William Wyon, principal engraver to the Royal Mint in 1850, was elected R.A., and there is always a possibility that history will repeat itself. It may be noted that the designs for this competition must be sent in to the secretary of the British Olympic Association before August 1 of the present year 1926.

* * *

Summoned for negligent motor-car driving and knocking down a man of seventy, Dorothy Stewart, twenty, science student, of Edinburgh, stated at Aberdeen Sheriff Court recently that *she was so enamoured of the architectural beauties of the University* that she failed to see the man's approach, and she was fined £5.

ARRANGEMENTS

6 JANUARY (till January 9).—Historical Association's Annual meeting at Bedford College.

7 JANUARY (*Institute of Structural Engineers*).—John T. Jacques, J.P., on "The Manufacture and Strength of Brickwork." 7.30 p.m.

11 JANUARY (*Architectural Association*).—H. M. Robertson, F.R.I.B.A., S.A.D.G., on "The Paris Exhibition, 1925" (illustrated by lantern slides). 7.30 p.m.

13 JANUARY (*Edinburgh Architectural Association*).—Professor A. P. Laurie, M.A., D.SC., on "Stone Decay." 8.0 p.m.

18 JANUARY (*R.I.B.A.*) Award of Prizes and Studentships.—Criticism by H. S. Goodhart-Rendel, F.R.I.B.A., on the work submitted. 8.0 p.m.

1926
ANTICIPATIONS

BY THE RT. HON. WILLIAM GRAHAM, M.P.

Financial Secretary to the Treasury under the Labour Government

IN attempting to summarize building prospects in 1926, from the point of view of public finance and the general Parliamentary attitude to the problem, it is better to rely on the statistics of reasonable periods of experience rather than on current figures.

Up to March 31, 1925, the end of the last financial year, 284,521 houses had been erected in England and Wales with State assistance since the war; 211,614 of them under the Housing Acts of 1919—that is, substantially under conditions which limited the liability of the local authority to the product of a rate of one penny in the pound.

During the year 1924-25 approximately 135,000 houses were erected, with or without State assistance, and the Ministry of Health took the view that a rate of construction had been reached which provided not merely for the normal increase in population, but also in some degree for overtaking arrears.

Turning definitely to the future, the National House-Building Committee, set up in 1924, and representative of employers and employees in the industry, stated that they were satisfied that if stability was assured a comprehensive and continuous programme could be carried out at a reasonable cost. They declared their readiness to adopt proposals for revising their apprenticeship system with a view to securing a large increase in the number of apprentices and the necessary increase in the supply of materials.

The Committee thought that by this means they would, under the most favourable conditions, gradually be able to increase the annual output of working-class houses from 90,000 in 1925 to 225,000 in 1934; and they added that they were prepared to undertake that the minimum production should be two-thirds of the estimated maximum. These facts, together with the Acts of 1923-25, form the general basis on which an estimate for 1926 must proceed.

There is, of course, very definite activity in housing by private enterprise, largely for residential purposes. Of the 239,354 houses included in schemes covered by the Acts of 1923 and 1924, as many as 132,464 had been erected by private individuals. It is difficult to forecast the progress of this class of building in the coming year. On one hand there is a partial trade recovery which will encourage development, together with the volume of unsatisfied demand for housing accommodation; on the other, many of the houses built privately within very recent times are changing hands rapidly; national taxation is hardly likely to be reduced, and may actually be increased; and during 1926 many people will feel, in their general resources, perhaps, the more acute effects of an industrial depression which has now lasted for fully four years. The burden of local rates has eased a little, but not sufficiently (save in certain favoured districts) to encourage private house building on a very large scale.

In the year ended March 31, 1925, nearly 69,000 new houses, privately erected, were entered on the rate books; in all the circumstances 1926 would probably do well to repeat that figure, but it should be observed that nearly 36,000 were under construction but had not been entered on the rate books at the end of March, 1925. The overwhelming majority of the houses so erected have been of a rateable value, outside the Metropolis, not exceeding £26, which indicates that they are being built, in the main, by or for people of comparatively small means.

But even if private enterprise should prove to be a much more powerful factor, the task remaining to the local authorities and to public utility societies is literally enormous. Compared with Scotland, England has done well; north of the Tweed there is at present failure to keep pace with the annual wastage, whereas in England some slight inroad has been made on the arrears. Much depends on the general financial position of the local authorities.

Unfortunately, in the crowded industrial districts where housing is most urgently required local rates are very high; poor law relief in respect of unemployment has imposed a serious burden on the locality; many of the districts, described as necessitous areas, have combined in an appeal to the Government for special assistance, now the subject of inquiry by a representative committee, but few of the local authorities are optimistic enough to believe that in existing conditions the Government will make special provision for them. Certainly there can be no relief from the Exchequer within the present financial year, and that covers at least the first quarter of 1926. In the last financial year the State paid nearly £8,000,000 in subsidies under different Housing Acts, and presumably the Government take the view that they cannot be committed to more in existing conditions.

Meanwhile, local rates in England and Wales are raising in all approximately £142,000,000 annually. That is almost exactly double the pre-war total. The aggregate has fallen somewhat within recent years, from which it has been argued in some quarters that unless there is a determination to reduce rates at all costs there should be locally, at all events without increase of rate, greater resources for housing and kindred objects. So far it is believed that that should stimulate the efforts of the local authorities. But against that there is now the definite tendency of the Government, as expressed in Circular 1371 referring to education grants, to fix the amount of Exchequer contribution; in other words to introduce a form of block grant. It is not denied that this step in education is a prelude to similar steps in other public services, now covered by a percentage grant from the State to the expenditure of the local authority.

Broadly the effect must be either to restrict certain social services, which will be very difficult in a time of industrial distress, or to impose a larger part of the financial liability on the local authority. If the latter is true the tendency to delay in the promotion of housing schemes will be accentuated. There is practically no private building of working-class property for investment. While the Rent Restriction Acts and the impossibility of economic rent remain, while subsidy is still in force, there can be no such investment, except within narrow limits. But such housing is urgently necessary; and only the local authorities or public utility societies can undertake it. In all the circumstances it seems very doubtful whether in this sphere 1926 will be more fruitful than its predecessors.

Further, the local authorities still have legitimate ground for complaint regarding the uncertainty of policy. The Government have taken definite steps in experiment in alternative housing. Scotland was offered a special

subsidy, aimed not so much at the house as at the depressed iron and steel industry behind it. There is endless controversy regarding Weir houses, Atholl houses, Wild houses, steel houses, corolite houses, and all the others. The controversy is generous in quantity; the houses very scarce. As 1926 approaches it appears that there can hardly be immediate settlement. Behind all lies the problem of building-trade labour. It is not disputed that as regards plasterers and other grades there is a definite shortage; indeed, housing schemes have already been delayed by this difficulty. The committee dealing with the augmentation of labour made specific recommendations regarding apprentices. Under the machinery of the innumerable sub-committees created some progress has been made; but at best the augmentation must be slow, and only a limited portion of it will be available in 1926.

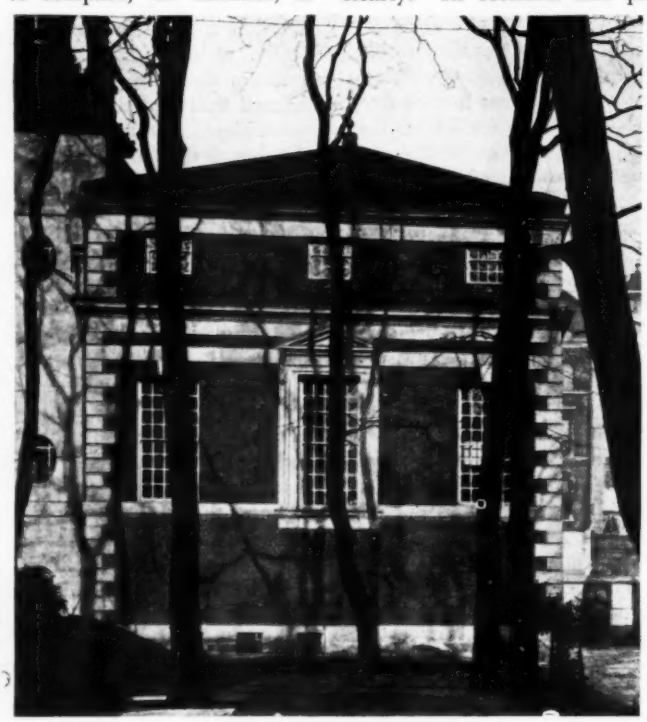
Looking, therefore, to private and public enterprise in housing it is impossible to evade the conclusion that 1926 will tend to be dominated by difficult conditions in national finance; that the weight of national and local taxation will impede the contribution of the private builder; that additional burdens for the local authorities will weaken their hands; and that unless there are special facilities for housing as compared with other claims upon private and public resources the year will be hard put to it to achieve more than the general performance of 1925.

1925

ITS ACHIEVEMENTS

BY PROFESSOR C. H. REILLY

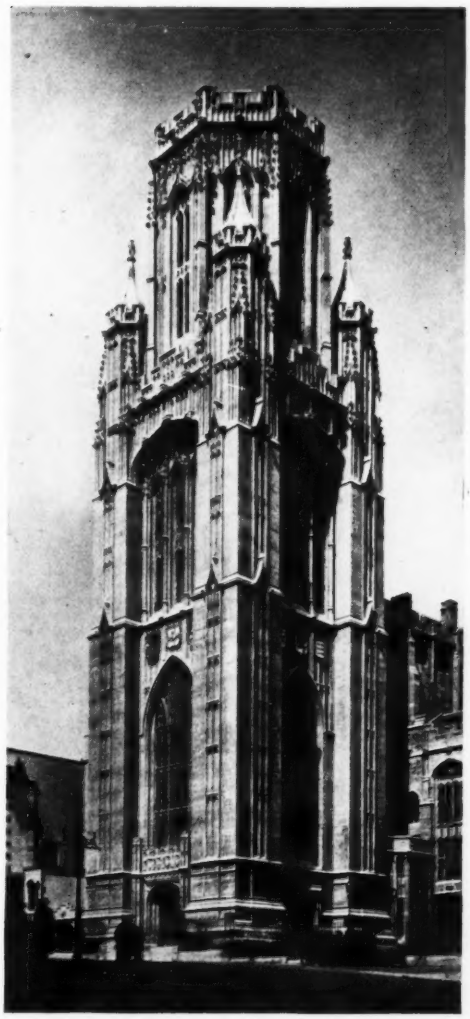
If some patient German historian twenty years hence wrote the history of our architecture year by year, 1925, as far as actual buildings went, would be written down as a year of marking time. This would not mean it was a year of sterility, far from it. It would mean it was a year of consolidation. The processes of change and development have all been going on. There has been no stagnation, but there has been no great leap forward or backward. There has been nothing to compare, for instance, to the great events of 1924, such as the general recognition of the new vistas open before Gothic architecture, which the revelation of Sir Giles Scott's work at Liverpool brought about, the dramatic appearance of Sir John Burnet's Adelaide House as the precursor of a new and more downright age, or of Sir Edwin Lutyens's Britannic House, on the other hand, as bringing back to city building the more leisurely graces and culture of the Italian Renaissance. Adelaide House has, indeed, two offspring, Messrs. Westwood and Emberton's Summit House in Red Lion Square, balder and even less compromising than its parent, as a child so often is, and Mr. Sullivan's very straightforward building for Messrs. Courtauld on the site of the old Post Office—obviously and bravely proud of its ancestry. The modernists, therefore, are still with us, and let us admit at once it would be a bad day for England if they were not. Without experiment there can be no progress, but a whole world experimenting instead of living and doing would be an impossible place. Some of the books which have recently been published on the architecture of the northern countries of Europe bring this home to one very clearly. In Holland and parts of Germany there has obviously been an attempt to force the architectural pace in every direction. Because every new building should be an adventure, a definite step into the unknown, it is not necessary for every new building to be a nightmare. At any rate, that is not our English way. We move slowly in matters of art, and there is a great deal to be said for it, especially in architecture. In painting and sculpture, where experiments are not so permanent or so prominent, one might like to see a more adventurous spirit receive recognition; 1925 has, indeed, witnessed the strange sight of the President of the Royal Academy joining with medical students and other highly-cultured folk in the attack on the one small experiment in sculpture, hidden away in the



Midland Bank, Piccadilly.
By Sir Edwin Lutyens, R.A.

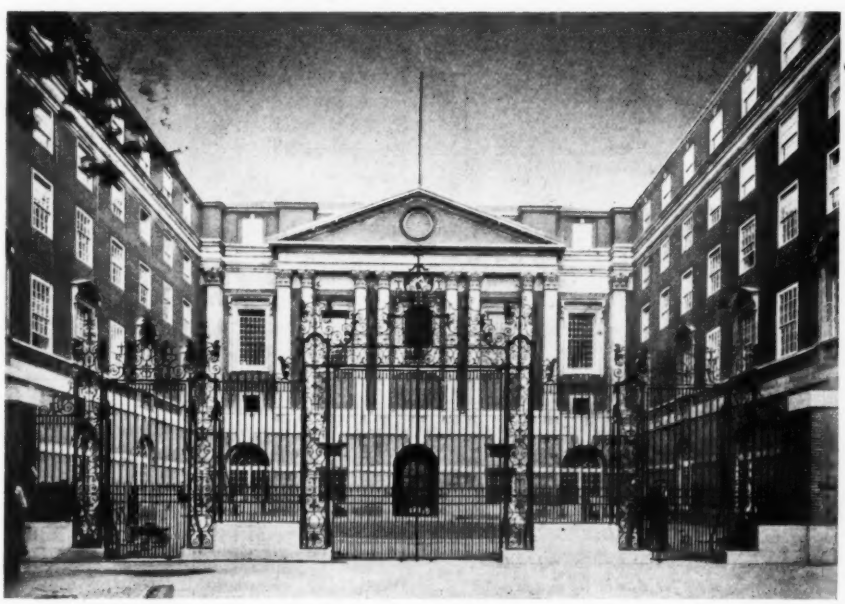
recesses of Hyde Park, which the year has produced. An academy, especially a Royal and established one, cannot be expected to take up an advanced position with regard to the arts, but it does not exist to attack those who do.

In domestic architecture the exhibition of photographs and models held in the R.I.B.A. galleries by the members of the Architecture Club shows that the prevailing tendency is still towards a Georgian formality, though architects, like Mr. Oliver Hill, who exhibited one of the most elegant and formal of these houses, can still, on occasion, be as wildly romantic and picturesque as he has been in his rambling, primitive, but curiously satisfying, farmhouse in Devonshire. The era of great country houses being over, for the present, most of the houses exhibited were for the newer suburbs or areas the motor-car has brought into reach. This being so one is glad that formality, even primness, is the vogue. If one has to live within sight and reach of neighbours one must have some care for one's dress. A state of nature which may be comfortable and appropriate in a wood is obviously, and in spite of German experiments, uncomfortable to a near neighbour. Our Georgian ancestors understood this very well. They knew that simple units would combine into a whole when complicated ones would not. Hence the charm of every Georgian country town, village, and suburb, and the unrest, vulgarity and distress of almost every Victorian one. Nevertheless, and in spite of the high standard of elegance, refinement, and restraint which those little Georgian houses at the Architecture Club exhibition showed, one could wish that we could find, without any loss of formality and refinement, a formula of our own, for our own day, which would serve as well as the Georgian or Regency one. There were a few signs of this, particularly in the work of Mr. Hepworth, Mr. de Soissons, and Mr. Darcy Braddell, but most seemed content to do safely and on a smaller scale what our ancestors of a hundred years ago did adventurously, and generally on a larger scale.



Bristol University Tower. By Sir George Oatley.

Coming now to the individual buildings of the year I think most architects would agree to give pride of place to Mr. Edward Maufe's group of buildings at Acton for a church and a church hall for the deaf and dumb, together with a church house. I did not know till sitting down to write this article that the church was for folk afflicted in this way. It seemed to me just a group of church buildings, more inspiring and impressive than any I had seen illustrated since Sir Giles Scott's work at North Fleet. After all ours is a visual art, and what differences a church for the deaf and dumb should make, except that everyone must see everything, are not clear. Anyhow, no one could climb up the stairs to this church above its hall and feel the solemnity of its interior with its plain walls, its rich roof, and see its solemn altar and dorsal, without being impressed. The exterior is equally fine in its sheerness and strength. Here is modernism in that the group of buildings seems to be a direct expression of needs, spiritual and physical, with no secret diplomacy of hidden construction. That there are windows with Gothic-looking tracery does not worry me. They seem to give the necessary foil of richness to the plain brick of the exterior and to the plain plaster of the interior. As far as I can see there is nothing archæological here. Baroque sunbursts in the lamps, and baroque curves in the reredos, Gothic tracery in the windows, Scandinavian

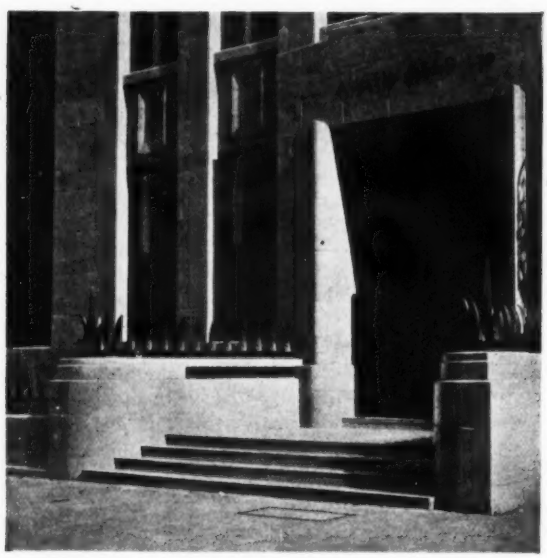


British Medical Association Headquarters, Tavistock Place. By Sir Edwin Lutyens, R.A.

painting on the tie-beams are all fused together into the unity of idea the building exhibits. That seems to me, if I may say so, the way to use the heritage of the past, but the fusion must be complete and the unifying idea supreme.

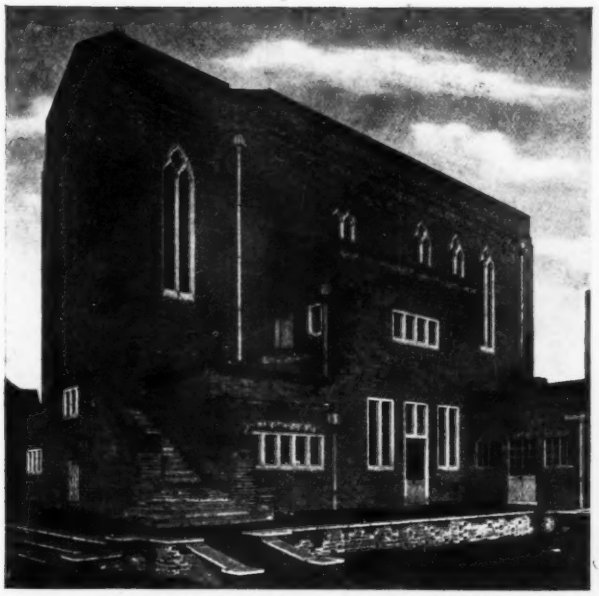
Let us contrast this building, not in any spirit of disparagement, with the new buildings for Bristol University. Here has been built probably the greatest pile of definitely Gothic buildings since the Houses of Parliament. Here we have the biggest Gothic tower since the Victoria tower; a magnificent entrance hall with real fan vaulting; indeed, all the pomp and panoply of a great building in the richest manner of our English medieval architecture. No one who sees the great tower crowning Park Street can but be struck with its dominant dramatic quality. The architect and the generous donor between them have ensured that Bristol University shall dominate Bristol. In this country, where the things of the mind are so often at a discount, it is a thing with which one can sympathize. The architect has risen to a great opportunity, he has displayed skill and knowledge which few in the profession to-day could equal, but has he led us anywhere? It may be said it is not the function of every one to lead. There must be periods and buildings of harvest when the fruits are gathered in. This is one of them. Let us acknowledge it on these grounds, and admit that having accepted a definite convention — perhaps it was dictated to him by his client — the architect has got the greatest possible dramatic value out of that convention. I can imagine some American film company trying to borrow the new buildings of Bristol University for a film version of that remarkable university play of Susan Glaspoles, "The Inheritors," now playing at the Everyman Theatre, and they would be right. If anyone remembers the architecture in the film of "Robin Hood" they will see both the force and meaning of this compliment.

Ashbourne Hall, University of Manchester. By Thomas Worthington & Sons.



Summit House, Red Lion Square, for Austin Reed, Ltd. By Westwood and Emberton.

Turning now from the buildings in a Gothic mode of expression to those in a Classical, it is right in every way to mention first the new premises in Lincoln's Inn Fields for the Institute of Auctioneers and Estate Agents, which received this year the R.I.B.A. street façade medal. This is by Messrs. Greenaway and Newberry. I think it rightly received its medal for its good manners. It has already taken its place among the other fine houses in the Fields without ostentation, and with proper reserve and dignity. It looks like some fine house once owned by a peer, and now used by a learned society—not a bad suggestion to have conveyed in these changing times. I have no doubt, if the site had been in a different street, say one with no particular character, like the new Strand or Oxford Street, the architects would have presented another, and,

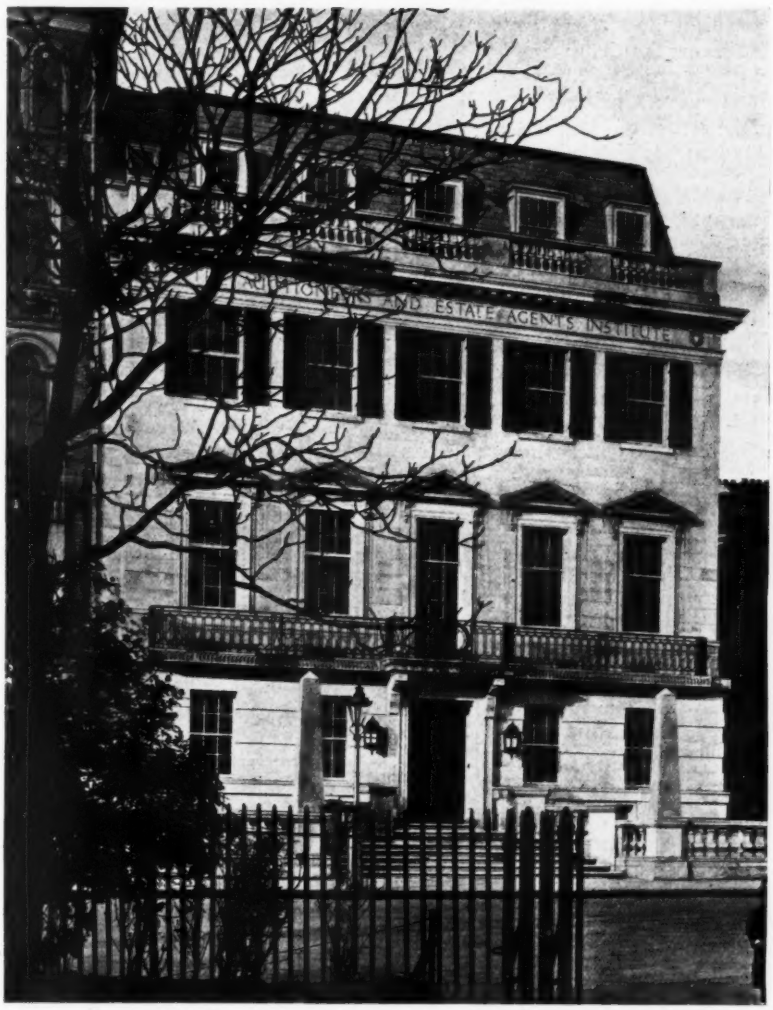


St. Saviour's Church, Acton. By Edward Maufe.

perhaps, a more lively solution to their problem. In what they have done on their actual site they have made no mistakes, committed no gaucheries. In the interior, where they have allowed themselves greater freedom, they have been equally successful.

The same quality of suitability to environment in an even higher degree, because the surroundings have a more definite character, is to be found in Sir Edwin Lutyens's new bank in Piccadilly. This charming little building, which Mr. A. B. Walkley has said always brings an unconscious smile of happiness to his face whenever he sees it, had by force of circumstances to belong to the enclave formed in Piccadilly by St. James's Church and the brick building, once, I suppose, the rectory, on the left of it, rather than to Piccadilly itself, and that in spite of its being flush with that street. Anyhow, that is obviously how Sir Edwin has conceived it with very happy results. It must have been for this reason that he chose a mixture of brick and stone, similar to that Wren used in the church. Indeed, the architect has here given us a very delightful example of how closely he can, when he likes, follow the master, while yet retaining his own more whimsical personality. The interior, probably owing to the dictates of the bank, is not quite so happy as the exterior. This, however, is so thoroughly English and charming that though the modernist may say it does not belong to our times, that it is not a frank expression either of its purpose or its construction, everyone is glad to welcome it. It makes a delightful incident among the more commercial architecture of the street. It may lead us nowhere, but it makes us happy. We cannot all be crusaders all the time.

Sir Edwin's other building of the year is the British Medical Association's new headquarters in Tavistock Place; a very restful and delightful piece of work. The structure was, I believe, designed originally for a religious or semi-religious institution. That should not unfit it for a medical one—it certainly does not. Its quiet court suggests libraries and learning, while the columns and pediment on the far front facing the gates proclaim the headquarters of a profession. I could hope that our own Institute would be as fortunate when it comes to securing new premises as the auctioneers and the doctors have been. I fear something much more flamboyant.

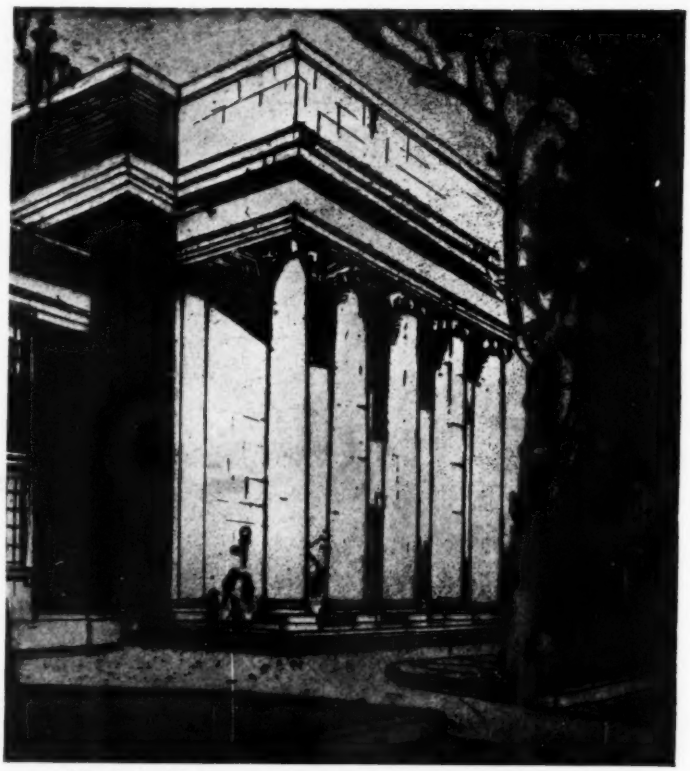


Auctioneers' and Estate Agents' Institute, Lincoln's Inn Fields. By Greenaway & Newberry.

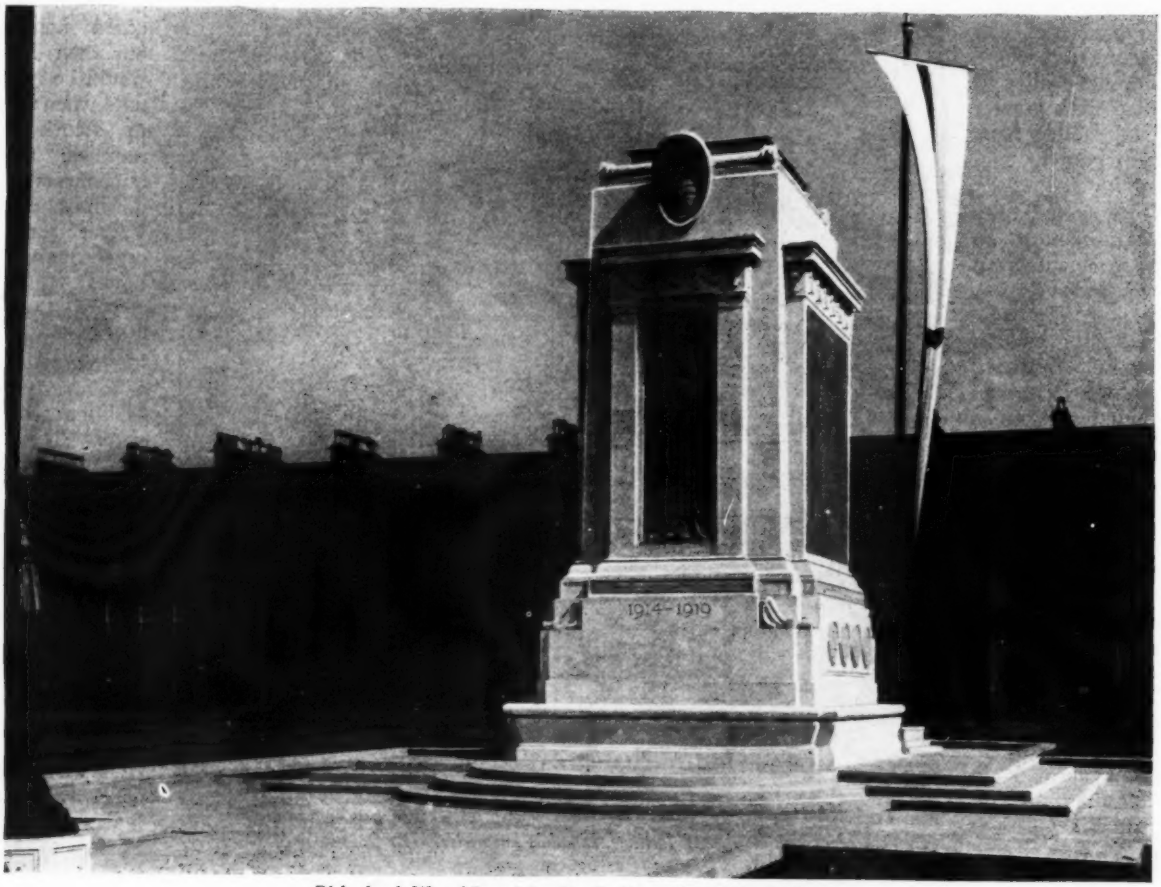
Two other buildings connected with learning made 1925 a notable year for buildings of this type. They are Mr. W. G. Newton's auditorium—to use a horrible word—for Marlborough College and Ashbourne Hall, Messrs. Thomas Worthington and Sons' fine women's hostel for the University of Manchester. I think the profession as a whole must have been very anxious to see how

the son of a great architect, already distinguished in the field of letters, would acquit himself when he obtained his first good opportunity. Everyone who has seen the building or the fine set of photographs in THE ARCHITECTURAL REVIEW will say at once he has not only acquitted himself well, but has shown something of his father's genius for adding those subtle touches which make a well-known composition a thing of beauty and distinction. The first glance either at the main façade of this hall, or even at the interior, lets one see that it is a pleasant, dignified building of a type of American Classical composition well known among students. A second and closer glance shows, however, something very much more—a perfect choice and use of materials, thoughtful detail, not too individual, yet individual enough, which at once reveals the man of real taste. I wish Mr. Ernest Newton had lived to see it. I feel he would have been proud of it.

Mr. Percy and Mr. Hubert Worthington's central block of large dining-hall and library for Ashbourne Hall is a fine masculine and strong piece of work, which more than holds together the somewhat looser wings of the hostel. Here is common brickwork used in a most powerful and direct way. Whether over such a fine strong façade, so simply yet so nobly designed, with its range of five great windows, it was advisable to use a Gloucestershire stone roof, especially in the centre of Manchester, I am not sure. Probably that was dictated by the



Liberal Jewish Synagogue, St. John's Wood. By Messrs. Joseph.



Birkenhead War Memorial. By Professor Lionel B. Budden.

Canada House, Trafalgar Square. By Septimus Warwick.

roofs of the more farmhouse-like wings on either side. Apart from this minor question, however, there is enough in this centre block, both inside and out, to show what power and originality architects working to-day on more or less traditional lines can, without going into any eccentricities, infuse into their work. In this connection I should like to mention the new block of residential flats by Messrs. Adshead and Ramsay in the Kennington Road, which seems to me deserving of the next street façade medal when it comes to be awarded. I know no more powerful piece of work, using the ordinary elements in the ordinary way, on this side of the Atlantic.

Among the buildings in a more restricted manner, because in a later phase of the Classical tradition, are Mr. Septimus Warwick's Canadian Government building in Trafalgar Square, and Professor Budden's Cenotaph for Birkenhead. The exterior of the former building is, I suppose, still the exterior of Sir Robert Smirke refaced in stone. The difficult task has been admirably and very faithfully done. That, however, is not new architecture. The interior is different. One large room on the ground floor replaces several. Nevertheless, here still Mr. Warwick has felt himself bound, and rightly so, by Smirke's design. His problem has been to design afresh in Smirke's manner—the sort of dictation problem that is often set in the schools, but never, one may say, with so successful a result.

Vigo House, Regent Street, by Sir John Burnet and his Partners strikes a different note to most of the new buildings in that unhappy street. It is a much stronger note, ringing clear and true but with a certain harshness. Its architecture is certainly masculine, though whether that is the right attribute for a street whose curves and traditions seem to call for feminine grace is not so clear. However, with the structural chorus the rest of the street sets up—I am not speaking of the Quadrant—it is a relief to have something straight-forward and intelligible.

Professor Budden's war memorial must be the last structure mentioned, though I wish space allowed me to deal with other products of the year, such as the Liberal Jewish Synagogue at St. John's Wood, and some of the fine crop of domestic work, like Mr. Hubert Worthington's and Mr. Oliver Hill's houses in the December issue of the REVIEW. The Birkenhead cenotaph stands in a fine Classical square, which has been invaded at its centre by a modern Gothic Eleanor Cross to Queen Victoria. The cenotaph is consequently at one side and opposite the Town Hall. It is a fine Classical composition—a composition of detail—admirably enriched with strong, reserved sculpture by Mr. Tyson Smith. It proves that in the hands of an artist of Mr. Budden's refinement the old Greek motives can be made to live again, and that without any conscious crudity or archaism

Vigo House, Regent Street, London. By Sir John Burnet and Partners.

UNIFICATION—AND AFTERWARDS

BY G. A. T. MIDDLETON

The First Secretary of The Society of Architects

UPON the administrative side, the greatest event during the past year in connection with architecture in this country has undoubtedly been the amalgamation of the Society of Architects with the R.I.B.A., as the culmination of long negotiation and an even longer series of events. As I was intimately connected with these, particularly in the earlier stages, the Editor of the ARCHITECTS' JOURNAL has honoured me with an invitation to record, in a short article, a few of my recollections, and some of my hopes for the immediate future. This I am glad to do, though with this caution: that I well know how untrustworthy is memory, especially after the lapse of many years; and that I have no greater gift of prophecy than is possessed by the generality of human beings.

So far, then, as my recollection is to be trusted, there were, when the Society was founded in 1884, four distinct trends of policy. There were: (*a*) the older leading men of the time who were antagonistic to change in any form, and who did not believe even in the then newly instituted examination for Associateship of the Institute; (*b*) the soundly progressive middle-aged men of the Institute, led by Mr. Arthur Cates, who believed in that examination, and saw in it all that was necessary for the regeneration of architecture for all time to come; (*c*) the more aggressive London men of the Institute, led by Mr. Hugh Roumieu Gough, and more or less supported by the leaders in the great provincial towns, who were pressing for what they called "Federation" between the Institute and the then almost wholly isolated local provincial bodies; and (*d*) the most progressive group of all, which argued that the examination system, to be really effectual, should be universally applied to all who might aspire to the practice of architecture in this country.

During the formative years of the Society's existence, while it was gathering strength for its advocacy of Registration, which was to become the bedrock of its eventual policy, strongest controversy centred in Mr. Gough's proposals for Federation. He was a born fighter, of strong convictions, and absolutely fearless, with the result that some of the meetings at the Institute at that time were among the most strenuous that I can remember. As for myself, I was young in those days, and the part which I played was possibly more noisy than wise!

As time passed, the Society settled down to steady advocacy of Registration, preparing carefully drafted Bills to that end (and, on one occasion at least, almost succeeding in obtaining second reading in the House of Commons!), while the Institute as steadily developed its examination scheme, and also gradually adopted Mr. Gough's policy of Federation, until the provincial bodies all became "Allied Societies." One is sorry to record that Mr. Gough did not live to see this—much less, the extension of the principle to the great independent bodies of the Dominions.

Further efflux of time, the passing of the older generation, and the gradual dominance of the Institute by examined men, brought general acceptance of the contention of those who, in the "'eighties," had been the most extreme progressives. The policies of Institute and Society converged accordingly, until, just before the war, it became evident that amalgamation would be better than continued separation, and negotiations to that end were opened—to be abruptly stopped by the outbreak of the Great War, during the continuance of which the Councils, at least, of the two bodies came into close and friendly relationship, in combined national service.

Now, at length, though not without tribulation, amalgamation is an accomplished fact, upon terms which are generally accepted as fair, and the great Institute, strengthened by now including, with its Allied Societies, practically all the practising architects of the country as well as most of the examination-qualified assistants, is busy preparing a fresh Registration Bill, suited to the altered circumstances. There is every hope and expectation that, well considered after consultation with representatives of all affected interests, this may pass the legislature during the coming year. This expectation is supported by the fact that during the forty years of which I have been writing, not only have other professional bodies in this country (notably the dentists) been accorded similar Registration, but that in the Dominions this has been granted to architects almost universally—due, perhaps, entirely to the persistence of the Society in advocating its declared policy through all that long period, though in each case adapted to local needs.

And, with the passing of the Registration Bill, what is to follow?

First, there must be the inclusion, in one register, of all who have, by vested right, any claim to the practice of architecture, be they the most highly skilled or the least—or even if they be felons! But—and the "But" is a very big one—immediately thereafter they will be subject to discipline, and must behave with proper regard to national and professional ethics under penalty of being struck off the Register and so deprived of their means of livelihood; while future admission will only be after regulated training and proof of competence.

This, it may be said at once, is not likely to make the way easier for the man of shady character, or the semi-competent, but, on the contrary, it should lead to the gradual, and possibly rapid, elimination of such, and to a marked advance in architectural achievement generally.

It is here that the public and the country will benefit, more largely even than the architectural practitioner. It is a commonplace to hear disparaging remarks upon the character of buildings erected during the last half-century—and the "architects" are blamed! Those who cast the blame rarely consider, and in fact rarely know, that in such cases no architects have, as a rule, been employed at all. With the establishment of a Register, however, should come before long statutory recognition, in some way or other, that all building should be under the control of registered architects (though in what way this is not the time or place to indicate); but even without compulsion, there would necessarily and naturally be an advance in this respect, just as there has been an undoubted, though slow, advance—as the older men can testify—ever since admission to the Institute has been by examination only, but in increasing ratio.

The outlook is hopeful, but not sure. The Bill has yet to be perfected, and then, backed by a united profession, it must be pushed with energy, if the benefits which both architects and the public would obtain by its passing are to be secured. By unity and by persistently hard work this can be done.

CURRENT
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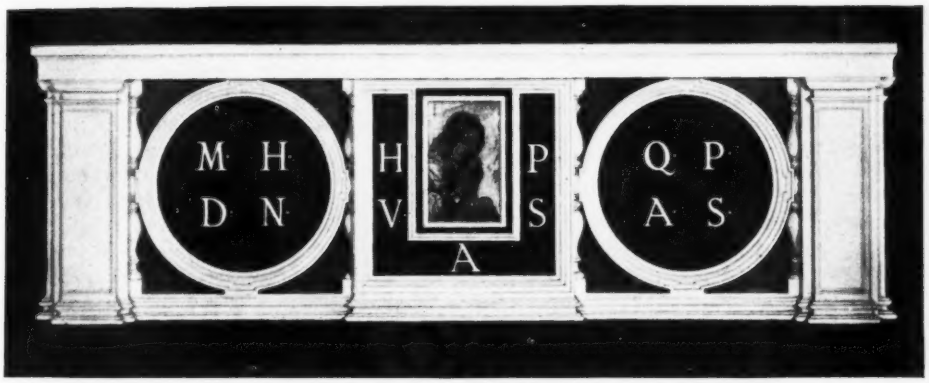
SECTION



The Harmsworth Memorial Chapel, St. Jude's, Hampstead. The altar.

NEW WORK BY SIR EDWIN LUTYENS

BY A. E. RICHARDSON

Of all contemporary architects, Sir Edwin Lutyens possesses the most captivating qualities; of all, therefore, he is the most discussed. His record, down to the minutest detail, is the subject of comment and controversy. That the small talk should be continued with such animation is but another form of praise, for apart from differences of mere opinion there has never existed a shadow of a doubt of his skill or of his pointed individuality. When the architectural history of our own time comes to be written, it will be found that, though many men of versatile powers were in practice, and were doing estimable work, the one true inheritor of the late nineteenth-century revival of good taste was Lutyens.

He is, however, a perplexing figure. He is perplexing not because of his versatility—for there are others equally versatile who arouse no such interest—but by reason of the individuality of his manner. It is this, the most striking feature of his work, that imparts a fascination to his designs over and above the values which are more intrinsic. But there is also his technique, in considering which we shall be upon considerably firmer ground. If we mentally review the long series of buildings produced by Sir Edwin Lutyens during the past thirty years, we cannot but observe that he holds by far the broadest view of English building. The spirit of the English tradition is undiminished; sequence is apparent in his earliest essays as it is in the reconstruction of Shakespeare's England, an exhibition group. The series of mansions and houses, it is fair to say, form a section by themselves. In none of them has there been slavish copying, although chapter and verse have been noted. In all there is evidence on every side of a clean palate and hard thinking. This is especially true of the considered ease with which the materials have been treated so as to make them accord with local characteristics and amenities. An artist architect has much in common with a painter, for both make their own laws, and evolve their own manipulative logic. The main issue is truth, but there is also the subsidiary question of beauty. All the subtleties required in answer by this latter are apparent in Sir Edwin's work, and yet there has been no swerving from the central truth, in spite of all his multifarious inventions and audacities. Thus it is, after all, not so highly remarkable that a unique freshness of invention should flow with such ease from a mind meticulously schooled to appreciate the spirit of insular tradition.

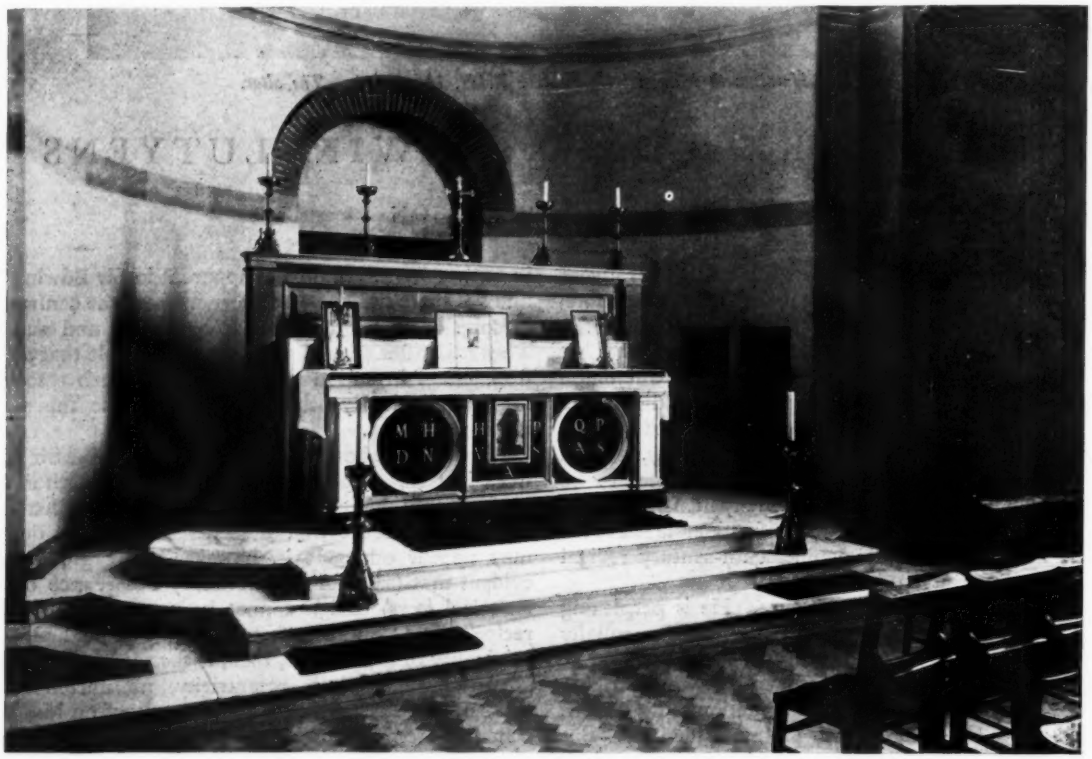
It would have been usual if I were to describe Sir Edwin's work in terms of plan, pictorial effect, and such like. We have, in speaking of buildings, become so habituated to a conventional order and nomenclature that a departure may appear odd. It is, however, daily growing more evident that (save for the necessary observance of a few technical laws) design cannot be produced according to recipe. The dominant feature of any individual work is originality of idea. This, then, is the secret of Sir Edwin's greatness. No adroit eccentricity, no uncompromising realism, but the persistent working out of an idea which, a first impression caught and crystallized, is secured for ever. Such is the essence of it. When a work of art sets forth an original idea, imitators will at once begin to crowd about it, for it is not given to all to strike out on original lines. There is a vast difference between derivative design and bold, uncompromising invention. The chief idea for a design, born of an association of many ideas—the result of ripe experience and long reflection—is an idea in three dimensions. Moreover, for its realization it depends upon an empirical knowledge of cause and effect.

It is necessary to live for some little time in a Lutyens house in order to realize the precise and unwearying attention given to each one of its smallest parts. Nowhere may a false note be seen. The detail is supremely unobtrusive, the ironmongery the very cream of the locksmith's handiwork, the fireplaces simple and genial, the windows and doors possessed of a distinction almost personal. At all points good taste reigns unchallenged. Many architects to-day do these things remarkably well. But Lutyens, for all the regard he pays to detail, never

looses his hold upon the original theme, which he pursues and develops, fancy-free, attaining an unequalled perfection of ensemble. A law unto himself, his instinctive power over geometry and perspective is complete, and with it his dominance over the formal sequence which runs from threshold to topmost attic. It is for these reasons that his houses look their best when sparsely furnished. The colour schemes are delicate, the furnishing has been arranged by the architect from the outset, the staircase, the architraves, the windows and doors, all these are pleasant incidents whose coherence the addition of many pieces of furniture would imperil.

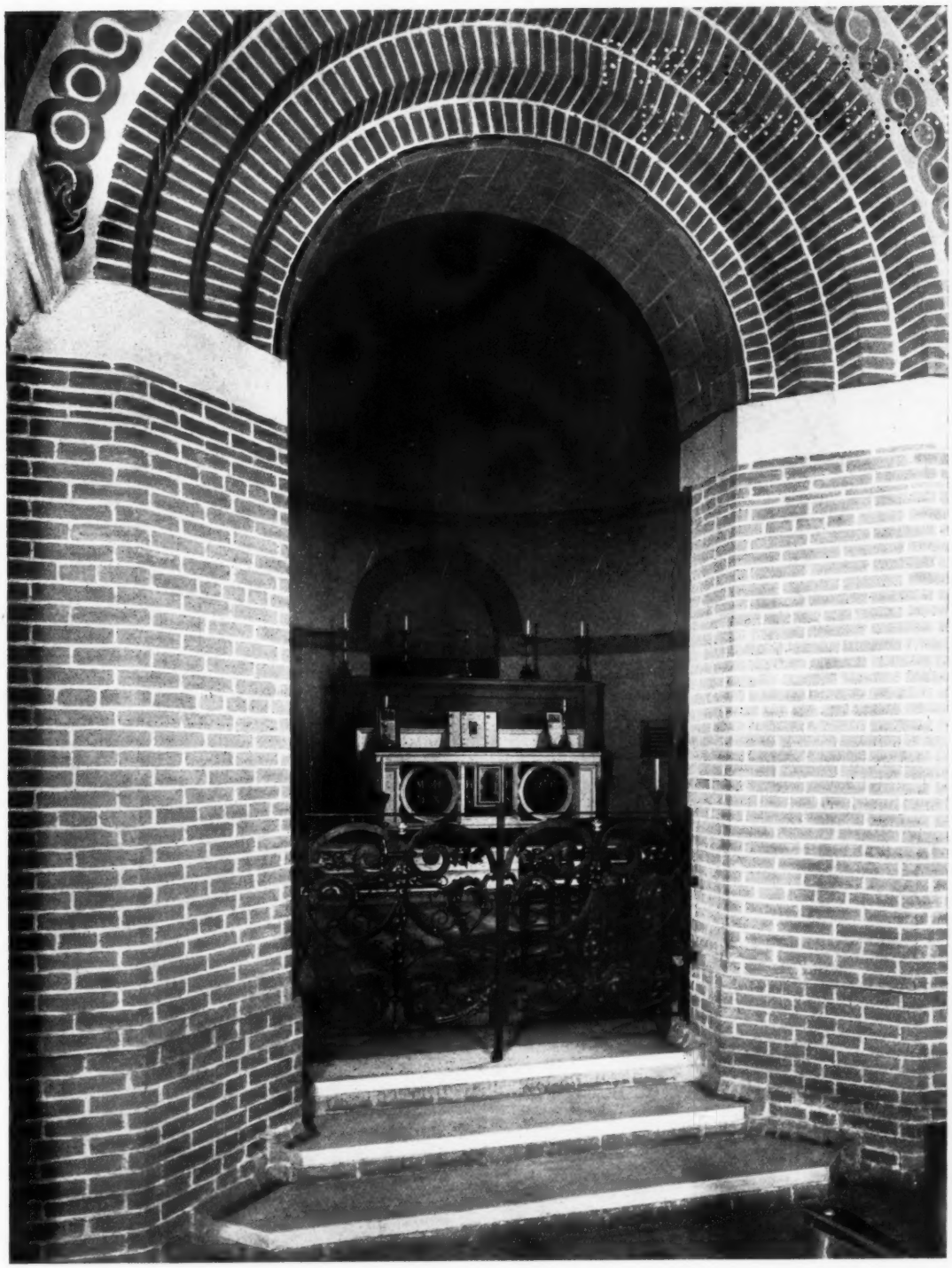
With his experience of building in all parts of the kingdom, it is only to be expected that Sir Edwin should pay the utmost heed to regional characteristics, especially, perhaps, those of material. Thus at Drogo Castle in Devonshire, granite is employed; at Grey Walls, North Berwick, the local stone is prominent; in Hertfordshire, brick; and in Kent, chalk. The same is true of his choice of materials for roofing. There is ever present some fresh rendering of the immemorial English theme, a theme which ever and again shows itself through the whimsical phrasing, the almost Sargentesque humour, both gracious and forceful. There is no sign of imitativeness, yet somehow the buildings seem indigenous and at peace with their surroundings. I conjecture Sir Edwin to hold the high creed that an architect should never allow himself to become a slave to his art. To do, not merely what he is able to do, but that which his will decrees, appears to be his avowed object. I may be wrong, but this is the appeal his creations make to me when I meditate under the roof of one of them.

And so my notes bring me to the entourage of the house, the garden pavilions, and the minor features, all of which are essential to complete an architect's work in the large manner. Sir Edwin has done much to bring about the modern Renaissance of garden design. There are now specialists and imitators whose aim appears to be to achieve a grandiose informality. But a general advance has been made in modern practice, and credit must be given where it is due. The fastidious taste, which is a characteristic of his domestic work, is equally present in the public buildings and monuments which he has erected in London. Fastidious, not egotistical; he is always quick to appreciate the views of others, provided there is truth in them; and his catholicity has earned him the respect of countless clerks of works and workmen. It would be interesting to the profession, and certainly invaluable to the schools, if a few of the specifications prepared for his buildings could be published. They contain (I have been informed) secrets which, if published, would raise the general level of modern architecture considerably.



The Harmsworth Memorial Chapel, St. Jude's, Hampstead.

In appraising some of the recent work of a great eclectic architect, I merely purpose to record impressions that have been made upon me from time to time, while remaining conscious of the fact that I have criticized the principles to which their author subscribes, and that I myself follow a line of thought that is widely divergent. But in truth the work I have seen is related to the universal spirit of building; their qualities are above opinion and fashion, and the prejudice of the moment. Could anything be more apt, for example, than the dramatic treatment devised for the Harmsworth Memorial Chapel in the Church of St. Jude-on-the-Hill, Hampstead Garden Suburb? In this design, commencing with the noble simplicity of the entrance framed in brick, the entire effect centres on the design of the altar and the marble steps. There is a touch of audacity



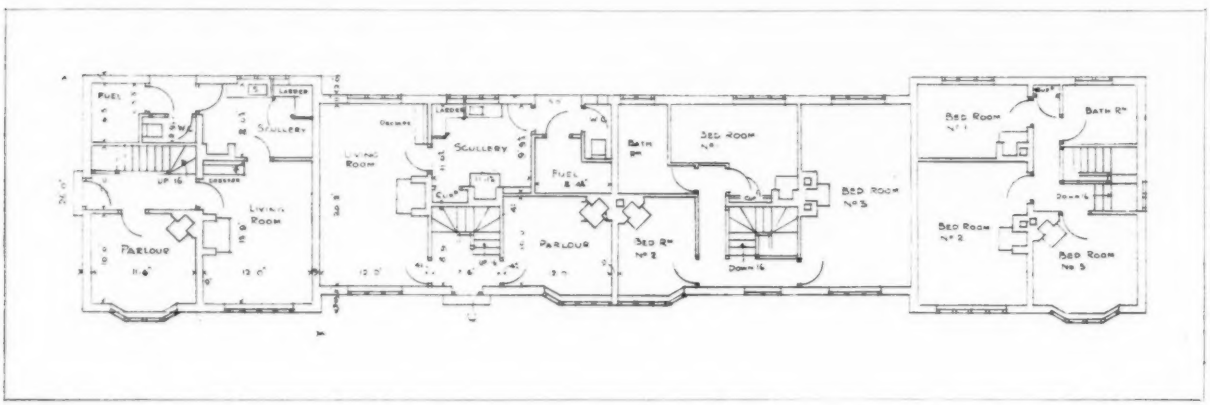
The Harmsworth Memorial Chapel,
St. Jude's Church. Hampstead.

The estate cottages at Amport St. Mary, Hampshire. Rear elevation.

in the brick arch at the back of the altar which is extraordinarily impressive. It is its fidelity to purpose, imaginarily conceived, which raises this design above mere scholarship to an intellectual status, an eminence attained by the use of simple architectural forms among which diversity of surface plays a subordinate part.

If evidence were required of Sir Edwin's originality it is forthcoming in the treatment of the entrance gates and piers which he has designed for a fine old house at Amport St. Mary, a little Hampshire village. The piers are unique without verging on the fantastic. There is an abandon about the detail which does not detract from the sanity of the design, and whose appeal is enhanced by the exquisite wrought-iron grilles. Surely these piers hold their own with those by Inigo Jones at Amesbury. The garden lay-out below the existing terrace is simplicity itself. It has been arranged to complement the entourage of terracing and to extend the lesser formation towards the expanse of park land. The group of four cottages on the estate are built of local brick with thatch for the roofing. Their design has many original features; their grouping is no less unusual. There are two main breaks, with small bays at the ends, and a large double bay at the centre. The eaves are carried through from end to end; while the treatment of the thatch, with a number of dependant tailings at the ridge, and the detail of the chimney-caps, give added character to the whole design.

The delightful re-modelling of The Grange, Sir George Lewis's house at Rottingdean, recalls many similar works of reparation by Sir Edwin. Wherever the additions have been made original touches are apparent which enhance the pictorial qualities of the old fabric. There is a pleasant treatment of skew bricks to one of the gables, a distinctive finish to the new chimney-stacks, a rounding of verges, and trimmings of brick to the knapped flint of the walls. No matter from what point of view the house is seen it presents,



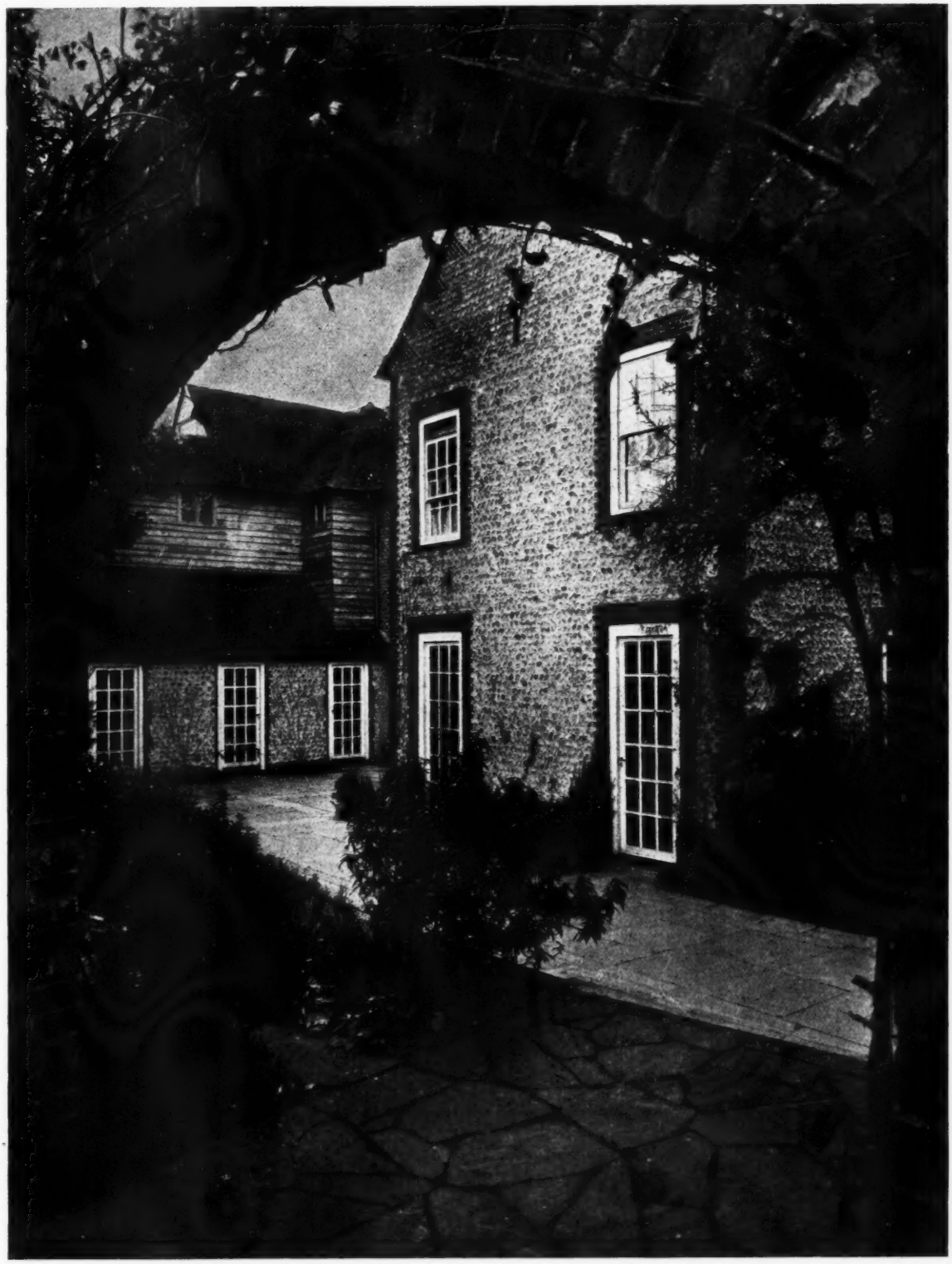
The estate cottages at Amport St. Mary, Hampshire. Plan (left half, ground floor; right, first floor).

Amport St. Mary, Hampshire. Above, the new entrance gates. Below, the terrace and formal garden lay-out.

in its new aspect, a piquancy of outline which is decidedly refreshing. The dining-room has an air of spaciousness and scale, and yet it is but of ordinary dimensions. There is much to admire in the very original treatment of the surround to the fireplace. This room, which is not the least attractive feature of the additions, shows Sir Edwin's power to capture the breadth and dignity of old work and to adapt its spirit to modern needs. The same power is evident in the study. The room is an old one with recesses introduced in characteristic fashion. It is, moreover, an index to working methods which are high-spirited and yet free from all ostentation. More cannot be said of any work of household architecture.

The additions to Mothecombe House, near Plymouth, show a fine regard for the local treatment of masonry. In this case a new wing forms an appendage to a regional house erected about the time Vanbrugh was building the Green Wharf at Plymouth Dock. Sir Edwin's addition complements the existing work and echoes some of its features. Nothing could be in better taste, nothing in more direct sympathy with the established *genius loci*. There is evident all the grace that distinguishes Newton Ferrers, combined with a due regard for the purpose of the new room. The treatment of the terracing and lower wall assists in connecting the wing to the main front. The circular panel, which is the focal point in the link wall, is an example of the way in which poetic enrichment assists in relating the main rectangular masses. The details, while in sympathy

The Grange, Rottingdean. Above, the courtyard, showing the round-headed staircase window, and the offices added by Sir Edwin Lutyens. Below, the north front. The ground floor windows with their brick surrounds are by Sir Edwin Lutyens.

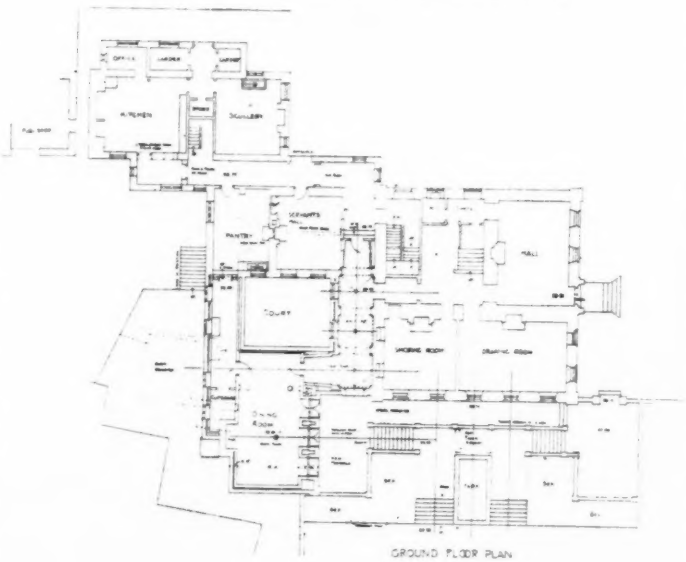


The Grange, Rottingdean. A view of the east front, showing on the left the new offices added by Sir Edwin Lutyens, and on the right the windows to the dining-room.

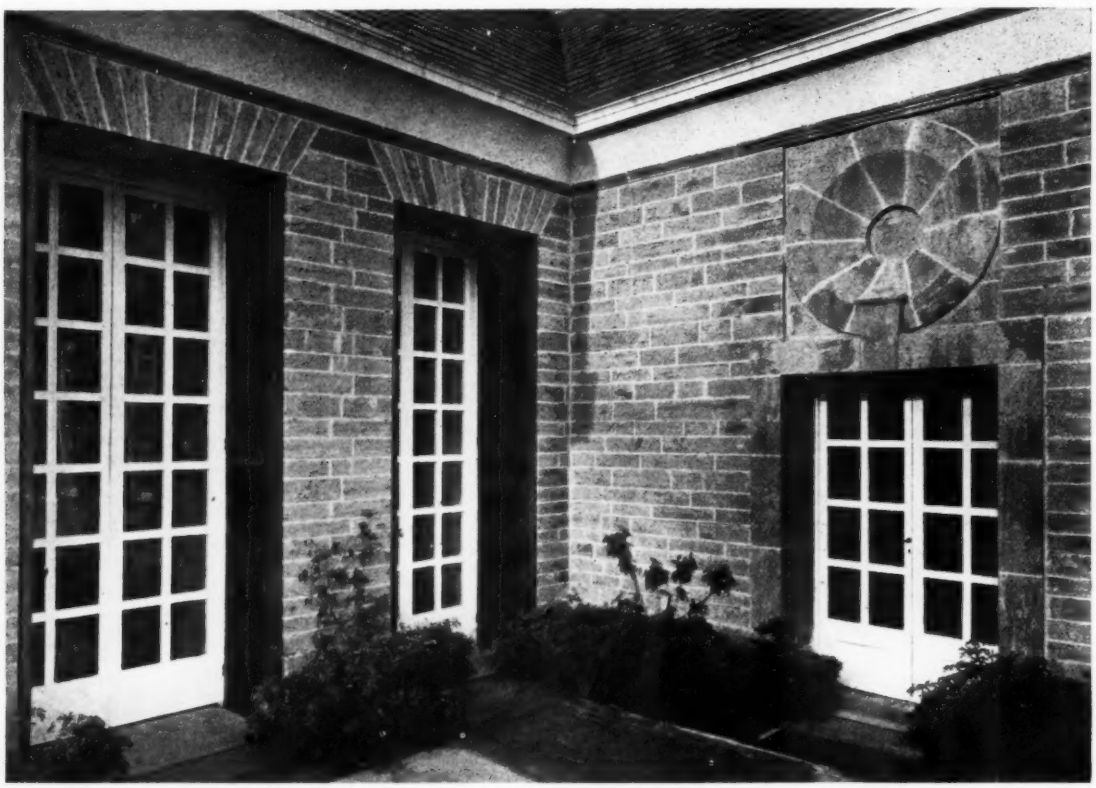
The Grange, Rottingdean. Above, the south front, showing the new tiled roof and chimneys, and, in the foreground, the new outbuildings. Below, the east front, with the windows inserted by Sir Edwin Lutyens.

The Grange, Rottingdean. Above, the library. The bookcases are Sir Edwin Lutyens's principal contribution to this interior. Below, the dining-room. The windows and French doors to the garden are by Sir Edwin Lutyens, who also designed the fireplace and the surround for the portrait by Mrs. Swinnerton, A.R.A., which surmounts it.

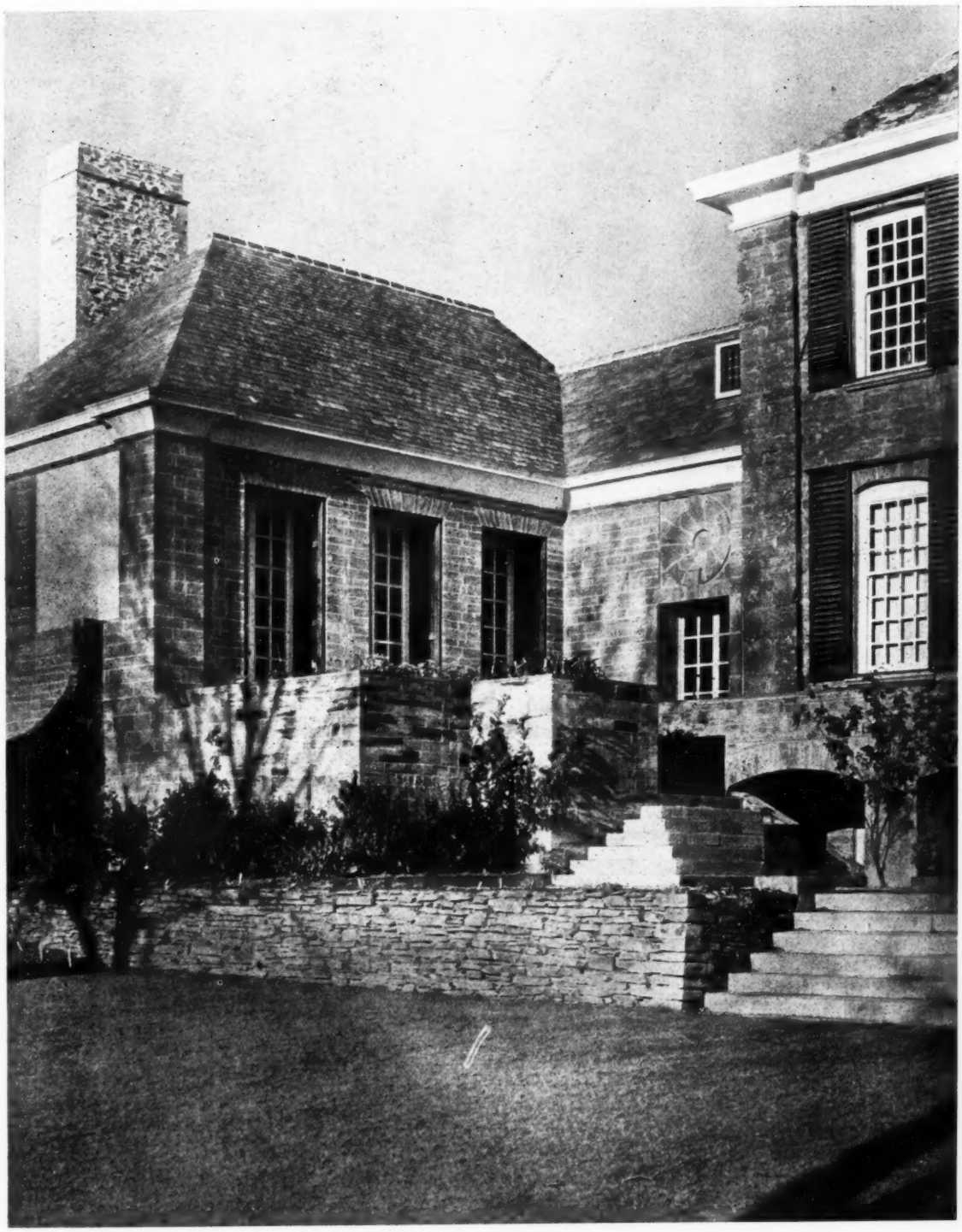
with the work of the district, as at Anthony, have a modern impress and quiet dignity that is of our time and no other. The returning of the dado mould to form a stop for the window architraves is especially good. The view of the dining-room once more proves the value of simple contrasts. There is a new sort of granite bolection surround to the fireplace, while the black fluted columns and the absence of panelling give the room an appealing austerity. In the illustration of the three windows to the dining-room will be seen the value of thick walls for an embaying effect. Then the heavily sashed windows are carried up to the undersides of the entablature and are devoid of architraves.



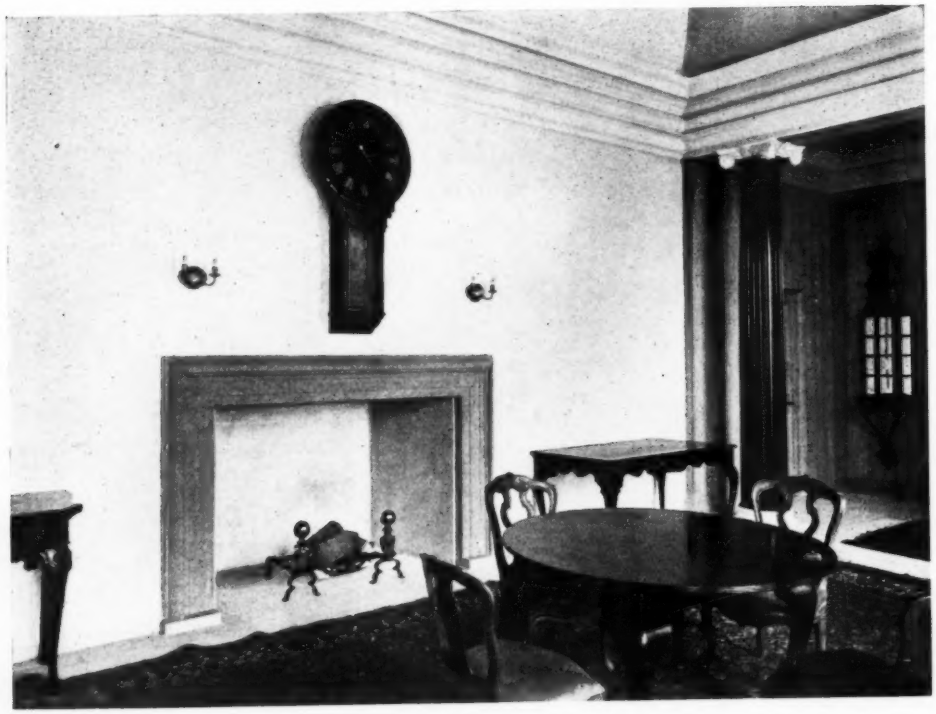
I have written the foregoing notes at the request of the Editor. They have been made in a disinterested way, for Sir Edwin Lutyens is a creative artist if ever there was one, and the work of such invites appreciation from all who can approach it with sufficient sympathy to descry the individuality of purpose that pervades it. I will add that only those who have themselves passed through a searching discipline of the same kind, and have spent themselves in a similar artistic endeavour, are able to adjudge it in relation to the life and thought of our time. Sir Edwin's work gives pleasure because it reveals a profound and ineradicable love of that which is strongest and noblest and most beautiful. There are many among us who are uncertain what they like or what they think beautiful. For them it is easy to mistake a fine natural taste for personal egotism and to decry it for that reason. Apart from all the truths that art of building can embody there are many lessons to be learnt from the character of the artist himself; there is also the greatest benefit of all, his immediate and personal influence.



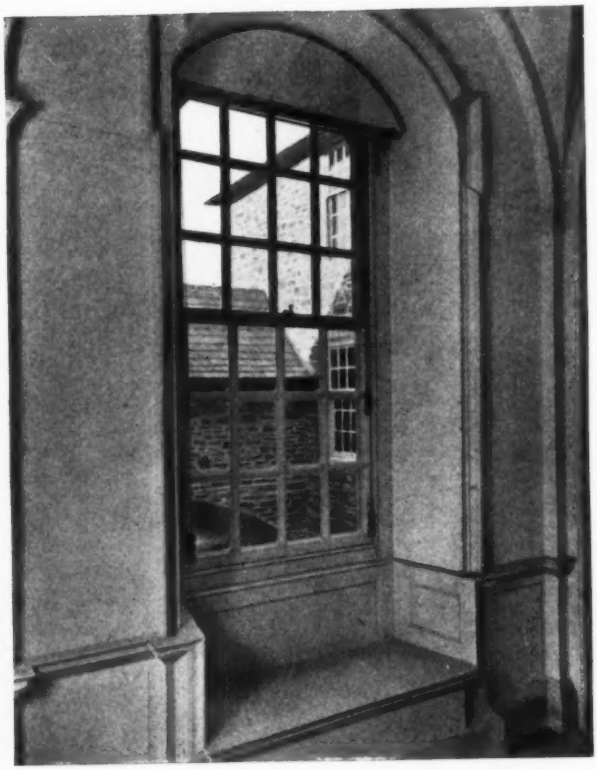
Mothecombe House, Holberton. Above, plan of the house. Below, a corner of the terrace; the new dining-room is on the left.

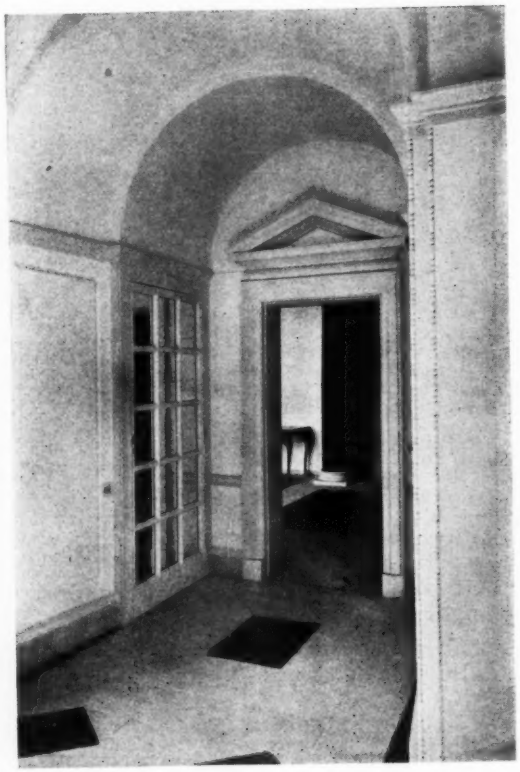


Mothecombe House, Holberton. The dining-room wing from the terrace.



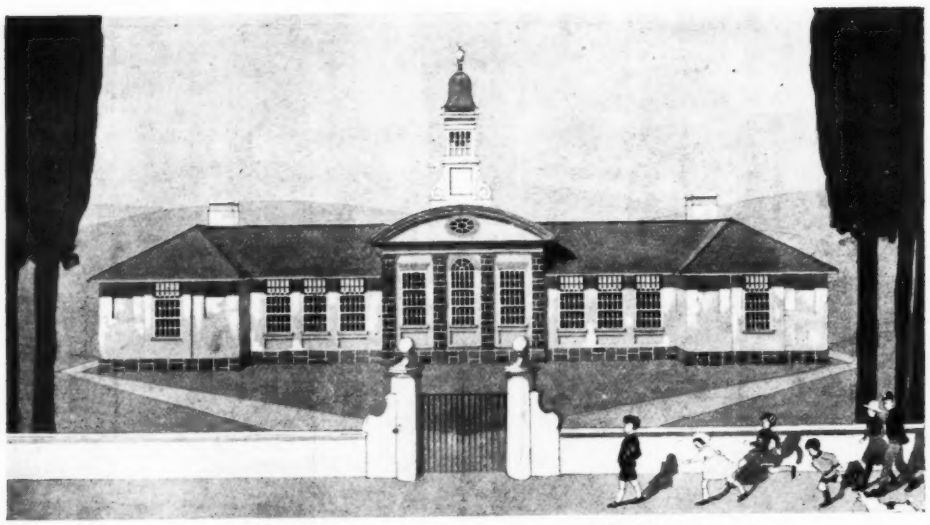
Mothecombe House, Holberton. The dining-room.





Mothecombe House, Holberton. A window detail, and a view of the corridor leading to dining-room.

Mothecombe House, Holberton. Above, the dining-room windows leading out to the terrace. Below, a vaulted corridor leading off the same terrace.



Design for Bushmills School, Co. Antrim, Ireland (1925).

CLOUGH WILLIAMS-ELLIS

BY JOHN ROTHENSTEIN

MR. CLOUGH WILLIAMS-ELLIS, although at once one of the most modern and most individual among contemporary English architects, is essentially a traditionalist. From the very outset of his career he has shown a singular devotion to that style which flourished until the four fallacies—the Romantic, the Mechanical, the Ethical, and the Biological—led English architecture for a century into the wilderness where the perverse genius of Mr. Ruskin persuaded the people it should remain because its moral nature was corrupt.

So early and so forcefully did the Palladian school appeal to Mr. Williams-Ellis's imagination that he never needed the warnings regarding the Victorian wilderness contained in the classicist's bible, *The Architecture of Humanism*.

Born in 1883, the son of J. C. Williams-Ellis, the Cambridge mathematician, he was destined to be an engineer. To that end his father wished him to have a thoroughly modern education, and sent him to Oundle, where he studied under Sanderson, the hero of several of H. G. Wells's books. Thence he went to Trinity College, Cambridge.

It was at school that Williams-Ellis first showed a glimmer of interest in architecture. The members of the choir were going for a day's holiday to see Kirby Hall. Young Williams-Ellis was by no means a singer, but conquering both his own shyness and the scepticism of the master, he joined the choir and enjoyed his day at the Elizabethan mansion. After that day, however, he ceased to be a chorister.

At Trinity he felt some wish to be an architect. The acknowledged local authorities, however, seemed to be Gothicists to a man. His contemporaries, or at any rate his clique, thought an interest in architecture distinctly odd, and so for a time the idea lapsed, and scientific studies were pursued with some zeal. But after a year at Trinity, doubting the reality of his vocation for a scientific career, and wishing to put it to an immediate test, he left Cambridge and became experimentalist to an electrical engineer. After working with him for a short time, Williams-Ellis fell ill with influenza. It was then that he determined, with his mind in a ferment of enthusiasm mingled with doubt and self-mistrust, to become an architect. His parents acquiesced in his entering the Architectural Association School, which he did in 1904. The same eagerness which had prompted him to leave Trinity with such precipitation to test his powers by applying them practically, cut short his studies at the school. After a term and a half there he was given an opportunity for practising. He built a simple

Llanfrothen War Memorial, Merioneth.

edifice, a "Home for the feeble-minded." Known as "Cumnor Rise," it was situated near Oxford. Although in itself a very ordinary achievement, "Cumnor Rise" exercised a considerable influence upon his future. The first result of his taking the commission was a protest on the part of the authorities of the Architectural Association School against his practising while still a student. In the face of this obviously reasonable objection, Williams-Ellis acted precisely as one would have expected him to. He resigned from the school. The brief period of his study militated strongly against his ever becoming a pedant, or even a pronouncedly academic architect. To his enthusiasm, his love of experiment, his modern and untrammelled upbringing, was now added a genuine ignorance of many of the technicalities with which the students of the period were imbued. Secondly, the small resources at his disposal for the building of "Cumnor Rise" forced him to obtain his effects by the simplest means. This enforced economy confirmed his own innate preference for simplicity. To-day, when an austere style is once again coming into its own, his economy of decoration naturally appears less striking than it did at a time when every little villa was decked out in what some contractor conceived to be the finery of a Chartres Cathedral or an Osborne.

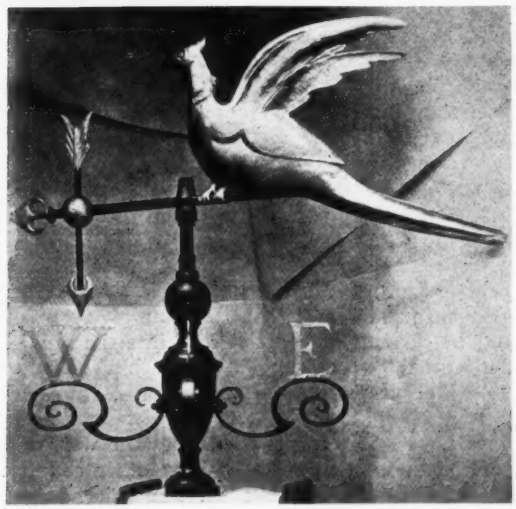
Several other small commissions followed, most of which resembled "Cumnor Rise" in one respect—that his effects had to be obtained with small expenditure. In later days, when Williams-Ellis frequently had larger funds at his disposal, this instinct for economy in both decoration and expenditure survived with curious tenacity.

All this time his love and understanding for the classical tradition in general, and the Georgian tradition in particular, had been growing in depth and power. But on the one hand he was influenced by a now more usual adolescent enthusiasm for French seventeenth- and eighteenth-century styles, and upon the other by the modern German school, with its tendency towards strong verticality, large plain wall-surfaces, austerity, and, above all, by its expression of a purely modern inspiration.

Subject to this loyalty and these two attractions, his art developed steadily until the outbreak of war.

During the period of hostilities he served successively with the Royal Fusiliers, the Welsh Guards, and the Tank Corps. During this time he invented an appliance known as a catascope, which, applied to a relief map, enabled its user to gauge the probable field of vision from any given point on the actual landscape.

He remained with the Tank Corps until the end of the war, which found him on Headquarters Staff, as Major-in-Charge of Intelligence. In dread of months of idleness pending demobilization,



Above, model (in silvered wood) of the column designed for the Palace of Industry, British Empire Exhibition. Below, two weathervanes, at Llangoed Castle, Montgomeryshire (left), and Markyate Cell (right).

he " purchased " an almost instant release by undertaking the writing of " The History of the Tank Corps." Shortly afterwards he was appointed Superintendent Architect to the Board of Agriculture. But the regular hours irked him, and as his former clientele showed signs of rallying to the veteran, he relinquished the post which he had held for barely three months. This impatience of regulations, this eagerness to plunge once more into practical work, and the immediate and logical expression of these feelings in his resignation, is characteristic of Williams-Ellis's nature.

But to restart a practice abandoned for more than four years was no easy matter. For thoughts about the depths of trenches, the ranges of guns, the speed of tanks had crowded all else out of the architect's mind. In 1918 he found that he had actually forgotten the dimensions of an ordinary brick ! In time he remembered that, and with memory there came back to life in a rush all that had lain in abeyance for so long. This technical knowledge returned to serve a mentality profoundly modified by the experiences through which it had passed.

Plas Brondanw, Merioneth (the architect's own Welsh home). The approach to the house.

The war had, in a word, drastically lessened Williams-Ellis's patience with human stupidity. He felt with the man in " Perkins and Mankind " who said, " Look here, you know ! It's all a huge, nasty mess, and we're trying to swab it up with a pocket-handkerchief." Williams-Ellis, like Perkins, had given up trying to do that. He realized suddenly the shocking futility of a conception of architecture which aimed at the creation or the preservation of a few beautiful buildings, to which one has to journey, as it were, in blinkers to avoid being rendered desperate by the hopeless sordidness of the rest.

Such a conception is beyond any doubt generally, if tacitly, held to-day. And it is the most disastrous legacy of the *laissez faire* tradition.

It would be difficult indeed to exaggerate the squalor and confusion that such an outlook and such a policy, or rather, to be accurate, the entire absence of anything remotely resembling a policy, has brought about. In England we have had the spending, until the war, of a volume of wealth undreamed of by any other country. We have enjoyed for centuries an immunity unique among the great nations from foreign invasion and civil disturbance. England has given birth to much of the most enlightened thought regarding the planning of towns. Good architects have seldom been scarce. What has she made of these tremendous possibilities ? What is the situation ? As we have already indicated, it beggars description. There are, scattered throughout the countryside, a number of exquisite country houses—Tudor, Jacobean, and Georgian. There are a number of magnificent cathedrals. Outside London there are a few towns possessing beautiful quarters, such as York, Bath, Wells, Oxford, Cambridge, Edinburgh, and a handful of others. In the centre of London there are fine buildings, which, praised while they stand, are pulled down without ceremony directly their destruction can be accomplished with profit. Others, in the East End, have become slums. In addition to these there are, scattered thinly here and there, good modern houses, offices, and cottages. But in what utterly insignificant numbers ! All these together form but a tiny fraction of the buildings of one kind and another now standing. A journey through any inhabited district whatsoever, through the centres of most and the outskirts of all the towns of England will reveal the nature of the vast majority; thrown up hastily without a thought for beauty, order, or solidity, for a public which does not desire these things, unchecked by a Government too blind to see the calamity. England is covered from end to end with millions of units of shoddy rubbish. The conclusion cannot be resisted that the aristocracy for their private needs built magnificently, and that the industrial democracy, confronted by an admittedly greater task, has failed disastrously.

Before the war Williams-Ellis had been too much engrossed in his immediate work to do more than despairfully notice these things, and to consider them as otherwise than inevitable. The war enabled him to see what could be accomplished by co-operation, gave him time, during his many periods of inaction, to reflect more than he had ever done before. He began to see that architecture should, and could, mean more than the designing of a few houses, however beautiful, here and there; whereas in former times a building of his might have looked incongruous, with its slightly aggressive good taste, in a street of commonplace neighbours. Later he has tended to conform more and more closely to that commonplace but fundamental rule that the greater part of good taste lies in adapting a building to its environment. But as most

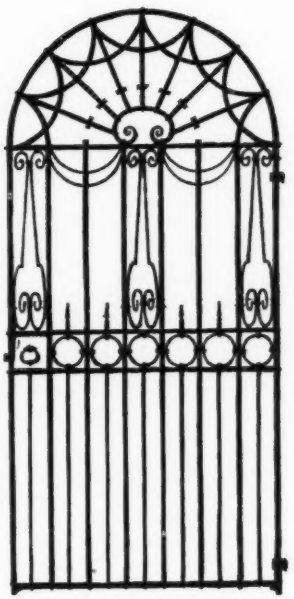
urban environments are not only commonplace but abominable, Williams-Ellis's position is one of difficulty, and, until some drastic schemes of town planning and intelligent censorship of design come into operation it is likely to remain so. He has never been lacking in ingenuity, and for this difficulty he has found a partial and personal, but most interesting solution. On the sea-coast of North Wales, quite near his own old home, Plas Brondanw, he has acquired what he believes to be an ideal site, and he is engaged upon plans and models for the laying out of an entire small township. The results of his scheme will be significant and should do much to shake the current notion that although houses must be designed with due care, towns may grow up by chance; in fact, "Take care of the houses, and the cities will take care of themselves." While Williams-Ellis is still "taking care of the houses" with great effect, it is noteworthy that one of the most interesting figures in contemporary architecture is applying his energy, originality, and thoroughly modern intelligence to this wider problem.

Plas Brondanw, Merioneth (the architect's own Welsh home). Above, the banquet house. Below, figure and vases at the end of a grass walk.

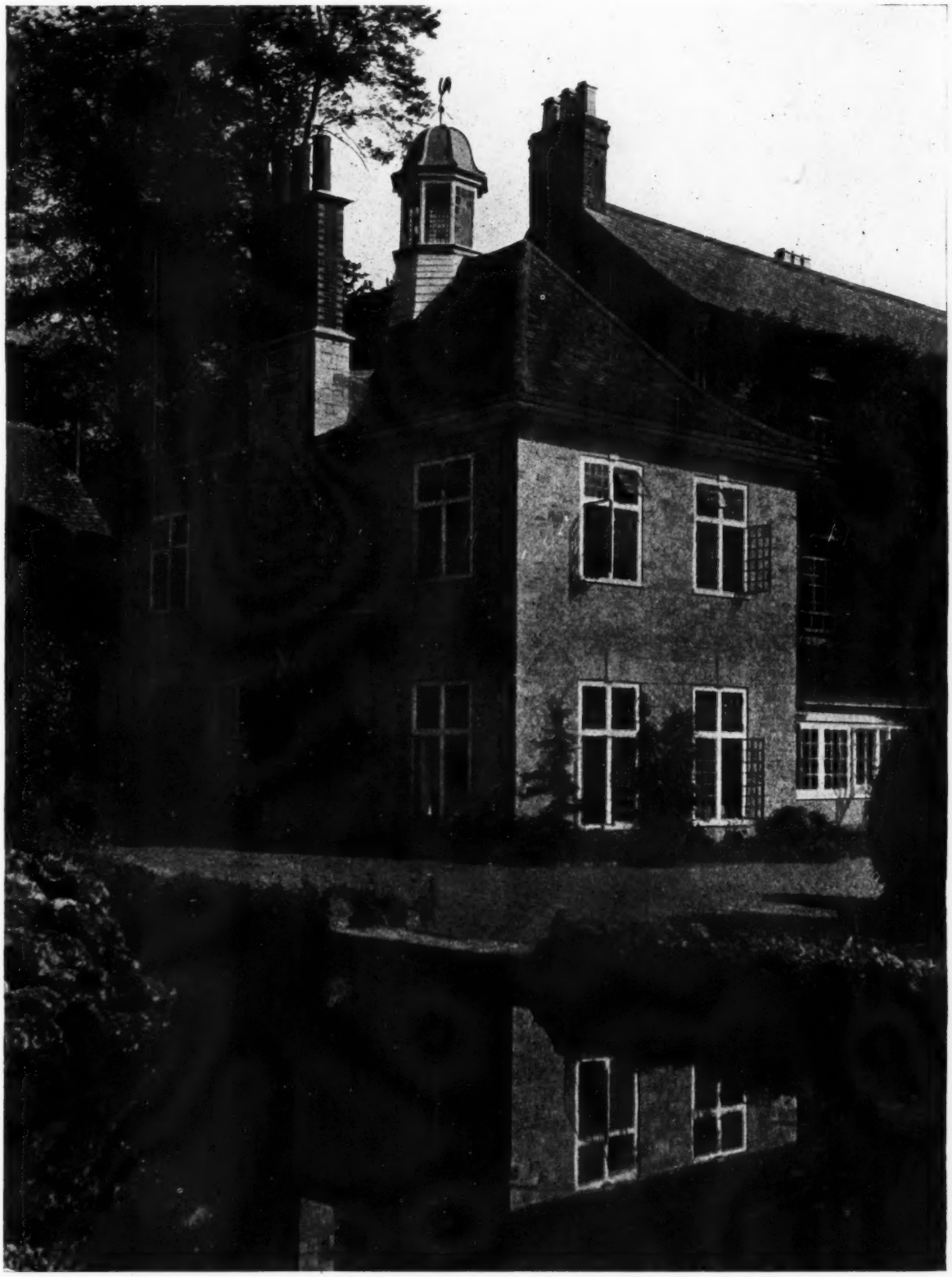
[*The photographs and drawings with which this article is illustrated have been picked chiefly because of the light they throw upon the career of their author. It was not intended (and were it intended it would still be impossible) to give a selective as well as an historical survey, and some of Mr. Williams-Ellis's newest and finest work had to be excluded because it is as yet only partially completed. In our issue of April 28 next we intend to put before our readers the first collection of this, consisting of his recent buildings at Stowe.—Editor* A.J.]

Eynsham Lodge, Oxon (1907). The new wing.

Gardener's cottage, Foxcombe Hill (1907).



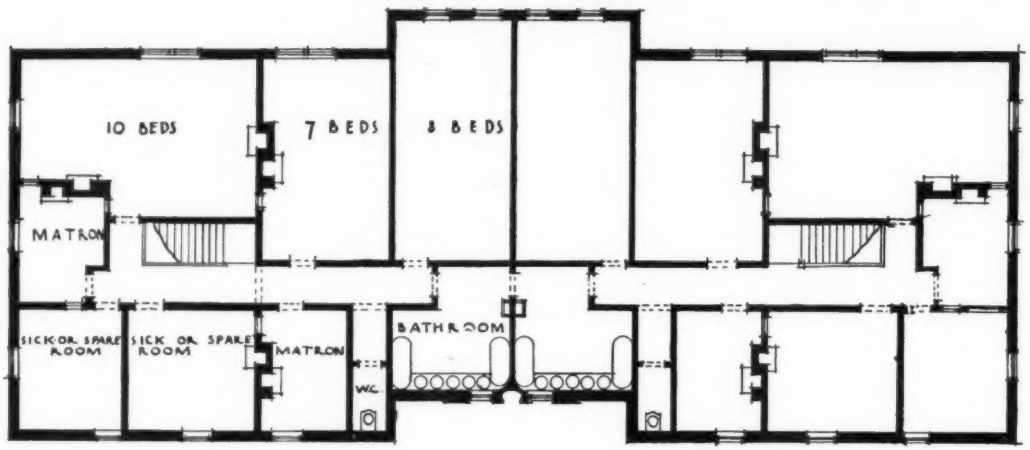
Eynsham Lodge, Oxon. A Postern Gate.

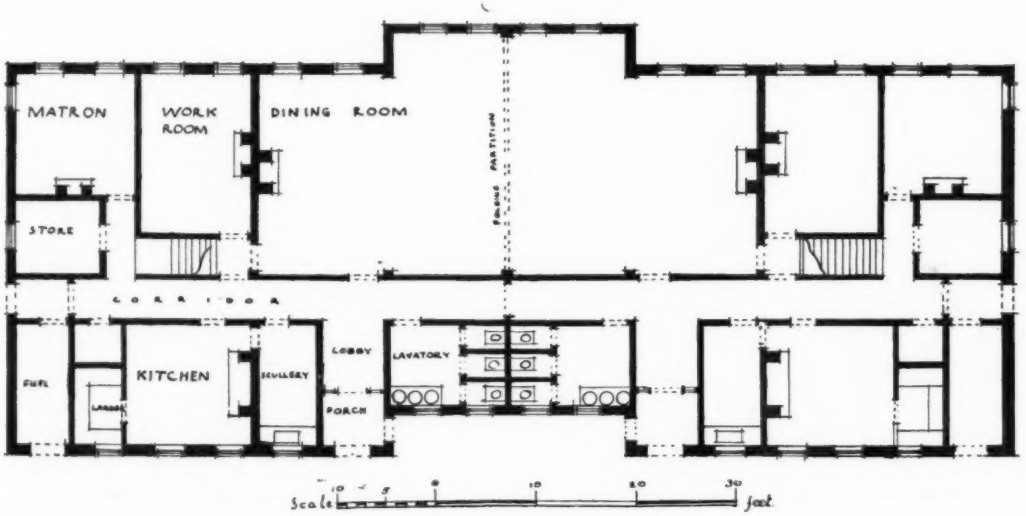


Eynsham Lodge, Oxon (1907). View from across the lily pond.

Larksbeare (1906). Two views of one of Mr. Williams-Ellis's earliest houses.

Cutts End, Cumnor, near Oxford (1909).

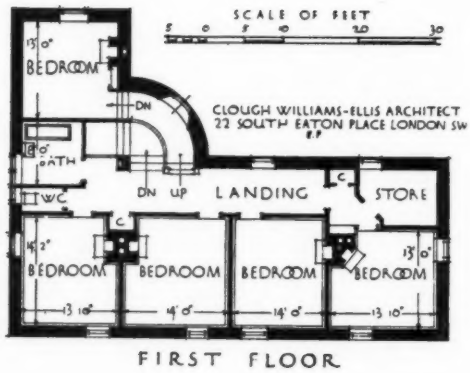


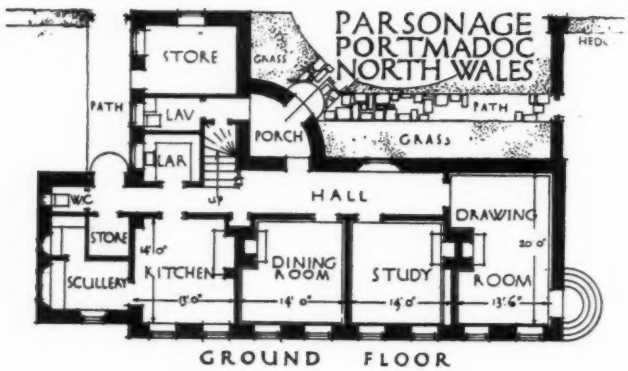


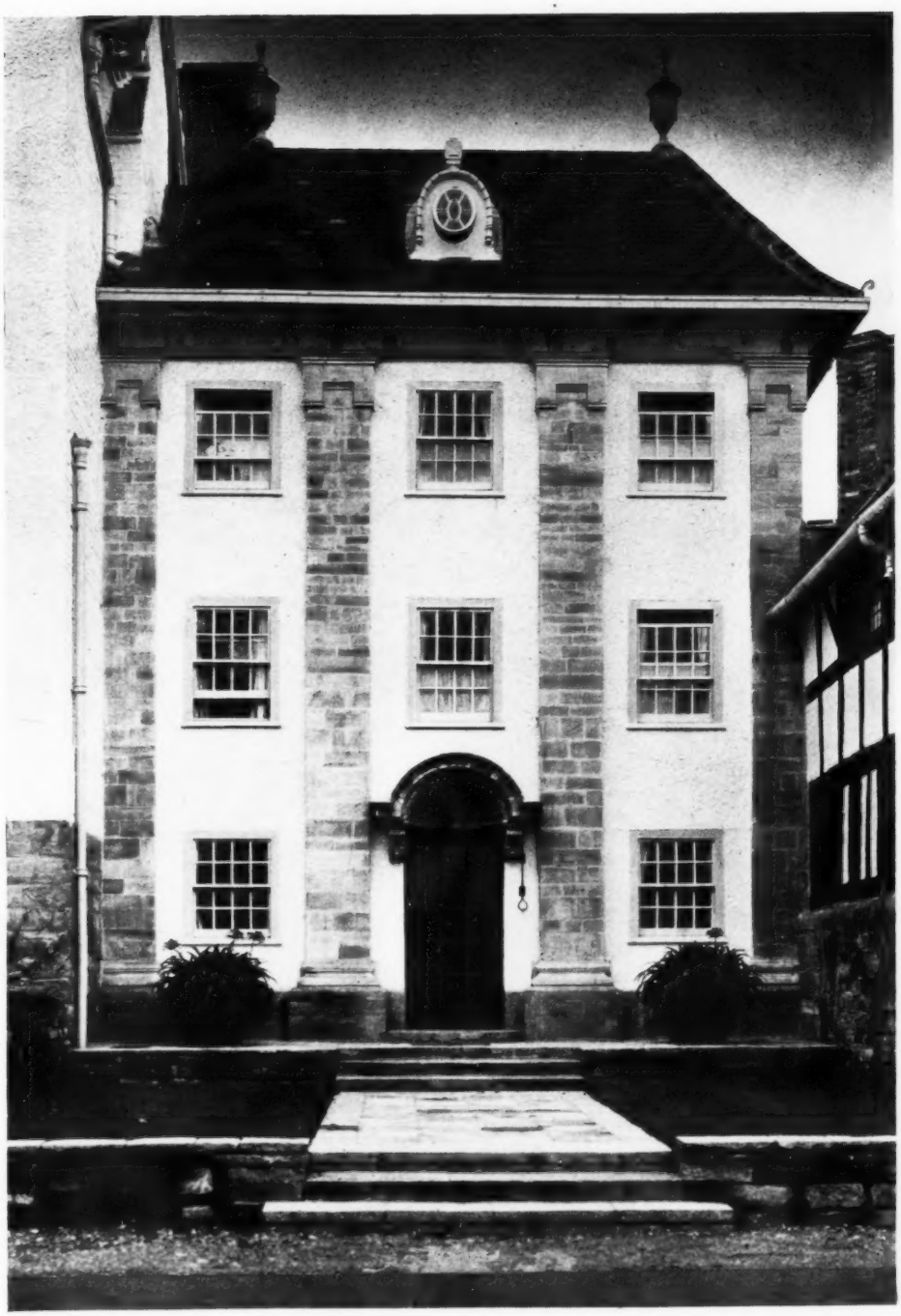
Princess Christian Farm Colony, Hildenborough, Kent (1909). Above, back view of the pair of hostels. Centre, first floor plan. Below, ground floor plan.

Above, the Stray-Cat House, Home for Lost Dogs, Battersea. Below, Hurstcote, Oxon (1909).

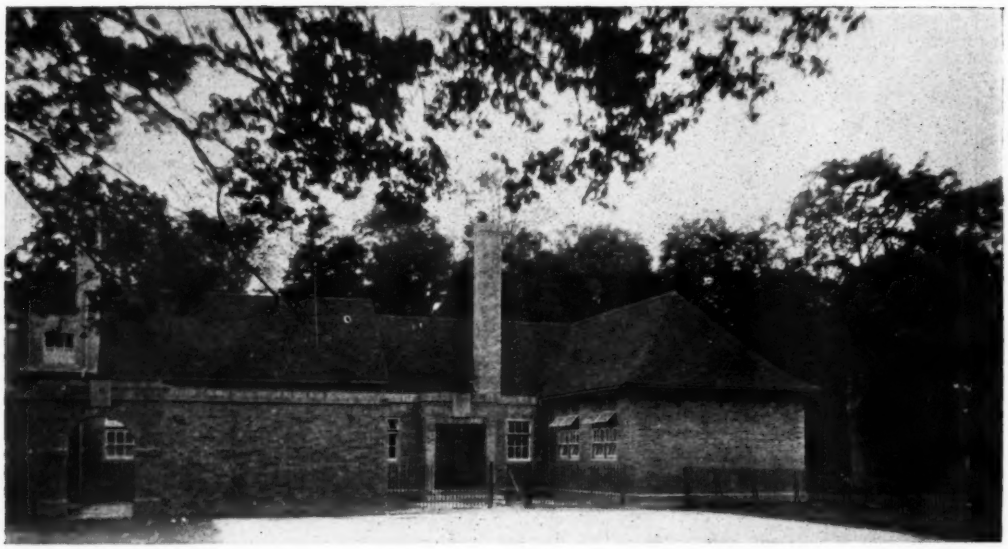
Pentrefelin Parsonage, Portmadoc, N. Wales (1908).







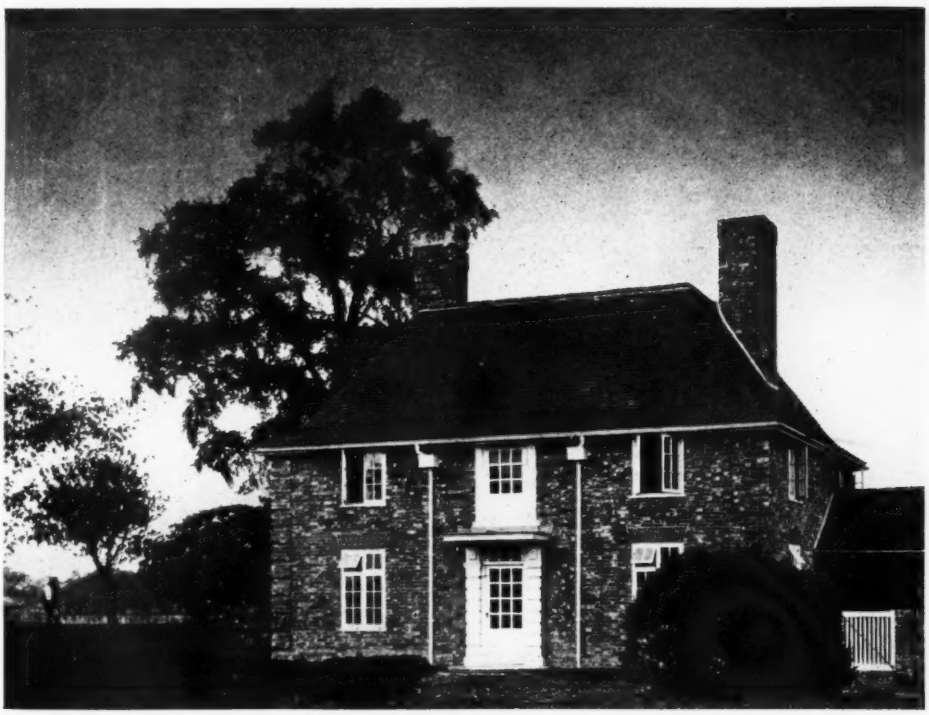
Wolverton Court (1911). The entrance front.



Village School. Wroxall, Warwickshire (1912).

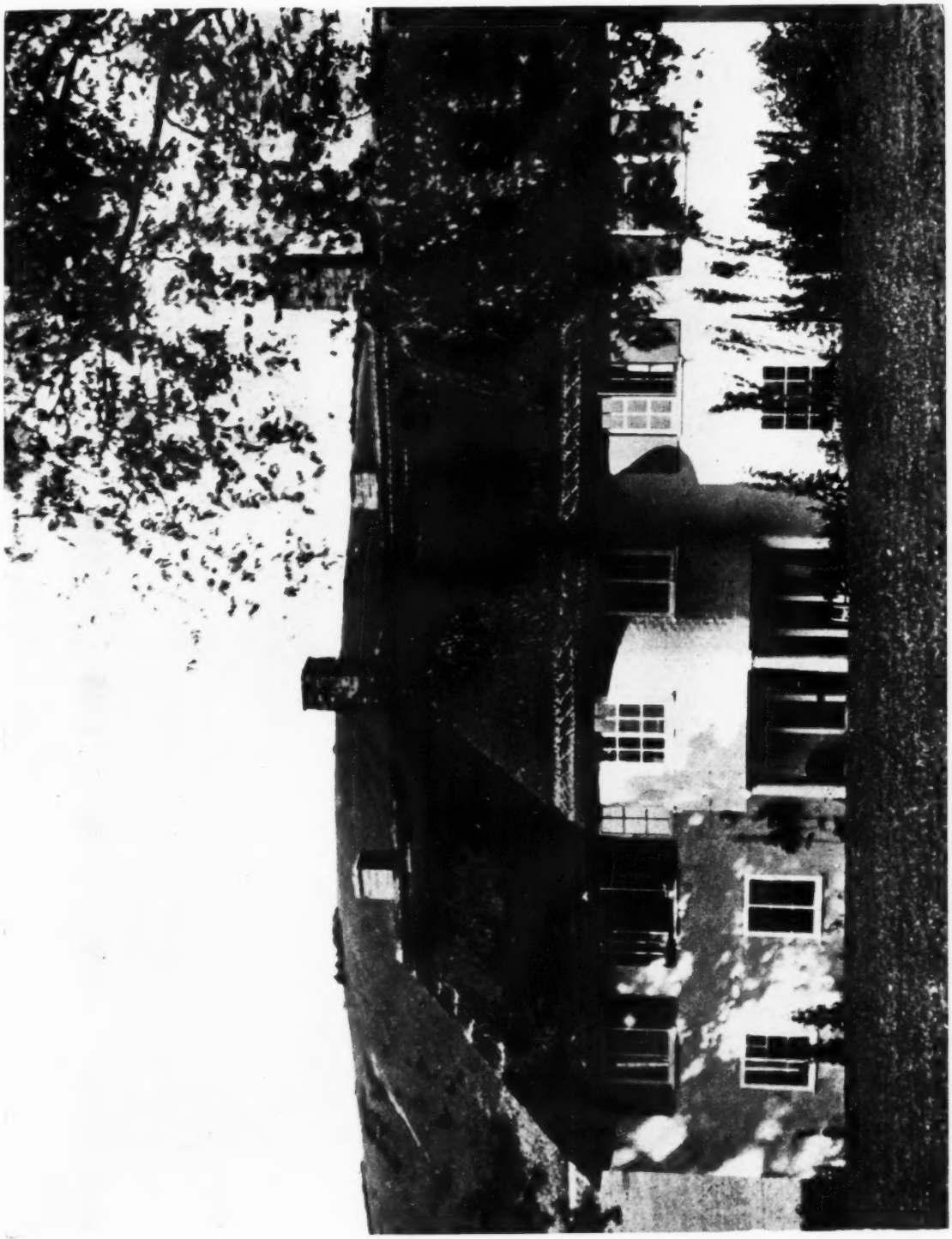
Wroxall Abbey, Warwickshire (1912).
Working drawing for the garden gates.

Village School, Wroxall, Warwickshire (1912). Rear view.

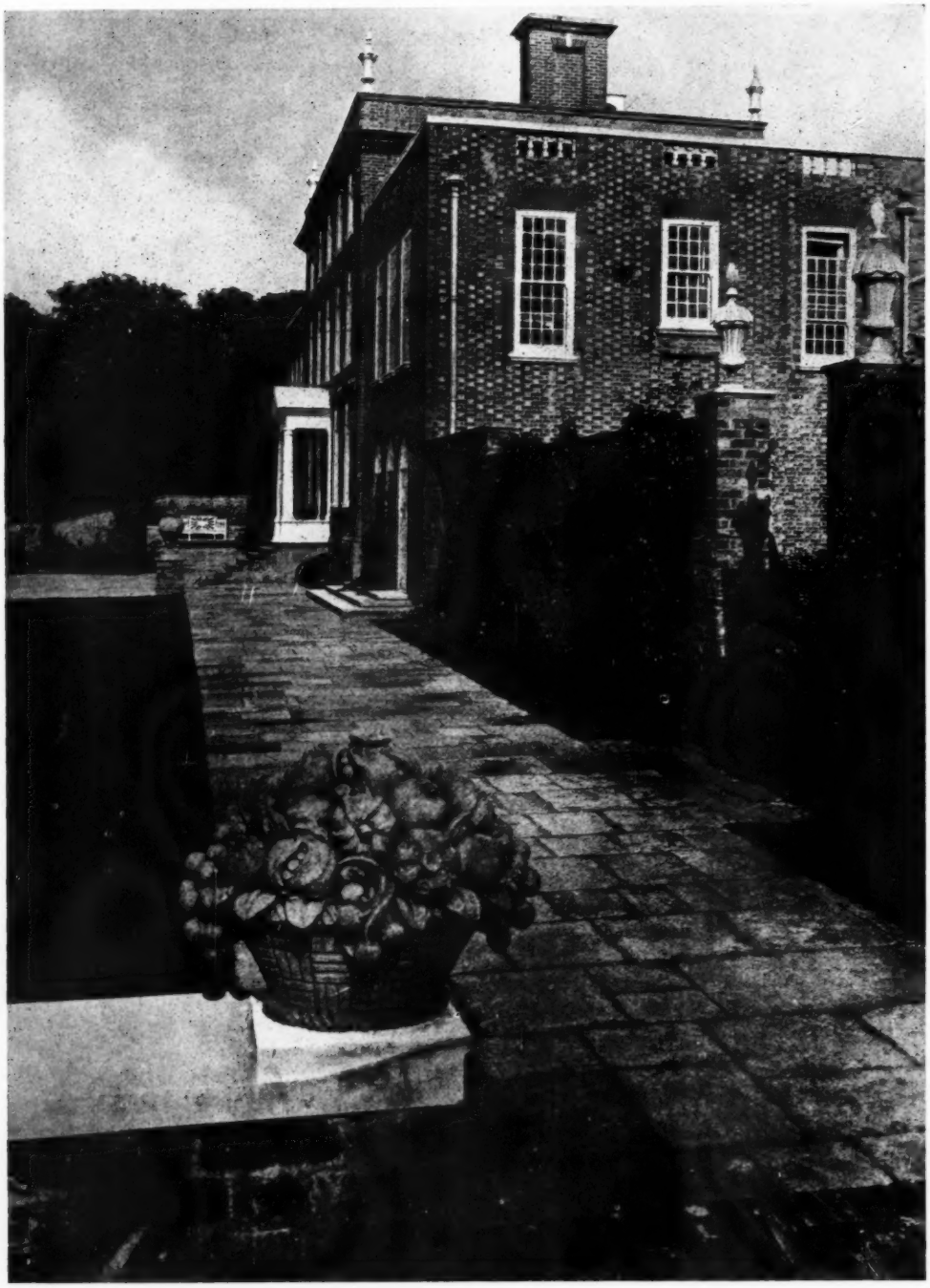


Wroxall Abbey Estate Farm, Warwickshire (1912).

Above, Wroxall Abbey, Warwickshire (1912). Sketch for a garden bandstand with sliding glass shutters. Below, Over Frays (1920) The entrance front.



Cold Blow, Oare, near Marlborough (1921). The garden front.

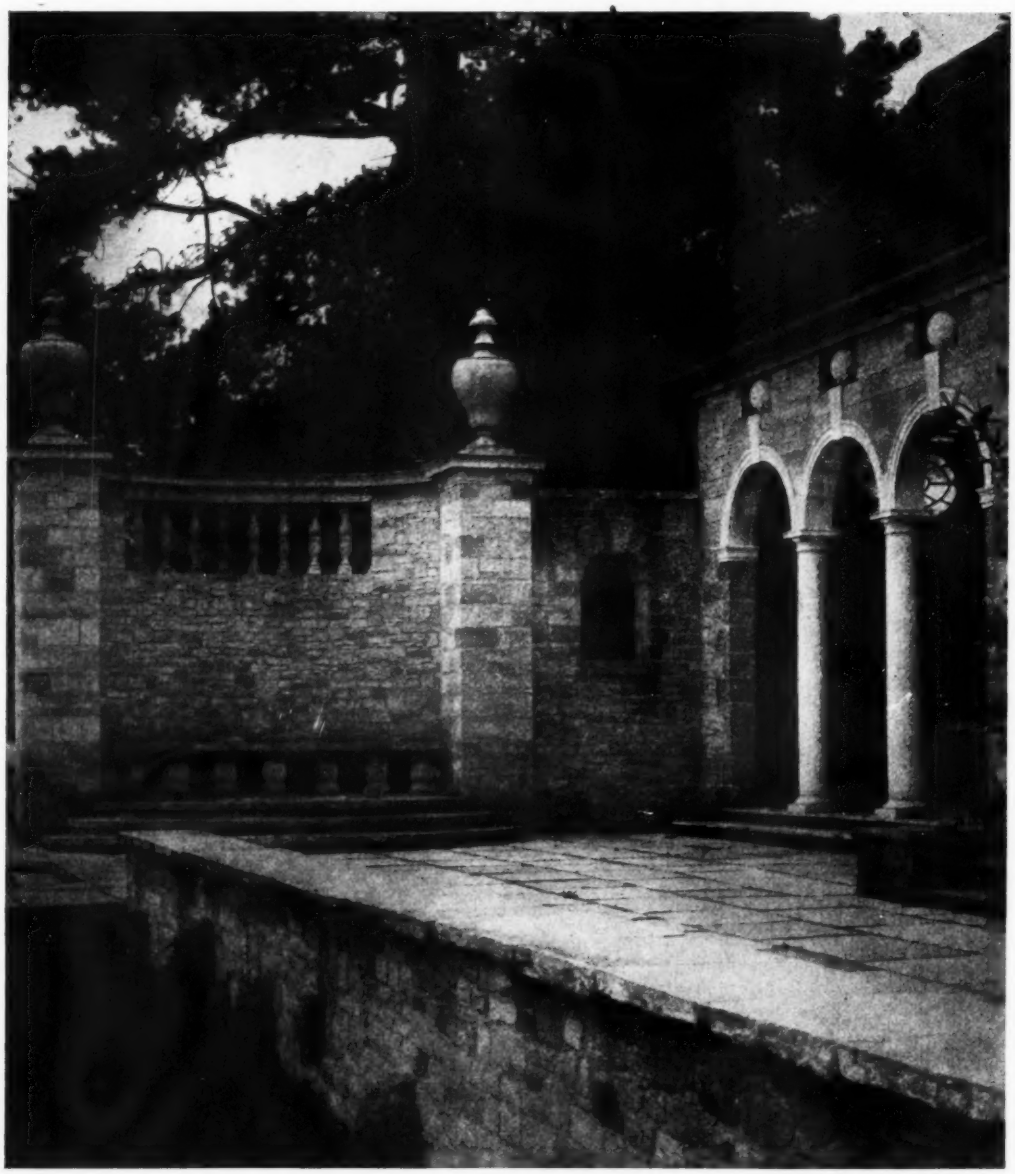


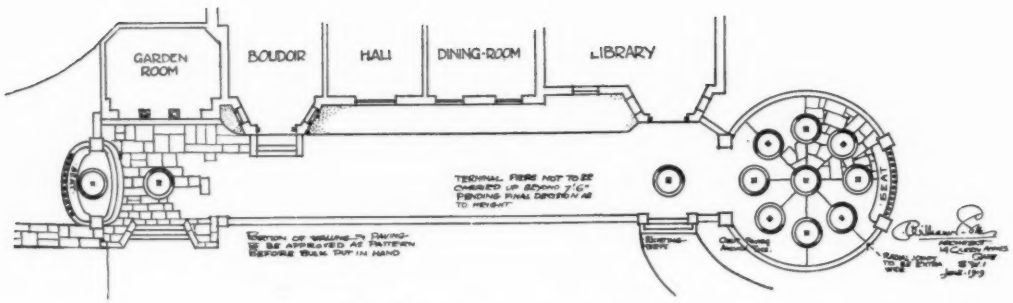
Oare House (1921).

Oare House (1922).

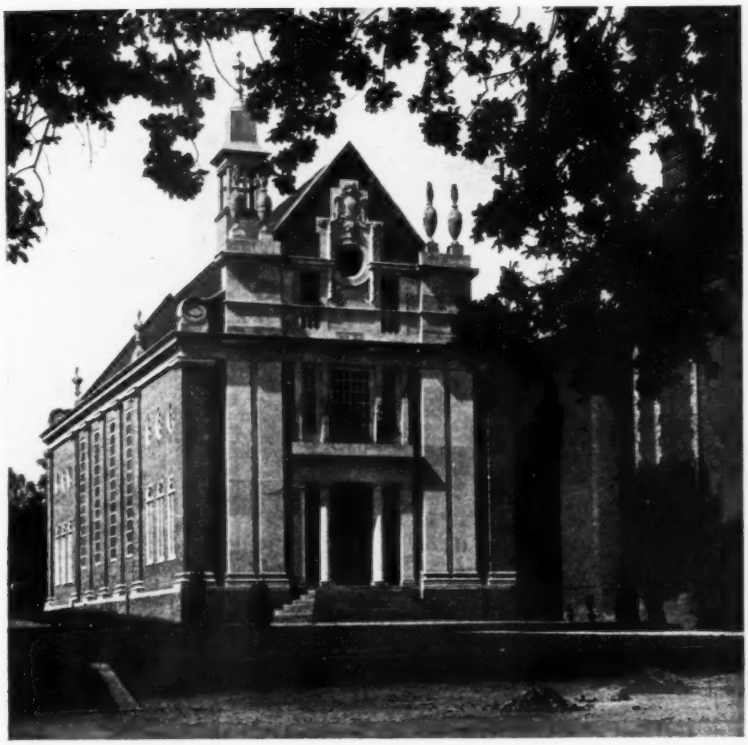
Oare House (1923).

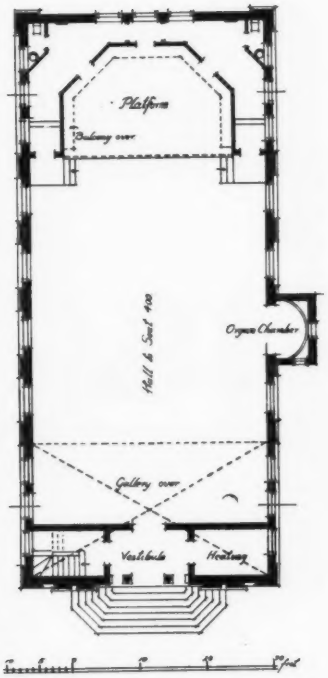
Little Bognor (1921).

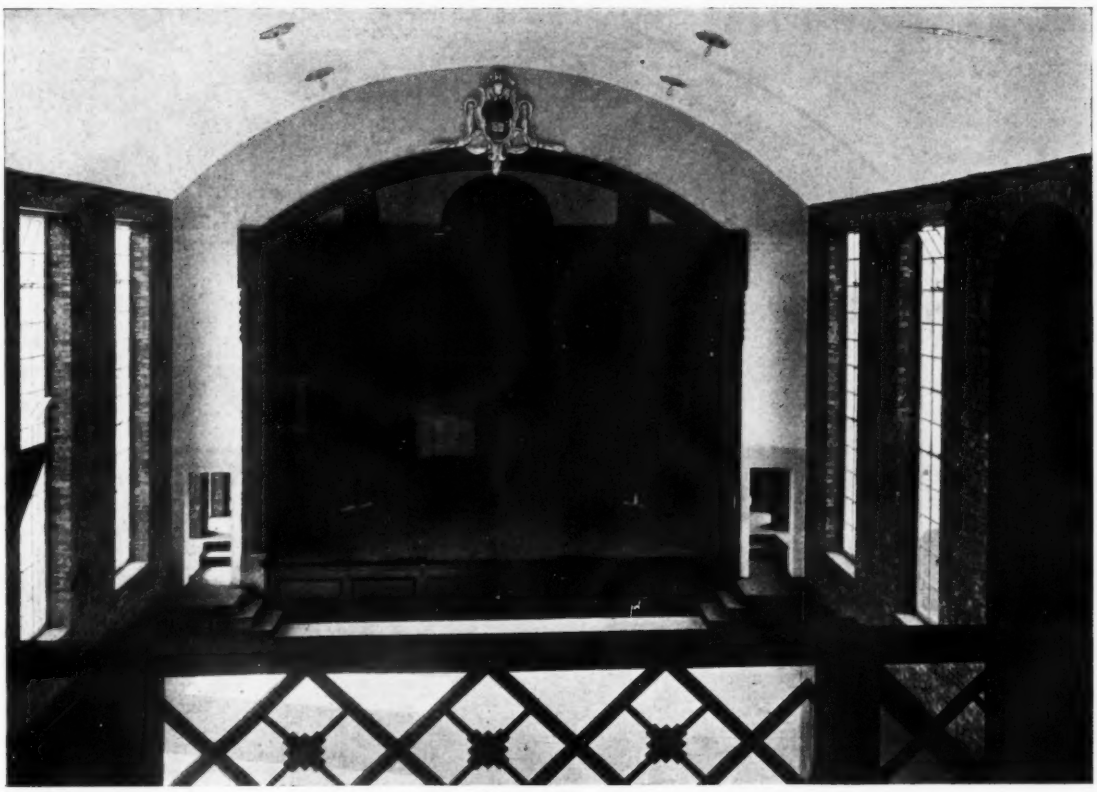




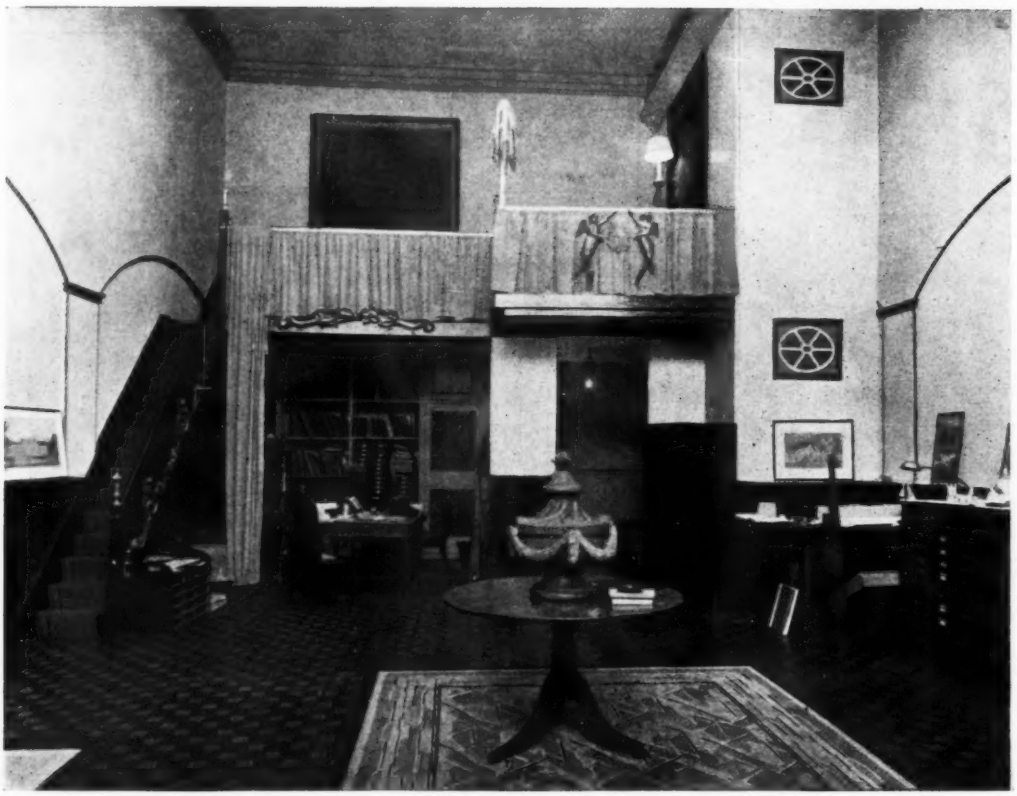
Little Bognor (1921). The new terrace.





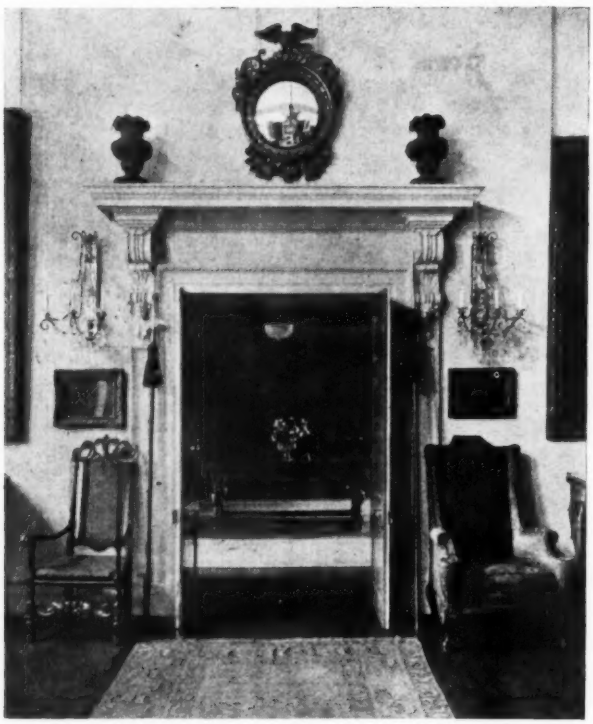


Bishop's Stortford College Memorial Hall (1921). Above, the plan and principal elevation. Below, the interior.

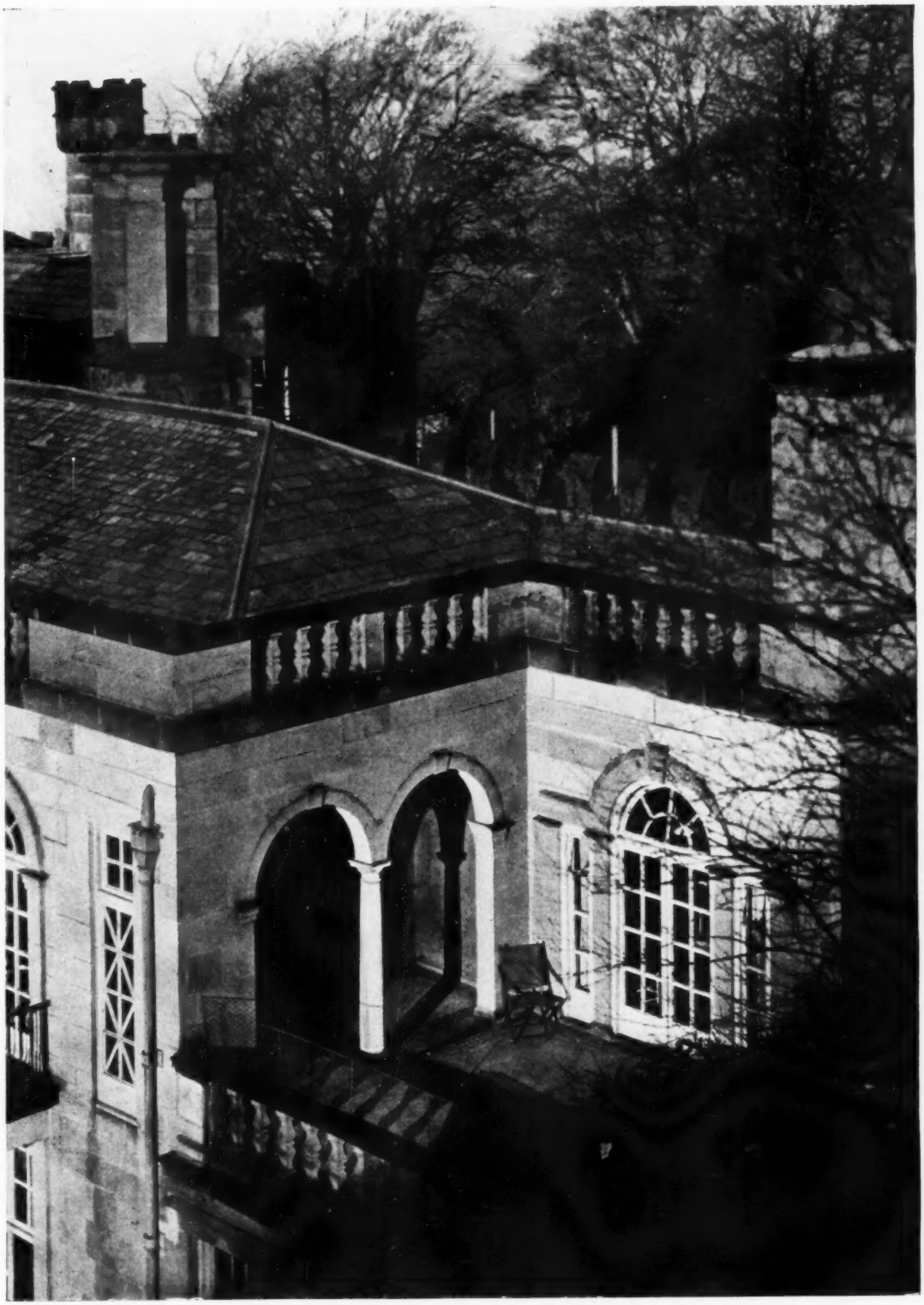


The architect's own studio, 22b Ebury Street (1923). Above, the writing desk on the gallery. Below, view looking towards the gallery.

A painter's studio, 62 Wellington Road (1922).
Above, general view. Below, the forecourt.

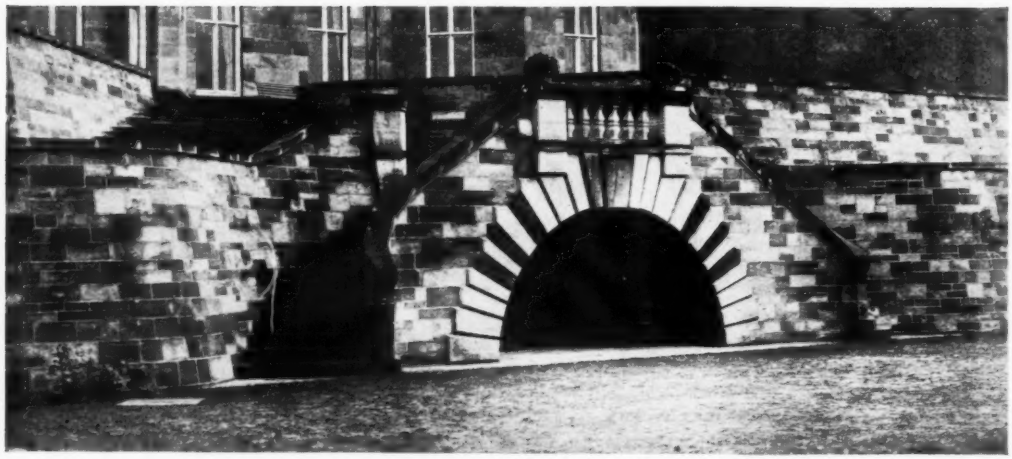


62 Wellington Road (1922). Above, the principal bedroom. Below, the entrance to the studio.



Bolesworth Castle (1922). The nursery loggia from the cliff.

Bolesworth Castle (1922). The nursery wing.

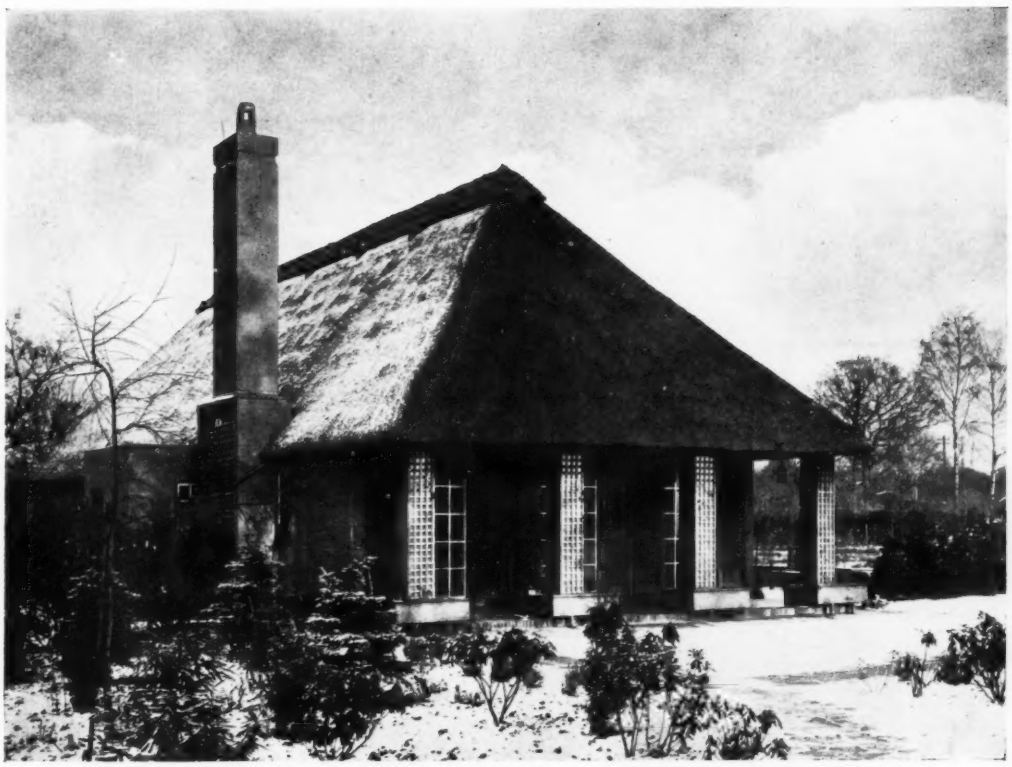


Bolesworth Castle (1922). The main terrace steps.

Bolesworth Castle (1925). Left, a garden temple. Right, a garden seat.

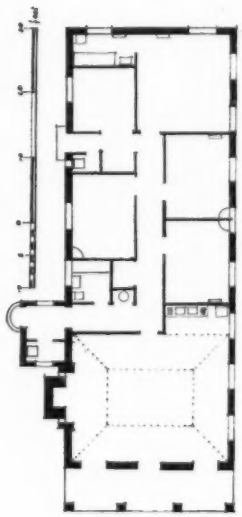
Bolesworth Castle (1925). Headstones to dogs' graves. The two on the right are by Mr. Clough Williams-Ellis.

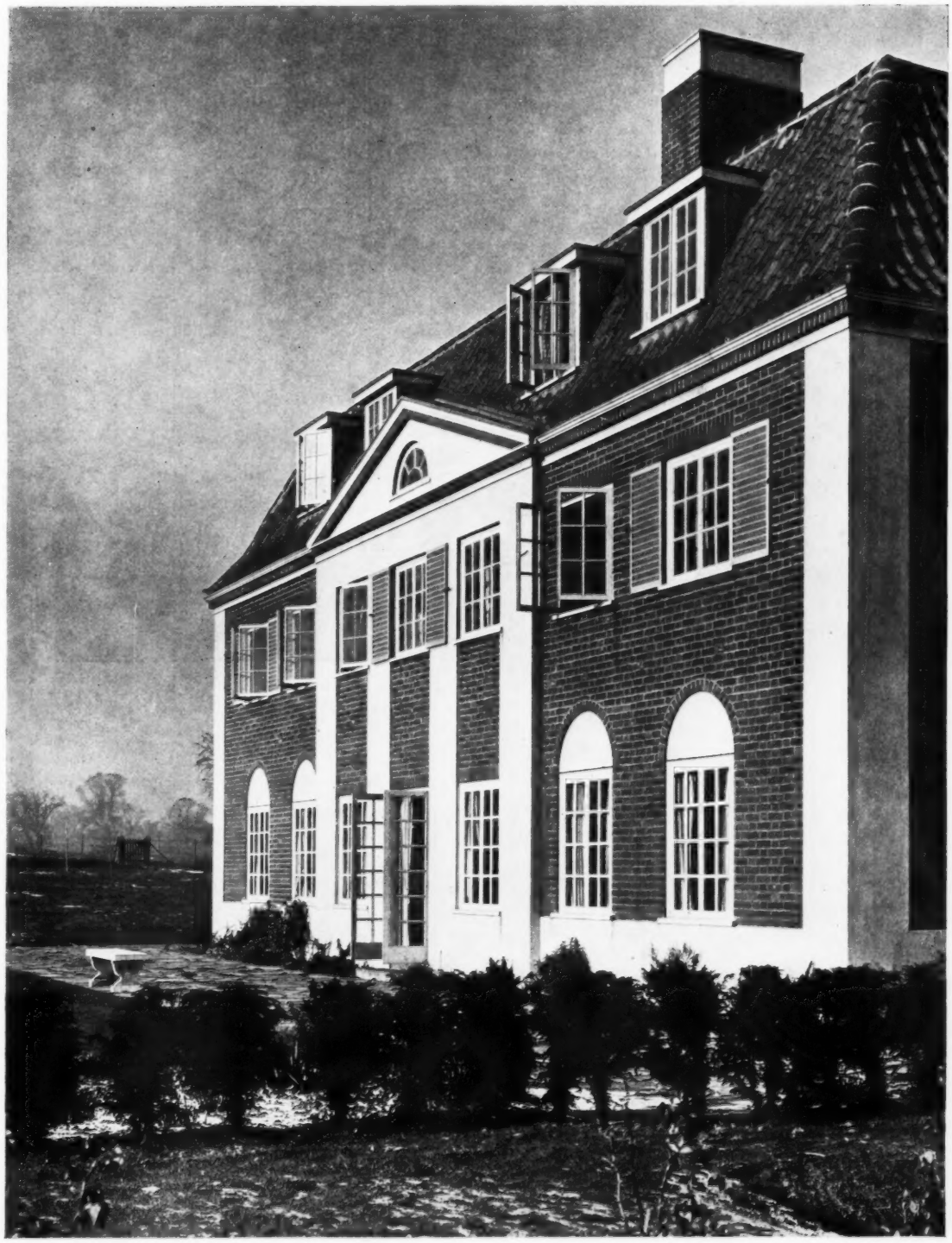
Laughton House, Lincolnshire (1922). Above, the old stables reconstructed as an annexe. Below, the new chimney and porch.



Above, Laughton House, Lincolnshire (1922). The old stables put to a new use. Below, Mulberry Cottage, Walton Heath (1923). The loggia.

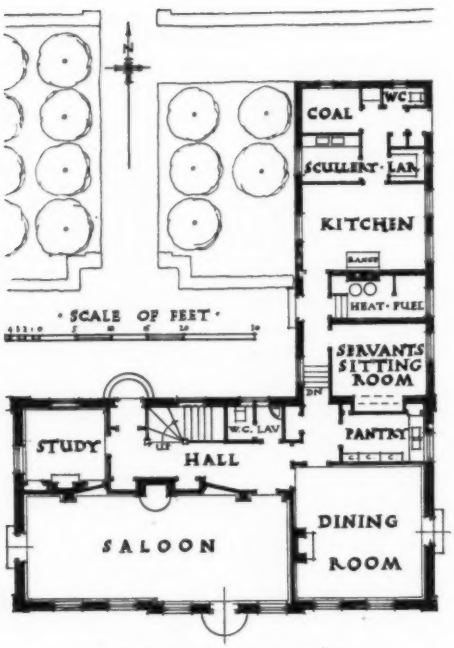
Mulberry Cottage, Walton Heath (1923). Above, a corner of the living-room showing kitchenette recess. Below, the central corridor and general plan.



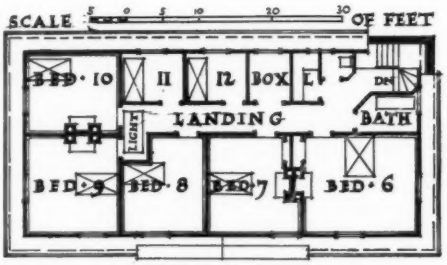


Caversham Place (1924). A view from the rose garden.

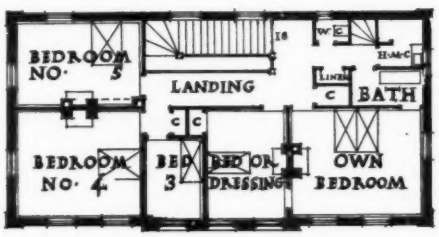
Caversham Place (1924). View from the south-west.



GROUND FLOOR.

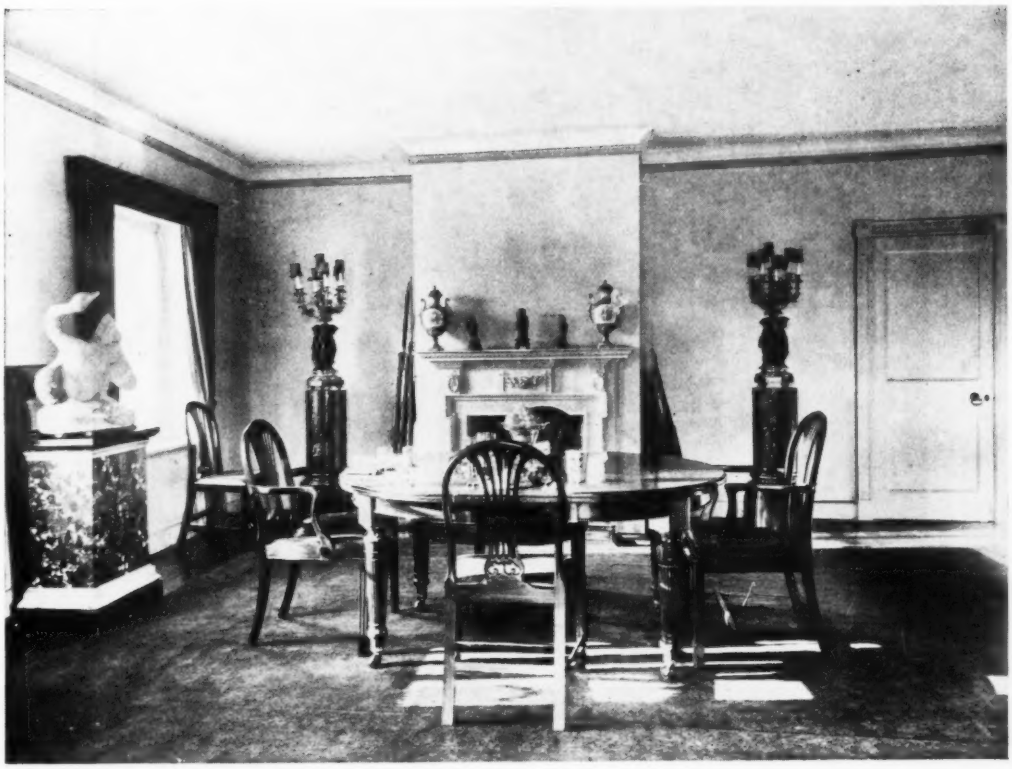


SECOND FLOOR.

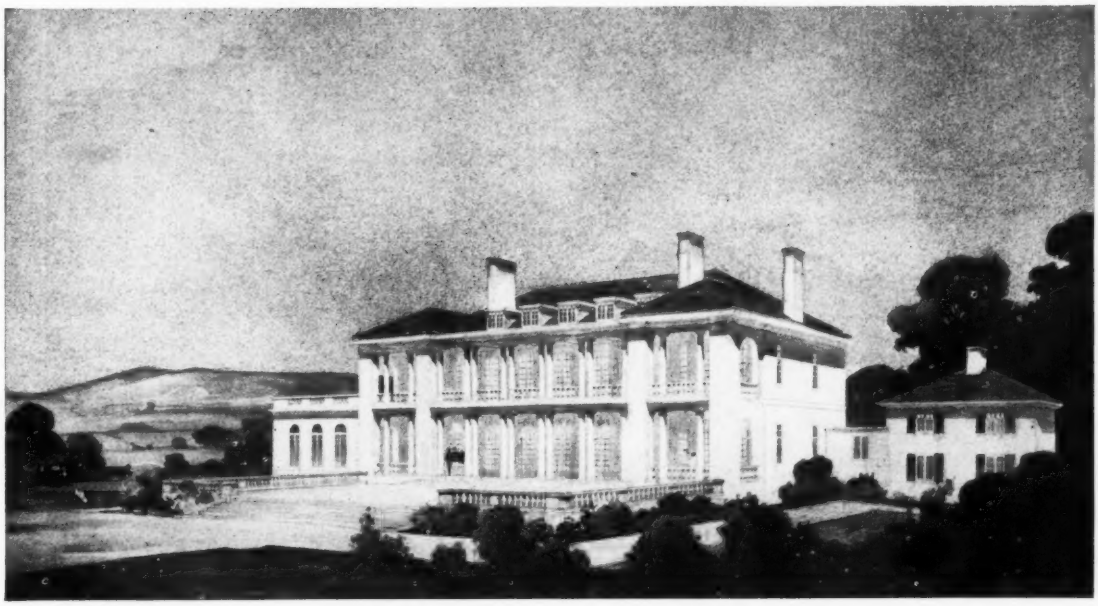


FIRST FLOOR.

Caversham Place (1924). Plans.

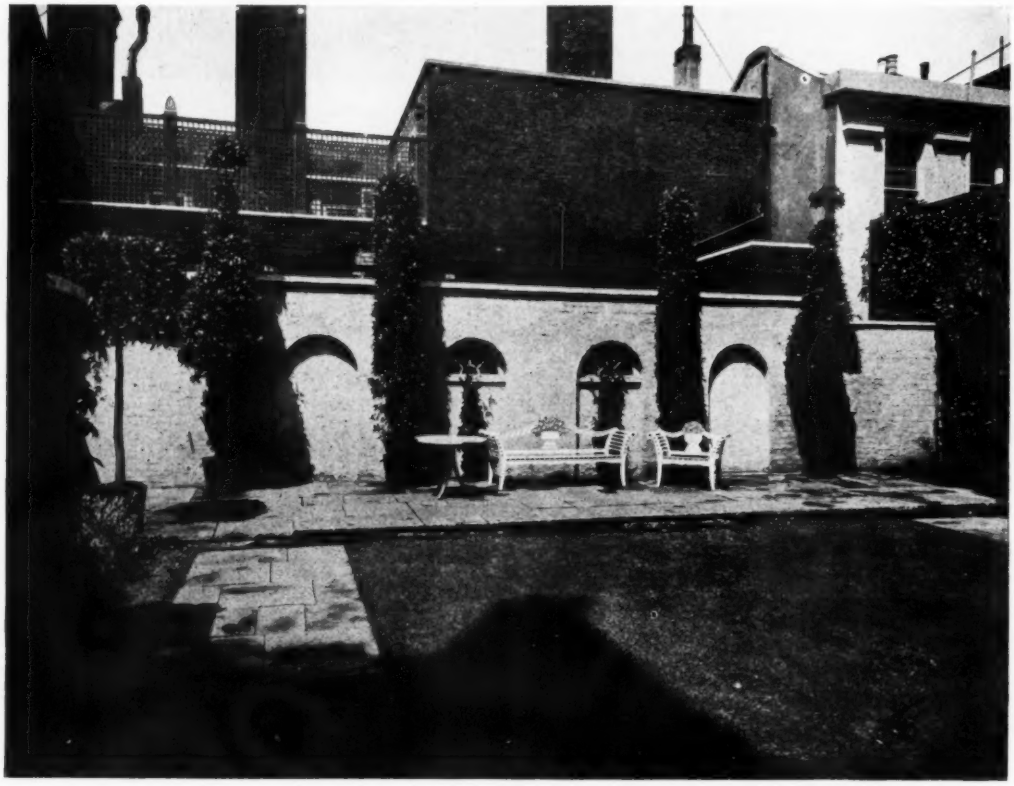


Caversham Place (1924). The dining-room.

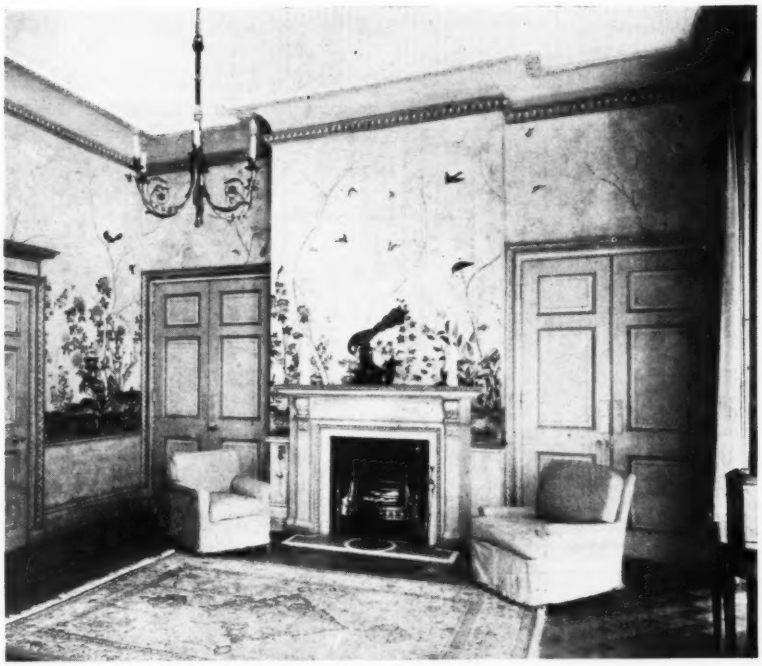


Project for a house at Shanghai (1925).

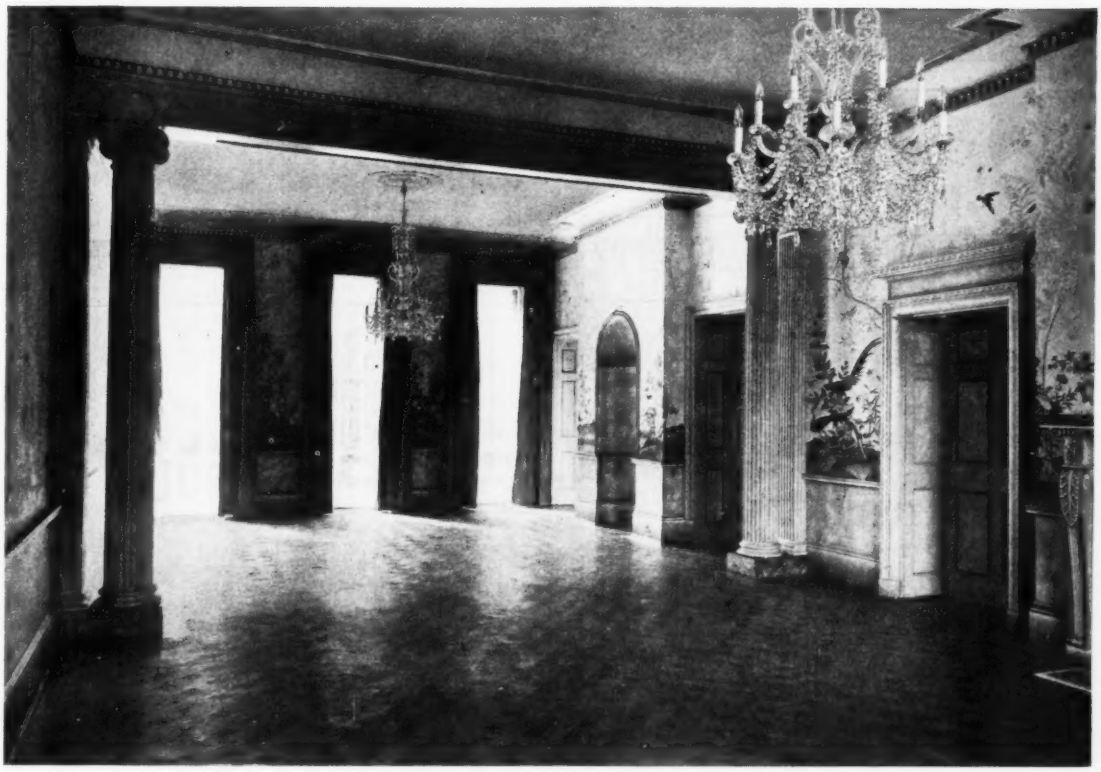
Number 8 Farm Street (1923).



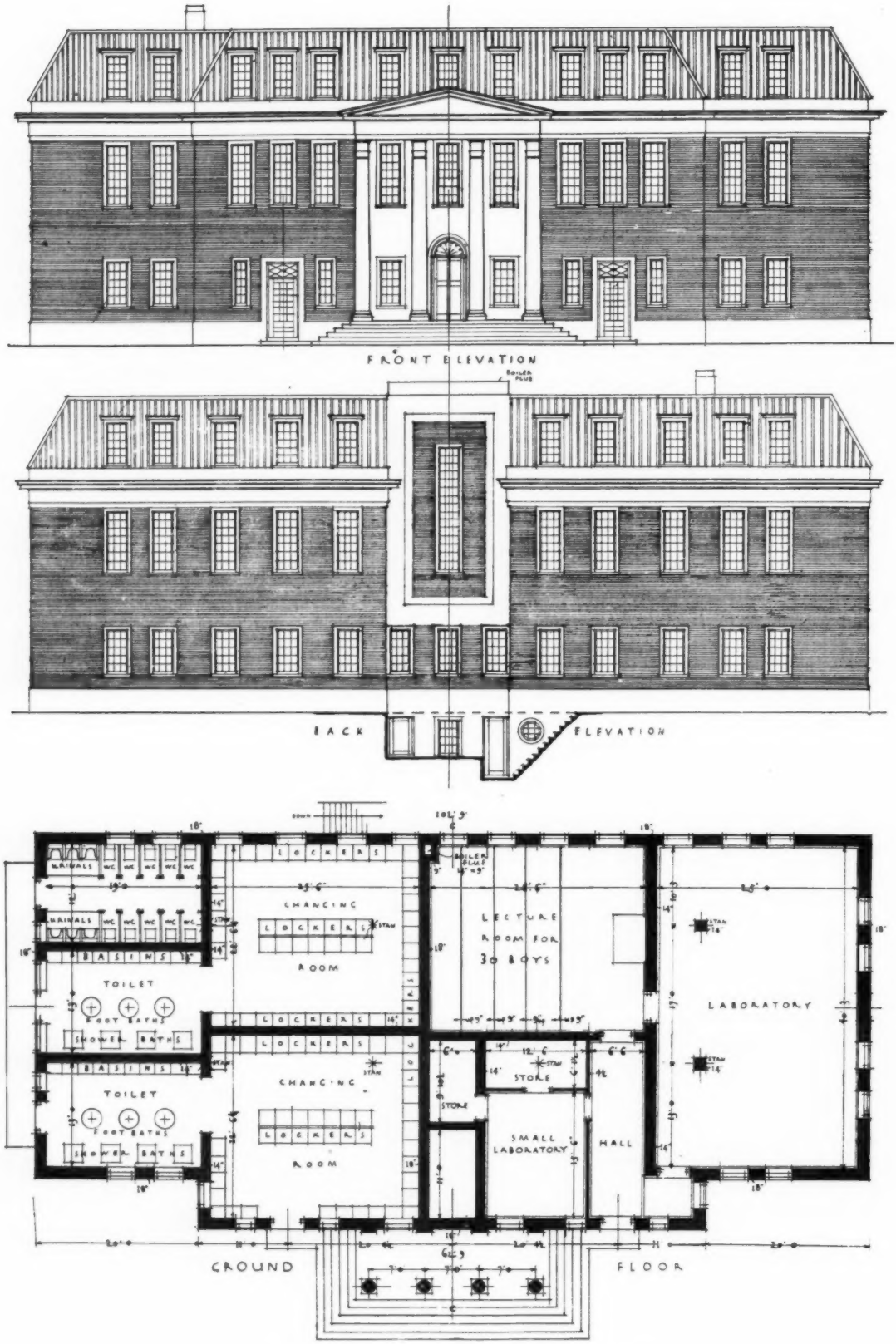
Number 8 Hill Street (1924). The back of Number 8 Farm Street may be seen at the right.



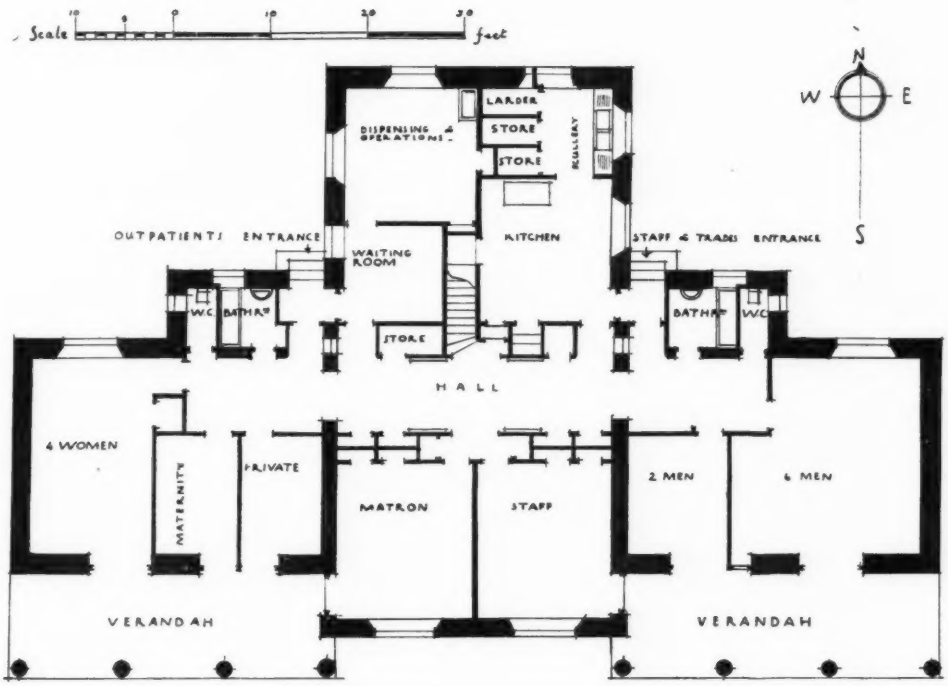
Number 8 Hill Street (1924). The drawing-room.



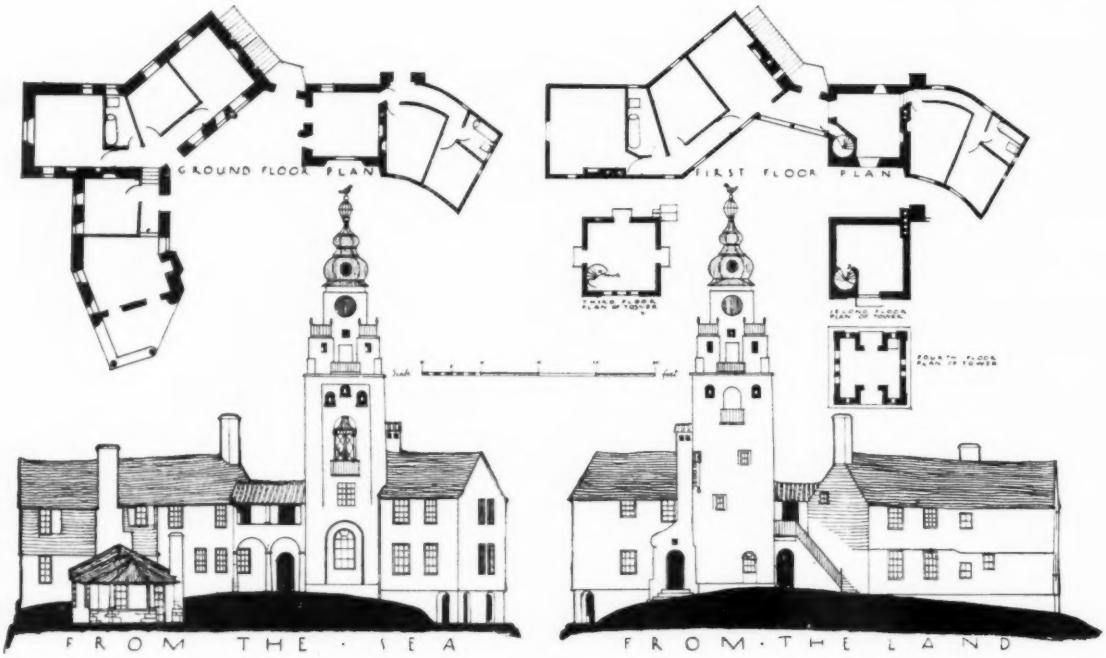
Number 8 Hill Street (1924). The ballroom.



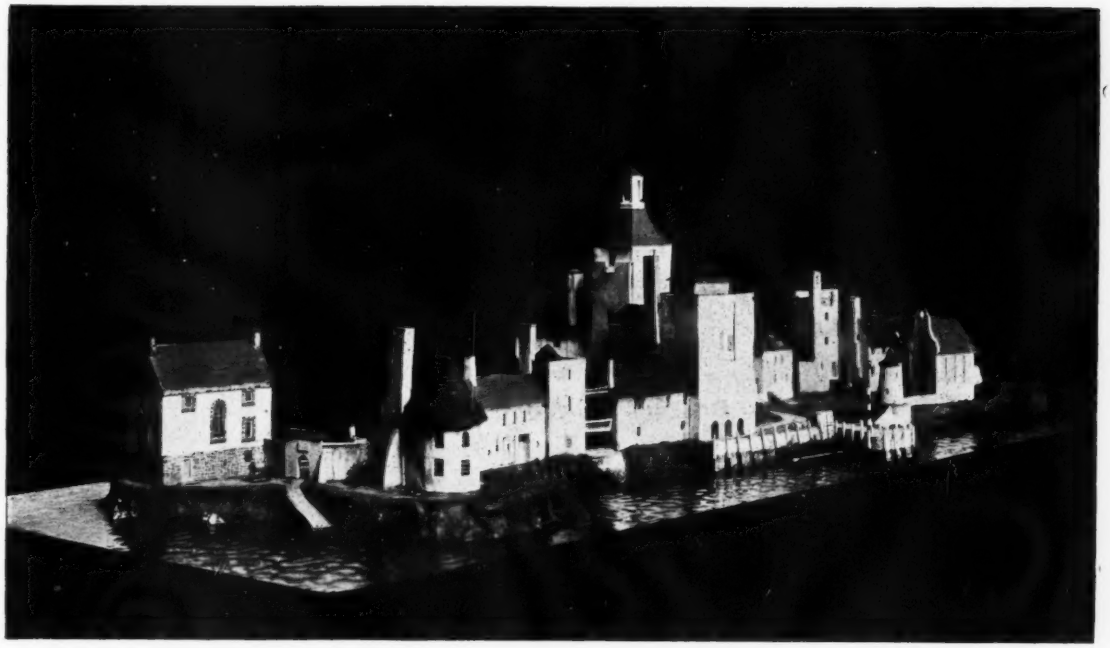
Wrekin College, Salop (1925). Design for a new block.



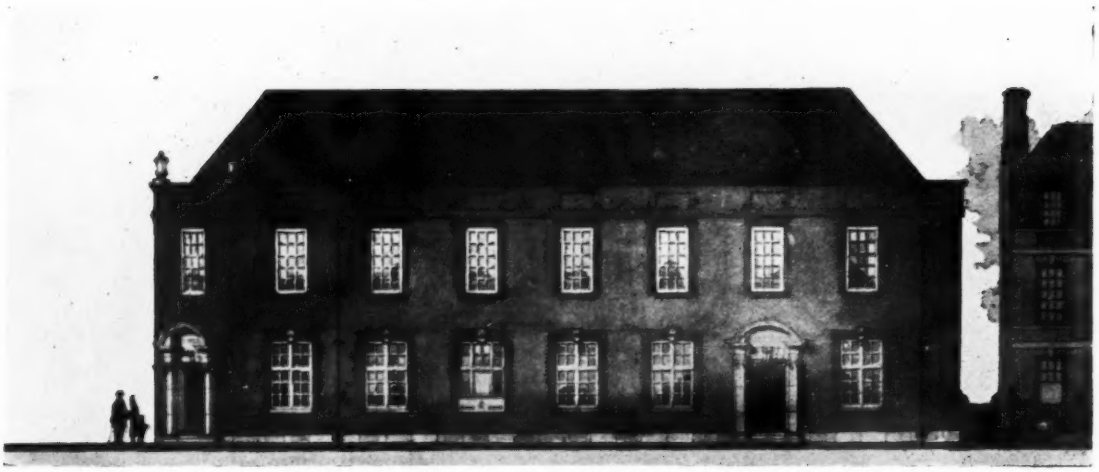
Blaenau-Festiniog Memorial Cottage Hospital, North Wales (1924).
Above, view from the hillside to the west. Below, ground floor plan.



Port Meirion, Merioneth. Above, view of the site. The first building may be seen just beginning on the cliff top. Below, three holiday houses, water tower and carillon.



Above, the model for the seaside township of Port Meirion; below, a revised sketch model of the central feature viewed from the opposite side.



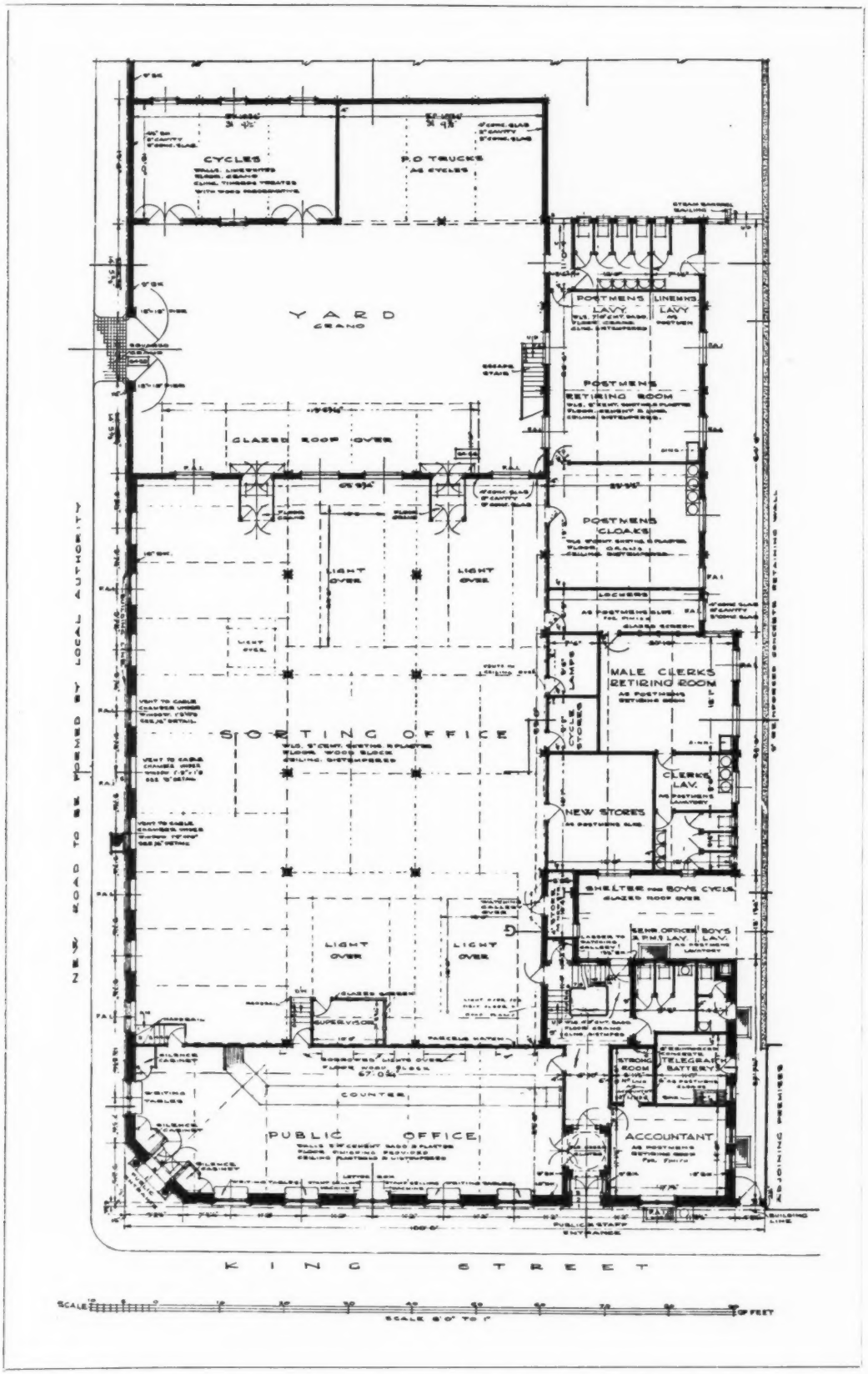
Maidstone Post-Office and Telephone Exchange. By D. N. Dyke.

RECENT POST-OFFICE ARCHITECTURE

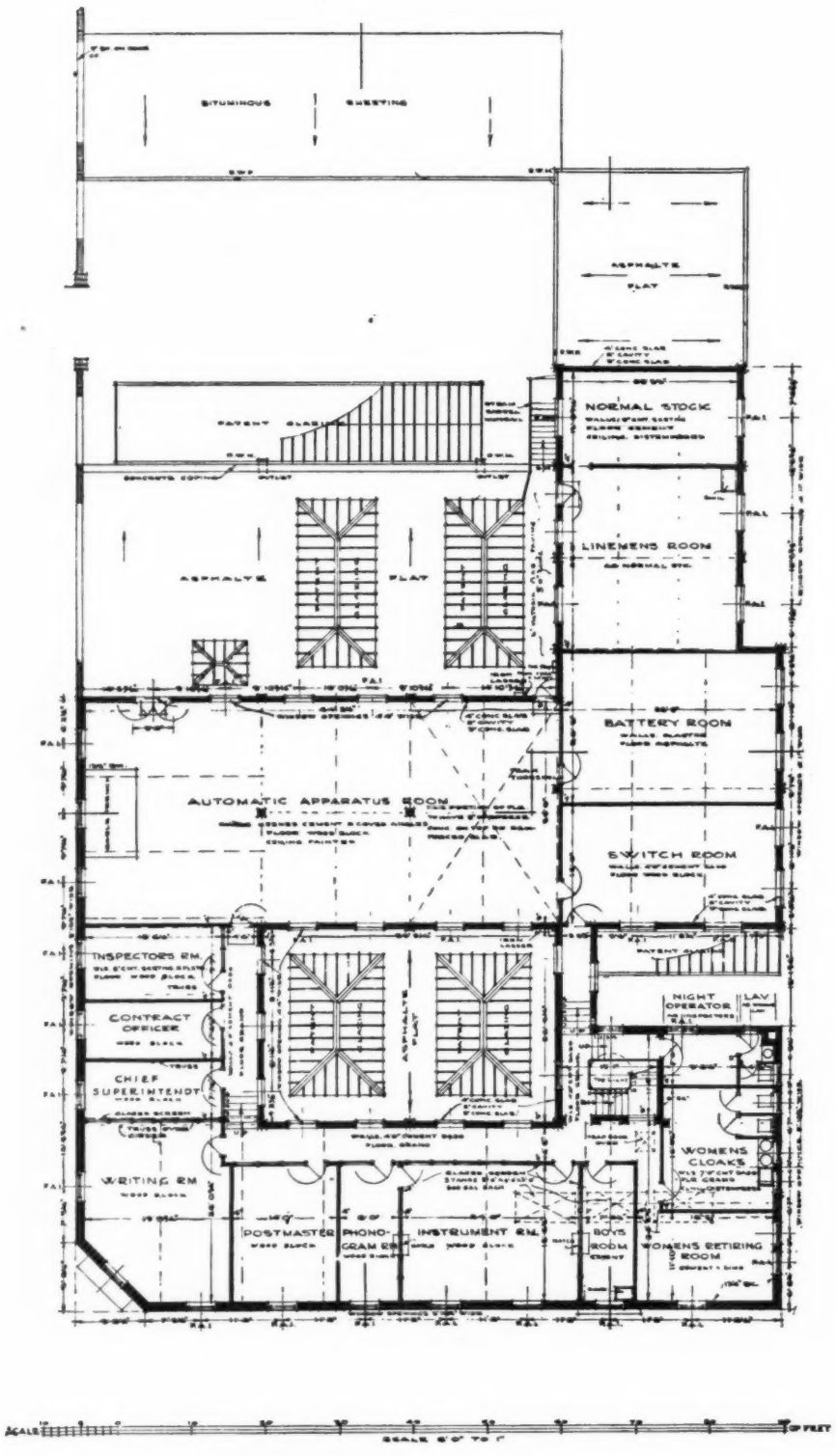
BY LORD GERALD WELLESLEY

DURING many epochs of the world's history, kings considered that they could do no wrong. Democracy has changed all this, and we now think that governments can do no right. And there is no branch of a government's activities which is considered fairer game for criticism than public buildings. *L'art administratif* has always been a butt for the lampooner. It is sometimes accused of being unimaginative, conventional, and hidebound; at other times of being vulgar and pretentious. The rigid economy of the times we live in has probably taken away for ever any danger of the latter accusation being made in future. There is, however, and there must always be, a certain basis for the former. The first quality that is demanded of a public building is permanency. Now, work of startling originality and revolutionary newness, except when produced by a genius of the first rank, is far more likely to suffer from changes of taste than quiet, scholarly, and, if you will, somewhat conventional buildings. The official correspondence of such departments as the Treasury and the Foreign Office is carried on in clear, impersonal, and direct language which is entirely suited to its purpose. It is as free from the turgid splendours of a Gibbon as it is from the disarming playfulness of a Lamb. But it takes a highly-trained and able scholar and gentleman—a terrific combination of qualities both innate and acquired—to produce those long minutes and notes, as is proved by the very different quality of the output of newly fledged bureaucrats in mushroom offices during the war. Now, at first sight, to expect and find the same qualities in a Treasury minute and a post-office in a small country town might seem to be like judging the Scotch express and a Berkshire pig by the same standards. But if we look a little deeper we will realize that all the work of the permanent officials in government departments must be gauged by the measure of its success in the public service. As the Treasury clerk must put all his brains and all his training into work which brings him no personal reward or notoriety, so the architect of the Office of Works, suppressing all private ambition, must do his best to serve a public which is but too often ungrateful and even hostile.

Now what does the public want in a post-office? Probably the first desiderata are pens and pencils that can be used for writing out telegrams, and a little less superciliousness on the part of the young ladies behind the counter. Another very common deficiency in post-offices is an adequate counter space and staff for the dispatch of telegrams. We must all of us have noticed how often there is a "queue" of people wanting to send telegrams, which one harrassed clerk is accepting, while there are yards of counter and rows of employés doing nothing. But no architect can remedy these deficiencies, so let us confine ourselves to the qualities and requirements of the fabric of a post-office, in so far as they affect the public, for a layman is not in a position to judge of what is required in those portions of the building to which the public has no access. A post-office must be in a prominent position. It should look dignified and permanent, and should, as far as possible, harmonize with its surroundings, though this principle should not be pushed so far as the erection of "Wardour Street," half-timber architecture in towns where genuine examples of that obsolete manner of building are found. The public office, which should, of course, be of a size adequate to the number frequenting it, should, in the larger instances, have doors giving on to the street at both ends. This requirement adds a great difficulty to the satisfactory designing of the elevations of post-offices, for a large entrance is instinctively sought in the centre of any public building. We shall see later how often this duality of entrances affects the design of the more important post-offices. The public office must also be very well lit, and this may mean windows on the ground floor which, ideally speaking, are disproportionately large compared with those in the upstair offices. A clock and a prominently displayed letter-box are also features of a post-office front. We will now examine some individual examples of post-offices and, later, telephone exchanges, recently erected from designs



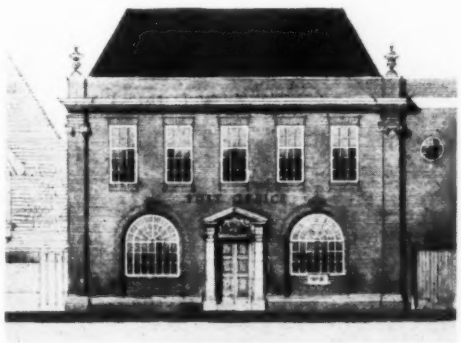
Maidstone Post-Office and Telephone Exchange. By D. N. Dyke. Plan of the ground floor.



Maidstone Post-Office and Telephone Exchange. By D. N. Dyke. Plan of the first floor.

of the permanent architectural staff of the Office of Works.

Reading (page 78). This office was built from the designs of Mr. A. R. Myers, A.R.I.B.A. It is entirely given up to the requirements of the post-office, as the telephone exchange is situated in another part of the town. The building is fire-resisting, and consists of a steel skeleton encased in concrete. The floors are of reinforced concrete slabs, and the walls of hollow construction. The building is faced externally with the multi-coloured sand-faced bricks for which Reading is so well known. The dressings are of Chilmark stone. Reading is one of the most successful of the larger new offices. The design suffers from the duality of important entrances already mentioned. Perhaps the central bay might have been emphasized slightly more than it actually is by the letter-box and keystone. But the building, with its quiet scholarly design and excellent materials, certainly comes up to the standard we expect of a public building.



Evesham Post-Office.
By A. Bulloch.

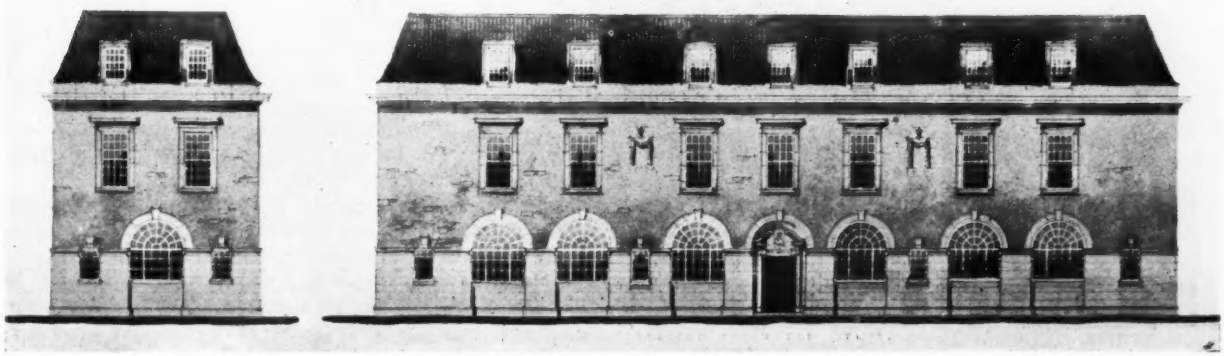
Bath (page 79). This building occupies a wedge-shaped site, and houses the telephone exchange as well as the post-office. The entrance to the latter is under the semi-circular porch on the acute angle, which is chamfered. Above the porch is a Venetian window, and the treatment of this angle is, perhaps, the most successful part of the building. Unfortunately it was felt necessary to provide shop-fronts on the side elevations in order that certain portions of the building might be let until the business of the post-office requires the entire site. The building is faced with Bath stone from the Monk's Park Quarry, and every attempt has been made to make it harmonize with the eighteenth-century buildings of Bath.

Maidstone (pages 66, 67, and 68). This combined post-office and telephone exchange, designed by Mr. D. N. Dyke, A.R.I.B.A., is now being erected. The plan is interesting, and shows how small a portion of the total site is taken up by the public office. The provision for the comfort of the staff is generous, as both the postmen and the clerks have large "retiring rooms" in addition to the usual cloak-rooms and lavatories. The "linemen's" room seems separated from their lavatories rather inconveniently. In general, the plan seems lacking in directness, but it is difficult to judge of a plan required for so specialized a purpose. The bricks for the elevation have been carefully chosen. The plinth doorways and cornice are to be of Portland stone.

Basingstoke (page 80). This office, a combined post-office and telephone exchange, has just been completed from the designs of Mr. D. N. Dyke, A.R.I.B.A. It bears a certain family resemblance to that at Reading. Indeed, the design of the windows in the ground floor seem to be identical. It looks as if it might be improved by a greater sub-division of the panes in the lunette. The building is faced with local brick of excellent quality, and it looks appropriate for a small south country town.

Evesham (at left). This post-office is now in course of erection. The general proportions of the applied order, cornice, balustrade and first-floor windows are good. But the large circular-headed windows of the public office on the ground floor affect the general appearance of the building. They seem too squat in relation to the rest of the elevation, and the sinkings tying them to the plinth do not correct this impression. Two tall windows on each side of the door would have admitted as much light. If the tips of two fingers are placed over these ground-floor windows, it will be clearly realized how they affect an otherwise excellent design.

Bodmin (page 76). This post-office is the same size as Basingstoke, and it is instructive to see how the character of the local material has influenced the design. The building, which is the work of Mr. A. Bulloch, A.R.I.B.A., stands on one of those terrific hills which characterize Devonshire and Cornwall. The position of the door, not directly under the window above it, is not happy. It looks as if a fourth opening similar to the three windows of the public office, with a door below and a fan-light over would have been better. Moreover, the pediment carried



Macclesfield Post-Office. By A. Bulloch.

on two squat consoles which, as they come down on to a bolection-moulded architrave, show two large soffits, is not happy. Apart from the door, the elevation, both as to design and materials, local stone and granite dressings, is excellent.

We will now look at some recent work in the north.

Gosforth, Newcastle (page 76). This post-office has lately been built from the designs of Mr. H. E. T. Rees. The first floor is occupied by a telephone exchange. It is an excellent piece of work. The detail of the doorway is most carefully studied, and is entirely successful. Ideally speaking the windows seem too large for the wall space, but no doubt considerations of light tied the architect's hands. The abnormal arrangement of panes, probably, rather increases the apparent size of the windows. The walls are faced with sand-faced bricks. The dressings are of Heworth Burn, a grey sandstone.

Macclesfield (page 69). It is interesting to compare this elevation with the small post-office at Evesham by the same architect. Here the round-headed windows on the ground floor do not strike one as unduly squat owing

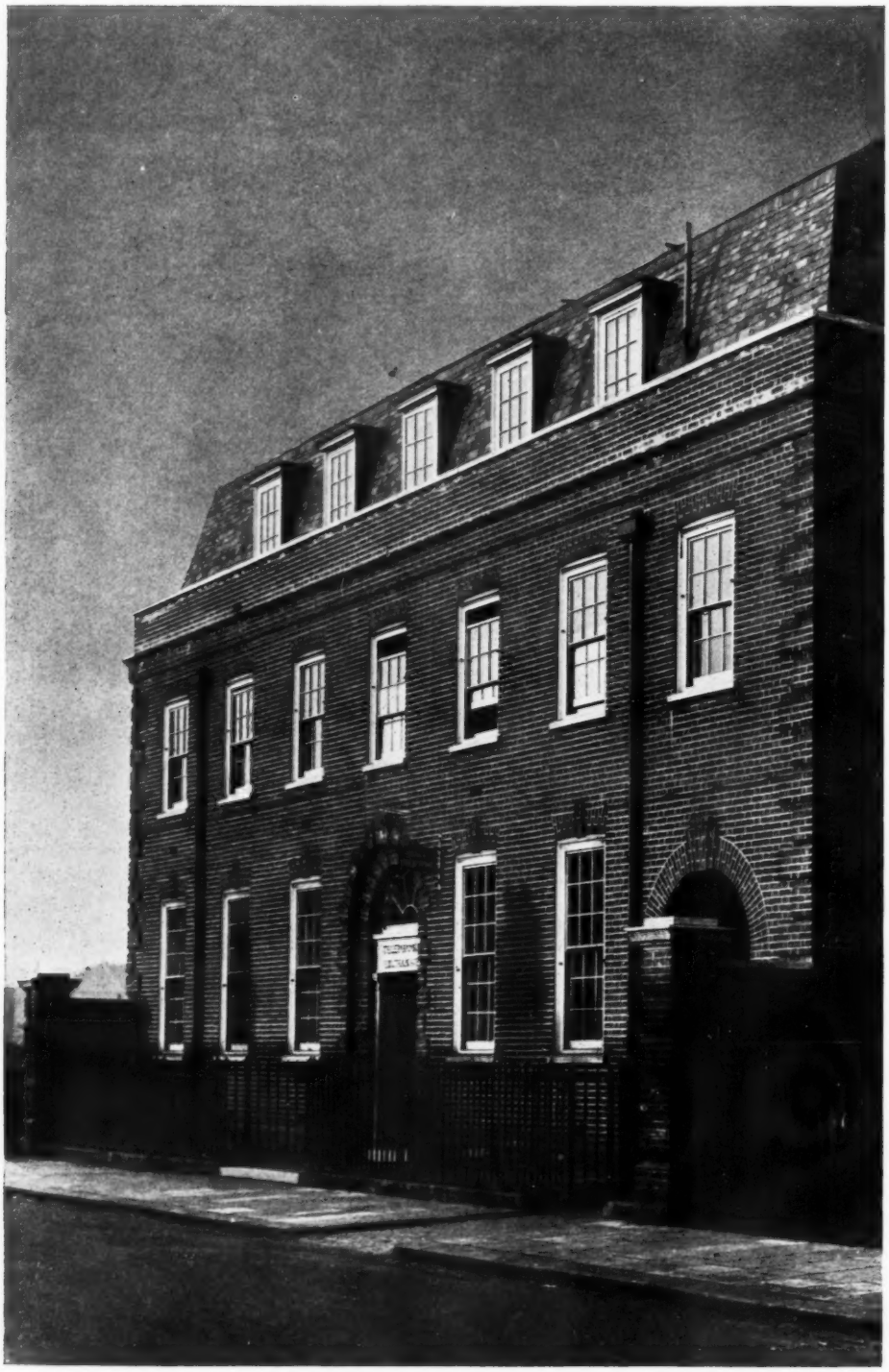
Sloane Square Telephone Exchange. By John H. Markham. The main entrance.

Sloane Square Telephone Exchange. By John H. Markham. The central window on the principal façade.

to the less lanky treatment of the whole elevation, and to the fact that the sinkings are carried through the plinth right down to the ground. The elevation is, in general, very happy, and the relation of window to wall is good. Perhaps it might have been better without the sunk windows on the ground floor and the swags above, but probably the former were required by the plan. Luckily two doors were not insisted on for the public office. The building houses a telephone exchange as well as the post-office. The roof story will not be built till future telephone needs demand an extension. The walls are faced with rubble, with dressings of Darley Dale stone.

St. Anne's-on-Sea (page 80). This office is a combined post-office and telephone exchange. It is largely used during the summer, and two doors were felt to be necessary. The elevation from the designs of Mr. C. P. Wilkinson is quiet and dignified, though it would probably have been better still if the architect had been able to give the same number of openings to his ground-floor as he has above, and so avoided solids over voids. An attempt has been

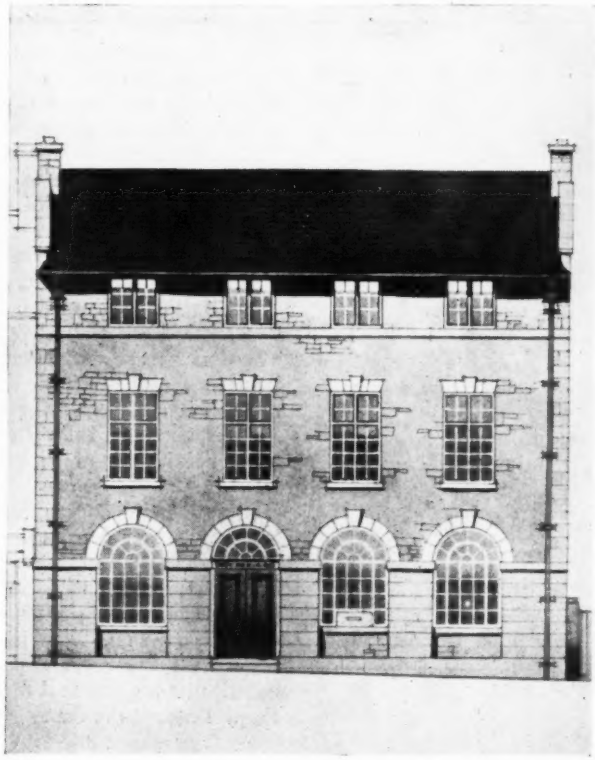
Sloane Square Telephone Exchange. By John H. Markham.



Albert Dock Telephone Exchange. By E Cropper, O B.E

made to mitigate this by carrying the main lines of the entablature over the side doorways across the building. This attempt is successful up to a point, and the general effect of the façade is very pleasing.

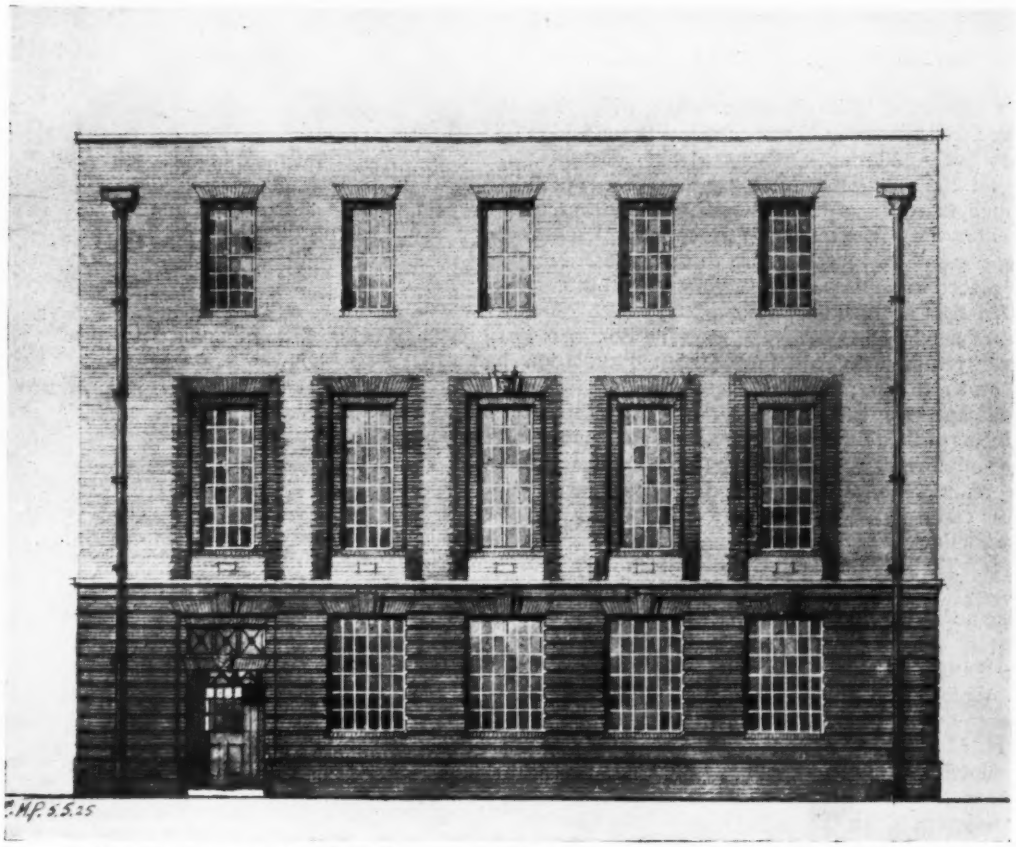
Formby (page 77). In the case of this office, the authorities have broken away from their more usual quiet Georgian manner, and Mr. Wilkinson, the architect, has given us an essay in a romantic Jacobean style. But the hipped roof, instead of the gables which might have been found better in combination with the rest of the building, seems to require some degree of symmetry. The small, but not very small, window on one side of the door, and the very large window on the other, seem to have the effect of centralizing the door and consequently of weakening the balance between each other. If the façade had been divided into two elements by a break on one side of the door, this might not have been felt.



Two Welsh post-offices, both designed by Mr. A. Bulloch, A.R.I.B.A., are illustrated.

Bridgend (page 75). This elevation seems to want centralizing. The two doorways suggest a semi-detached pair of villas. The grey Forest of Dean stone, with which the building is faced, gives it at present a rather hard look which weathering may soften.

Aberdare (on this page). Even making allowances for the fact that this post-office is illustrated by a drawing and not photographs, like its predecessor, it would seem to be more satisfactory. The projecting eaves give a little much-needed shadow, and the narrower interfenestration in the centre helps a



Upper illustration, Aberdare Post-Office. By A. Bulloch. Lower, Seven Kings Telephone Exchange. By E. Cropper, O.B.E.

Bishopsgate Telephone Exchange. By John H. Markham.

lot with the success of this elevation. It will, like Bridgend, be faced with grey Forest of Dean stone, which is not a very lively material.

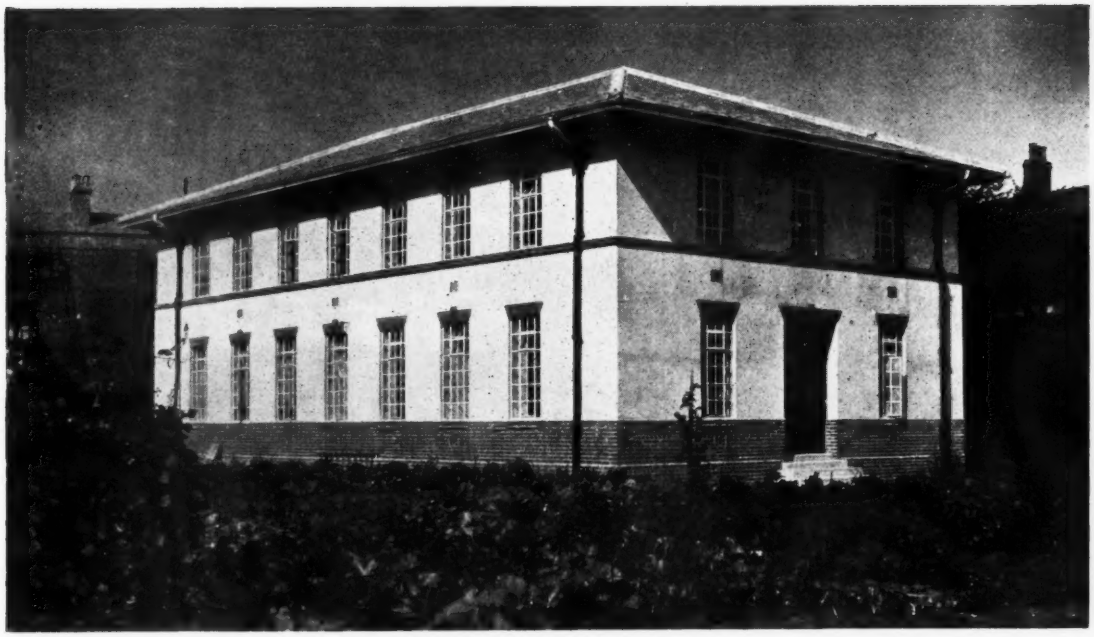
Hitherto all the examples illustrated have been post-offices, though many have been telephone exchanges as well. We will now consider some new telephone exchanges. As these are not entered by the public, there is no need for them to be placed in important thoroughfares, and usually rather retired sites are chosen from motives of economy. The design of a telephone exchange must be dominated by engineering requirements, and the cost of the installation usually amounts to several times that of the building. The architect has to co-ordinate a lay-out plan, supplied by the engineers of the telephone service, with the requirements of the other sections concerned in as economical and pleasing a manner as possible, but obviously practical requirements can only be subordinated to a very limited degree to æsthetic considerations. Economy and common sense alike forbid any superfluous decoration on telephone exchanges.

The " Sloane " Telephone Exchange (pages 70 and 71). This important exchange accommodates 10,000 lines. As it is of the " automatic " type the switch-room and staff-rooms are relatively less important, and the equipment space is paramount. The building is from the designs of Mr. John H. Markham, F.R.I.B.A. The long front of the building, shown on p. 71, faces the Christian Science Church, near Sloane Square, and the main entrance on p. 70 is adjacent to the east end of Holy Trinity Church. The elevations are large in scale and dignified, and by no means excessively economical. Whether the use of balconies as decorative features in a building of this kind is wholly justifiable is questionable, but in themselves these balconies, particularly that shown on p. 70 are excellent. At present the large expanses of brickwork are rather aggressively red, but as these grow blacker and the stone grows whiter the building will improve.

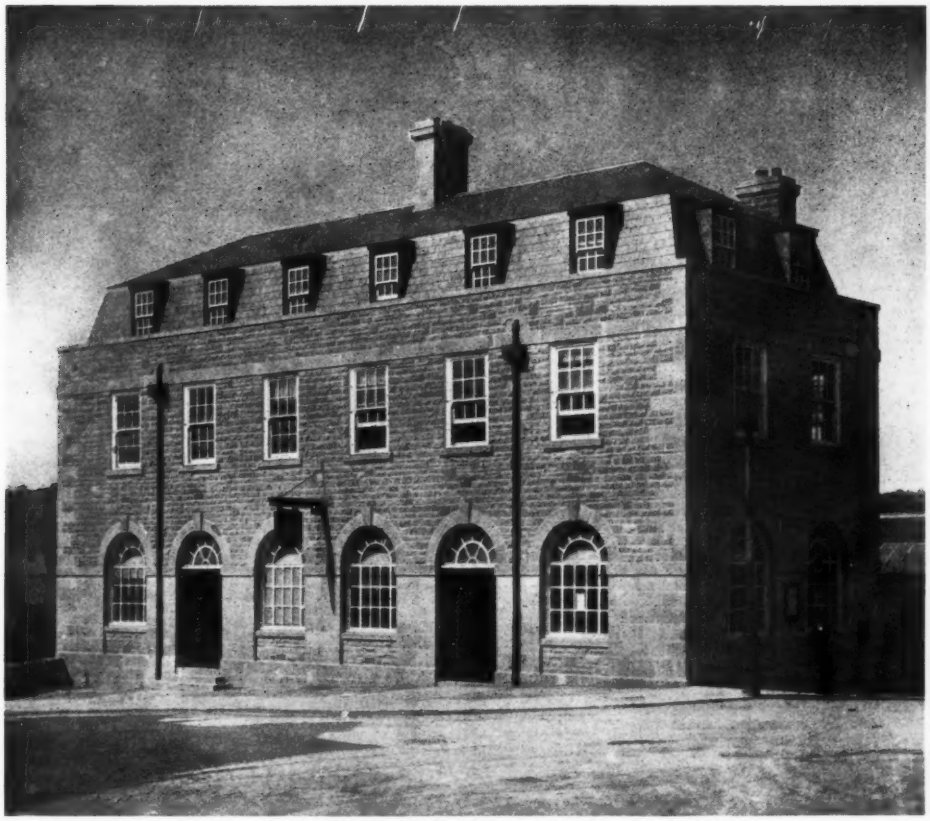
The Bishopsgate Telephone Exchange (on this page), is by the same architect, and is one of the most entirely successful of the post-office buildings recently erected by the Office of Works. This is also a 10,000-line exchange, but the site is almost double the size of the " Sloane " exchange. The frontage illustrated is sternly economical, but interest is given by the sinkings round the windows and the raked joint, which imparts a delightful surface to the brickwork. The facings are picked stocks. The little stone which is used for the plinth, doorway, and fire *paterae* gives the maximum amount of effect. Altogether this simple front is about as satisfactory a solution of the problem of combining economy with dignity as it is possible to imagine.

Albert Dock Telephone Exchange (page 72). This little building, from the designs of Mr. E. Cropper, O.B.E., is also an excellent example of a satisfactory effect produced without any recourse to expensive ornament. The relative proportion between the windows of the three stories is carefully studied. The pushing forward of the window frames till the reveals practically disappear externally, contributes a great deal to the success of this simple elevation. Perhaps the doorway, which is good in itself, might

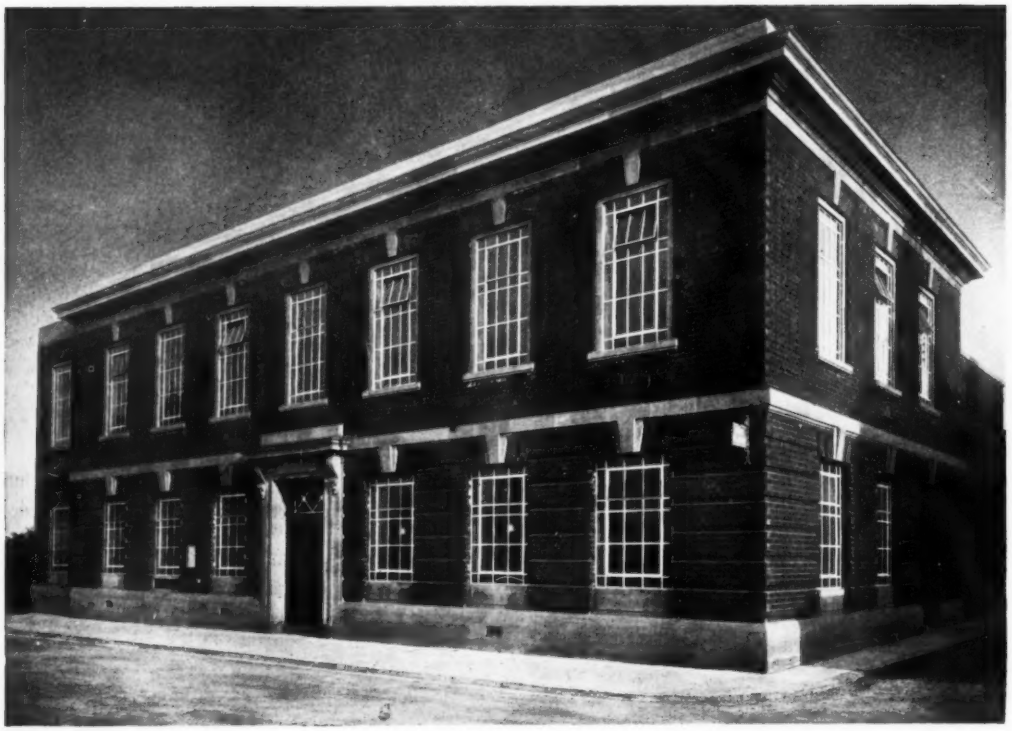
Bishopsgate Telephone Exchange. Detail of principal entrance.



Lowestoft Relay Station. By D. N. Dyke.

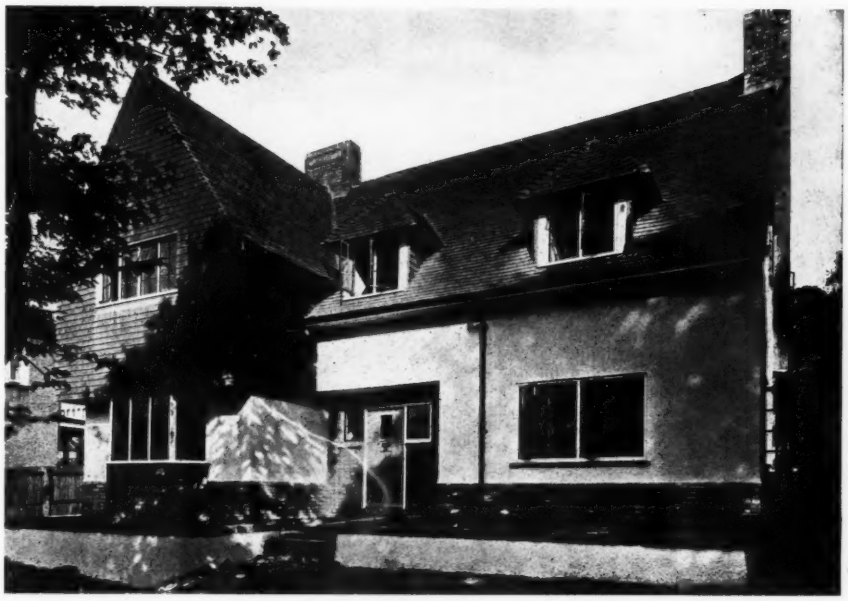


Bridgend Post-Office. By A. Bulloch.



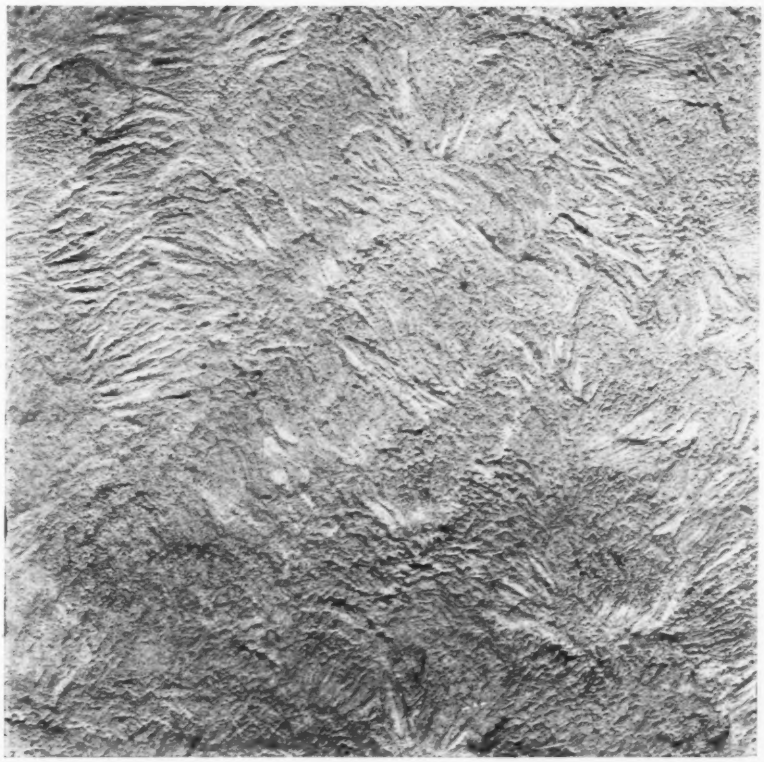
Gosforth Post-Office. By H. E. T. Rees.

Bodmin Post-Office. By A. Bulloch.



THOSE who are having homes built and designed for them, from Land's End to John-o'-Groat's, are giving an increasing amount of intelligent attention to the all-important factor of exterior appearance. The beauty of the home and the permanence of that beauty are daily discussed by the man who must foot the bills. When his architect shows him the attractive finishes possible in "Atlas White" Portland cement stucco—proper and permanent white concrete renderings—and he learns the real economy and low first cost of such work, he chooses an "Atlas White" exterior. On this page are reproductions of a front view and back view respectively, of a recently-erected home in Highgate. Another illustration is from a "close-up" showing the detail of the textural finish. With a plastic mortar a myriad of different textural effects may be obtained. The extra cost is negligible. Write to me at Regent House, Regent Street, London, W.1, for the profusely illustrated book, "Textural Finishes." I make no charge for it.

Frederic Toleman



Architect:
A. L. Abbott, L.R.I.B.A.,
22 Craven Street,
Adelphi, W.C.2

Builders:
C. & F. Bryen,
307 Seven Sisters Road, N.4

Plasterers:
Plastering, Limited,
Concanon Road,
Acre Lane, S.W.2

have been "tied" somewhere to the windows. This criticism applies equally to the entrance into the yard on the right, but on the whole this façade is a very competent piece of work.

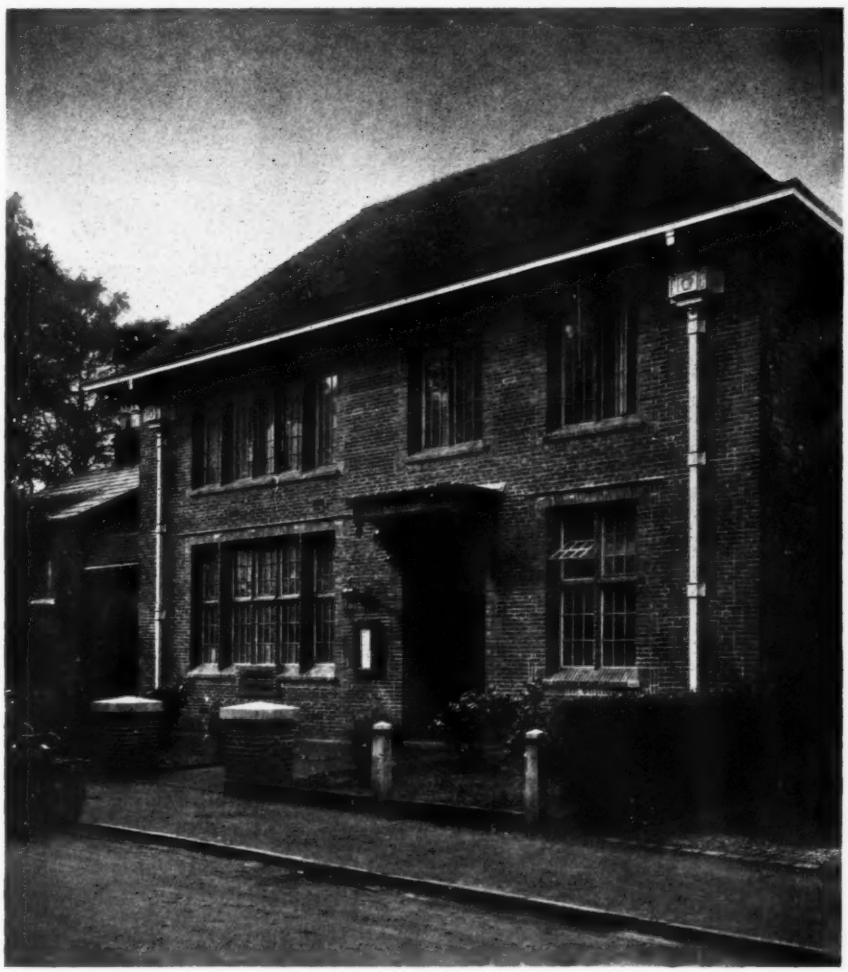
Seven Kings Telephone Exchange (page 73). This exchange is also by Mr. Cropper, and as far as one can judge from an elevation, promises to be excellent. It is also rigidly simple, and relies entirely on good proportion and the contrasting tones of the yellow stocks and purple facings, of which it will be constructed. The keystone over the central window on the first floor will be of Portland stone, and a small piece of ornament could hardly be placed to produce a greater effect.

Palmer's Green Telephone Exchange (page 81). This third exchange by Mr. Cropper is characterized by the same simplicity combined with excellence of material and proportion that we have already noticed. By pushing back his front door the architect has made his walls look about 3 ft. thick, but the window reveals "give the show away."

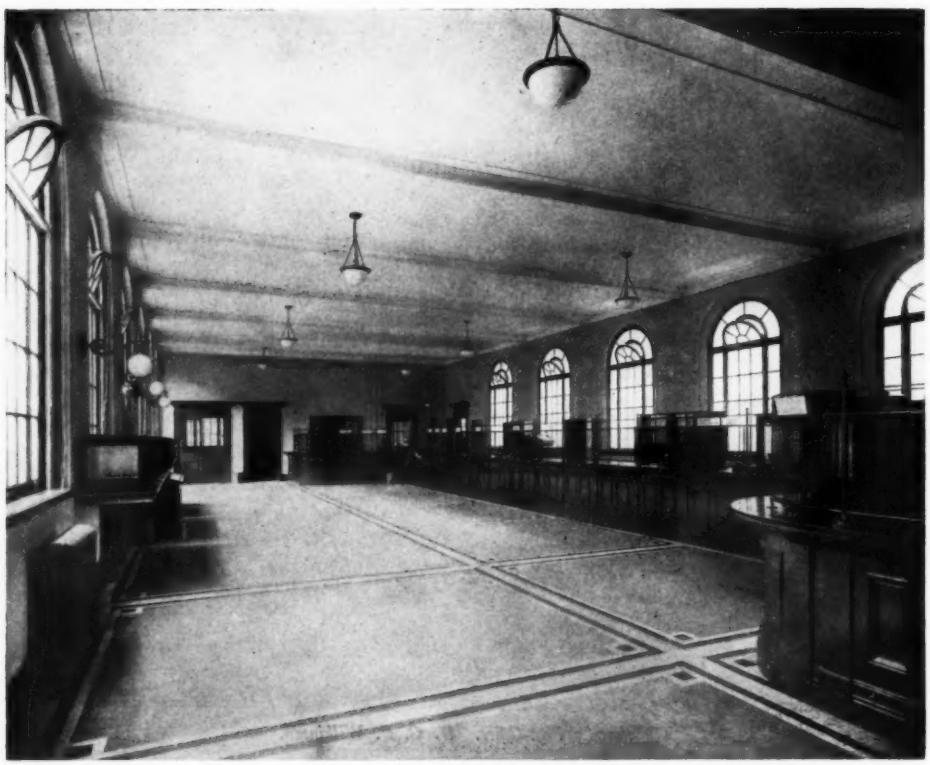
Morningside Telephone Exchange (page 79). This little Scotch example will be erected on a steep hill in a suburb of Edinburgh. The entrance is in a forecourt reached by steps down from the street. The elevation could hardly be more simple, but the excellent spacing of the windows makes it very successful.

Lowestoft Relay Station (page 75). This building is designed to house repeater instruments, which amplify telegraph signals on the Continental cable which enters the sea at Lowestoft. Even less money, if possible, may be spent on relay stations than on telephone exchanges. Nevertheless, the architect has succeeded in producing a perfectly pleasing building by means of mixing in the proper proportions Atlas white cement walls, purple brick dressings, and a wide, low-pitched roof of small slates.

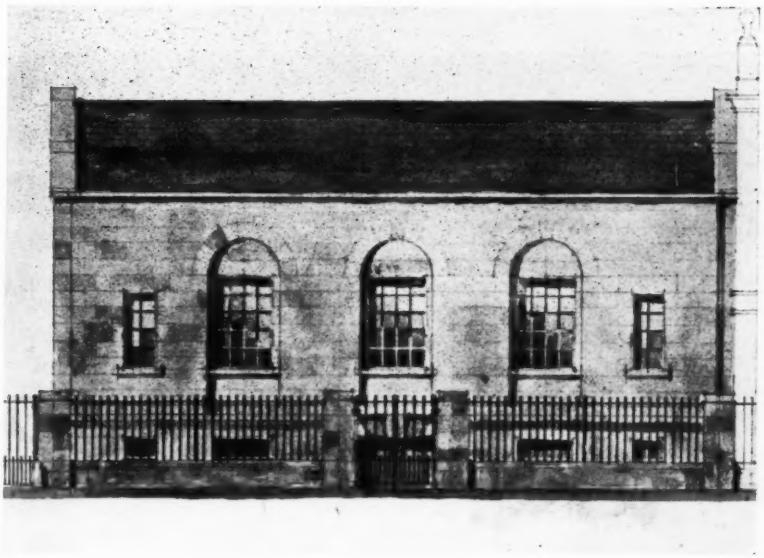
It will, I think be admitted that the buildings illustrated show a high level of achievement, and that they produce an impression of good quality, dignity, and permanency which are the attributes that we demand in our public buildings.



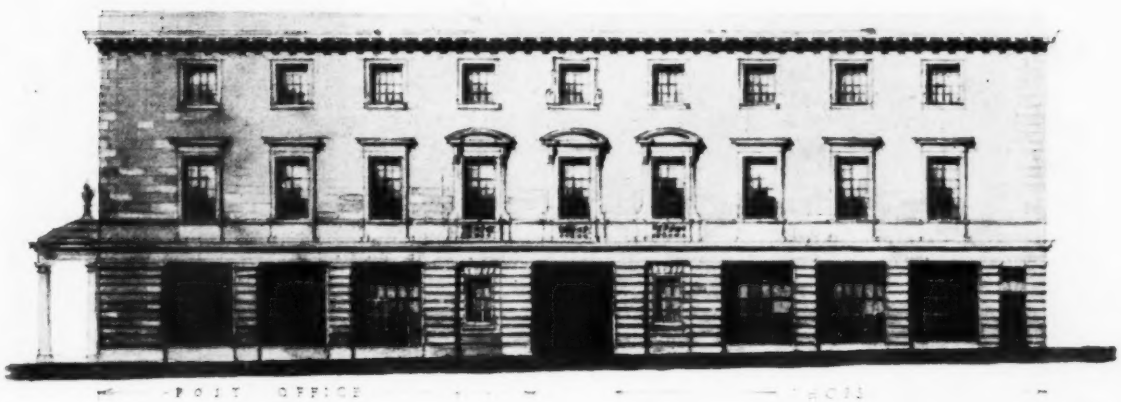
Formby Post-Office. By C. P. Wilkinson.

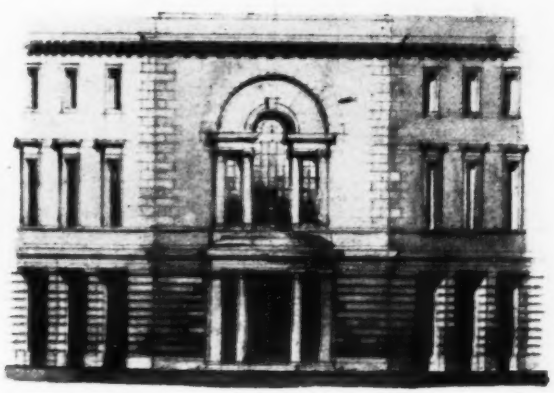


Reading Post-Office. By A. R. Myers. Upper illustration, exterior view. Lower illustration, the public space.



Morningside Telephone Exchange. By J. Wilson Paterson.

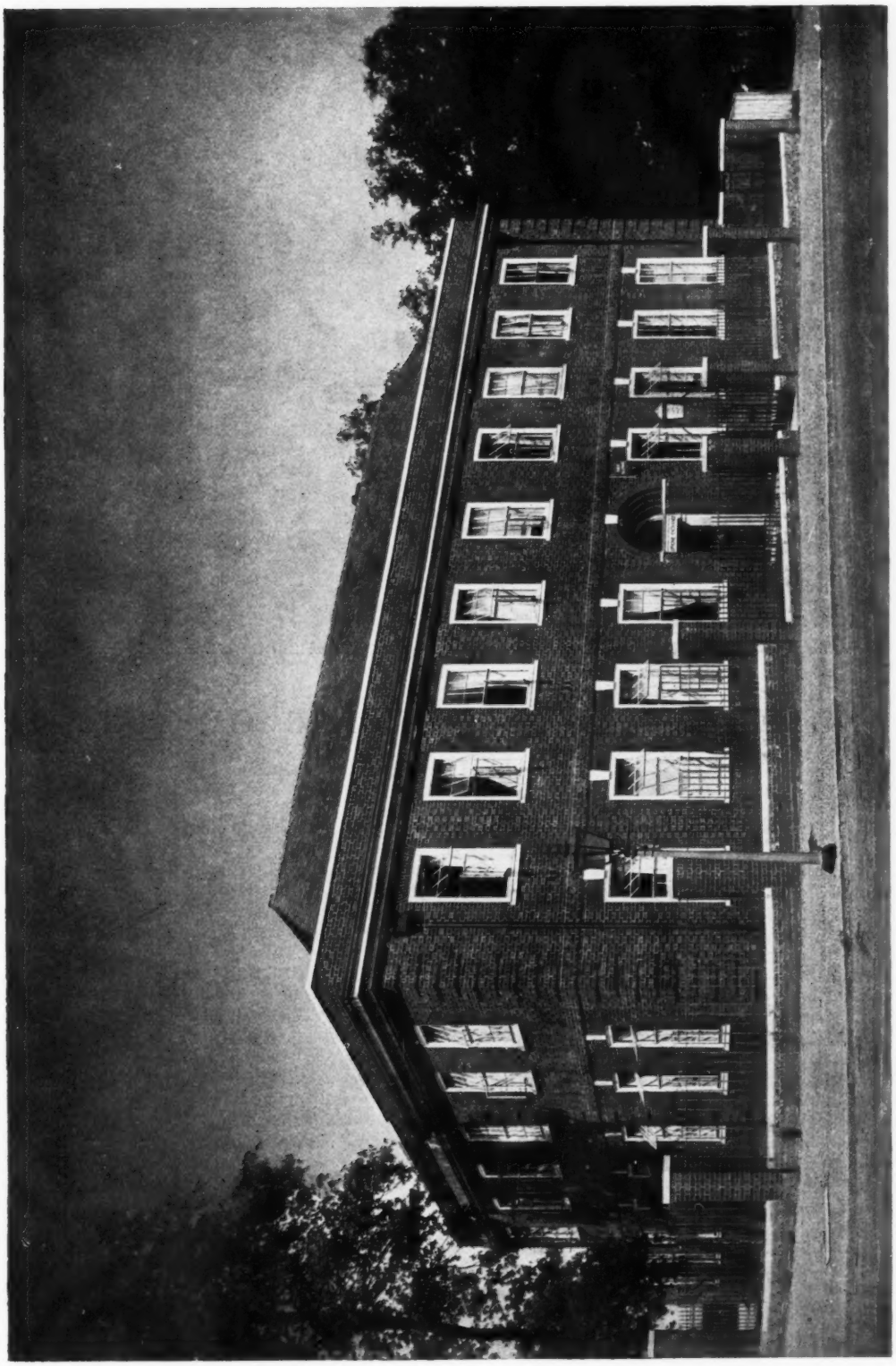




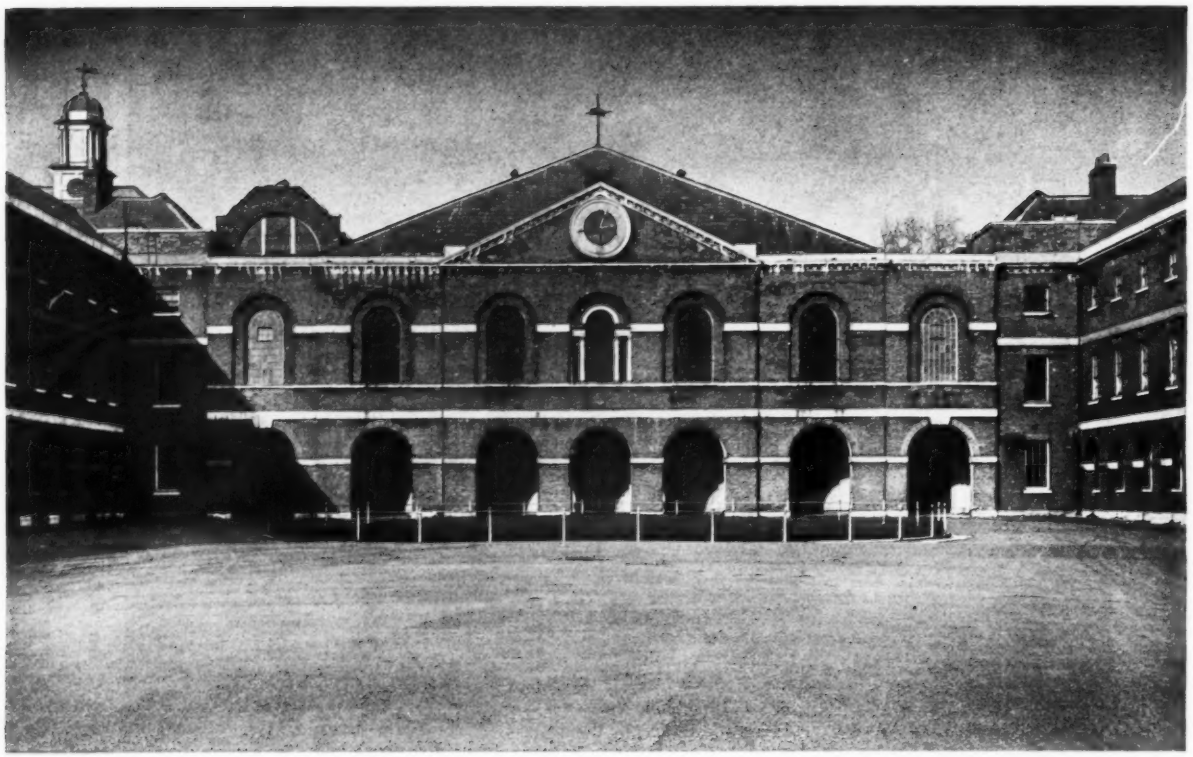
Bath Post-Office. By A. Bulloch. Upper illustration, the elevation to Northgate St. Lower, the end elevation.

Basingstoke Post-Office. By D. N. Dyke.

St. Anne's-on-Sea Post-Office. By C. P. Wilkinson.



Palmers Green Telephone Exchange. By E. Croftper, O.B.E.



The entrance front of the Foundling Hospital, Bloomsbury, the sale of which was one of the events of the year.

SOME IMPORTANT SALES OF 1925

BY JOHN C. ROGERS

In real estate, old furniture, and works of art of all descriptions, a large number of important sales have taken place during 1925. Many delightful old English houses, full of historical and architectural interest, have lately changed hands, and to the wealthy man of taste with money to invest, nothing can be more attractive; keen competition being demonstrated by deals privately concluded, in some cases before the day of sale. A typical old country seat is Thame Park, Oxon, sold by Knight, Frank and Rutley. It is an early monastic foundation, still possessing in the range of picturesque low buildings forming the south front, the lodgings of its last abbot, Robert King. One of the delightful stone-mullioned bays on this side lights the renowned abbot's parlour, with its linen-fold panelled walls and richly modelled plaster frieze and ceiling in early sixteenth-century manner.

King found it much wiser to attune his views on the dissolution to those of his despotic sovereign, consequently he remained in possession of Thame, and was honoured with the Bishopric of Oxford in 1545.

By the eighteenth century the property had passed to Lord Wenman, who, about 1745, demolished portions of the abbey building on the west side, and erected a fine Palladian west front, so that at Thame we find Late Gothic picturesqueness and the stately formalism of the Renaissance meeting in a rather startling manner; but both fronts are excellent in themselves.

There can be few architects, at least in London and the south, who do not know the charms of old Amberley and its ruined castle, built as a residence for the Bishops of Chichester in Norman times. It was fortified under licence in 1377 by Bishop Read, great improvements were carried out in the early sixteenth century by Bishop Sherbourne, and after the Reformation it was let on leases. It was damaged during the Civil Wars, since when a bridge has spanned the moat. The huge curtain walls stand in fairly good preservation, enclosing within an irregular parallelogram, 279 ft. by 150 ft., a spacious lawn (where once the castle buildings stood), and a very picturesque old farmhouse, built partly of fragments of, and forming part of, the old structure. The property was sold privately by Newland and Tompkins.

Between Guildford and Horsham lies Baynards Park, a very ancient seat, sold during the season by Messrs. Knight, Frank and Rutley. It existed as a royal demesne in Saxon times, and was given by William the Norman to one Baynard. The present structure is sixteenth-century work, probably by Sir George More, brother of the famous Sir Thomas, whom Henry VIII beheaded. Baynards passed in 1630 to the Evelyn family, and John Evelyn, the diarist, visiting there in 1657, comments upon it as "A very fair and noble Residence, having one of the goodliest avenues of oaks to it that ever I saw." Trust Evelyn to remark the presence of trees.

The same firm report the sale of Rake Manor, another old Surrey house, near Milford, which has the added attraction of having been carefully restored and enlarged by Sir Edwin Lutyens, R.A., and Mr. Baillie Scott. The present house dates from the early seventeenth century, but in a survey made during Edward VI's reign we find: "Robert Mellershe holds one tenement and a mill called Rakes Myll in Witley," etc., etc. In 1592, the manor passed to Henry Bell, who became comptroller to James I; he was also the owner of ironworks at Thursley, and made such things as firebacks. The walls are mainly of oak framing, with nogging of small red bricks set herringbone fashion. The staircase is particularly interesting; it ascends in short flights round a frame of four oak posts, formerly filled in with stud and plaster—

a rare survival of the transition from the early wall-sided stair to the open newel with balustrades. There are many original windows, and a carved chimney mantel is dated 1602.

It is not a far cry from Rake to Tegbourne Court, also near Witley. This house was in the market last summer, and is well known as a very interesting example of the domestic work of Sir Edwin Lutyens. Built in the local Bargate stone, the house stands in beautiful gardens of five acres, with superb views across the Weald to Blackdown and Hindhead.

A very interesting property at Chichester, viz. Stockbridge House, has been sold by Messrs. Clark and Mansfield. It is said to have been built by Wren in 1699, and occupied by him for a period while he was professionally engaged in the district. The design of the façade is certainly reminiscent of his manner in its massing and detail. The interior possesses a good staircase of Queen Anne date, and one fireplace has a carved overmantel in the style of Gibbons. The property is the more attractive by possessing old walled gardens.

A very pleasing Georgian House on the borders of Devon and Cornwall is Newton Ferrers. A plain, yet stately façade with boldly projecting wings, fronts on to a broad, wide terrace garden. A stone balustrade tops a great retaining wall with a central gap giving to a flight of semicircular steps to the lower garden. For many hundreds of years Newton Ferrers belonged to the Corytons, William of that name being a prominent politician in the time of Charles I. Opposing the policy of the king, William found himself in serious difficulty until Parliament gained the upper hand. The property was recently sold.

Llanvihangel Court, Abergavenny, dating from the reign of Henry VIII, was disposed of by Messrs. John D. Wood & Co. during 1925. The walls are of stone, with mullioned windows, gables, and parapets. It is roofed with stone slabs. The interior possesses some fine decorative plaster ceilings, old oak panelling, and a staircase, 6 ft. wide, which is remarkable for being constructed in yew.

An important sale in Kent by Knight, Frank and Rutley, was Saltwood Castle, near Hythe, notable for its connection with one of the blackest deeds in our history. Here it was that the four knights sheltered before setting out for Canterbury on New Year's Eve, 1171, where they murdered the Archbishop Thomas à Becket. The castle was considerably restored by Mr. F. Beeston, F.R.I.B.A., in 1884.

Architects will attach great importance to the sale of the Foundling Hospital. Almost certainly what is practically a national monument must go. When the site was acquired in 1741, the price paid to the Marquess of Salisbury was £6,500. The figure of the recent sale is reported to be £1,650,000. The founder, Captain Thos. Coram, was a native of Lyme Regis. The hospital was erected in 1750 from the designs of Theo. Jacobsen, who was architect also for the Royal Hospital, Gosport.

Some fine paintings hang on the walls of the Foundling Hospital, notably Hogarth's portrait of Captain Coram, his "March of the Guards to Finchley," and his "Moses before Pharaoh's Daughter."

Not always do extensive alterations to existing buildings achieve the success seen in Hanover Lodge, Regent's Park, carried out some years back from the designs of Sir Edwin Lutyens for Earl Beatty, O.M., who has now sold the property through Messrs. Collins and Collins. The old house, part of Nash's scheme in Regent's Park, was a two-storied stucco house, with parapets hiding a flat-pitched roof, a dull effort without much inspiration. But a remarkable transformation has been made by

Llanvihangel Court, Abergavenny, which was sold last year.

re-sashing the windows, and contriving the new third story within a steeply pitched, hipped, tiled roof, having dormers and chimneystacks of character.

The work of a great man of the older generation is No. 170 Queen's Gate, by the late Norman Shaw, R.A., recently acquired by Lord Anglesey. Unlike Shaw's other Queen's Gate house, No. 170 has plain red brickwork, with tall sash windows in wide frames in the Early Georgian manner. Some parts of the interior recall features of Inigo Jones's work at Ashburnham House.

At Lord Leverhulme's bungalow at Rivington, sold by Knight, Frank and Rutley, the furnishings reached high prices, 1,100 guineas being given for an Elizabethan gros-point panel; £210 for a Stuart walnut armchair; £300 for a tulip-wood semicircular commode of about 1780; and £310 for a Persian circular carpet. At Messrs. Christie's rooms, the important collections formed by the late Sir Francis Cook, Bart., were dispersed. The mediæval objects of art realized £61,448, and his collection of Greek, Roman, and Renaissance antiquities and gems totalled £12,757. Great interest was taken in the sale of pictures and drawings of the late John Sargent, R.A., which produced £36,601. His portrait of Madame Gautreau realized £4,200; "A Side Canal in Venice," £4,830; and his "San Vigilio : A Boat with Golden Sail," £7,350. Christie's also sold by auction the wonderful collections of Almina Countess of Carnarvon, and of the Earl of Carnarvon. Gainsborough's portrait of Anne Countess of Chesterfield realized £17,850; and a painting of a lady, by Gabriel Metsu, the panel 13¾ in. by 11½ in., went for £2,205. A beautiful Louis XVI writing-table, decorated with paintings and ormolu mounts, secured £3,780; while a bureau, designed by Dugourc for Marie Antoinette, was bought for £2,835.

An interesting history attaches to another French marquetry writing-table, sold by Phillips, Son, and Neale, for no less than 1,100 guineas. It was in marvellous condition, and for many years had remained in a cottage in the Isle of Wight; moreover, it is believed to have originally belonged to one of the French palaces.

Five examples of old English furniture have figured prominently in the sales, both in town and the provinces. In the Burrell collection at Hampton Court, Hereford, Knight, Frank and Rutley obtained 660 guineas for a James II refectory table; 170 guineas for seven William and Mary chairs covered in velvet; and for a cabinet veneered in Tiger walnut, 460 guineas. Messrs. Puttick and Simpson have dispersed the Sir George Donaldson collection at Hove, a very diverse assemblage of English and foreign furniture and works of art, including some very early walnut pieces, metal work, Rhodian pottery, and old Wedgwood. At Messrs. Sotheby's rooms the sale of the famous Britwell Court library evoked great interest. Many exceedingly rare volumes were offered, and obtained high prices. Some of the old title pages were very amusing, e.g. "Witches Apprehended, Examined, and Executed, for notable villanies by them committed both by land and water. With a strange and most true triall how to know whether a woman be a witch or not"—an exceedingly rare work, dated London, 1613. Yet more ridiculous is "A Myraculous, and Monstrous, but yet most true, and certayne discourse of a Woman (now to be seen in London) of the age of three score yeares, or thereabouts, in the midst of whose fore-head (by the wonderfull worke of God) there groweth out a crooked Horne, of foure ynches long." "Imprinted at London by Thomas Orwen, and are to be sold by Edward White, dwelling at the little North dore of Paules Church, at the sign of the Gun, 1588."

The printer of another book is very particular about his address —"Imprynted by me Richarde Bankes dwellynge in London in the Pultry a lytell fro ye stockes at the longe shoppe by Saynt Myldredes Churche dore" (London, R. Bankes, 28 May 1525).

Included in this collection was Sir Henry Wotton's *The Elements of Architecture*, being a presentation copy from the author to his brother, Edward Wotton, first Baron Wotton. Published London, 1624.

SOME ARCHITECTURAL BOOKS OF 1925

BY ARTHUR STRATTON

It may be true that there is no end to the making of books, but it would be a poor world which ceased to welcome their appearance. Year by year more volumes find their way to our shelves, the old and the new side by side, proclaiming by their titles the subjects of our choice, and bearing witness to the march of progress in knowledge and achievement.

Books reflect the ideals of their writers, who, in their several ways, have responded to the demands of their day, some recording the known, and others endeavouring to open up new channels in regions hitherto unexplored. In the past the influence of writers has undoubtedly been a potent force in the development of the building arts, and the hundreds of books which have been published in many countries and in many languages point to the desire on the part of architects to contribute to the general appreciation and understanding of the art they practise. By their endeavours, moreover, they have furthered building traditions, and have helped to maintain and raise the standard of taste in the age in which they worked. The need, in fact, for sound expositions of the many-sided scientific art of building was never more pressing than it is in these searching times, when an awakening interest in the architecture of the land, both old and new, is bringing informed criticism to bear upon the design of buildings of every description.

As fresh light is thrown on the past, and new fields for research present themselves, so the majority of books which once served a useful purpose become obsolete, and new ones take their place. This is inevitable, but the book-lover will see to it that cherished old volumes are not discarded.

Glebelands (1899), one of the houses illustrated in The Work of Ernest Newton, R.A.

The wealth of historical architecture in this and other lands seems to be inexhaustible. There is always room for scholarship and enlightened research; without them the secrets of the past would remain unrevealed, and the lessons they teach unlearned. And so the output of books dealing with the various aspects of historical architecture may ebb and flow, but it will never cease. More lands to conquer will always be open to the historian of the world's building record, and the essayist need never be at a loss for themes to suit his pen. Sir Reginald Blomfield's *Touchstone of Architecture*, W. G. Newton's *Prelude to Architecture*, and *Along the Road*, by Aldous Huxley, belong to the class of book which may be read as much for the pleasure to be derived from reading good literature as for the information to be gleaned from their pages. And the same may be said of certain books which are mainly of antiquarian interest, well represented this year by *Westminster Abbey Revisited*, by Professor W. R. Lethaby; *Oxford Renowned*, by L. Rice-Oxley; and *Wanderings through Ancient Roman Churches*, by R. Lanciani. But the greater number of architectural books have a direct message to deliver, and are apt to rely upon copious illustration for their appeal rather than upon literary skill. When the standard of both text and illustration is high, we recognize the perfect architectutal book.

Apart from historians of the calibre of the late Sir Thomas Jackson—whose fine reputation has scarcely gained added lustre by the publication of his posthumous *Architecture*—authors are needed who can encourage expressive building, appropriate to the needs of the day, by writing books which consist mainly of historical data, but which analyse the old work of particular periods or localities with a view to enriching the designer's repertory.

Used rightly, such attractive volumes as *The Smaller English House of the Later Renaissance*, by Professor A. E. Richardson and H. D. Eberlein; *Old English Houses*, by J. A. Gotch; *French Provincial Architecture*, by P. L. Goodwin and H. O. Milliken; *Provincial Houses in Spain*, by A. Byne and M. Stapley; *Lesser-known Architecture in Spain*, by F. R. Yerbury; and *Architecture of the Renaissance in Tuscany*, vol. 2, by C. Stegmann and H. Geymueller, all serve a useful purpose by broadening the range of motives available for modern design. The want of a good text-book on Greek and Roman architecture, which is widely felt, is to be supplied this year, and in the meanwhile Professor Ernest Gardner has linked up Greek architecture with the allied crafts in his scholarly little treatise on *The Art of Greece*.

The theory of design, above all, needs to be disseminated amongst those who have too long pursued at will a haphazard course which leads nowhere. Good seeds scattered broadcast are apt to produce poor crops, but when sown with discrimination are likely to lead to rich harvests; so, within the schools of architecture the most favourable soil for the cultivation of fundamental principles is to be found. My own book on *Elements of Form and Design in Classic Architecture* attempts to lay a foundation for the systematic teaching of a subject which is recognized to be vital by educationists all over the world. Another book which illumines the groundwork of design is *Principles of Decoration*, by R. G. Hatton.

Of books illustrating various phases of modern design from actual examples there has been no lack in 1925. Amongst them is the fine volume devoted to *Houses and Gardens by Sir Edwin Lutyens*, R.A., with text by Sir Lawrence Weaver; and notably *The Work of Ernest Newton*, R.A., with a critical appreciation by his son, W. G. Newton. The insistent demand for well-planned and economically designed houses for the middle and artisan classes has been met by the publication of a number of inexpensive books, well illustrated and concisely written, such as *Small Country Houses of To-day*, vol. 3, of a series by R. Randal Phillips; and *Modern English Houses and Interiors*, by C. H. James and F. R. Yerbury.

Interest in garden architecture is perennial, and for those especially concerned with this fascinating subject a feast is provided in *English Gardens*, by H. Avray Tipping; and in *Italian Gardens of the Renaissance*, by J. C. Shepherd and G. A. Jellicoe, a book which contains many well-drawn plans. All these should play no small part in educating public taste and aiding the layman. They are evidence of a marked tendency to-day to write for the public,

not only with the idea of instructing them in a subject which touches them very closely, but also with a view to fostering that spirit of inquiry which cannot fail to have a chastening effect on the architecture of the land. The layman's point of view calls for consideration, and it is a good sign of the times that such authors as Manning Robertson in his *Laymen and the New Architecture*, and James Bone in his *London Perambulator*, can, in their separate ways, appeal to an ever-widening circle of enthusiastic readers who want to understand and to be helped to appreciate the buildings no less than the cities in which they spend their lives. It is well that the beauty and pathos of London should be depicted by a layman who wields the pen as James Bone can wield it, and that another artist with the versatility of Hanslip Fletcher should have recorded many picturesque corners of London, before it is too late, in his delightful *Changing London*, a portfolio of sketches to which Professor Richardson contributes a brilliant foreword.

Finchcocks, Goudhurst, Kent. Niche over entrance.
From A History of English Brickwork, *by Nathaniel Lloyd.*

These by no means exhaust the list of books which appeal to the general reader as much as to the architect. In fact, the architect's apathy towards the greater number of books published since the war is the cause of much uneasiness to publishers, who perforce look outside the ranks of the profession for support that ought to be forthcoming from inside. It may be, however, that good is resulting from this state of affairs, because it is encouraging publishers to meet the widespread demand for literature dealing with the social life of England during the centuries when every phase of it was reflected in the building traditions of the country. Most illuminating are *Old English Household Life*, by Gertrude Jekyll, one of a series on Old English Life of which E. C. Pulbrook's *English Countryside* and *English Country Life and Work* are earlier volumes, and *The English Inn, Past and Present*, the latest. This remarkable book bears evidence on every page of real insight into social conditions affecting travellers by road and rail, and for the third time in 1925 Professor Richardson appears as author, visionary, and guide. A good biography has a peculiar appeal: it touches the human side of our nature, and reveals our shortcomings when measured against the giants. The Wren Society, which publishes year by year authentic drawings and documents from the hand of Wren, has continued its well-directed activities ; an exhaustive study by William W. Kent of the incomparable *Baldassare Peruzzi of Siena* comes with the imprimatur of the Book Publishing Co. of New York; and more light is thrown on the career of Sir John Soane by H. J. Birnstingl, in his contribution to the *Masters of Architecture* series.

In *The Art of Town Planning* by H. V. Lanchester, and in *The Building of Satellite Towns* by C. B. Purdom, many problems which the town-planner is called upon to solve when confronted with alternative dispositions of new towns or garden cities, and the re-planning and tidying-up of old ones, are exhaustively dealt with, while in *The East Kent Regional Planning Scheme—a Preliminary Survey*, prepared by Professor Patrick Abercrombie, the topography and geology of a district are considered in relation to the general zoning and the lay-out of industrial areas.

Construction cannot be divorced from design, and many books dealing with construction and the right use of materials necessarily have historical backgrounds. It is impossible to discard principles which remain constant through the ages, although new expression may be looked for through the use of traditional materials, rightly handled, as much as from the use of materials whose properties are only beginning to be understood. In *A Short History of the Building Crafts*, by M. S. Briggs, the relation between construction and design is carefully traced from ancient to modern times, and in *A History of English Brickwork*, by Nathaniel Lloyd, a subject of first-rate interest is very thoroughly propounded in a well-illustrated volume.

The everyday routine of an architect's office has been dealt with in *Architectural Practice and Procedure* by H. H. Turner, and by William Harvey in *Modern Building Practice*, while a disquieting subject that has clouded the horizon for some time is reflected in *The Preservation of St. Paul's Cathedral and Other Famous Buildings* by the same author, and it has prompted the Editor of this JOURNAL to set forth his views in *The Danger to St. Paul's*.

Those wise practitioners who would avoid the many pitfalls besetting the path of the architect will do well to consult *The Law Relating to the Architect* by A. H. M. Brice, and those who are concerned with *Estimating for Buildings and Public Works* will find reliable data in a work by B. P. Davies.

Many fine volumes that have come from American, French, German, and other foreign sources cannot be mentioned here, but reference must be made to the English edition of *Swedish Architecture of the Twentieth Century* by Hakon Ahlberg; to *Dutch Architecture of the Twentieth Century* by J. P. Mieras and F. R. Yerbury, and especially to such a beautiful book as *Old Bridges of France*, by M. Victor Laloux, with reproductions of water-colours by Pierre Vignal.

From this selection it is evident that the output during the year has been considerable, and that there are few directions in which the study of building has been neglected either by publishers or authors. And this is satisfactory, for writers not only record the achievements of past civilizations, but by focussing knowledge and visualizing possibilities they pave the way for those who in their several spheres are able to put into practice those principles of truth and beauty without which no people can hope to express themselves in terms of logical building.

SOME OF THE CHIEF ARCHITECTURAL EVENTS OF THE YEAR.

ARCHITECTURAL SOCIETIES.

INCOMPARABLY the greatest architectural event of the year has been the accomplishment of the unity of the Profession by the amalgamation of the R.I.B.A. and the Society of Architects.

The Liverpool A.S. annual dinner had for chairman its president, Mr. E. B. Kirby. The R.I.B.A. president mentioned that the Liverpool Society is the oldest of all the allied societies.

At the annual dinner of the South Wales Institute of Architects, Mr. Percy Thomas, F.R.I.B.A., presided.

The Architecture Club held a dinner at the Hotel Cecil in May, Mr. J. C. Squire presiding.

An exhibition of approved testimonies of study submitted in the Final was held in the R.I.B.A. galleries during March.

Messrs. Greenaway and Newberry, were awarded the R.I.B.A. medal for the best street frontage completed in 1924—that of the Auctioneers' and Estate Agents' Institute, 29 Lincoln's Inn Fields, W.C.

The Council decided not usually to accept a headmaster's certificate after October 1927 in lieu of examination.

The first Alfred Bossom studentship (gold medal and £250) was won by F. E. Bennett, A.R.I.B.A.

The report of the joint committee on overcrowding of the architectural profession was published in August.

An exhibition illustrating a lecture by Mr. J. D. Batten, was on view at the R.I.B.A. galleries during May.

Lady students won the Owen Jones studentship and the silver medal for recognized schools.

An interim injunction was obtained in the Chancery Division restraining an unauthorized person from using the letters A.R.I.B.A.

At a special general meeting, it was resolved to adopt a reduced scale of charges for architects' services in connection with housing schemes.

The R.I.B.A. annual dinner was held at the Trocadero Restaurant on May 12.

His Majesty the King was pleased to approve of the award of the Royal Gold Medal to Sir Giles Gilbert Scott.

The council decided to recognize for exemption from the Intermediate and Final the School of Architecture of the University of Sydney.

Mr. T. Raffles Davison held, during April, at the R.I.B.A. Galleries, an exhibition of his architectural studies—the work of forty years.

The R.I.B.A. election results were announced in our issue of June 10.

The London Society, held at the Royal Academy its annual meeting, under the presidency of Lord Crawford and Balcarres, who made sympathetic reference to the death of Lord Curzon of Kedleston, who had been vice-president of the Society.

There were two ladies among the R.A. School prize-winners, Miss Eva D. Allan winning the gold medal and the travelling studentship of £200 for composition in sculpture, and Miss Hilda B. Ainscough a Landseer scholarship in sculpture.

The Institution of Structural Engineers made arrangements to conduct their qualifying examinations in India as well as in the usual centres.

Miss Thelma Silcock won the R.I.B.A. silver medal for the best set of examination drawings.

The annual country meeting of the Town Planning Institute took place in Canterbury.

Mr. E. Stanley Hall, M.A., F.R.I.B.A., was appointed hon. sec. of the A.A.

The R.I.B.A. annual conference of Architects was held at Newcastle in July.

The Dean and Chapter of St. Paul's issued their second interim report on the condition of St. Paul's Cathedral, estimating the cost of reparation at £120,000 to £140,000.

Northamptonshire Architectural Association elected Mr. S. F. Harris president, and Mr. C. Croft, hon. sec.

Liverpool Architectural Association installed Mr. E. Bertram Kirby president, as first wearer of the new presidential badge.

At the British Industries Fair, Birmingham, building interests included art metalwork and fittings, concrete slabs and tiles, fireplaces and mantelpieces, joinery and and shop-fitting, paints, etc., etc.

The annual dinner of the Institute of Builders was held at the Hotel Victoria, under the chairmanship of the president, Mr. H. Willcock.

The Incorporation of Architects of Scotland held its annual convention in Aberdeen, in June.

The Royal Sanitary Institute held its usual courses of lectures and inspections and demonstrations.

The Association of Architects, Surveyors, and Technical Assistants changed its title to the above.

The Art-lovers' League was founded "to promote public interest in capable and healthy art of every description." The subject was dealt with exhaustively by specialist contributors to this JOURNAL.

GENERAL.

SIR GILES GILBERT SCOTT, R.A., won the competition for the design for a telephone kiosk for the G.P.O.

The Government set up an establishment at Watford for the promotion of building research.

In the March issue of the JOURNAL we were able to congratulate the Profession on at length achieving unity by the amalgamation of the R.I.B.A. and the Society of Architects. The next step is to obtain Registration by Act of Parliament.

Mr. John Bilson, F.S.A., F.R.I.B.A., received the honorary degree of D.Litt. from the University of Durham.

The Ministry of Health addressed a circular letter to various local authorities to urge the necessity for co-operation in the co-ordination schemes for road improvements.

It was resolved by the Council to establish a Professional Defence Union for Architects. It was also decided to confer with the Surveyors' Institution on the question of easements.

The Council decided on the reconstitution of the R.I.B.A. Board of Education.

Birmingham Building Exhibition was held in September.

The purchase of the Foundling Hospital for demolition was an outstanding event.

An important exhibition of the decorative arts was held at Monza.

For the Rome scholarship competition of the Royal Academy, nineteen sets of drawings were exhibited, and nine competitors were selected to take part in the final competition, which was won by Mr. Emile Jacot, B.A. Oxon.

The Ministry of Health offered a prize of £250 for a design for shuttering or equivalent device.

Sir John Burnet was elected R.A.

Mr. G. Topham Forrest, Chief Architect of the London County Council, put forward an important proposal to provide blocks of nine-story flats for the borough of St. Pancras. Mr. Forrest has been on tours of inspection in America and in Scandinavia, and proposes to provide some wooden houses for London.

Birmingham University decided to build extensions to cost £100,000.

Demonstration houses, exhibiting alternative methods of building, have been erected in various parts of the kingdom.

Manchester proposed to establish a garden city to accommodate 200,000 persons.

Bristol City Council decided to proceed with a scheme for erecting new municipal buildings.

A scheme for additions to St. Thomas's Hospital, at a cost of £58,000, has been sanctioned.

It has been proposed to restore the Parthenon.

The appointment of a new Editor of this JOURNAL was announced in our issue of June 3.

The fabrics of several notable buildings have excited alarm by their crumbling condition—the Houses of Parliament, St. Paul's, and Middlesex Hospital are all, so to speak, on the sick list, and urgently in need of attention.

The Birthday Honours' list included the name of Mr. G. H. Oatley, one of the most distinguished of West of England architects, who was made a knight.

The International Town-Planning Conference, held in New York, was exceedingly interesting and instructive.

Hospitals and nursing homes were the subjects of two special issues of this JOURNAL published during the year.

In the JOURNAL for April 15, our special commissioner reported on the question of Steel *v.* Brick Houses.

The tragic decision by the London County Council, in spite of world-wide protests, to destroy Waterloo Bridge demonstrates the utter unfitness of the body to be entrusted with such powers.

ARCHITECTURAL SOCIETIES.

The Wessex S.A. have had designed a badge of office for the president.

A popular feature of the Ideal Home Exhibition at Olympia was the Queen's Dolls' House, for which Sir E. Lutyens built a special pavilion.

The Northern A.A. was included as the eighth of a series on Architectural Societies in our issue of April 15.

The Ancient Monuments Society held its annual meeting at the Rylands Library, Manchester, Sir William Boyd Dawkins presiding. The society appeared to have done excellent work during its first year of existence.

Sir Edwin Lutyens, R.A., was presented on April 24 with the American Institute's Gold Medal.

The London Society held its seventeenth annual dinner at the Hotel Victoria, Mr. Harold Cox presiding.

The A.A. visited Denmark and Sweden for its annual excursion in June.

The fifth annual general meeting of the Franco-British Union of Architects was held in Paris in June.

The A.A. of Ireland was addressed by its president, Mr. W. A. Dixon, M.R.I.A.I.

The Architects' and Surveyors' Approved Society has framed a new scheme of additional benefits.

The Garden Cities and Town Planning Association conducted a special tour of inspection in September.

COMPETITIONS.

The following are among the competitions decided during the year :

New Royal Hospital School, Holbrook. First : Buckland and Haywood, of Birmingham.

The war memorials at Cambrai and Soissons. First: H. Chalton Bradshaw, A.R.I.B.A.

Valletta lay-out. J. Burford and S. Rowland.

Masonic Peace Memorial. The ten names selected by the assessors to take part in the final competition were given in our issue of June 17.

Manchester Art Gallery. First : E. B. Webber, A.R.I.B.A.

Christian Science Church and Sunday School, Southport. First : W. Braxton Sinclair, F.R.I.B.A.

Harehills Branch Library. First : A. W. Kenyon, F.R.I.B.A.

OBITUARY.

Following are a few of the notable names included in the obituary of the year :

Mr. F. Stuart Sage was a director of Messrs. Fredk. Sage & Co., Ltd., specialists in shopfitting.

C. F. Norman, of Norman and Trehearne.

William Bakewell, F.R.I.B.A.

Benjamin Hannen, of the building firm of Holland and Hannen and Cubitts.

Christopher Whall (75), glass-painter.

William Extone, chairman of Messrs. Haywards, Ltd., of London, S.E.

A memorial service to Mr. Paul Waterhouse was held on January 5 at St. George's, Hanover Square.

Sir Hamo Thornycroft, R.A., who died at Oxford on December 18, at the age of seventy-five, was the most classical of the mid-Victorian sculptors, and hardly broke away from the conservative traditions he had inherited; yet in all his works there was individual grace and charm.

Sir Giacomi Boni, the eminent archæologist, died at Rome.

Mr. Donn Barber was one of the most accomplished of American architects.

Dr. Alexander Ross was one of the oldest architects in Scotland.

Mr. C. F. Chettle was a director of Messrs. Archibald Dawnay and Sons.

Mr. J. Jerman, F.R.I.B.A., was Exeter's best-known architect.

LAW REPORTS

Building Estate Drainage System

Attorney General v. Peacock.

Chancery Division. Before Mr. Justice Eve.

The Attorney General, at the instance of the Dolgelly Rural District Council, brought an action against Sir Peter Peacock of Warrington to restrain an alleged public nuisance by the accumulation of sewage. The defendant had acquired an estate of 370 acres at Fairbourne, Merionethshire, for development as a building estate, and it was alleged that it became a public nuisance, and the point at issue was whether the local authority or the defendant was responsible for the efficient management or system of drainage on the estate.

After hearing legal arguments the Court dismissed the action with costs.

His Lordship said the question he had to decide was the ownership of pipes, manholes and tanks, which dealt with the sewage system. The defendant's case was that if a nuisance existed it was due to the fault of the Rural District Council in the carrying out of their duties. There would be no doubt that *prima facie* these lines of pipes were sewers within the meaning of the Public Health Act, and down to a late stage the Council so regarded them. It had been contended that these pipes were not sewers but elongated cesspits and receptacles for the sewage. In his opinion they were sewers which were laid with the full knowledge and approval of the Council, and were vested in them at dates all prior to 1902. The discontinuance of the pumping operations by the Council in 1917 or 1918 did not cause or aggravate the nuisance as by that time the pipes were for all practical purposes blocked up. The unsatisfactory state of things on this estate was solely attributable to the persistent disregard by the Council of the statutory duties imposed on them by the statute.

Public Health Act—Sanitary Work—Liability

Hand v. Smith.

King's Bench Divisional Court. Before Lords Justices Bankes and Warrington.

This was an appeal by the defendant, Smith, from a judgment given by the County Court Judge at Lichfield in favour of plaintiff.

Mr. S. Hand, of Wilncote, near Tamworth, in July last purchased two cottages from the appellant, Mr. T. S. Smith, of Hopwas, Tamworth, for £390. Mr. Hand was later served with certain notices under the Public Health Act, by the Rural District Council of Lichfield, to do certain sanitary work at the cottages. He then brought an action against Smith in which he claimed a declaration that he should be indemnified by the defendant for the cost of the work or alternatively £90 as the cost of the work. His case was that in February, some months before the sale to him, notice had been served on the defendant as the owner to do work to the cottages, and according to the conditions of sale of the property it was incumbent on the vendor if any requirement had been made by the local authority before the sale to give notice to the purchaser on or before the sale or in default the vendor should pay the cost of complying with the requirements and keep the purchaser in indemnified respect of these. The County Court judge gave judgment for Mr. Hand for £45, and it was against this decision the defendant appealed, contending that the decision was wrong on the ground that the notice given to him in February was not a notice by the Council, but was only a warning by an official.

The Court allowed the appeal holding that the notice sent by the official of the Council to the appellant was not, and was not intended to be, such a requisition as was provided for in the contract of sale. They further held that the official was not the authorized agent of the Council to give the notice. They pointed out that the final requisition was not made till after the sale by the Council, and on these grounds the appeal was allowed and judgment entered for defendant with costs.

THE BUILDINGS ILLUSTRATED

Following are the names of the general contractors and the sub-contractors who executed work in connection with the buildings illustrated in this issue :

1925 : Its Achievements.

Midland Bank Ltd., Piccadilly (page 8). Elevations by Sir Edwin Lutyens, R.A., Whinney, Son and Austen Hall, architects; general contractors, E. A. Roome & Co., Ltd., of Hackney; sub-contractors, S. and E. Collier, Ltd., of Reading, bricks; F. J. Barnes, Ltd., of Portland, stonework; Thos. Faldo & Co., Ltd., asphalt; Excellence Reinforced Concrete Co., of Leeds and London, reinforced concrete work in the strong-rooms, floors, balconies, staircases, and roofs; Moreland, Hayne & Co., Ltd., steelwork; Martin Van Straaten & Co., wall tiles; Stirling and Johnson, Ltd., slates; C. E. Welstead, Ltd., of Croydon, leaded light glazing, casements and casement fittings; George Jennings, Ltd., sanitary ware and fittings; Bell Bros., Ltd., electrical installation of the bank; G. and A. Brown, Ltd., plasterwork and some of the furnishing and woodwork; Marley Bros., Ltd., of Birmingham, electric light fixtures; Express Lift Co., lifts; Messrs. Sulzer Bros., Ltd., heating apparatus; George Matthews, Ltd., one fireplace; J. W. Benson, Ltd., clocks; Chubb and Sons Lock and Safe Co.'s strong-room doors, etc. The lightning conductors were supplied and placed by Messrs. J. E. Gray & Co. The English oak wood block flooring and also the special woodwork was supplied and executed by Messrs. W. Nicholson and Son, Ltd., of Leeds and London, and Messrs. R. W. Brooke & Co.

University of Bristol, Tower and Main Buildings (page 9). Architect, Sir George Oatley; general contractors, H. Willcock & Co., Wolverhampton; sub-contractors, E. H. Bird, asphalt; Bristol Brick and Tile Co., Ltd., and The Cattybrook Brick Co., Ltd., bricks; Ruffords, glazed bricks; Bath Stone Firms and Clipsham Stone Co., stone; Willcock & Co., carved stonework, electric light fixtures, special flooring and woodwork, and special furnishings ; John Lysaght, Ltd., steelwork ; Godwin and Thynne, Ltd., tiles; Roberts, Adlard & Co., Old Delabole slates; T. and R. Edbrooke and Gardiner, Sons & Co., casements and casement fittings; Mellowes & Co., patent glazing and fittings; Carron Co., grates; A. S. Scull, plumbing and sanitary work, sanitary ware and fittings, and lead-down pipes, r.w. heads, etc.; Marble Mosaic Co., terrazzo flooring; Buchanan and Curwen, electric wiring; H. W. Cashmore & Co., plaster work; Arnold W. Robinson, founder's window; John Hall and W. D. Moon, lead glazing; James Gibbons, door furniture; F. and R. Edbrooke and J. W. Singer and Sons, gates, railings, shutters, etc.; Joseph Brooke and Son, stair treads; Smith, Major and Stevens, lifts; J. Jeffreys & Co., boilers, heating and ventilating; J. Taylor & Co., great bell; Harrison and Harrison, organ; Relay Telephone Co., telephones; Milner's Safe Co., strong-room doors, safes, etc.; W. Hancock, lightning conductor; Gent & Co., internal clocks; F. and R. Edbrooke, fireproof doors; Gardiner, Sons & Co., cloakroom fixtures; Lucy & Co., metal parts of library bookcases, stacks and rolling stacks; A. G. Matthews, P. E. Gane, Hancock & Co., W. R. Powell, A. S. Tavener, Libraco, Ltd., North of England School Furnishing Co., Bath Cabinet Makers Co., Ltd., furnishing; A. G. Bird and King's Heath Guild, wood carving; The Bath & Portland Stone Firms, Ltd., stone.

The New Headquarters of the British Medical Association (page 9). Architect Sir Edwin L. Lutyens, R.A.; general contractors, Ford and Walton, Ltd.; sub-contractors, Richard Crittall & Co., Ltd., heating and hot water; Higgins and Griffiths, Ltd., electrical works; Carter and Aynsley, Ltd., handrails, etc.; General Electric Co., Ltd., electric fittings; G. H. Barrett & Co., copper glazing; Robert Adlard & Co., bricks and tiles; Nine Elms Stone Masonry Works, Portland and York stonework; the Birmingham Guild, Ltd., memorial gates and railings; Wm. Morris & Co. (Westminster), Ltd., bronze nameplates; Thomas Elsley, Ltd., bronze nameplates and railings; Joseph Kaye and Sons, Ltd., keys and door furniture; Hampton and Sons, Ltd., interior decoration; Redpath, Brown & Co., Ltd., steelwork; Waygood-Otis, Ltd., lifts; Salter, Edwards & Co., Ltd., asphalting; A. Broadbent and Sons, Ltd., carving and modelling; John Bolding and Sons, Ltd., sanitary fittings; Chatwood Safe Co., Ltd., strong room; Stevens and Adams, Ltd., parquet floors; Dyne and Evens, flag poles; Constable, Hart & Co., Ltd., tar-macadam; Wainwright and Waring, lead lights; James Adams & Co., Ltd., door springs; Samuel Wright & Co., Ltd., plaster work in the Great Hall, including the vaulted ceilings, the whole of the job being plastered in Keene's cement. The Leyland and Birmingham Rubber Co., Ltd., laid the rubber flooring, covering an area of about 2,000 square yards; and the staircases were covered with special treads, as designed by Sir Edwin Lutyens for Britannic House. This firm also laid the carriage-way with rubber blocks.

Summit House, Red Lion Square, Holborn (page 10). Architects, Messrs. Westwood and Emberton; general contractors, W. F. Blay, Ltd.; sub-contractors, Ragusa Asphalt Co., Ltd., asphalt; Stourbridge Glazed Brick and Fire Clay Co., Ltd., bricks; Gibbs and Canning, terra-cotta; Redpath' Brown & Co., steelwork; Mather and Platt, fireproof doors; Diespeker & Co., constructional floors; Taylor Manufacturing Co., Ltd., casements and casement fittings; G. C. Cuthbert & Co., patent glazing and fittings; Bratt Colbran & Co., grates; Carter & Co., and Stourbridge Co., Ltd., sanitary ware and fittings; Fenning & Co., marble flooring; Tyler and Freeman, electric wiring and fixtures; Lapidosus, Ltd., fibrous plaster work; Birmingham Guild, Ltd., Bostwick gates, railings; S. W. Francis & Co., Ltd., shutters to garage; Stuart's Granolithic, stair treads; Smith, Major and Stevens, lifts and cranes; Chas. P. Kinnell & Co., heating apparatus; Dictograph Co., Ltd., telephones; Lips, Ltd., strong-room doors, safes, etc.; Sankey Sheldon, steel fixturings; George Williamson, board-room furniture and carpet; Skellorn, Edwards, floor coverings; Yannedis & Co., ironmongery; Harold Cooper & Co., steel balconies.

Ashburne Hall, Manchester University (page 10). Architects, Messrs. Thomas Worthington & Sons; general contractors, George Macfarlane & Son, Ltd., Manchester; sub-contractors, The La Breala Asphalte Co., asphalt; The Ravenhead Brick and Tile Co., Ltd., St. Helens, and C. A. Normanton & Son, Ltd., Manchester, bricks; J. and E. Moores-Ardwick, Stancliffe, stone; Earp, Hobbs and Miller, Manchester, stone urns to gates and plaster work; W. Macdonald & Co., Ltd., Manchester, steel construction, girders; The Manchester Armoured Tubular Flooring Co., Ltd., Swinton, fireproof floors; Wm. Higgins & Son, Manchester, fireproof partitions; Conway & Co., Manchester, tiles and fireplaces; Huntingtons, Ltd., Manchester, Cotswold stone slates; The Limmer and Trinidad Lake Asphalte Co., Ltd., asphalt flats ; Humphries, Jackson and Ambler, Ltd., Manchester, casements and casement fittings and railings; Samuel Oakley & Sons, Manchester, plumbing work; Wm. Bailey & Co., Ltd., Manchester, drainage; Morrison, Ingram & Co., Ltd., Manchester, sanitary ware and fittings; Hollis Bros., Hull, wood block flooring; Reliance Flooring Co., Manchester, flooring, lavatories, etc.; J. Lightfoot, Manchester, electric wiring; C. E. Harwood, Ltd., Manchester, plasterers; G. Jackson and Sons, London, plaster work and lead rain-water heads; Ed. Hart, Salford, Barlow Memorial entrance gates and main staircase, scrolls, and balusters; Faraday and Sons, Ltd., London, and Birmingham Guild, Ltd., electric light fixtures, including lamps in grounds; Manchester Corporation, gas fixtures; Laidlaw and Thomson, Ltd., Manchester, door furniture, locks, etc.; G. Brady & Co., Ancoats, Manchester,

lifts; J. Carter, Sons, & Co., Ltd., Salford, jib crane; Saunders and Taylor, Manchester, heating and ventilating; John Faulkner, Manchester, lightning conductors; James Slater & Co. (Engineers), Ltd., London, cooking machinery.

The Auctioneers' and Estate Agents' Institute, Lincoln's Inn Fields (page 11). Architects, Greenaway and Newberry; general contractors, Holland and Hannen and Cubitts, Ltd., who also carried out the plumbing and sanitary work. The Portland stonework of the exterior elevations was worked throughout at their stoneyard at Nine Elms, and the joinery and finishings, including the hardwood panelling of the principal rooms, at their shops in Gray's Inn Road.

The Assembly hall and committee room on the first floor are panelled throughout in Italian (Ancona) walnut, with quartered and veneered panels. The council chamber is on the second floor, and is panelled in English oak, with quartered and veneered panels. The library bookcases on the same floor and finishings are in Honduras and Cuba mahogany in the Adam style.

The sub-contractors were: Redpath, Brown & Co., Ltd., steel construction girders; A. Beanes & Co., casements and casement fittings; Haywards, Ltd., patent glazing; Bratt Colbran & Co., stoves, grates, mantels; A. Emanuel and Sons, Ltd., sanitary ware and fittings; Bromsgrove Guild, Ltd., lead down pipe and r.w. head, art metal work, electric light fixtures, and gates, railings, etc.; Granwood Flooring Co., Ltd., and J. Whitehead and Sons, Ltd., flooring; G. and A. Brown, Ltd., plaster work; Yannedis & Co., door furniture; Haywards, Ltd., gates, railings, handrails, balusters; J. Whitehead and Sons, Ltd., mosaic decoration and marble work, and stair treads; Waygood-Otis, Ltd., lift; James Gray, Ltd., heating apparatus; Strode & Co., Ltd., electric bells, electric wiring, house telephones; John Tann, Ltd., strong-room door; The Synchronome Co., Ltd., electric clocks; Spillman & Co., special furnishings—assembly room, council room, committee rooms, etc.; Empire Stone Co., Ltd., artificial stone; Paripan, Ltd., internal paint.

St. Saviour's Church, Acton (page 11). Architect, Edward Maufe; general contractors, Holloway Bros., Ltd.; sub-contractors, The Crowborough Brick Company, The Hackenden Brick Company, bricks; Caxton Floors, Ltd., ferro-concrete construction; Roberts, Adlard & Co., slates; Crittall Manufacturing Company, casements and casement fittings; Luxfer Company, lantern lights; Bratt Colbran & Co., stoves, grates, mantels; H. Pontifex and Sons, Ltd., sanitary fittings; Thomas Elsley, Ltd., lead down pipes and r.w. heads; Hollis Bros. & Co., Ltd., flooring; H. J. Cash & Co., Ltd., electric wiring and bells; J. P. White & Sons, Ltd., special woodwork, clergy stalls; Mr. J. Binder, leaded lights; Haywards, Ltd., art metal work, wrought-iron gates and railings; Mr. Joseph Armitage, carved wood electric light fittings; Yannedis & Co., door furniture; Henry Hope and Sons, Ltd., heating and ventilating; West and Collier, Ltd., chairs; R. Neal and Sons, shrubs and trees; Heal and Son, Ltd., curtains and carpets; Warner and Sons, reredos hanging; Dorian Workshop and Studio, lettering; The Darlington Fencing Co., fencing.

The Liberal Jewish Synagogue, St. John's Wood (page 12). Architects, Messrs. Josephs; general contractors, Bovis, Ltd.; sub-contractors, Ragusa Asphalt Paving Co., Ltd., asphalt; G. Tucker and Son, of Loughborough, multi-coloured bricks; Bath and Portland Stone Co., stone; Powers and Deane, Ransomes, Ltd., steelwork; Caxton Floors, Ltd., fireproof floors; Carter & Co., tiles; Crittalls Manufacturing Co., casement and casement fittings; Standard Glazing Co., patent glazing and fittings; Bratt Colbran & Co., Richmond Gas Stove Co., stoves, grates, mantels; John D. Blaikie & Co., plumbing and sanitary work; Adamsez, Ltd., sanitary ware and fittings; Hollis Bros., flooring; Carter & Co., terrazzo floors; Gas Light and Coke Co., gasfitting; F. H. Wheeler, electric wiring; Plastering, Ltd., were responsible for the staircases and landings. The latter are white granolithic installations, constructed of "Atlas White" Portland cement, white Cornish granite as aggregate, and water, forming just plain white concrete. May Construction Co., Ltd., acoustic plasterwork; Nicholls and Clarke, special windows; Edison and Swan Electric Co., electric light fixtures; Parker, Winder and Achurch, door furniture; J. W. Singer and Sons, gates and handrails; Carron Co., balustrade and ladders; Young, Austen and Young, heating and ventilating and boilers; John Compton & Co., organs; J. W. Gray and Son, lightning conductors; B. Cohen and Sons, seating, screens, reading desk table, etc.; E. Pollard & Co., almemar; R. Neal and Sons, of Wandsworth, shrubs and trees.

The Birkenhead War Memorial (page 12). Architect, Mr. Lionel B. Budden, M.A., A.R.I.B.A. Mr. G. H. Tyson Smith, of Liverpool, was responsible for the sculpture of the figure panels, for carrying out all carving and lettering on the cenotaph, and for the modelling of the flagstaff bases. The building contract was entrusted to Mr. Joseph Davies, Birkenhead, H. A. Clegg and Sons, Chester, being sub-contractors for the masonry, and the Liverpool Artificial Stone Company, Ltd., for the steps and plateau. The flagstaffs were supplied and fixed at cost price by Messrs. A. Rutherford & Co., Ltd.

The Canadian Government Building, Trafalgar Square (page 18). Architect for the reconstruction, Mr. Septimus Warwick, F.R.I.B.A.; general contractors, Trollope and Colls, Ltd.; sub-contractors, Aston Construction Co., Ltd., steelwork; General Electric Co., Baguès, Ltd., electrical fittings; Fenning & Co., Ltd., marble; Bellman, Ivey and Carter, Ltd., scagliola; John Bolding and Sons, Ltd., sanitary fittings; Comyn Ching & Co., Ltd., heating; Wotton & Co., Croydon, fireproof and other glazing and steel windows; Stuart's Granolithic Co., Ltd., granolithic; Clark and Fenn, plastering; H. H. Martyn & Co., Ltd., Cheltenham, stone carving; Taylor Manufacturing Co., Wolverhampton, Carter and Aynsley, ironmongery; Stevens and Adams, Seaman Kent Co., Toronto, flooring; Diespeker & Co., Ltd., hollow floors and wall tiling; Office Speciality Co., Ottawa, office furniture; Jenkins Co., Montreal, Dunham Co., Toronto, valves for radiators; Dictograph Co., dictograph; Magneta Time Co., Ltd., time clocks; Waygood-Otis, Ltd., lifts; Berry's Electric, Ltd., magical fires; Bromsgrove Guild, Ltd., carried out the whole of the entrance, which consists of cast-bronze entrance doors, frames, transomes, and fanlight; the bronze vestibule, including ornamental swing doors; the cast-iron railing above the entrance; the cast-iron lift fronts (glazed); the cast-iron swing doors to the stairs leading to the basement; the glazed mahogany screens on the ground floor; the special counters on the ground floor, executed in iron, with polished mahogany tops; and the special door furniture for the principal parts of the building.

New Work by Sir Edwin Lutyens, R.A.

Hampstead Institute (page 15). General contractors, J. Parnell and Son, Rugby.

Cottages and Gates at Amport St. Mary, Hants (page 18). General contractors: F. J. Beare and Son, Andover, cottages; Thomas Elsley, London, gates.

Alterations to the Grange, Rottingdean (page 20). General contractors, Marrett and Cooke, Brighton.

Alterations and additions to Mothecombe House (page 23). General contractors, G. C. Wakenham Bros., Ltd., Plymouth.

Recent Post Office Architecture.

Maidstone Post Office and Telephone Exchange (page 66). Architect, Mr. D. N. Dyke, A.R.I.B.A.; general contractors, G. E. Wallis and Sons, Ltd., Maidstone; sub-contractors, Pascal and Son, Boro' Green, Kent, facing bricks.

Evesham Post Office (page 69). Architect, Mr. A. Bulloch, A.R.I.B.A.; general contractors, W. J. B. Halls, Ltd., Barton Gate, Gloucester; sub-contractors, H. H. Martyn & Co., Ltd., London and Cheltenham, carving.

Macclesfield Post Office and Telephone Exchange (page 69). Architect, Mr. A. Bulloch, A.R.I.B.A.; general contractors, Cooper Bros., Macclesfield; sub-contractors, J. Daymond and Sons, Ltd., carving.

Sloane Telephone Exchange (page 70). Architect, Mr. John H. Markham, F.R.I.B.A.; general contractors, Higgs and Hill, Ltd.; sub-contractors, Starkie Gardner & Co., wrought-iron balcony; Geo. Wragge, Ltd., wrought-iron gates and railings; L. F. Roslyn, carving.

Albert Dock Telephone Exchange (page 72). Architect, Mr. E. Cropper, O.B.E.; general contractors, Galbraith Bros., Ltd.;

Seven Kings Telephone Exchange (page 73). Architect, Mr. E. Cropper, O.B.E.; general contractors, Winter and Ward, Harpenden, Herts.

Aberdare Post Office and Telephone Exchange (page 73). Architect, Mr. A. Bulloch, A.R.I.B.A.; general contractors, W. F. Drew, Ltd., Chalford, Stroud, Gloucestershire.

Bishopsgate Telephone Exchange (page 74). Architect, Mr. John H. Markham, F.R.I.B.A.; general contractors, Chessums, Ltd.; sub-contractors, Jones and Willis, Ltd., wrought-iron gates and grilles.

Bridgend Post Office and Telephone Exchange (page 75). Architect, Mr. A. Bulloch, A.R.I.B.A.; general contractor, Robert Meara, Abersychan, Monmouth.

Lowestoft Telephone Relay Station (page 75). Architect, Mr. D. N. Dyke, A.R.I.B.A.; general contractors, R. A. Evans & Co., Ltd., Lowestoft; sub-contractors, The Adamite Co., Ltd., "Atlas White" Portland cement facing.

Bodmin Post Office (page 76). Architect, Mr. A. Bulloch, A.R.I.B.A.; general contractor, W. E. Bennet, Bodmin.

Gosforth Post Office and Telephone Exchange (page 76). Architect, Mr. H. E. T. Rees; general contractor, Stephen Buy, Newcastle-on-Tyne.

Reading Post Office (page 78). Architect, Mr. A. R. Myers, A.R.I.B.A., F.S.I.; general contractors, Boshers (Cholsey), Ltd.; sub-contractors, Colliers, Reading, bricks.

Bath Post Office and Telephone Exchange (page 79). Architect, Mr. A. Bulloch, A.R.I.B.A.; general contractors, J. Long and Sons, Ltd., Railway Road, Bath; sub-contractors, W. Aumonier and Son, carving.

St. Anne's-on-Sea Post Office (page 80) and Formby Post Office (page 77). Architect, Mr. C. P. Wilkinson; general contractors, J. E. Johnson and Son, Leicester.

Basingstoke Post Office (page 80). Architect, Mr. D. N. Dyke, A.R.I.B.A.; general contractor, G. W. Oliver, Basingstoke; sub-contractors, Daneshill Brick and Tile Works, Ltd., facing bricks. The facing bricks were $2\frac{3}{8}$ in. hand-made and sand-faced multi-colour facings, with purpose-made arch bricks.

Palmers Green Telephone Exchange (page 81). Architect, Mr. E. Cropper, O.B.E.; general contractors, J. A. Hunt (Hoddesdon), Ltd.

THE WEEK'S NEWS

Two Hundred Houses for Worksop.

The Worksop Urban District Council propose to erect 200 houses.

Housing at Darlington.

At Darlington fifty houses are to be erected for the Corporation.

Mirfield Housing.

The Mirfield Urban District Council propose to erect thirty-one houses.

Housing at Batley.

Plans are being prepared for the Batley Corporation for the erection of forty houses.

Housing at Haslemere.

The Urban District Council propose to erect 20 houses on the High Lane site.

Kenilworth Housing.

The Kenilworth Urban District Council are applying to the Ministry of Health for sanction for a loan of £11,750 for housing.

Four Hundred Houses for Guisborough.

Plans have been approved by the Rural District Council of the lay-out of an estate at Marske to accommodate over 400 houses.

Ealing Housing Scheme.

The Ealing Town Council are applying to the Ministry of Health for sanction to the erection of 166 houses and 192 flats.

Housing at Skipton.

Forty houses are to be built in Carlton Road, Skipton, by the Urban District Council.

Housing at Heston—Isleworth.

Plans for 120 houses were passed at the last meeting of the Heston-Isleworth Urban District Council.

Liverpool's New Housing Scheme.

The Liverpool Corporation propose to erect 5,520 houses on the Harris Green Estate.

One Hundred Houses for Horsforth.

The Horsforth Urban District Council propose to erect 100 houses on the Cragg Hill estate at a cost of £47,100.

Housing at Welwyn.

The Welwyn Public Utility Committee propose to build 208 houses at a cost of £100,023.

Bradford's Housing Proposals.

The Bradford City Council are considering plans for the erection of over 100 houses by private enterprise.

Ballycastle Rural Housing.

The Ballycastle Rural District Council have decided to erect sixty houses at a cost of £20,952.

Open-air Swimming Bath for West Ham.

A new open-air swimming bath is to be constructed in West Ham Park, at a cost of £5,000.

New Church for Bristol.

Towards a new church for Sea Mills, near Bristol, Miss Violet Wills has given £10,000.

New Houses for Preston.

The Preston Streets and Buildings Committee have approved plans for 118 new houses to be built by private enterprise.

New Roman Catholic School for Dagenham.

At Dagenham it is proposed to build a new Roman Catholic School to accommodate 300 children.

£46,000 School for Islington.

The Highbury Hill High School for Girls is to be replaced by a new secondary school building at a cost of £46,000.

Dublin's Water Supply.

The Dublin Borough Commissioners have applied for sanction to a loan of £120,000 to defray the cost of improving the water supply on the north side of the city.

Bathing Pool for Brighton.

A Special Committee of the Brighton Corporation are considering proposals for the construction of a bathing pool at a cost of £100,000.

Hall of Residence for St. Andrews.

It is announced that an early beginning is to be made with the erection of a Hall of Residence for St. Andrews University. The cost is estimated at £45,000.

More Houses for Solihull.

The Solihull Urban District Council are appealing to the Ministry of Health for approval to the erection of 100 houses for sale.

New Commerce Premises for Bradford.

The Bradford Chamber of Commerce have resolved to erect new premises on a site in Cheapside. The cost is estimated at £60,000.

Housing at Manchester.

The Manchester Corporation Improvements and Buildings Committee have approved plans of 424 dwelling-houses to be erected in the city by private enterprise.

Proposed New School for Teddington.

The Middlesex County Council are applying to the Ministry of Health for sanction to a loan of £19,557 to defray the cost of erecting an elementary school at Teddington.

Mexborough School Extensions.

Extensions are to be made by the West Riding Education Committee to the Mexborough Secondary School. The cost is estimated at £24,000.

Loughton County School Additions.

The Loughton County High School for Girls is to be enlarged at a cost of £18,740. The sketch plans have been approved by the Essex Education Committee.

A New Hall for Catford.

Plans are being prepared for the Catford Borough Council for the erection of a hall, shops, and offices on the site of the old fire station at Bushey Green.

A New School for Aldborough.

A new school is to be built by the West Riding Education Committee at Aldborough and Boroughbridge. It will accommodate 290 scholars.

A New Central School for Barking.

The Barking Urban District Council have received the sanction of the Ministry of Health to a loan of £36,396 for the erection of a central school.

Banstead Mental Home Improvements.

Some of the wards of the Banstead Mental Hospital are to be modernized by the London County Council. The cost is estimated at £17,000.

New Police Station for Bingley.

Provisional plans of a new police station and court-house have been sanctioned by the local bench of magistrates, and are to be submitted to the Standing Joint Committee of the West Riding County Council.

New Library for Exeter.

The Carnegie Trustees have approved plans for the new Exeter Library. Application is now being made by the City Council to the Ministry of Health for sanction to a loan.

More Houses for Paisley.

The Ministry of Health have approved the erection of fifty-eight houses by the Paisley Corporation. Twenty-eight of the houses will contain three apartments each, and the remainder two apartments each.

Bristol's Housing Schemes.

The Bristol Corporation are applying to the Ministry of Health for sanction to a loan of £39,000 for housing. Sites are being secured to provide for the erection of 2,200 houses.

New School for Middlesbrough.

The Middlesbrough Plans Committee have approved plans for the erection of a school, to be built by the Education Committee on the Marton Grove Estate, at a cost of £40,000.

East Lothian Housing Proposals.

The East Lothian Western District Committee are applying to the Board of Health for approval to the erection of an additional 100 houses in the rural parishes of the county.

Surbiton Improvements.

A plan for the lay-out of the Villiers estate, between Eversley Road and Marsh Lane has been approved by the Surbiton Urban District Council. Thirty-six houses are to be erected in various parts of the district.

The R.I.B.A. Allied Societies Conference.

The Royal Architectural Institute of Canada have appointed Mr. Septimus Warwick, F.R.I.B.A., to attend the meetings of the R.I.B.A. Allied Societies' Conference as the London representative of the Royal Architectural Institute of Canada.

Housing at Chelmsford.

The Chelmsford Corporation have approved plans for the erection of sixty-two houses in King's Road, twenty-two in Browning Avenue, fifty-two in Ockelford Avenue, and 114 in Eastern Crescent, all on the Corporation estate at Boarded Barns.

More Houses for Bolton.

The Bolton Housing Committee have sanctioned an expenditure of nearly £85,000 for the provision of a further 182 houses, subject to the approval of the Ministry of Health, and to the schemes being admitted for financial assistance under the Housing (Financial Provisions) Act, 1924.

The Bridlington Spa Scheme.

The Bridlington Town Council have decided to proceed with the reconstruction scheme of the Spa on the south side of Bridlington, at an estimated cost of about £46,000. It is hoped that if the consent of the Ministry is promptly given the scheme may be completed for public use in six months.

Changes of Address.

Mr. Cecil Jacob Eprile, A.R.I.B.A., has moved to 107 Jermyn Street, St. James's, S.W.1. Telephones, Gerrard 1182 and Southend 554.

Mr. Percy V. Burnett, A.R.I.B.A., has moved his offices to 107 Jermyn Street, St. James's, S.W.1. Telephone Gerrard 1182.

London's Big Housing Scheme.

The land scheduled for compulsory purchase in connection with the new housing scheme of the London County Council at Morden and Carshalton is more than six times the area of that occupied by the British Empire Exhibition at Wembley. The Council have approved an estimate of expenditure on capital account of £500,000 in respect of the acquisition of the site.

Harrow Town Planning Scheme.

A town-planning scheme is proposed at Harrow-on-the-Hill by the Urban District Council. Special residential and business zones will be laid out, and some old roads will be widened, giving better access to Northwood, Uxbridge, Northolt, and other places. Negotiations have been made with the Harrow School authorities to safeguard the amenities of the famous Hill and to preserve, as far as possible, the beauty of the slopes.

Pink Concrete Bridge for Cumberland.

A pink concrete bridge is being built by the Cumberland County Council on the Dalemain Road between Penrith and Ullswater Lake. The colour was selected so that it might harmonize with a house near by that is built of pink sandstone. Pink Shap granite and Bowscar red sand was added to the concrete to get the right tint. The experiment is being watched by those who are advising the London County Council in their decision to build coloured concrete cottages on their new housing estates.

Vast Fruit Market for City of London.

Spitalfields Market is to be transformed into what it is claimed will be the largest market in the kingdom for vegetable produce. After nearly three centuries' existence as a private concern, the market has been purchased for £500,000 by the Corporation of the City of London, who now propose, by the expenditure of a sum of over £2,000,000, to extend the premises to twice their present size. For the carrying out of the development and the enlargement of the street approaches to the market, in order to minimize the traffic congestion which now occurs, demolition of much of the existing slum property has been rendered necessary. Alternative accommodation has already been provided for over a thousand tenants.

The London Society and Waterloo Bridge.

The following resolution was passed unanimously at the last meeting of the Council of The London Society: "That the Council of The London Society hereby protests emphatically against the decision of the London County Council to demolish Waterloo Bridge. It views with surprise and alarm a decision that involves the destruction of one of the great Monuments of London, and that will break up one of the grandest architectural landscapes in the world. It therefore urges the Government to take steps to prevent the destruction of a Monument that possesses so great National importance and value, and to explore fully the whole question of the cross-river communications throughout the London area."

Dundee and the Government Housing Scheme.

Dundee was visited by Mr. Henry M. Wyllie, Chief Housing Inspector to the Scottish Board of Health, and Mr. A. Hugh Mottram, representing the Scottish National Housing Company, Ltd. The visitors were met by Lord Provost High, Convener John Reid, and Mr. George Baxter, Housing Director. The object of their visit was to ascertain whether they could secure a suitable site on which to build Dundee's share of the allocation of the 2,000 houses which the Government have decided to build in Scotland. They were shown over the Craigiebank site, and it is probable that a portion of this site will be secured by the Company for the purpose of building whatever number of houses Dundee is to secure. The probable number is 150.

New Acquisition for Victoria and Albert Museum.

After efforts extending over more than a year, the Victoria and Albert Museum have succeeded in acquiring the Vyvyan Salt, a piece of Elizabethan silver of exceptional interest which will rank as one of the major possessions of the museum. For this result the public are indebted to the generous assistance of the Worshipful Company of Goldsmiths, the National Art-Collections Fund, and Mr. Edmund A. Phillips, the balance of the purchase-money having been met out of the Parliamentary vote for museum purchases. This standing salt, one of the finest in the country, was formerly a family possession of the Vyvyans of Trelowarren, Cornwall. It is designed as a square tower, supported on four lions, and surmounted by a domed cover carrying a figure of justice. It is exhibited among the recent acquisitions in the Central Court (room 43).