THE ARCHITECTS' JOURNAL

THE ARCHITECTS' JOURNAL
WITH WHICH IS INCORPORATED THE BUILDERS' JOURNAL AND THE ARCHITECTURAL ENGINEER IS PUBLISHED EVERY WEDNESDAY BY THE ARCHITECTURAL PRESS (PROPRIETORS OF THE ARCHITECTS' JOURNAL, THE ARCHITECTURAL REVIEW, SPECIFICATION, AND WHO'S WHO IN ARCHITECTURE) FROM 9 QUEEN ANNE'S GATE, WESTMINSTER, S.W.

THE EDITOR wishes to thank all those readers who have so kindly responded to his invitation to express their views on architectural criticism. He would further point to the article on page 702, in which Mr. William Harvey resumes his examination of the science of building from the practical point of view.

THE ANNUAL SUBSCRIPTION RATES ARE AS FOLLOWS:
BY POST IN THE UNITED KINGDOM..... £1 3 10
BY POST TO CANADA..... £1 3 10
BY POST ELSEWHERE ABROAD..... £1 8 6
SUBSCRIPTIONS MAY BE BOOKED AT ALL NEWSAGENTS

* * *

SINGLE COPIES, SIXPENCE; POST FREE, SEVENPENCE. SPECIAL NUMBERS ARE INCLUDED IN SUBSCRIPTION; SINGLE COPIES, ONE SHILLING; POST FREE, 1S. 2D. BACK NUMBERS MORE THAN THREE MONTHS OLD (WHEN AVAILABLE), ADD 1S. 6D. TO ABOVE PRICES

* * *

SUBSCRIBERS CAN HAVE THEIR VOLUMES BOUND COMPLETE WITH INDEX, IN CLOTH CASES, AT A COST OF 10S. EACH. CARRIAGE IS EXTRA. A USEFUL BINDER, ALLOWING THE COPIES TO OPEN FLAT FOR READING, COSTS 4S. 6D. POST FREE

* * *

9 Queen Anne's Gate, Westminster, London, S.W.1
TELEPHONE: VICTORIA 6936 (OWN EXCHANGE)
TELEGRAPHIC ADDRESS: BUILDABLE, PARL, LONDON

WEDNESDAY, MAY 19, 1926. NUMBER 1635: VOLUME 63

PRINCIPAL CONTENTS

The Index to Advertisers will be found on page iv.

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 him.

RENDERINGS OF ARCHITECTURE

Selected and annotated by Dr. Tancred Borenius.

xviii. Bernardo Bellotto (1720-1780).
View of the Liechtenstein Palace, Vienna.

This is a companion piece to the picture by Bellotto previously reproduced in this series (see No. xiii). *The Old Summer Palace of Prince Liechtenstein was built in 1701-12 for Prince Hans Adam Andreas by Domenico Martinelli ; it has remained to this day practically unchanged, though the garden, which originally, as seen in this picture, was laid out in the French taste, at the beginning of the nineteenth century was transformed into a "jardin anglais." Both Bellotto's views of this palace are among the most attractive examples of his art. The figures, in their characteristic and pleasing eighteenth-century costumes, claim more importance in the composition than is usual with Bellotto ; and altogether the scene has been conceived by him on less panorama-like lines than was his wont. As mentioned before, the two pictures were probably painted during Bellotto's visit to Vienna in 1759-60, when the Seven Years' War caused the artist to leave Dresden.* [Vienna, Liechtenstein Collection.]

THE ARCHITECTS' JOURNAL

Wednesday, May 19th, 1926

ARCHITECTURAL CRITICISM

THE questionnaire on architectural criticism which was recently distributed to a number of readers elicited from them most valuable expressions of opinion. There can be no doubt that, in giving their views so frankly on a matter of paramount importance, they have performed a useful service to the profession. For although architects do not constitute a political community of their own they are yet bound together by associations of common interest and by a devotion to a common cause. The profession, it is true, is not governed by a majority vote of its members, but there is such a thing as a dominant consensus of opinion among the ranks of architects upon all those matters which are of special import to them. On behalf of the architectural profession as a whole we have tried to discover what was this dominant consensus of opinion on the subject of architectural criticism. The answer to the main question, " Should architects criticize each other ? " is perfectly clear. By an overwhelming majority it has been voted that members of the profession should not be debarred from exercising the function of architectural criticism. Another point in general agreement was that every effort must be made to prevent the abuse of this privilege to criticize. That the privilege is likely to be abused in all manner of ways appears to be the firm conviction of many of our readers. But the fact remains that the profession as a whole is prepared to take the risk, and in making this decision it shows a toughness and integrity of mind, and a firm conviction that in the long run the truth about architecture as about other matters is advanced by public discussion.

Such differences of opinion as were manifested among the signatories of the questionnaire seem to be due to an omission to distinguish clearly between impersonal and personal criticism. Impersonal criticism says in effect " A is B because C is D." No matter whether this kind of criticism is signed, or whether it be anonymous or pseudonymous, it cannot give offence, because in it the critic himself does not speak but reason speaks through him. Personal criticism, on the other hand, says " I like," or " I do not like," and it is this latter kind of criticism which seems most liable to abuse, and which, in the opinion of very many architects, should be hedged round with restrictions. The view was put forward with great insistence that the best method whereby these personal critics might be compelled to take a serious view of their responsibilities was to compel them to eschew anonymity and come forward into the open so that we might judge who they were, and, if necessary, hold them up to obloquy. This seems reasonable enough, but there is one rather important point which the present symposium does not appear to have elicited. For exposure of unjust criticisms of an architect's work we are very largely dependent upon the goodwill of the editor of the journal in which the criticism appears. Unless the architect himself is granted an opportunity to refute his assailant in the pages of the journal, the mere fact that the critic signs his name does not provide the required safeguard against the abuse of the critical function. It must be borne in mind that the obligation of an editor to allow this right of reply to criticism is far stronger when the person criticized is a creator of buildings than when he is a creator of books, because in the former case the artist is not a free agent, and may have been compelled to submit to irksome restrictions which prevented him from giving expression to his own ideas. Hence it may be presupposed that a critic of architecture who is himself an architect, and from his own experience knows how such restrictions may operate, is more likely to make fair comment on a building than is a layman. This appears to be the view of the Editor of the *Morning Post*, who makes the important announcement that in order to stimulate interest in architecture, and to attempt to educate the public taste, he proposes " to publish from time to time an appreciation written by an architect of high reputation of a new building of public interest." He suggests that the architect of the new building should

No apology is needed, we fancy, for suspending publication of THE ARCHITECTS' JOURNAL *during the last two weeks. Though the greater part of our issue for May 5 was ready for press several hours before the beginning of the strike, as soon as it became known that the transport workers had been called out instructions were given that the printing of the issue should not be proceeded with. Like most people we are conscious of the invaluable service rendered to the nation by* The Times *and other daily papers which continued to appear day by day; but it was felt that we were scarcely justified in placing the additional burden on our threatened communications that even the thinnest news-sheet would have entailed. No reader, we think, will cavil at our thus acting in accordance with the Postmaster-General's appeal to the country.* — Editor, A.J.

send him an invitation to review his work, together with a brief description and a drawing or photograph of it. Thus the *Morning Post*, which has behind it a long tradition of service to art and letters, has also the distinction of being the first daily newspaper to accept a definite obligation to interpret architecture to the public.

There are other portents which indicate that the public criticism of architecture is now an accepted fact, and this criticism is likely to grow in volume. It is all the more necessary, therefore, that architects should seek to acquire the armour of a thick skin so that they do not howl with pain each time they are hit by a critical arrow. If in any instances they deem themselves to be the victims of injustice, let them learn to handle the weapons of argumentative defence and attack. After all, a good architect can never be a fool, and it is probable that he will be able to counter even the most malicious assailants. But the bad architects, and those designers of atrocious buildings who are outside the professional fold, are less likely to withstand a critical onslaught. They are ruining our towns and spoiling our countryside. Why, therefore, should they be allowed to prosper ?

NEWS AND TOPICS

The London Traffic Advisory Committee decided before the strike to appoint a special committee to survey the whole question of the co-ordination of London traffic and to prepare a report on the subject. It is realized that this is the most important and elaborate task which the committee has undertaken so far. The Prime Minister, through the Minister of Transport, recently invited this committee to prepare a report for him on three aspects of the problem of the bridges of London. This report, which discusses the desirability of proceeding with the proposed St. Paul's Bridge, the rebuilding of Waterloo Bridge, and the construction of a bridge for vehicular traffic at Charing Cross, is now in the Prime Minister's hands, and it is understood that the Committee strongly supports the London County Council in its desire to proceed at once or as soon as possible both with the rebuilding of Waterloo Bridge and the construction of St. Paul's Bridge. It may be remembered that a project for the latter was referred some months ago to a committee of the House of Lords, which requested the Fine Arts Commission to report to it upon the subject. This report, a very weighty document, condemned the project of the St. Paul's Bridge on the grounds that its construction would endanger the fabric of the cathedral. The London Traffic Advisory Committee, however, have heard expert evidence, and are persuaded that the bridge can be built without any risk of such danger. It is of opinion, however, that the Charing Cross Bridge presents a less urgent problem, notwithstanding that the construction of a bridge for vehicular traffic at Charing Cross is the only way of easing the stream on Westminster Bridge. At present this latter is carrying a full load, and it is already showing signs of becoming " tired." Should anything happen to the bridge, the problem of transferring the traffic elsewhere would be an acute one. The fact that the New County Hall and St. Thomas's Hospital are so close to the end of the bridge makes it impossible that a temporary bridge can be built alongside, and at present neither Waterloo Bridge nor Lambeth Bridge would be of much use in easing the burden.

Arguments both for the Charing Cross Bridge project and for the retention of the existing Waterloo Bridge are advanced by Sir Henry Maybury, Director-General of Roads, in a report drawn up by him for the Minister of Transport, for transmission to the Prime Minister. He expresses the opinion that given a new bridge at Charing Cross and with Waterloo Bridge *restored to its present dimension*, traffic requirements would be amply met for the next twenty-five or thirty years, and that there would be a far greater relief for traffic if a bridge could be erected on the down-stream side of the present railway bridge at Charing Cross than if Waterloo Bridge were reconstructed and enlarged. Thus Sir Henry Maybury supports the scheme which has been advocated by the Royal Institute of British Architects, Sir Reginald Blomfield, and others for years past. The existing bridge at Charing Cross is regarded by the engineers of the railway company as safe for another twelve or fifteen years. At the end of that time we may hope it will come down, and that the railway position will be such that it will be possible to move the station to the other side of the river. In the meantime, if the scheme for a new Charing Cross Bridge for vehicular traffic is carried out, it will enable us to retain Waterloo as it is, to underpin it, and make it safe and sufficient for traffic, and in case of any breakdown of Westminster Bridge there will be this new bridge to act as a relief. Sir Henry Maybury's report should, at any rate, make the London County Council pause in their decision to pull down a magnificent structure like Waterloo Bridge.

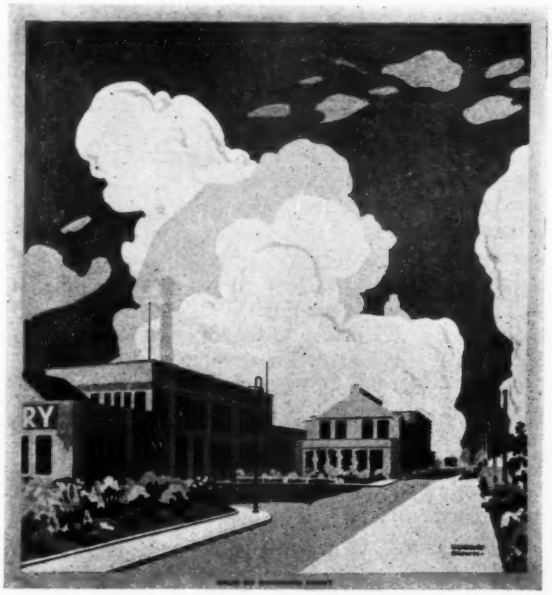
* * *

Upon this *vexata quæstio* (which, it seems, will for ever remain *vexanda*) a correspondent adds the following note : Apparently that perfervid orator who mentioned " the bridge that divides us, sorr," was not so egregiously wrong, after all. At the present moment bridges are the prime agents of much lamentable division. Inquire of the London County Council Bridge Destruction Department. Bridges divide the utilitarians from the futilitarians—the ultra-modernists from the antiquarians. Between the City Fathers and the Spiritual Fathers of St. Paul's there is a great gulf fixed, and even were the gulf bridged it would be impassable. So at least I infer from a statement attributed to Canon Alexander, who, however, did not put the case so paradoxically, nor did he juggle whimsically with physical and metaphorical meanings of words. He is reported to have declared that the attitude of the St. Paul's Cathedral authorities to the St. Paul's Bridge scheme is what it has always been, namely, one of strong opposition, because of the serious effect that excavations would have on the foundations of the Cathedral, and because the extra traffic that the bridge must bring would shake the building to pieces. I note that Sir Henry Maybury, in his report, published last Thursday, dealing with the eight most important Thames bridges, urges the City Corporation to get on as soon as possible with the construction of the St. Paul's Bridge. Sir Henry's impatience at what he dismisses as mere sentimentality I take to be a fair measure of the value of his further observations on the other Thames bridges. Painful as it is to disagree with so redoubtable a traffic expert, I must express my opinion that he stands at the wrong end of " the bridge that divides us. "

The L.N.E.R. last month held an interesting exhibition of posters which they intend exhibiting on the hoardings this year. Although the majority of these posters are good one feels that they show a lack of originality on the part of most of their designers. In fact, the majority of modern posters seem to be imitations of the work of either Gregory Brown, McKnight Kauffer, or Fred Taylor. There is now ample encouragement for good poster design, and I hope that because a fashion has been created poster design will not get into a rut. After all, the whole art of advertising is surprise, which is dependent on variety, and it is now time for some of the newer designers to think out something for themselves.

* * *

I have often wondered what sort of material the poster artist really had in front of him before he threw upon paper those glorious and heady washes of reds, and greens, and blues that make one want *at once* to take train, tube, or 'bus to St. Albans, or Horsham, or Uxbridge, or Epping. And now I have found out. Here is a reproduction of a poster by Gregory Brown, of Messrs. Jacobs' biscuit factory.



Straightway on seeing it I thought of picnics, and vacuum flasks, and "cream crackers." The artist showed me a photograph of the same works, and I felt depressed and gloomy, and out of love with the whole world. And yet, you will see, the artist has retained form and line; it is only those sailing, ebullient clouds that are not in the photograph.

In the early days of post-war housing, the Ministry of Health, or Local Government Board, as it then was, seemed to be determined to seize the opportunity offered for improving the standard of housing in this country, from the various aspects of grouping, planning, equipment, and appearance, and it got together, both at its head office and its regional offices, staffs of men really enthusiastic for the work, and who succeeded in infusing some of their enthusiasm into the local authorities of their areas. Little by little the ideals were jettisoned, and the staffs dispersed, and now I see that the Ministry refuses to help an authority—the Blackburn R.D.C.—which seeks to check unsightly building in its area. It would appear that the Ribble Valley is being disfigured with wooden houses. Although I have not seen them, I can imagine the appearance of them, and am glad to think that there is a local authority which protests against their erection, and which it has sought power to veto, but the Ministry refuses to help, and so the process of ugliification must continue. The trouble is that the Ministry has encouraged the erection of houses with every kind of material except the best, which is brick, and is itself thus responsible for the ugliness of which the local authority so rightly complains.

* * *

A few weeks ago I referred to the systematic survey that had been made of the underground streams of Oxfordshire by means of the dowser. I now learn that the Government has appointed a Major Pogson to be official water-diviner in India. Although the appointment has been criticized by the Bombay Legislative Council, it would appear that Major Pogson has already justified himself. Many underground currents have been located, both as regards position and depth, particularly in certain districts which suffer from water shortage. Fifty-three wells have been, or are being, excavated on sites recommended by the diviner. Of this number only two have so far not yielded water at the depth predicted, while four have not yet been carried to the depth specified. This very marked success is not due to any local knowledge. Scepticism as to the efficacy of water divining must assuredly give way before these and similar results, which are now becoming of such frequent occurrence. I do not know if there be any water-diviner's organization, but I suggest that one should be formed, so that the whole thing be put on a sound footing, for there is, of course, much scope for charlatanry.

* * *

Titus Oates, of detestable memory as an informer who betrayed the innocent blood, lived in one of the quaint half-timbered houses which are the glory of All Saints' Street, Hastings, being at the time incumbent of All Saints' Church hard by. ("Oh, if this be All Saints', pray where is All Sinners'?") Those houses, hitherto a delight to the eye of the curious Cockney tripper with a soul above beer, may soon cease to gladden him. To my infinite joy, I once heard the old houses learnedly described as "h'old hancient 'ouses, chock-full of 'istorical 'istory, don'tcherknow.' One of these cottages was put up to auction last week, but as nobody cared to bid beyond £250 for it, there was nothing doing. But the mere fact of the auction happening shows that the handwriting is on the wall—it needs no great gift of prophecy or prescience to foresee impending destruction Beyond their tumbledown "picturesqueness" there is no earthly reason to clamour for their salvation. True, the

cottage that was fruitlessly put up to auction has some claim to merit our Cockney friend's priceless description, for a tablet over its doorway alleges that Admiral Sir Cloudesley Shovell, once sailing off Hastings with his fleet, remembered that his poor old mother lived in All Saints' Street of that delectable town, and he was minded to pay her a surprise visit. Put ashore, he knocked at the door of the humble cot where the old lady obstinately persisted in living, preferring to regard herself rather as the widow of a shoemaker than as the mother of a titled admiral of the fleet.

* * *

It appears that one of the developments in domestic architecture, for which we are warned to prepare ourselves, is the bright house of dyed concrete which will soon be available in a range of colours as wide as that in which cloth is now made. The prospect is not altogether a pleasing one, for we possess no guarantee that the colours will be harmonized with any degree of skill, and if these dyed concrete houses are built in large numbers the chances are that appalling discords will be produced owing to the common belief that "contrast" in colour is in itself pleasing. But while it is true that the element of contrast may lend interest to a composition, the element of similarity must be present at the same time for otherwise the fact of the mutual association of the parts of the composition has not been expressed. In some of the recent housing schemes we see little groups of cottages of identical pattern aligned on a road, and for the sake of variety alternate groups are roofed with bright blue slates and bright orange tiles. The result is extremely inharmonious, and also illogical, for whereas there is every reason why the colour of the slates should be different from that of the wall surface, the contrast in colour between one roof and the next is meaningless, and a far better effect would be obtained if we could see a whole village red-tiled, or else the whole village blue-slated.

* * *

On what principles are our architectural innovators going to vary the colours of the proposed concrete cottages? Will they also be guilty of the error of using the element of contrast without intelligence, or will varieties of colour have a definite relation to varieties of form? We are entitled to ask such questions because experiments in colour so often end disastrously owing to a common belief that colour is good in itself, and that we cannot have too much of it. The system of dyeing the concrete in advance does not, perhaps, offer the same scope for subtleties in colour-design as did the old-fashioned practice of painting the stucco façades of buildings or of covering stone walls with distemper. By the latter process parts of the façades could be differentiated from other parts, and compositions of great interest could thereby be achieved. It seems that we are threatened with *bois de rose* hotels, *tete-de-negre* cottages, and purple farms. But if we use colour at all it does not show much enterprise to adopt a process which compels us to make each building display a monochrome.

* * *

London squares are always much the better for a little gardening, but then they so seldom get it. Too many of them are unkempt and uncared for, presenting a dingy and neglected appearance that reflects but little credit on the residents around them. Weakly poetic souls have persistently termed the London square "an oasis in a desert of grime." I take leave to deny the validity of the trope as applied to nine London squares out of ten. When the war broke out the squares were trampled bare by recruits in strenuous training, and at once assumed less the appearance of oasis than of dust-heap or quagmire, according to meteorological conditions. Anyhow, there is nothing much more depressing in appearance than a neglected piece of garden ground. That is why Scottish gardeners are wont to drag a rake along the margins of garden paths—just as hint or evidence of a little care and attention. Why residents around a London square do not invariably club together to keep the square properly toileted I can only surmise on three random conjectures—the householders are afraid of incurring the trifling expense, or of having the plants stolen or, thirdly and atrociously, of having their rents raised. As to the last-named contingency I am sure that the improvement of the square horticulturally implies consequent increase in the rental value of the adjacent buildings, which is a cogent reason why the astute property-owner keeps the square tidy. He knows that this is a way to combine duty, pleasure, and profit—and, alas! a plausible excuse for raising rents.

* * *

The eighteenth annual dinner of the London Society, held under the chairmanship of the Earl of Crawford and Balcarres, was the occasion of an interesting speech by the Dean of Westminster on the subject of London's beauties past and present. He told his audience that he thought London was one of the most delightful and desirable places to live in, probably in the whole of our Empire, but he was bound to say it was difficult to walk about now without a great deal of anxiety concerning the outward aspect of the Metropolis. When he thought of Regent Street as it was years ago and considered it to-day, he asked the question: "Has it improved?" He pointed out that we were in serious danger of losing some of the most valuable and most beautiful assets of the City. The Dean, measuring his words very carefully, entered a protest against what seemed to him to be the Americanization of London, which is now so rapidly taking place. "London was not New York," he said, "and it was no use its trying to be."

* * *

Several correspondents, who apparently take delight in the ancient sport of quizzing, ask me to explain the letters "A.Cr.," alleged in a note in the last issue of THE ARCHITECTS' JOURNAL to be the signature over which Mr. Pennell wrote articles in the *Star*. "What do they mean?" I cannot say. I do not share the printers' esoteric secrets. I wrote "A.U.," meaning, I understand, "Artist Unknown." Probably my penmanship is at fault. Readers sensitive to trifling misprints must die daily from pinpricks received from their newspapers. For example, my favourite newspaper published unblushingly a note on "Vanishing Day at the Royal Academy." Thanks to the smoke-pall, the day seemed rather to warrant that description. But how do you like this entry in a Scottish catalogue of secondhand books? One of the books purports to be on *Contamination* Schools! I need hardly say that our printers never stumble upon such an exhilarating howler as that!

ASTRAGAL

ACADEMY ARCHITECTURE

[BY ALISTER G. MACDONALD]

THEY say that a selection committee goes round the pictures sent in for the Academy and picks out the best, but when the fitting of the pictures on the available wall space begins, it is found that very many of the selected frames are cast on one side because they do not fit in with the wall pattern. This may have happened to this year's Academy architecture. Some may think that it has happened so before—and are comforted. Let them be comforted where others are depressed.

One wanders round the room. The general impression is one of dullness. Surely this is not representative of British architecture? There are innumerable pretty pictures of country houses—individually, very charming; collectively, they have no right to occupy so much valuable wall space. They do not express to us the architecture of the year, they simply re-affirm the well-known fact that the British architect is good at domestic work. Is there no bigger architecture of the year?

Upon entering the room one is confronted by a very large picture of Selfridge's proposed central entrance. It is the architectural mystery picture of the year. The vast scale of the existing buildings is unrelieved. Even the groups of people in the foreground wear haunted expressions on their faces, and are turning away in trepidation from the dark portals. An out-of-scale angel standing on the main cornice seems to be trying to re-assure the crowds, with but little effect. Instead, she draws attention to the bad perspective drawing of the main cornice.

As usual there is a good show of Mr. Farey's water-colours. His influence is to be seen in other renderings, which is unfortunate, because a water-colour is only a water-colour, and an architect's perspective ought to be rendered so as to bring out the textures and the feeling of the building materials which are to be used. In this respect, Mr. Hepworth's renderings are charming. He has the feeling for materials with the pretty-pretty feeling kept subordinate. Mr. Walcot has a splendid rendering of the colonnaded front of the Union Bank of Scotland, Glasgow, by James Miller. The design is in good classic, and Mr. Walcot has enjoyed breathing into it some of the spirit and glory of Rome. When erecting the all too common classic façades of modern buildings, craftsmen ought to have this piece of rendering before them; it might bring renewed freshness to their work. Mr. Harvey's black and white drawings of Devonshire House arrest one because of their purity. The detail of the completed building does not show in his small-sized sketches, but he expresses the plain treatment which is good about Devonshire House.

There is a radio station at Rugby which, in the catalogue, sounds interesting; but the actual design is disappointing, because this original building is garbed in unimaginative brickwork, rusticated here and there, which might look well beside Sir Christopher Wren's brickwork in the Temple. There is a perspective of the new Manchester Art Gallery, which shows to advantage the inadequately balanced façade and the method of roofing the building. The study of Lambeth Bridge is lacking in life; the spring seems to have gone out of the arch, and the centre has fallen flat in consequence. The drawing of an enormous Piranesian vase at the end of the bridge is more spirited, but the bridge is so out of scale with the vase. Even the drawings of Liverpool Cathedral fail to convey the tremendous strength and majesty of the architect's conception of the central tower. The silhouette of this tower standing over Liverpool should be grand. Although not entirely satisfying, Sir Edwin Lutyens has a very interesting piece of architectural fantasy which, alas! for my taste, I overheard described by a well-known art critic as being "bad, and having German feeling." It is a memorial to the missing in a cemetery of Arras. There is another memorial at Bethune, the prosaic design of which is an interesting contrast. Because a memorial is to the dead the architecture need not be dead, and Sir Edwin's idea of a triumphal arch honeycombed with carillon bells is good; it is at least human.

Professor Wilkinson's new Physics Building at Sydney is also human, having simple shapes with no oppressive details or long-winded features. There is a charming doorway for the Manchester Ship Canal Co., which is one of the few pieces of care-free architecture in the room. Happy architecture is, unfortunately, of rare occurrence. The building must not look self-conscious, and however modern or expressionist, the elevation tradition must show through the composition. The detail must be precise in its outline and its position. Both the new reptile house at the Zoo and the interior of the Foord Almshouses, Rochester, are happy pieces. The interior view is very pleasing, because of its broad decorative frieze of painted figures, which seems a natural part of the architectural scheme. Sculpture and painting are too often only introduced to a building and not made to feel at home.

One of the most interesting pieces of work is a street frontage by H. Austen Hall. Mr. Hepworth's rendering reflects the vigour of the design, although the attached column treatment might look a bit pedantic. The architect here gives good food for thought, as our street frontages certainly need some trimming.

The exhibit which gave me the greatest pleasure is a Design for Main Road Inn, by Hayward Maynard and Farey, with its skilful use of the traditional Doric porch, and its quiet elevation, which beckons me to good ale and clean sheets, a piece of work which will please both the "Period" enthusiasts and the "modern" folk. But this exhibit very nearly belongs to that series of charming country houses which seems to occupy too much wall space.

One thinks of the selectors after an admittedly hard task congratulating themselves that they have actually hung on these four walls one hundred and fifty frames, which is good, considering that so many were sent in. Nevertheless I believe that the architecture room would create more interest and be of more value if only fifty frames were hung. People grumble that the room is too small. One's mind shudders at the thought of a larger room with four hundred and fifty frames. It is quality and not quantity which should count in an exhibition such as that at the Royal Academy. The architecture section should consist of comparatively few drawings, but these should represent all sides of the architect's art. We have other excellent architectural shows during the year. Is it too much to expect that the Academy shall represent the best of recent buildings?

OUR CRITICISM INQUIRY

CONCLUSION OF THE EDITOR'S REPORT

DOUBTS AGAIN

WE ended the last article by remarking the existence of a feeling—resting, no doubt, on a perfectly sound psychological basis—that the enforced publication of the critic's name in itself constitutes as good a safeguard as we can hope to establish. The President of the Akademisk Architektforening of Denmark is another who holds this view. But not everybody is equally in favour of signed criticism, and I shall presently refer to a number of correspondents to whom it is entirely abhorrent. But before coming to these we must consider the position of those who, while remaining convinced that signed criticism is at all times to be preferred to unsigned, perceive certain dangers arising out of it. Mr. W. G. Newton is one of these. "The printing of a criticism over the critic's name," he points out, "of course tends to be an advertisement of the critic;" adding, however, that "this evil would be lessened if the writers were more numerous." The moral of this is obvious, and we may quite legitimately go on to say that by this token the more criticism there is, the more acceptable the quality of that criticism, and the conditions under which it is practised, will, in consequence, become. At any rate the illicit advantages which may at first be thought to accrue to the author of a piece of signed criticism will cease when such criticism has become a commonly accepted and a frequent thing in the various papers. These supposed advantages are, of course, among the chief reasons prompting those who condemn signed criticism. Mr. Hastwell Grayson, of Liverpool, though I do not gather that he would wish to enforce a prohibition of such criticism, is by no means favourably disposed towards it, but his objection is entirely different from Mr. Newton's. "It would be livelier for the public," he writes, "and possibly to their advantage, if architects were more outspoken, but I sincerely trust that they will never take to criticizing each other's works under their own names in either the professional or the public Press. By all means let those architects who have the journalistic instinct write as much as they can, and as much as they dare, but let them write anonymously, *qua* journalists rather than *qua* architects. In the Provinces architects usually know not only each other, but also each other's sisters, cousins, and aunts. *Signed criticism could not be sincere.*"

GOOD MEN AND EVIL

I italicize this last sentence because it contains a justification of anonymity founded upon a view of human nature diametrically opposed to that held by the strongest opponents of anonymity. While Professor Budden and Mr. Percy Tubbs fear that the concealment of his name will tempt the critic to be unduly harsh, with a harshness not unmixed with malice, Mr. Grayson, as I understand him, sees in the publication of the critic's name a danger that he may become too generous. In an ideal world I suppose all critics naturally kind would be forbidden to sign their names, while the captious and self-seeking critic would always be compelled to do so.

This is precisely what Mr. A. Trystan Edwards suggests. "The two besetting sins of architectural criticism," writes Mr. Edwards, "are lick-spittling and back-biting. The lick-spittlers can only prosper when they sign their names to what they write, the back-biters can only prosper when they are allowed to refrain from signing their names. In deciding upon a code of professional etiquette with regard to architectural criticism, therefore, we must, at any given moment, consider who are doing the most harm to architecture. When the lick-spittlers are in the ascendant we should insist upon strictly anonymous criticism, but when the back-biters appear to be having things too much their

THE VOTING

Owing to the nature of questions iii and iv, and of the replies received to these questions, we confine our summary of votes to the first two questions.

Question	Ayes	Noes	Answer	Majority
i. Do you approve of architects criticizing each other's work under their own names or anonymously—*a*, in the technical Press,	221	46	YES	175
b, in the public Press;	187	85	YES	102
and, in the event of your disapproving of such criticism, would you go so far as to suggest that The Royal Institute of British Architects should place its members under a solemn obligation to abstain from all public comment upon buildings erected during their own lifetime?	14	224	NO	210
ii. In arriving at your conclusion as to the desirability of architects publishing criticism of each other's work, do you draw a distinction between praise and censure,	45	214	NO	159
and maintain that, while considerations of professional etiquette should deter one architect from committing to print an unfavourable judgment on the work of another, he may yet indulge in eulogy?	39	220	NO	181

own way then it is time to decree that all critical articles should be signed. Which of the two factions is predominant at the present time," Mr. Edwards adds, " I would not presume to determine."

Whatever its merits, however, such an arrangement would still fail to satisfy Mr. J. A. Gotch, who not only entertains the same fears as Mr. Newton on the score of the publicity value of signed criticism, but also believes that such criticism would afford the unworthy critic an even more potent means of inflicting injury on others. " Criticism," says Mr. Gotch, " should be anonymous, especially if offered by an architect, for the criticism will then carry weight according to its merits, and will not be open to the suspicion of being actuated by jealousy or unworthy motives."

This question of anonymity is, it will be seen, a complicated one. But while the arguments advanced on either side require to be more scrupulously weighed against one another than I am able to do in this place, the votes are emphatically on the side of signature. A very few of the correspondents do not, it is true, particularly care. Mr. Arthur Keen does not, I conclude, object to anonymous criticism, but he warns us that it " carries great weight, and, therefore, ought to be especially guarded and especially well founded." An Irish architect prefers anonymous criticism, but would waive his preference in the case of a critic who " occupies a position of eminence, and is by the excellence of his own work proved competent to criticize the work of others." And there I must leave this question for the time being.

PRAISE OR BLAME?

It will now be possible, having reviewed every possible aspect of written public criticism, to examine the distinction between praise and blame rather more briefly. Our task is, of course, considerably simplified by the fact that on this point the whole of the correspondents are practically unanimous. There is, or should be, no distinction whatever between praise and blame in any writing that aspires to the rank of honest and informed criticism. Many sniff scornfully at the mere suggestion. Words like " useless," " childish," " puffing," " mutual admiration society " are again and again applied to the idea of praise untempered with censure. I need hardly say that none of those who object to censure under question ii belongs to the group which approves of criticism under question i. These are absolutely unanimous in admitting that criticism that does not censure ceases to be criticism. " Criticism that never blames is useless," says Professor Reilly. It " becomes fatuous," says Mr. T. P. Bennett. " Undiluted praise," says Mr. Nathaniel Lloyd, " is not even complimentary." Mr. Manning Robertson recalls the experience of the past and present that " frank hostility is better for works of art than silence." " If a critic feels," says Mr. Darcy Braddell, " that an architect, of no matter what eminence, is doing bad work, it is his duty to the community to say so, and to give his reasons." Mr. Percy Tubbs holds that " mere eulogy probably does more harm than good to all concerned." Professor Budden urges that " criticism which confines itself to eulogy has abrogated half its duties," and Mr. Goodhart-Rendel, whose temperate expression is more scornful than it looks, is convinced that " praise from those powerless to blame carries no weight."

The enemies of criticism may be divided into three groups according to the manner in which they have dealt with question ii. About half have deemed it superfluous to reply to this question after having given their views unequivocally in answer to the first. A very few declare that they draw no distinction, and that they object to praise as well as to censure. A somewhat more numerous group of correspondents agree with those who approve of criticism in that they admit that criticism and censure are inseparable from one another. Both criticism and the censure it involves they consider undesirable, but praise they are prepared to admit. " Whilst I agree," says Mr. Delissa Joseph, " that considerations of professional etiquette should deter one architect from committing to print an unfavourable judgment on the work of another, I can see no possible objection to his indulging in eulogy. In fact, I would encourage the practice of indulging in eulogy of other men's work, because I consider it would assist that *esprit de corps* which should be encouraged throughout the profession." I will quote one more view of this kind, that of Mr. Brian S. Roberts. " Praise," says Mr. Roberts, " is quite sufficient to arouse public interest and refine its taste in architecture by making it familiar with good examples. Censure is unnecessary, and has several disadvantages." These are typical of the distinction drawn by the " noes."

THE EFFECT ON THE VICTIM

The majority of those who favour praise and blame hold the balance evenly between these two. There are some, however, who, while insisting that one is useless or even pernicious without the other, yet draw a nice distinction between them and recommend that one or other should be concentrated upon as being the more beneficial of the two. About a dozen correspondents have taken the trouble to argue in favour of such a distinction, and the votes are equally divided on both sides. Both Sir Edwin Lutyens and Mr. W. G. Newton think a too unmixed censure hardly worth while. If the critic " can find nothing but evil in a work," says Mr. Newton, " he will probably not want to write about it." Sir Edwin goes one stage farther, and would, I take it, definitely discourage him. " All criticism," he writes, " should bestow praise and dispraise equally and fairly, but I do not seriously believe that good can come from dispraise alone, no matter how bad the building to which it is applied." These two opinions, it will be seen, concern themselves with the less felicitous of architectural efforts, but similar opinions have been advanced in connection with moderately good work, chiefly out of that fine concern for professional unity which has already come to our notice once or twice. " It is important," urges Mr. Oswald P. Milne, " to get the public to realize the value of employing competent architects rather than no architect at all "; and for that reason he would have that " criticism by one architect of another's work should give due weight to the good points."

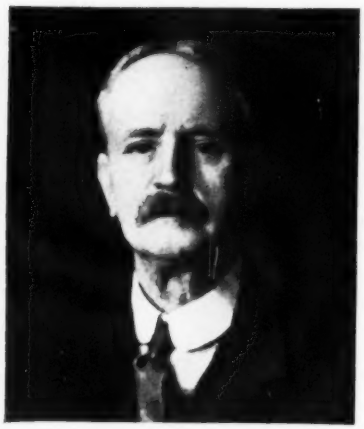
Mr. W. S. Purchon, arguing on similar lines, thinks censure may be freely indulged in in the technical press, but should be duly moderated in the public papers. " Eulogy is always desirable," says Mr. John Swarbrick, " where it is deserved, and it should be a duty to see that deserts are never ignored. Censure often does more harm than good." Mr. Ralph Knott brings up the argument which has already been examined, and urges that owing to the difficulty of acquainting himself with all the

conditions governing the design and erection of a building, the critic should " ignore bad work and concentrate on the good." It is worth noting that Mr. Knott is driven to this view notwithstanding his conviction that, apart from this difficulty, " to draw attention to what is bad would be more useful." My R.I.B.A. student has an interesting observation to offer on this point. There is, he suggests, the possibility that adverse criticism might " sour the victim into a state of passion so violent that revenge will be sought on the critic." That should learn him.

remarking, however, that " in a community which, like the Danish, is small in number, an equitable form of censure is perhaps harder to attain."

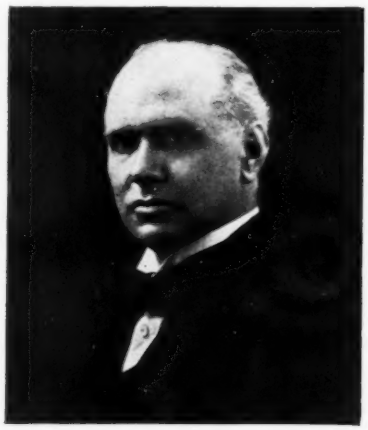
THE ARCHITECT AS INTERPRETER

I still have to mention four individual correspondents who hold that the critical faculty is in its essence divorced from the giving of praise and blame. Each gives a different reason. Mr. Eric Hayman says that " criticism is neither praise nor censure, but judgment." His statement appears



Mr. J. A. Gotch : " The Press, both technical and public, has its responsibilities as well, the first of which is the selection of a suitable critic."

M. Emanuel Monberg, President of the Akademisk Architektforening of Denmark, who thinks severity is of more benefit in criticism than eulogy though he recognizes the greater difficulties attending it.



Professor C. H. Reilly, according to whom an architect who is restrained from censuring the work of another would " be fighting with his hands tied behind his back."

THE ART OF BEING RUDE

It will be remembered that the leading article in THE ARCHITECTS' JOURNAL for March 24 held it to be the opinion of many that " what we now most need is candour and severity." If this belief has not been borne out in the number of opinions received, it is amply justified by the emphasis with which these opinions are voiced. We have just seen how those who prefer eulogy content themselves with recording their doubts about censure. The disciples of the rod are more positive. " Censure," says Mr. T. Lawrence Dale, " is a crying need." " It is more important," according to Mr. Clough Williams-Ellis, " to be rude about bad architecture than flattering about good. One can surely," Mr. Williams-Ellis goes on, " say hard things about a design or a building without implying that the designer is dishonest, immoral, or a bad citizen." To eschew such sweeping implications is, of course, one of the essentials of decent criticism. Mr. Walter Bedingfield agrees that censure of this kind, " deserved censure, expressed with good manners, is of more value than praise." Mr. Gerald S. Budgman, who speaks " as an old student of the A.A. day school, where all designs are marked and adjudged by a jury, and then criticized by an appointed critic," thinks the author of the work censured is the first to benefit. He recalls that " fair criticism of his work and of that of others " was always found more helpful than either direct teaching or any form of individual study.

M. E. Monberg, President of the Akademisk Architektforening of Denmark, also casts his choice on censure, to me a little difficult to follow, for in the moral world as well as the æsthetic the whole function of the judge is surely to indicate where the guilt lies, an act of censure if ever there was one. In the view of Mr. H. V. Lanchester criticism " need not involve the distinction of praise or censure, for it may be based on the interpretation of needs and the attitude of mind towards architectural developments." If the reader will recall some of the objections raised against the possibility of adequate criticism, it will be seen that Mr. Lanchester seeks the salvation of the critic in a direction from which these objectors had apprehended his greatest danger. Mr. Lanchester gives Regent Street as a typical subject, admitting of a form of criticism which does not reflect on personal achievement. " The failure here is only to a very small extent due," he says, " to circumstances within the control of the architects engaged. The three main factors were, the adoption of too great a height in proportion to the width of the street, an allocation of the sites that ignored the viewpoints from subsidiary streets, and the regulation of the façades in a manner preventing their expressing the requirements of the buildings." These, says Mr. Lanchester, are the facts with which the critic should first of all concern himself, and his references to individual buildings should be confined to the manner in which they conform to these pre-existing facts, and interpret the lesson contained in these facts.

AND INTERPRETATIVE CRITICS

The word *interpretation* is used in quite a different sense by Mr. J. P. O. Allen, of Aberdeen, who quotes from

Hazlitt that "a genuine criticism should, as I take it, reflect the colours, the light and shade, the soul and body of a work." Mr. Stanley C. Ramsey uses for this idea the yet more expressive term *appreciation*. Criticism is, says he, "the science of appreciation, and, as your leader states, a very difficult science." But surely rendered the less difficult when it is relieved of the task of praising or blaming? For not only does "all criticism that is worth anything deal (as Mr. Ramsey defines it) with principles rather than personalities," but the criticism of appreciation need not even express a view as to the goodness or badness of the principles. This theory of criticism, in which the critic is regarded as an appreciative interpreter, has gained many adherents of late years, and it is a matter for surprise that it should have found only two supporters keen enough to give their views in detail. It is well to remember, of course, that the criticism that explains, but does not judge, may add greatly to the knowledge of both the public and the profession, and would no doubt help to create as lively an interest in architecture as any other form of criticism. It would not, however, satisfy Mr. Goodhart-Rendel's demand that criticism should actively combat the disfigurement of the country by ugly buildings. It could only hope to do this indirectly, never directly. Perhaps this is where I ought to quote some illuminating sentences contained in Mr. W. E. Vernon-Crompton's communication. Mr. Vernon-Crompton would appear to have some such criticism in mind when he says that its influence upon architecture will be tardy and indirect, "the cumulative effect of many enlightened criticisms and explanations over a long period of time." I think Mr. Ramsey would probably agree with Mr. Vernon-Crompton's assertion that "architecture is one of the ways in which civilization expresses itself rather than an expression of the individual architect." The criticism that takes this view is eminently a criticism of principles and appreciations. But Mr. Vernon-Crompton differs from Mr. Ramsey in that he considers both praise and censure highly desirable. The interpretative critic would appear to be fortunately placed, for he may praise and blame, or he may not: whichever path he chooses he will yet attain his goal of enlightened appreciation.

THE GENERAL AND THE PARTICULAR

Question iii has been answered by more people than was really necessary. It was, on the face of it, intended for those who opposed the criticism of buildings by architects. It did not state this, but no person in favour of criticism could possibly object to architects "employing," in the words of this question, "the written word to combat movements . . . injurious to the art of architecture," where these movements had been initiated by professional *littérateurs*. There was, on the other hand, every reason to invite the views of those who would have no architect pronounce an opinion on the work of a fellow architect. Would these people allow the architect to criticize the architectural doctrines advanced by laymen? This it was that question iii was put forward to ascertain. The answers of those in favour of criticism are often interesting, but it is with the others that we must chiefly concern ourselves. They may be divided roughly into three groups.

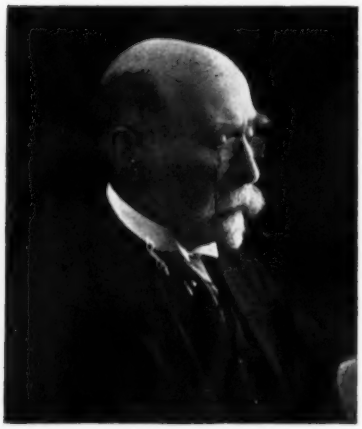
The answer which would appear to be most reasonable and the most gratifying is also happily more frequently given than the two other kinds. It would give architects perfect freedom to criticize movements, doctrines, and ideas generally, so long as no individual building or architect is referred to. Such writings must run "on general lines only," says Mr. W. Campbell Jones. I look in vain among this class of answer for a hint about the difficulty of eschewing all reference to the particular in a discussion of the general. A good case in point is furnished by Sir Reginald Blomfield's much-quoted article in the January *Quarterly*. In this article the author refers to a fashion now current in the design of office buildings. This fashion (severely reprobated by him) he describes with such particularity that a good many readers saw in it a clear allusion to Sir John Burnet's Adelaide House. It is impossible to say definitely what examples Sir Reginald had in his mind when he wrote those lines, but some existing building or buildings must perforce have occurred to him, and will as surely occur to everybody who reads the passage. The refutation, then, by an architect of a theory advanced by a lay writer can only hope to exclude the critical element altogether (*a*) where the theory has not as yet been embodied in a single building (in which case no building can be implicated), or (*b*) where it has been embodied in a large number of buildings (in which case it will be impossible to identify any one building with the forms to which the theory is described as giving birth). It seems likely, however, that the sort of theory that it may be most important to combat will not be that which has already found general acceptance among architects, nor will it be that which is universally rejected or ignored. The theory that will call most urgently for protest from architects is that which has here and there been experimentally applied, is here and there gaining an enthusiastic if solitary adherent. Several correspondents have said as much in a general way, but the problem of combating a theory or movement of this kind without recalling particular examples remains unsolved.

ORGANIZED ACTION?

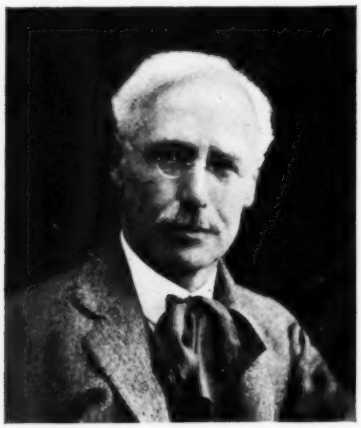
The other two groups of answers to question iii need only be mentioned quite briefly. According to the first the R.I.B.A., the local architectural society, the architectural profession as a whole, or the architectural press as a whole, should put up an organized opposition to the injurious movement. Some say (while condemning criticism) that the profession should select among its more illustrious men one or two protagonists who would be charged with the delicate task of speaking for the mass of their fellows. Others would have one or more *littérateurs* appointed by the R.I.B.A. to make short work of the "famous *littérateurs*" referred to in the question. Regional Vigilance Committees and other organizations are referred to; there is also a suggestion of an R.I.B.A. Publicity Bureau, which would keep, "by the use of such questionnaires as this one," its finger on the pulse of professional opinion, while maintaining the closest touch with the general public as well. The third group of answers, which is in a very small minority, contains a denial only. According to this group the thing cannot be done, and in any case architects have no business to interfere. I have already mentioned Mr. Delissa Joseph's name, and hasten, therefore, to say that though he will not have works of architecture censured, he does not object to censuring *movements*. "Architects may, and should, employ the written word," he says, "in order to combat any movements which might be considered injurious to the art of architecture."

COSMOPOLITANISM AND REVIVALS

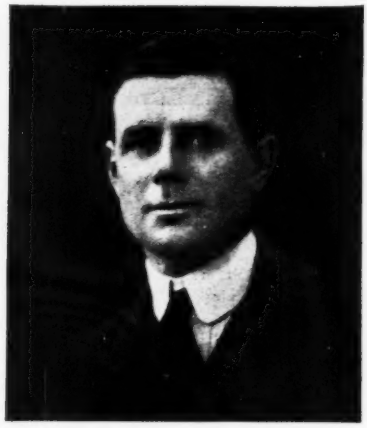
Lastly, a few of the opinions expressed on this point by the advocates of criticism may perhaps be quoted. Most of them insist (as might be expected) that if the criticism of a bad building is a right, the criticism of an injurious movement is a duty. "Until architects," says Mr. Goodhart-Rendel, "learn to write candidly and intelligently of their art, that art will remain at the mercy of any writer, however ill-informed, who chooses to occupy himself with it." It is incumbent upon architects, therefore, that they should, in Professor Reilly's words, "learn to write proper English." Mr. W. G. Newton points out that it is even more important that they should learn to think. Mr. Vernon-Crompton suggests that "the famous *littérateurs* of the last century were only able to initiate architectural movements because the practising architect had such meagre and fallacious grounds for any faith that was in him." Better logic and better writing would appear to be first of all needed. One or two correspondents, however, question the existence of these lay movements to-day. "The day of romanticism is past," says Mr. Hastwell Grayson, "and cosmopolitanism has taken its place. No purely insular movement, such as the Gothic Revival, could to-day overwhelm the common sense of the profession." Mr. C. F. A. Voysey says that he "cannot accept the statement," meaning, I presume, the statement that "famous *littérateurs* were able to initiate architectural movements." I think he is the only one who denies that they did this at any time during the whole of the nineteenth century, and his assertion is an extremely interesting one, however open to argument.



Mr. Delissa Joseph, whose views were, in our last issue, inadvertently placed under the wrong illustration. "I would encourage the practice of eulogizing other men's work," says Mr. Joseph.



Mr. W. E. Vernon-Crompton: "I have sufficient confidence in the profession to believe that we realize that what is said is often no more important than how it is said."



"Lay criticism of architecture will deteriorate unless the lead is taken by those trained in the study and practice of architecture," is the opinion of Mr. H. B. Creswell.

THE MEANINGS OF ETIQUETTE

The fourth and last question asked whether it was considered possible "to establish a code of etiquette of impersonal and purely objective criticism." The answers to this question are gratifying and disappointing at once. They are gratifying because (contrary to our expectations) they suggest various conditions which such a code of etiquette might be expected to impose. They are disappointing because no two correspondents have read the same meaning into the word *etiquette*, a confusion which might possibly (I don't profess to be able to say) have been foreseen and guarded against in the wording of the question. Twenty-eight correspondents aver that a code of etiquette cannot be efficaciously applied (I need hardly add that the majority belong to those who oppose criticism, and that for this very reason), and I have only to quote some of the statements made by these to show in how many different ways the word *etiquette* has been understood.

Here are a few: "I am not sure that it is even desirable. No one is a penny the worse for the personalities manifested in the Rima controversy" (Mr. Alfred C. Houston, of Hove). "Not possible as long as mankind remains as it is at present" (Mr. J. D. Hossack). "The bounder will bound whatever rules may be made" (Mr. A. R. Powys). "Not possible; most critics think they could have done the thing better themselves" (Mr. John Coleridge). "I don't think it desirable; . . . modern architects are more selfless than their forbears" (Mr. Malcolm Laing). "Until those who write criticisms show that their opinions are based upon a real desire to further the interests of architecture I do not think it possible to establish any form of critical etiquette" (Mr. Crickmay, of Weymouth). "I am opposed to too much institutional legislation" (Mr. Percy Marks). "My own experience of critics . . . has been, more often than not, that they are very vain people" (Mr. C. Owen Baines, of Paignton). "If I have a child with anti-social tendencies I do not write to the Press about it" (Mr. J. R. Wills). "No artist can take an impersonal view" (Mr. Eustace Frere). "Judging by the sort of correspondence published in THE ARCHITECTS' JOURNAL I do not think it possible" (Anonymous). "I should always suspect an architect of unworthy motives" (Mr. Charles A. Green). But we are getting on dangerous ground, and it will be better if I stop here. It will be seen quite clearly from these few examples how different one interpretation is from another. Those who believe an etiquette to be practicable are just as much at variance. There is, then, some confusion on this important point, and I may, perhaps, pick

out two answers in which two opposite ways of looking at the question are clearly set forth.

ASPECTS OF THE IMPERSONAL

"An *etiquette of impersonal and purely objective criticism*," writes Professor Budden, "seems to me to pre-suppose that absolute canons or principles of design have been generally accepted. This contingency appears at present to be sufficiently remote." Professor Budden then goes on to defend the personal and subjective kind of criticism that is so popular to-day on the grounds that its very subjectivity gives it character and vitality. Mr. Goodhart-Rendel takes another line, and where Professor Budden distinguishes two phases of criticism he divides the creative faculty into two component parts, one of which is open to criticism and the other not. "In the conduct of his business," Mr. Goodhart-Rendel argues, "in his competence in executive matters, in his personal integrity, an architect should be sheltered from the criticism of his *confrères* by professional etiquette, save, perhaps, in works involving the expenditure of public money. In his capacity of artist he should scorn and resent any such shelter, for art is everybody's business, and the badness of bad art it is a positive sin to hush up." How are we to describe the difference between these two points of view? The best way of putting is, to my mind, this: that Professor Budden's impersonality would tend to eliminate the personality of the critic, while Mr. Goodhart-Rendel's would eliminate that of the architect. And it would be impossible to express more clearly what was in the minds of those who drafted question iv than by saying that both these meanings were regarded at one and the same time. By "impersonal and purely objective criticism" we meant an impersonally written criticism of a work of architecture impersonally regarded.

HOW TO CRITICIZE

It was remarked just now that the replies to question iv had been disappointing. The reason for this will now be more fully perceived. What was wanted was an opinion upon the possibility of defining and encouraging a kind of criticism answering to such a description. This we have, strictly speaking, failed to secure. The questionnaires contain, on the other hand, a large number of suggestions as to how such an end might be partially achieved in practice. These suggestions may be briefly summarized as follows:

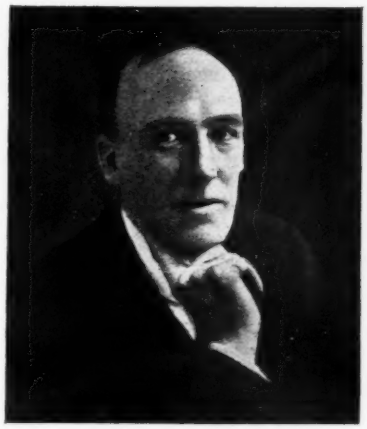
a. We should see that criticism is general, copious, and systematic. Thus, Major Harry Barnes thinks "sporadic criticism" likely to lower the quality of criticism. There is a widespread feeling that this quality will improve as criticism grows in volume and regularity. "A race of critics will spring up," according to Mr. Milne, "as soon as it is usual to have intelligent remarks made on new buildings in the lay Press." Mr. Howard Robertson holds that in all probability "an etiquette will in time automatically establish itself." "A gradual growth of good feeling" Mr. C. F. A. Voysey calls it.

b. The critic should be forced, in the words of Mr. William Davidson, of Edinburgh, to couch his utterance "in such language as one Christian gentleman should use in speaking about the work of another."

c. The R.I.B.A. should take disciplinary action where this condition is not complied with. "His criticism then becomes insolent," says Mr. Arthur Keen, and "should be severely dealt with by those who have the right to admonish him." This has, of course, been done more than once during recent years.

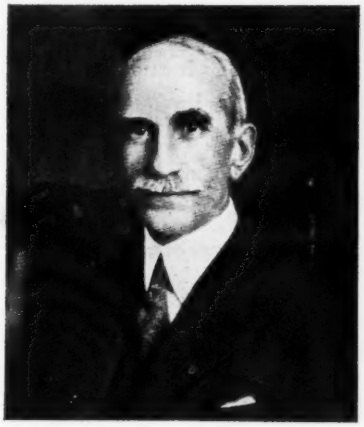
THE QUESTION OF PAYMENT

d. Criticism should be unremunerated. This is the view of Mr. E. Bertram Kirby, of Liverpool. I can find no one else who has made this suggestion, but Mr. Kirby's argument is stoutly maintained. "I consider it intolerable," he writes, "that an architect should make personal profit out of his censure of other members of his profession. I consider that the R.I.B.A. should take steps to prevent this abuse."



Professor S. D. Adshead: "Architects should criticize each other's work in the same able way that Sir Reginald Blomfield, R.A., criticized Sir Edwin Lutyens' report on Waterloo Bridge."

"In my opinion writing by architects on their subject is one of the best methods of interesting the public and eventually improving public taste."—Mr. Howard Robertson.



"Criticism confined to eulogy would be hypocritical, and worse than valueless," says Mr. D. Everett Waid, President of the American Institute of Architects.

e. Criticism should confine itself to an examination of the building as a useful object. Mr. Lanchester's view, quoted in that part of my report which deals with the distinction between praise and censure, tends towards such a conception of the critic's function. Mr. Halsey Ricardo puts it more forcefully when he says that " all consideration of ' beauty,' ' taste,' and suchlike should be rigorously excluded." The danger of this kind of criticism is described in Mr. Goodhart-Rendel's warning that the personality of the architect is much less easily excluded from it. To criticize the efficiency of a building is to come perilously near to the personal integrity and competence of the architect.

f. Buildings alone should be referred to, and not their architects. This is a view that finds much support; some, indeed, would not even have buildings mentioned by name. I have already dealt with this suggestion under question iii, but I may now perhaps quote the opinion of Mr. Eustace Button, of Bristol : " There is much to be said," thinks Mr. Button, " for the practice of several recent writers on architectural theory, who illustrate their argument by drawings of buildings referred to by a number only, not by name." No doubt Mr. Button has in mind Mr. Trystan Edwards's series, *Architectural Style*, which appeared in these pages some months back.

g. No work by an architect who might in any circumstances be described as a rival should be criticized by a fellow-architect. " The critic must not," says Mr. W. G. Newton, " find himself in a position to condemn a work in connection with which he has himself been an unsuccessful aspirant." Still less should he do this, of course, where there is the smallest possibility of his displacing his victim.

FOUR MORE CONDITIONS

The last four conditions may be placed in antithetical pairs :

i_1. Criticism should not offer suggestions. I have already quoted a typical argument of this kind, according to which a critic is most to be censured when he implies that he himself could have produced a better building.

i_2. Criticism should offer suggestions. This is, I take it, approximately the meaning of those who insist on " constructive criticism." Sir Edwin Lutyens is one of these. " I know," says he, " it is considered old-fashioned to expect a critic to be able to show how to remove the blemishes he has pointed out, but unless he can do this his criticism cannot be called constructive, and the logic of it will certainly be questioned."

k_1. Criticism should not be applied to a completed building.

k_2. Criticism should not be applied to an unexecuted scheme. k_1 would appear to be a somewhat unsubstantial argument, but k_2 is allied to i_2, in that it is possible to consider any practising architect a potential rival. Mr. H. B. Creswell is one of those who express this view.

I will end up by quoting three more answers of peculiar interest. The distinction between the public and the technical Press has been regarded in full, but I cannot forbear a reference to the opinion of Mr. D. Everett Waid, the President of the American Institute of Architects. " If a critical contribution is sent originally by an architect to the public papers," writes Mr. Waid, " it is likely to give the impression of having been sent with ulterior motives." Mr. Waid's point is, it will be agreed, an important one, and as he would not definitely prohibit criticism in the public Press I gather that he means the stipulations of critical etiquette to be more jealously observed than ever in this quarter.

CRITICISM IN FRANCE

M. G. Legros, the President of the Société des Architectes Diplômés par le Gouvernement, writes at length on the conditions of decent criticism. " The important things are," he says, " to abjure all *parti pris* or preconceived notions, and to abstain from all public dispute. It is not difficult for a writer of moderate literary skill to produce a piece of lively and readable criticism while maintaining a strict regard for professional amenities, and all the while to bear in mind that there are many ways of looking at an art such as architecture. But it is also necessary that he should take into account the difficulties that have confronted the architect. A lay critic may be forgiven for being violent and even reckless in his condemnation, but no architect critic should be ignorant of the great and multifarious labour entailed in the production of a work of architecture. He should exercise the greater vigilance in this matter, because his own buildings in their turn will be the subject of criticism by others. This is how our French architects who write critical articles for the professional papers have always regarded their position. They have been practising criticism for a very considerable time, and not once have any disagreeable consequences manifested themselves." My third quotation I present with some trepidation, being even tempted to withhold the author's name, though he has not requested me to do this. Is it possible that it throws any light on the psychology of some of the enemies of criticism ? The reader must be left to decide this for himself. " If there is one thing," writes this correspondent, a distinguished young architect and a graduate of one of our older universities, " if there is one thing that present-day architects are afraid of more than criticism of their own works, it is advertisement of other peoples'." Happily the large majority of the profession is not afraid of either.

AND THEN——

Last of all, a word of apology and thanks. To invite written answers to a set of questions is as efficacious a method as can be devised for collecting the opinions of a large number of persons, but it no doubt subjects these persons to greater inconvenience than would a brief verbal communication. THE ARCHITECTS' JOURNAL is profoundly grateful to all those who have helped it to gather a vastly greater number of opinions than it could have hoped to gather by means of personal interviews. The more numerous these opinions, however, the more exacting the task of arranging them must be, and the more keenly the person responsible for such arrangement must be aware of the imperfection of his work. My thanks are due to all, my apologies, I fear, to most. They will doubtless wish to accept both if they realize what my task has meant, no matter how pleasurable it may have been in many ways.

[*This inquiry is now concluded. Several communications have reached us since the publication of part one of the report. We regret that we are unable to publish them. Our conclusions are summed up in the leading article which appears on page* 677.—*Editor*, A.J.]

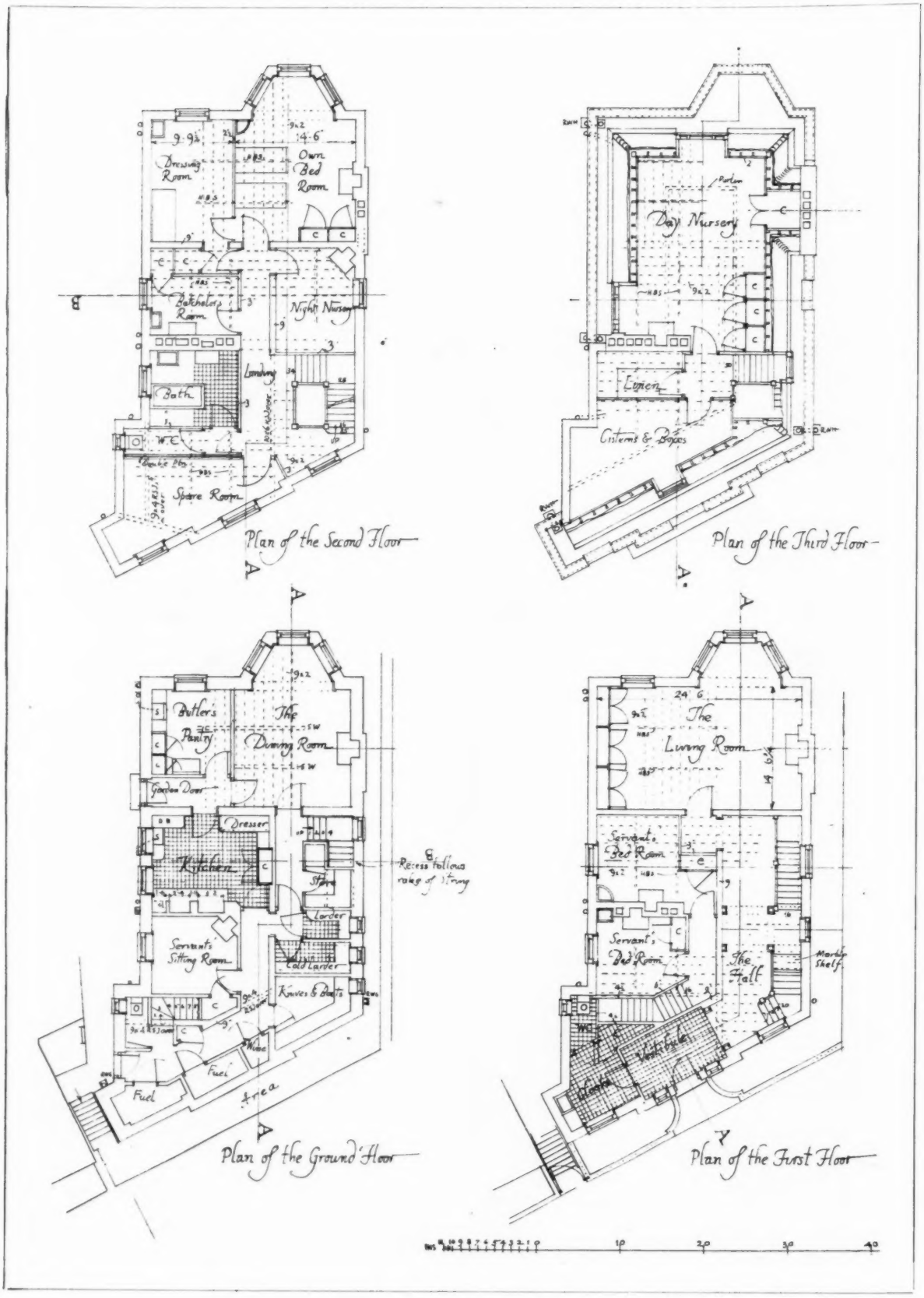
CURRENT
ARCHITECTURE
SECTION

SOME RECENT WORK AT HAMPSTEAD

[BY W. HARDING THOMPSON]

AMONG all the innumerable suburbs which encircle the City of London, few possess such marked individuality and character as old Hampstead. Delectable it must have appeared but a century ago, insulated by fields from the fashionable quarter of Bloomsbury, and fortunate, indeed, were the inhabitants of this little rural town in the possession of a view of Wren's city to the south and over the undulating heath to the north. Railways, tubes, and the motor-bus have all contributed to fill the green stretch of country separating the hill from the City, but even the activities of the speculative builder have failed to destroy the charm and atmosphere of the small colony of dignified houses that line the old streets and byways near the church. Whereas most of the satellite villages of London have

No. 15 Church Row, Hampstead. By Sydney Tatchell and Geoffrey C. Wilson.



No. 15 Church Row, Hampstead. The plans.

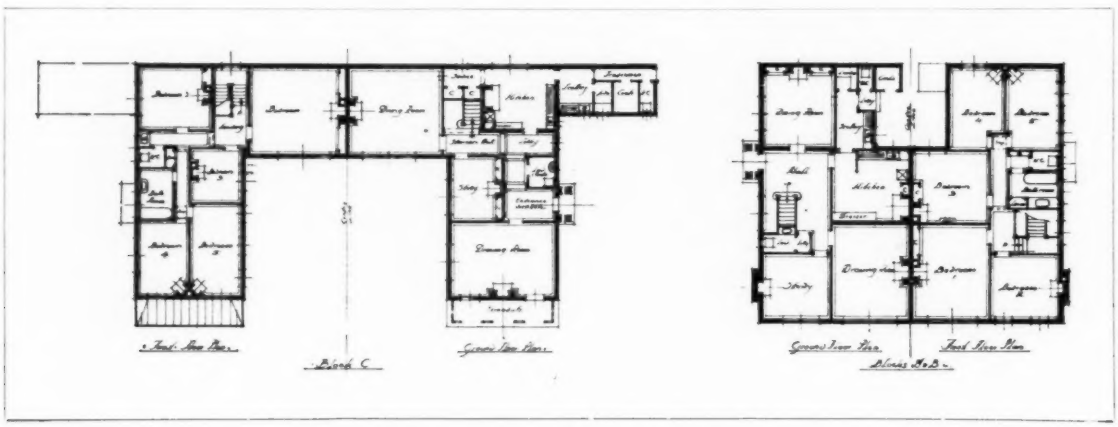
No. 15 Church Row, Hampstead. Above, the living-room, looking east. Below. the living-room, looking west.

been swallowed up, Hampstead has retained its identity.

Church Row, containing a unique collection of small houses, prim and urbane, and expressive of eighteenth-century manners, will certainly call for a protest when some experimental "modernist" attempts to break up the family group by the blatant intrusion of an ultra-modern building, but the latest addition must surely be welcome. Designed by Messrs. Tatchell and Wilson, the house bears a strong family resemblance to its older neighbours, and on an awkward site the architects have skilfully contrived a plan that conforms with the other houses on the north side, yet secures the maximum sunlight for all the important rooms overlooking the garden to the south. The brickwork of old stocks with Daneshill dressings has a pleasing texture, and the details are delightful.

A few yards from Church Row on the north-west side of the old church lies a small and refined group of houses built to the designs of Mr. E. B. Musman. Economic restrictions have here suggested the use of stucco walls and low-pitched roofs, covered by Bridgwater tiles; the projecting wings containing drawing-rooms with trellis verandas enclose the garden and give breadth to an interesting composition.

The illustration of a simple brick house in Sheldon Avenue, by Messrs. Adams, Holden, and Pearson, shows a typical example of the compact type of plan at present very popular among those people of moderate means who require a five-bedroom house. The inclusion of a roomy studio and box-rooms on the second floor accounts for the steeply-pitched roof, and the big chimneys show how tenaciously some clients cling to the habit of open fires.



Semi-detached houses, Frognal, Hampstead. By E. B. Musman. Above, an entrance detail. Below, the plans.

Semi-detached houses at Frognal, Hampstead. Above, a view from the south-east. Below, a view from the north-east.

Semi-detached houses at Frognal. Above, the drawing-room. Below, the staircase and hall.

One can, perhaps, justify the inclusion of a staircase window and w.c. window of equal size in the scheme of fenestration, when the reason is the necessity for presenting a symmetrical face to the visitor; once the " Georgian " theme is adopted the principles of " functional " design have, to some extent, to be compromised.

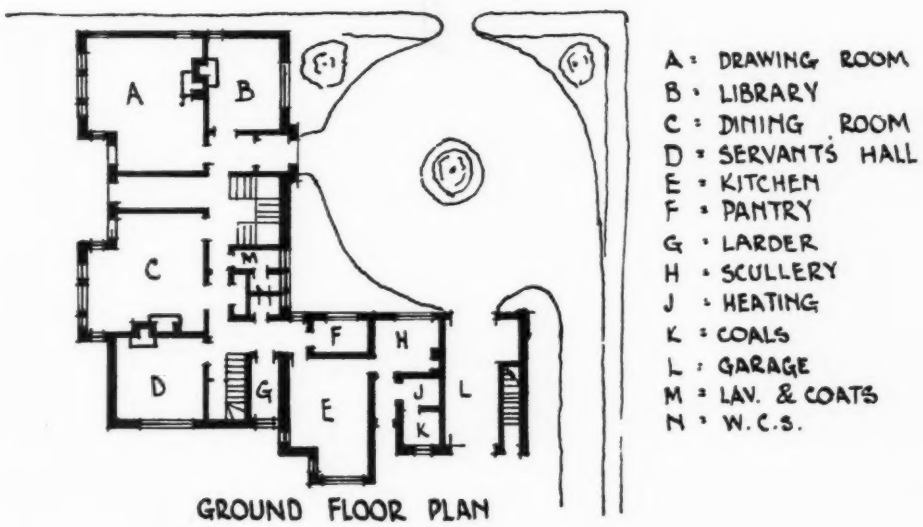
No. 73 Redington Road is one of the many delightful houses for which Mr. Maufe is responsible. The problem here was by no means easy, owing to the difficult ground levels, but by contriving a garage at the lowest level, with chauffeur's quarters over, in the mezzanine, the whole of the first floor then provides space for several excellent bedroom suites, each with a bathroom and balcony. The walls are of grey brick, with a blue brick plinth, and the roof is most satisfactory, with its range of dormers and strong, simple chimneys. By the inclusion of an entrance hall of ample size it is convertible into a billiard-room, the main staircase then being shut off by a doorway. The heating and cooking systems are entirely gas installations. To those people who prefer a less formal treatment for domestic work, the house in Hampstead Lane by Mr. C. H. B. Quennell will make an appeal: it is typical of many in Hampstead by the same author, remarkable for their sound workmanship, and planned so that comfort is never sacrificed for the sake of symmetry.

A number of admirable small houses and flats have been erected in Hampstead Garden Suburb since the war, and these will be reviewed in a later issue of the JOURNAL.

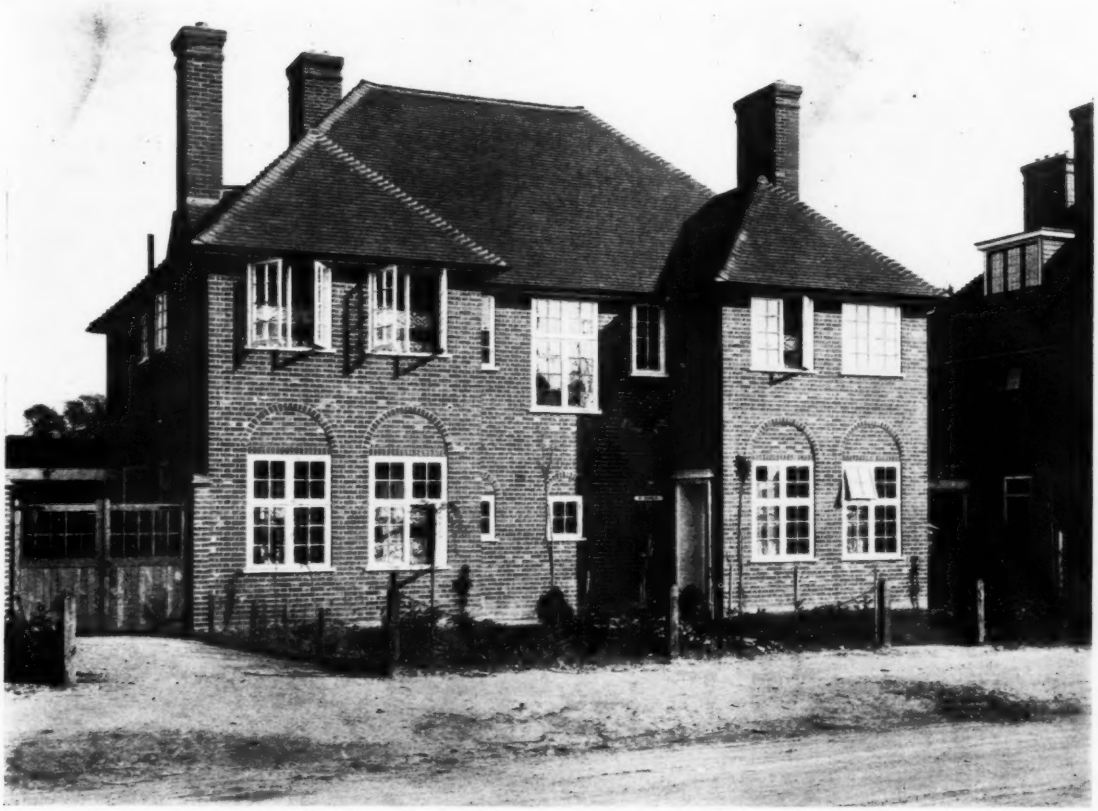
Following are the names of the contractors and sub-contractors for some of the buildings illustrated on the preceding pages :

" St. Anne's," Turner Drive, for Mr. H. A. W. Saunders. General contractors: Messrs. Robert Ramsay (Builders), Ltd.

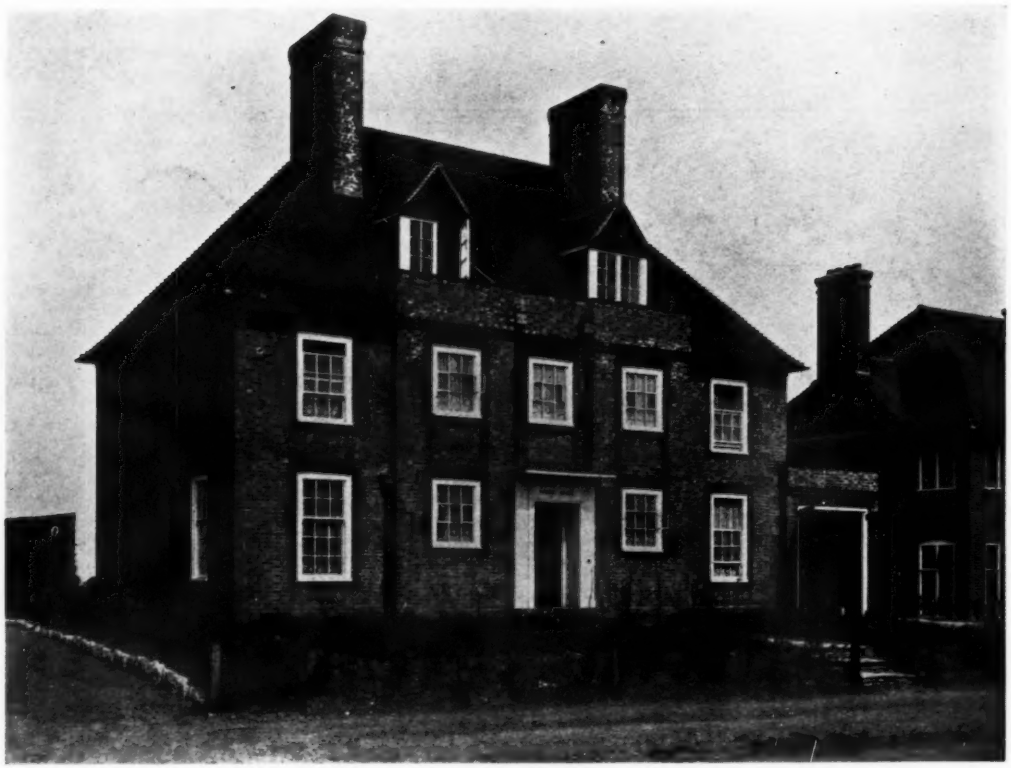
House in Hampstead Lane. By C. H. B. Quennell.
Above, a general view. Below, the ground floor plan.

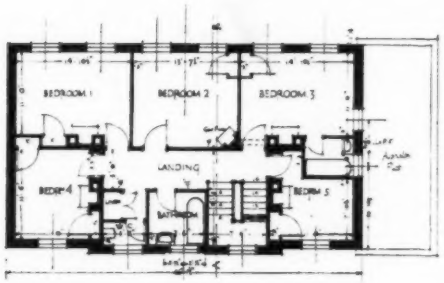


Above, Stretton, and below, Courtlands. By C. H. B. Quennell. Both these houses are in Sheldon Avenue.

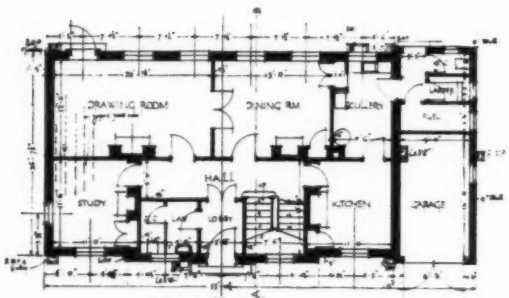


Above, Sheldon Cottage, Sheldon Avenue. By C. H. B. Quennell.
Below, St. Anne's, Turner Drive. By John C. S. Soutar.





FIRST FLOOR PLAN



GROUND FLOOR PLAN

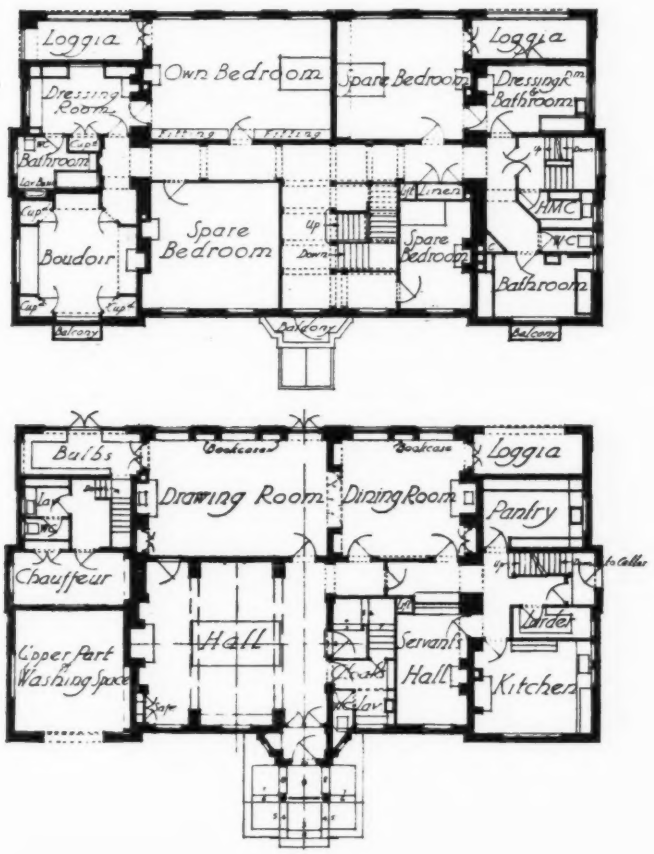
The walls have multi-coloured, hand-made facings, and the roof is covered with hand-made, red, sand-faced tiles. The house has metal casements and leaded lights. Sub-contractors: The Hardware Trading Co., Holborn, central heating; Bratt Colbran & Co., Ltd., grates.

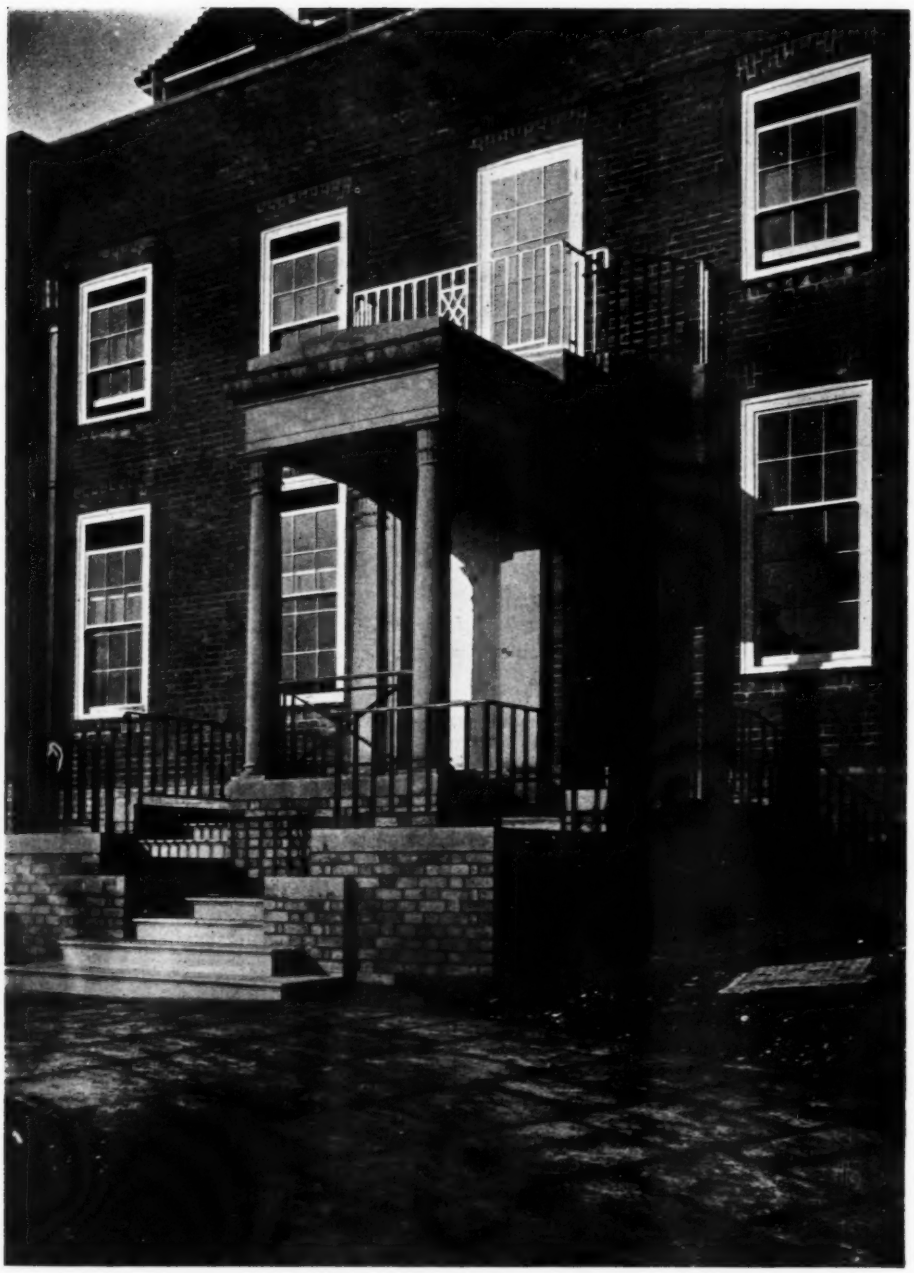
Houses in Frognal Gardens, Hampstead General contractors: Messrs. Garsubil, Ltd.; sub-contractors: Bratt Colbran & Co., Ltd., stoves and mantels; Shanks & Co., Ltd., sanitary fittings; Nettlefolds, Ltd., door furniture.

15 Church Row, Hampstead. General contractors: Messrs. Henry Knight and Son, of Tottenham; sub-contractors: Durbin and Katesmark, sanitary work and domestic hot water installation; Jacob White & Co., Ltd., electric light and power installations; Bratt Colbran & Co., Ltd., fireplaces; G. and A. Brown, Ltd., carved brackets to porch; Thomas Elsley, Ltd., iron railings, etc.; F. G. and S. H. Frost, balcony railings; Yannedis & Co., Ltd., locks, bronze door and window furniture; J. Gray & Co., lightning conductors; Martin Van Straaten, internal glazed tiling.

House in Sheldon Avenue, Hampstead Lane. By Adams, Holden, and Pearson. Above, the entrance front. Below, plans of ground and first floor.

No. 81 Redington Road, Hampstead. By Edward B. Maufe. Above, the entrance front. Below, the plans.





No. 81 Redington Road, Hampstead.
A detail of the entrance front.

THE COMPETITORS' CLUB

THE FINANCIAL ASPECTS OF THE COMPETITION

It has often been contended that the sums expended by the profession in an important competition far exceed the value of the commission that would ultimately be earned by the successful architect. Now, before embarking on an analysis to investigate whether this is the case or not, it will be well to point out that there are certain gains to competitors not measurable in monetary terms. For example, many of the younger competitors prepare competitive designs, not perhaps without any idea of a possible victory, but mainly to gain experience, and to measure their qualifications against their seniors. Without question most expect to have to make a series of trial shots before arriving at an appropriate form of technique in design, and they find the competition a not uninteresting road to the acquisition of professional skill. For these, therefore, the educational value may be regarded as balancing the out-of-pocket expenditure to which they are put. Then again there are others to whom this competition is an amusing architectural game, on which they would prefer to expend a limited annual sum in preference to paying it away in subscriptions to golf or bridge clubs. They will not want to calculate whether their competition account balances, provided the problems to be solved keep them amused in their spare time. But even allowing for these two types of competitors there is no doubt that substantial sums are disbursed by architects in preparing competition designs, and as the building in question would be designed and erected in any case, it is clear that this expenditure falls on the profession except in so far as it is covered by those premiums which are not merged in the commission.

Let us take a typical case and make the assumption that a competition is instituted for a building to cost £100,000, and that some eighty architects enter for this competition. We may assume that a majority of these compete because they have the time at their disposal, and feel interested in spending on an exercise of their imagination. Put this proportion at fifty, the actual out-of-pocket expenditure to these may be £10 per head. Then there are left, say, thirty practising architects, with whom a similar instinct operates, but who have not the time to carry out all the drawings themselves; they have to spend the £10, and also, perhaps, an average of £50 in addition, a substantial amount, though it may be regarded as an ameliorating factor that this expenditure does not go outside the profession, and that while it must be admitted that a great deal of unremunerated work is done, the effect is to transfer the cash from the pocket of the presumably more opulent senior to that of the junior.

On this basis it will be seen that such a competition will have cost the profession some £2,300, and that, as in all probability the unmerged premiums will be about £300, there is a debit balance against the profession of £2,000. Seeing that the successful competitor receives £6,000 as commission, it will be clear that practically, taking the profession as a whole, this building is being carried out at four per cent. instead of six. Possibly this may not be regarded as unreasonable, and that this tax of two per cent. is a fair payment for the benefits of the competition system to the architects; but, on the other hand, it may be urged that as these figures are only a rough approximation, and may in some cases be exceeded, and that as they allow nothing for the labour of the actual competitors, the tax is too heavy, while in all probability the promoters are gaining much more than two per cent. owing to the high merit of the design that has come through such a test. May it not be suggested that they should be prepared to pay an increased sum when a competition is held?

It has been contended that the first premium ought never to be merged, but it is doubtful if this contention has much validity, by reason of the fact that the successful architect will not find his work greatly in excess of what he would have been required to do in bringing a design, privately commissioned, to the same stage. Surely it would be more reasonable to propose an increase in the premiums to the unsuccessful competitors, whose designs are of little less merit, and who do not secure the privilege of carrying these out. Outside this country it is quite usual to allot in premiums sums ranging from 5 per cent. to as much as 10 per cent. on the estimated cost, whereas here 1 per cent. would be regarded as an absolute maximum. On the ground before stated, viz. that the promoters, as a rule, secure a design not only more worthy but also more economical by means of a competition, architects would be well advised to endeavour to raise the scale of premiums actually paid to, say, 3 per cent. on estimated cost, which would more or less eliminate the heavy tax which competitions place on the shoulders of the profession.

Possibly the increase of premiums would make competitions yet more popular and involve increased expenditure on them, but promoters need not grumble at this, and as for the architects the matter is in their own hands. It is, of course, obvious that as properly conducted competitions always secure a good response, promoters, of their own accord, are unlikely to offer more than they are doing. But surely if the advantages they may expect to gain by adopting this form of procedure are made clear, and the R.I.B.A. were to take up a firm line as regards the adequacy of premiums, something could be done to help the professional competitive budget to balance itself.

SENESCHAL

COMPETITION CALENDAR*

The following competitions are announced with the full approval of the R.I.B.A.

Friday, May 21. Elementary school, Bristnall Hall Lane, Warley, Worcestershire, for the Oldbury U.D.C. Assessor, Mr. W. S. Skinner, F.R.I.B.A. Premiums, £200, £100, and £50. Particulars from Mr. Arthur Culwick, Clerk to the Council, Council Offices, Oldbury, Worcs. Deposit £2 2s.

Monday, June 14. Dance Hall, Restaurant, Pavilion, and Shops at the Sea Beach, Aberdeen, for the Town Council. Assessor, the President of the Incorporation of Architects in Scotland. Particulars from Mr. A. B. Gardner, Town House, Aberdeen.

Saturday, July 31. Australian National War Memorial, Villers Bretonneux, France. Open to Australians. Particulars from High Commissioner's Office, Australia House, Strand. Deposit £2 2s.

The conditions of the following competitions have been received by the R.I.B.A.

June 21-23. Royal Society of Arts: Competition for Industria Designs. Particulars from the Secretary of the Society, Adelphi, W.C.2.

Monday, July 12. Royal National Eisteddfod of Wales, Swansea, Competitions: (1) National Parliament House of Wales (Prize, £100); (2) Street Façade to a Large Stores (Prize, £25); (3) Set of Measured Drawings of Architecture (Prize, £25). Assessor, Mr. Arthur Keen, F.R.I.B.A. Particulars from the publishers, Messrs. Morgan and Higgs, Heathfield Street, Swansea (1s. 2d. post paid).

Monday, July 12. Lay-out for new cemetery for Leicester City Council. Assessor, Mr. H. V. Lanchester, F.R.I.B.A. Premiums, £100, £50, and £25. Particulars from the City Surveyor. Deposit £1.

The conditions of the following competitions have not as yet been brought to the notice of the R.I.B.A.

No date. Conference Hall, for League of Nations, Geneva. 100,000 Swiss francs to be divided among architects submitting best plans. Sir John Burnet, R.A., British representative on jury of assessors. Particulars from R.I.B.A.

No date. Manchester Town Hall Extension. Assessors, Mr. T. R. Milburn, F.R.I.B.A., Mr. Robert Atkinson, F.R.I.B.A., and Mr. Ralph Knott, F.R.I.B.A.

No date. Cenotaph for Liverpool, on the St. George's Hall Plateau. Particulars from Town Clerk.

* *Owing to the strike, it is possible that extensions to these dates may have been given by the respective promoters.*

PRESENT-DAY BUILDING CONSTRUCTION

[BY WILLIAM HARVEY]

[Mr. Harvey, who dealt with the craft of bricklaying in our issues for March 10, 17, and 24, now proceeds to an examination of the practice of masonry. For the benefit of new readers it may be pointed out that the object of these articles is to give, for the first time, an insight into the actual conditions of building by means of the written word aided by photographic illustrations.—Editor, A. J.]

MASONRY. i: STONE CUTTING

THE craft of the mason is divided in practice into two successive stages of cutting and bedding the stone. Even in the roughest work each stone has to be selected and used in accordance with its natural shape and, in the great majority of cases, some artificial shaping is also thought necessary before the stone is fit to stand solidly and contribute to the strength of the wall. In these days of mechanical production of multiple copies of documents it is usual for stones to be cut to their final shape, in accordance with a copy of the architect's drawing, at or near the quarry in order to avoid heavy cost in transporting bulky, rough material which will have to be trimmed away afterwards, and to take advantage of the softness of the stone while it is still full of quarry sap. Some final dressing may be performed on the site of the building, but it is now generally desired to reduce this to a minimum, especially where the ground space is limited and scaffolds and crane legs are already encroaching upon the precious surface.

On more open sites, and particularly where the abundance of stone permits quarrying and house building to go on side by side, the preparation of drawings in advance is not so necessary, and the local mason may become adept in a method of working by trial and error on the spot with little or no help from the architect. This Oriental system of playing with the material, of adapting the stone to the design, and the design to the stone, and of posing a block and then stepping back and judging the effect as an artist gauges the value of his brush strokes, still comes within the scope of present-day building construction. In a few favoured places this kind of responsible, intelligent masoncraft is practised as an art handed on from father to son. Although this rule-of-thumb method may shock the town-trained Englishman, the architect working in a primitive district cannot afford to ignore it, for masons possessed of this hereditary training cannot be expected to work from drawings like machine tenders. To require them to do so means constant supervision and endless labour on the part of the clerk of the works in forcing reluctant workers to adhere to the drawings, also constant vexation at the falling off in the quality of the work.

Neither our own Gothic vaulting nor the stalactite vaults of Cairo and Palestine could ever have been designed entirely upon the drawing-board by rigid geometrical pattern making, and the experimental work that was put in by the mason in temporarily building up his vaulted forms on the ground on the site supplied an essential stimulus to invention. Our modern system of working from geometrical drawings is far less favourable to the production of a rational school of masoncraft, though it may lead to a mechanical perfection of smooth finish in certain examples of modern stone-building. Every effort should be made by architects to encourage and give facilities for brainwork as well as handwork wherever the masons of a district have not already been trained to become mere automatons.

At the Northern Polytechnic Institute, Holloway, the student masons have necessarily to concentrate their attention chiefly upon the shaping of the stone in accordance with working drawings prepared in advance in the modern European manner. The blocks of stone or marble are utilized with as little cutting to waste as possible, and tools for dividing large masses are seldom brought into action in the school. Figure 1 shows, however, a piece of Portland stone being cut to an exact length with the aid of a two-handled saw. The position of the men with left feet advanced and left hands steadying the blade gives them the greatest command over the instrument, and permits of the cut being made true to the line marked out for it. The saw-teeth are triangular in outline, and are formed and sharpened with a triangular file in very much the same way as it is used in making a saw for cutting wood, except that the file is held more nearly at right angles to the plane of the blade than would be appropriate in sharpening a saw for woodworking. Each alternate tooth of the saw is bent over very slightly on alternate sides of the blade to give it clearance by making a cut slightly wider than the saw-blade is thick. Very little "setting" of the teeth is required, however, for stone has not the unpleasant tendency possessed by wood of warping and closing the cut, and so binding the saw-blade as the attempt is made to swing it through the work. In this instance the weight of the block of stone is sufficient to hold it still under the action of the saw, but in other cases the stone is fastened down or supported with added blocks of wood or stone, or is kept level with wooden wedges as may be necessary. In those special cases where the stone is to be used with its surfaces left just as they are sawn, it becomes a matter of importance to avoid accidentally breaking the last fraction of an inch of stone when the saw has almost completed its cut, and both portions of the block have to be supported in such a manner that they will remain steady until the saw has cut its way entirely through the stone. The setting-out lines for the saw-cut have been marked with a pencil and a steel square which has been held upon the edge of the stone first dressed to a straight line.

Figure one. Sawing a block of Portland stone to an exact length. The teeth of the saw in passing cut in either direction. They are given only a very slight set, and the cut is only slightly wider than the thickness of the saw blade.

Different patterns of saw are used for stones of different degrees of hardness, and though it would scarcely be practicable to install saws for cutting granite in a classroom, some kinds of stone may be cut with the ordinary hand saw usually to be found in any English household. Both Bath stone and alabaster may be freely

cut by means of this familiar tool; a fact that renders them particularly suitable for the experiments of the amateur mason, stone-carver, and model-maker.

Now that architects are turning to the use of models to explain and illustrate to their clients the meaning of their geometrical designs, materials which have more dignity than paper or plaster are really wanted for the purpose, and it is only because freestone and alabaster are not now familiar objects to find in an architect's office that they are not used for experimental model making. There is nothing difficult about working in blocks of stone instead of Plaster of Paris, and the knowledge that ordinary carpenter's tools may be used should encourage architects to attempt to supplement their geometrically-prepared designs with models made in their own offices. Actually the Bath stone worker provides himself with wooden-handled tools, such as chisels and gouges which bear a very close resemblance to the chisels and gouges used by the carpenter. Chisels for working stone of the quality of Portland, or harder, are not provided with wooden handles, and the steel bar itself forms the handle, though it is finished off in a special fashion to suit either the driving action of a hammer or a mallet.

Figure two. Using the pitching-tool to trim the edges of a slab. The tool is sharpened at an angle of just under 90 deg., and acts by jarring off fragments and not by cutting. A smooth surface is necessary for its application.

Figure 2 illustrates the use of the pitching-tool which is specially designed to crack away small flakes of material from the edge of a slab without cutting into the stone. The pitching-tool is used only after one surface at least has already been dressed, for a plain surface is necessary in order to bring its purposely flattened edge into play. The edge is sharpened at an angle only just less than 90 deg., and instead of the metal being splayed away from the cutting-edge the steel is something like a quarter of an inch in thickness right up to the top of the blade. The tool is held in the left hand with its edge on the line to which the slab is to be trimmed, and the head is given a smart blow with a mason's hammer held in the right hand. The mason's hammer has a steel head weighing some three and a-half to four pounds, and is eminently adapted for applying sudden impact to crack away the spalls of stone from the edge of the slab.

The long-bladed steel square used for setting out the sides of the rectangle is shown in the figure, which also shows the method of perching the work up at a convenient level upon any handy pieces of stone that may be available for the purpose.

In this case the student is working upon a slab whose surface has already been smoothed, but this preliminary operation may be performed either with chisel and mallet or with chisel and hammer.

Supposing the block of stone to have been originally naturally cleft with an undulating bossy surface, it is first roughly dressed with the quarryman's pick, or the mason's spalling hammer, when it is known as "hammer-dressed." This leaves the surface with a series of rough little hills and hollows, and the next process is to remove the hills without cutting farther than necessary into the stone, and so wasting its substance. For this purpose the "claw-tool" has been designed. This is a chisel whose cutting-edge has been indented by filing a series of little teeth about one-eighth of an

Left, figure three. Cutting an ornamental border upon a slab. The channels on the lower part of the slab show how the depth of background for the ornament is first settled. A chisel with the blade ground round at the corners is used to form the rounded hollows in the leaves. The chisel has a cup-shaped hollow in its driving end, whose edge bites into the soft iron head of the hammer. Right, figure four. Cutting an ornamental boss in a block of Portland stone with mallet-headed chisel and beechwood mallet. To support the block during the operation it is bedded against two heavier blocks with plaster of Paris.

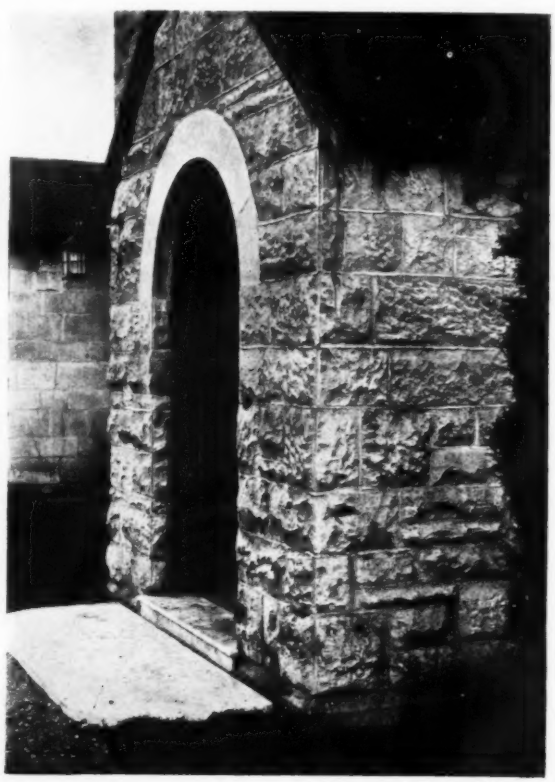
inch in width and length across the blade and turning it into a sort of comb.

Such a chisel responds to a blow of ordinary strength by penetrating the stone to the depth of its teeth and no farther, so that the roughnesses upon the surface is cleared away without the surface itself being further bitten into. After a stone has been treated in this manner it is practically level, but is covered with the little parallel furrows made by the toothed edge of the tool. These ridges and furrows are smoothed away with the "boaster," a broad-bladed cold-chisel formed from an octagonal bar of steel whose blade has been drawn out in width by the blacksmith. The mason's "boaster" resembles the bricklayer's "Bolster" in general shape and make, though the mason uses his for cutting and paring the surfaces of the stone, and keeps its edge sharper than is usual in the case of a "bolster" used for splitting hard bricks.

At the Northern Polytechnic some very interesting experiments are being made in the formation of minor texture by guiding the boaster with artistic discretion, and making the tool marks take a curved course across the surfaces of the stone. Norman masonry is often charming on account of the free tooling of the stone surfaces, but work of later date has tended to exhibit an unnecessarily slavish regard for dead smoothness on the one hand, or for artificially produced roughnesses on the other. The man who can finish his work direct from the boaster and get the right artistic effect without further struggling to smooth away the marks is certainly to be congratulated; for his own sake, and for the sake of sound masoncraft, it is to be hoped that he will be kept busy.

Interesting tool marks are not yet universally appreciated, however, and the students have also to be taught the conventional methods of obtaining smooth surfaces by fine, light tooling, or even by rubbing with carborundum.

Figure 3 shows the stonecutter executing a piece of ornament in low relief. The surface of the stone slab has been rubbed, and its sunk and chamfered border has been dressed with the chisel. The lines for the ornamental border have been first lightly scratched with the corner of a chisel passed along the edge of the steel square, and have then been cut in to form flat-bottomed grooves just deep enough to give sufficient relief to the carving. Care is taken to cut the grooves equally deep throughout their length before any further paring processes are commenced, as it is easier to measure the depth of the groove and keep it uniform before the carving has bitten away the surface on the one side and the splay has done so on the other. The splay is then marked out and cut around the raised interior panel, and the pattern of the ornament is drawn on the border in pencil. The pencil lines are then lightly cut in with the chisel, and one repeat of the ornament is carried almost to completion in order that it may serve as a guide for the speedy execution of the remainder.



Above, figure five. Odd pieces from a stone contractor's yard have been utilized in this boundary wall. Rubbed texture is seen in the name plate, and sawn, boasted, hammer-dressed, and naturally-cleft surfaces may be recognized in the different fragments. Below, figure six. Portland stone porch. The smaller blocks are hammer-dressed on their faces, and the larger blocks are dressed with a hammer and with occasional blows with a "point." A small drafted margin is provided at the quoins to permit of the application of the plumb rule. The plinth is boasted, and the doorstep rubbed.

Once the positions of the most deeply sunk parts of the background have been determined upon, the chisel can be used freely and vigorously in repeating them throughout the pattern. The rounding off of the details can be performed with lighter strokes as a second operation and with a smaller tool.

The hammer used in this instance has a head of soft iron, and the chisel is tapered towards the driving-end where they are provided with a little cup-shaped sinking, whose edge bites into the soft metal of the hammer-head and prevents slips and glancing blows. Rounded hollows are formed, in stone as hard as Portland, with chisels whose cutting-edges are ground away to a curve instead of with gouges.

Figure 4 illustrates the use of the mason's mallet, made of beechwood, in driving a chisel specially provided with a "mallet head" to suit it for this method of propulsion.

The boss, with its four vigorously-modelled oak leaves, presents surfaces inclined at a great many varying angles to the cutting action of the chisel, and the elastic wooden head of the mallet

can be made to give a greater range of suitable blows than it is possible to produce with a soft iron-headed hammer.

Intermediate in character between the hammer and the mallet is the zinc dummy, which has a rounded conoidal head shaped somewhat like that of a mallet, but smaller, and made of zinc instead of beechwood. Temporary support has been given to the block of stone during the carving process by bedding it rigidly against two heavier blocks of stone, and fixing it with Plaster of Paris. The plaster is comparatively soft, and can be cut or crumbled away with a blunt tool without breaking the carved stone after the carving of its exposed surface has been completed. Plaster is soluble in water, so that any minor spots left in places where it is not desirable to venture to cut them off with the chisel may be gently washed away with a wet brush.

The boundary wall, illustrated in figure 5, is a recently erected example of masonry construction under post-war conditions. Although built of Portland stone in what is normally a brick-building district, it owes its existence to the fact that the odd pieces of stone from a large stone contractor's yard were available for the gate piers and rough walling.

In many ways this practical utilization of odds and ends of material is interesting, not only as a series of samples of naturally cleft, hammer-dressed, picked, sawn, boasted, and even rubbed fragments of stone surface, but for what it suggests as a possible treatment of masonry. In these days, when a sound Portland cement mortar may be made as strong as, and considerably more waterproof than, the stone itself, the necessity for horizontal beds, fine joints, and oversailing copings, is decidedly less imperative than it was when lime and sand alternated with lime and loam as the bedding material. The state of ruinous buildings, which naturally produces a wealth of vegetation springing from the joints, shows how fertile a compost can be formed with lime-mortar, to which bird-droppings and decaying leaves have contributed the essential humus. To what extent Portland cement mortars may share this propensity for acting as a medium for vegetable growth has yet to be proved, and walls without efficient copings may well be reserved for places where wallflowers, stonecrops, and other small herbs will be welcome, and where some degree of dilapidation will not cause any danger to the structure or seriously impair its function.

Figure 6 shows a nearer view of the porch of the same dwelling-house executed in hammer-dressed blocks built up to courses. Some of the narrower blocks have had their exposed faces completed entirely with the hammer, though the larger stones have been dressed with the hammer and with a " point," or tool sharpened to a square pyramid at its cutting end. The quoin blocks have also been given a small chisel-draft at the return of the wall in order to facilitate the application of the plumb rule for setting the blocks in vertical planes. The plinth is faced with stones, whose vertical and splayed surfaces have been carefully boasted into a series of upright tool marks, and the front step has been rubbed on top and on its exposed edges and rounded corners. The arch has also been finished by rubbing in order to preserve the beauty of a fluent curve at the intrados and also to introduce a patch of light colour into the porch to match the light colour of the window dressings and string courses in other parts of the front.

Although a normal example of present-day building construction almost inevitably includes these changes from rough to smooth, their illustration here must not necessarily be taken to indicate that they are really to be preferred to a design in masonry consistently executed in one method of dressing throughout. If the walls are hammer-dressed it might be possible to carry out a pleasant scheme which would include an equally vigorous treatment of the arch, the plinth, and the boundary wall. Even window dressings need not be moulded, though they have to be sufficiently plain to enclose and frame up the casements without encroaching too violently upon the narrow margin of their metal frames.

Every difference in the dressing of the stone used in a house front is really a difference in tone value, and even in hue, for a smooth stone picks up yellow light and a rough one covers itself with patches of grey shade. If variations are indulged in they should be thought out in connection with the intended colour scheme, which ought to permeate the whole building and harmonize it with its surroundings.

[*To be continued.*]

CORRESPONDENCE

MODERN ADVERTISING

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—I am one of a number of readers of THE ARCHITECTS' JOURNAL who have watched with considerable pleasure the steady improvement in the quality of the advertisement pages during the last few months. It was with considerable interest, therefore, that I came across the enclosed editorial note in a recent issue of the *American Architect*. Perhaps you will be able to find space for it on your correspondence page. I hope you will, for there must be many others among your readers who feel with myself and my friends that the efforts being made by yourself and your publishers to improve the standard of the advertisements must make a very great difference to the appeal of your publication as a whole. HARRY TEMPLE

[*We reproduce below the passage to which Mr. Temple refers. It had not previously come to our notice, and we are grateful to Mr. Temple for sending it to us.—Editor*, A.J.]

Since the late Sir Frederick Leighton, one-time president of the Royal Academy, a great many years ago painted a picture that has become celebrated, and sold it to a famous soap manufacturer for advertising purposes, there have been many occasions in England when an artist of great distinction has not felt it beneath his dignity to lend his efforts in the exploitation of a standard article. The co-operation between business men and members of the Royal Academy is, we believe, closer in England than it is in this country. These reflections are suggested by observing in a recent issue of THE ARCHITECTS' JOURNAL, of London, a splendidly-executed etching by Frank Brangwyn, R.A., of the interior of a marble works of a firm of experts who desire to bring their product to the attention of architects.

We can imagine no more dignified or artistic method of exploiting a good product than in this fashion. We are not prepared to say whether or not our national academicians would lend their art to such purposes, but we are quite certain that a closer co-operation between the large advertiser and the fraternity of artists would result in a decided artistic betterment of advertising everywhere.

THE TROUBLES OF THE PAINTERS

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—I should like to add a few words to the discussion between Mr. Furst and " Astragal." Architecture is largely a " representational " art. The painter goes into the fields or elsewhere for forms and suggestions, the architect to the streets or to the text book, or each searches his memory for forms previously seen. Having selected they proceed to assemble them so as to make a pleasing pattern, each modifying the forms in accordance with his natural bias. There may be primary or secondary arts, but it is immaterial. What really counts is the suitability of an art as a means of conveying deep æsthetic emotion. Painting and sculpture are not inferior to architecture, music or literature in this respect. Acquaintance with architecture and painting make me feel how little the representational quality matters in either art.

PINTECT

Cumberland Gate, Hyde Park, looking towards Oxford Street. From a water-colour drawing, circa 1820. From The West-End of Yesterday and To-day.

LITERATURE

CHANGING LONDON

Is a man offended if we hasten to admire his dinner service before we have tasted his food? If so, I feel that I may incur Mr. Beresford Chancellor's displeasure when I frankly admit that the first thing I did when his new book came into my hands was to look at and admire the illustrations—but then, too, it was also the last thing that I did before putting the book upon its shelf (and little enough space there was, for Mr. Beresford Chancellor's works on London come welcomingly briskly), that is to say, I looked at the illustrations before, during, and after reading the book. And if I am guilty of a misdemeanour, I feel sure that I have not sinned alone. For with such a selection of illustrations who, indeed, could resist glancing at them in their first enthusiasm?

The author's knowledge of London is quite inexhaustible, and he lets it run off his pen for the benefit of his readers without effort; we are conducted through time and space with bewildering abruptness, but we do not complain, for the interest never flags, and little by little London, during the past century, grows and lives for us. There is little enough system in Mr. Chancellor's wanderings, and, as he tells us in his preface, the book is not *documenté*; but what matters that? Instead of a book of reference we have a book of real charm.

Several hours of quiet thought can be spent comparing the map of "yesterday" (1792) with that of "to-day," which begin and end the volume. "Yesterday" Park Lane was the western boundary of London north of Piccadilly; south we find Kensington, Brompton, and Chelsea separate villages comparatively isolated from each other, although Sloane Street, planned by Henry Holland and finished in 1780, connects Chelsea with Knightsbridge, which, by the way, really was a bridge in those days, crossing the little stream which ran southwards from the Serpentine through the Five Fields, a district which later, as Belgravia, challenged Mayfair as the centre of fashion, although Theodore Hook maintained that real fashion, fashion with a capital F, resided within the area bounded by Piccadilly, Pall Mall, St. James's Street, and Lower Regent Street.

Already by 1834 the changes are marked, as a map interpolated as a kind of half-way house in the middle of the book shows; Belgravia is there, and Paddington is no longer isolated, but the Kensington gravel pits are still the haunt of footpads, and Bayswater is as yet unborn. The landscape gardeners have been busy in the interval, and the formal canal in St. James's Park has already been metamorphosized into the ornamental water as we know it to-day, and Regent Street has cut its triumphal way northwards from Carlton House to the Park.

Some of the illustrations in which the old and the new are shown in close juxtaposition as in Hungerford Bridge as it was and as it is, in the Italian Opera House, and the Carlton Hotel, show that development has brought no increase of beauty, but it does not do to give way to sentimental regrets, for the old order portrays infinite squalor amidst its reticent dignity.

No one surely can read this book without speculating as to the future. In it we are shown a century of change, a century in which leisure and dignity have for the most part fled. What sort of a chronicle will the writer of 2025 have to tell? Where will be the London of to-day? Will his readers sigh for the days of rushing motors, of gyratory traffic centres? Will they find infinite delight in the pictures of our new Regent Street, then, perhaps, about to be rebuilt once more, of our short-haired and short-skirted women folk, of our vast multiple stores? However that may be, if the chronicler has the knowledge and skill of Mr. Beresford Chancellor they will be mightily interested. H. J. B.

The West End of Yesterday and To-day. By E. Beresford Chancellor, M.A., F.S.A. The Architectural Press, London. Price £2 2s. net.

ANGE-JACQUES GABRIEL

Mr. Bartle Cox's study of Ange-Jacques Gabriel makes interesting reading. He has obviously studied his subject and enjoyed it, and one has the impression that as he composed his monograph the personality of Gabriel and his buildings became to him very vivid and real. Mr. Cox's style of writing is at times a little angular, but it is never a hindrance to what he wishes to say. And having something to say one follows him without pausing through pages which one would have wished more numerous.

The name of Gabriel is none too well known in this country, and his work has been less "boomed" than that of Mansard. But Mr. Bartle Cox, like all old Beaux-Arts students, remembers how important was considered in the atelier the essentially French grace of the proportions of Petit Trianon and the famous buildings in the Place de la Concorde. For whatever criticisms are levelled against the spacing of columns and arcading of the Paris buildings, the façades share with those of Trianon an effect of rightness and inevitability. They never produce the sensation of cramping, which is often felt in the arcade plus colonnade motif, e.g. in the centre blocks of the courtyard of Somerset House.

In order to bring out the main characteristics of Gabriel's work, Mr. Bartle Cox marks four principal phases : the first being distinguished by simple "barrack-like builder's construction," the second by decorative development (Palace of Versailles), the third by the full architectural flower of his manner of the so-called Louis XVI style, and the fourth by symptoms of pre-Empire feeling.

In the course of his study of Gabriel's career, Mr. Bartle Cox describes Gabriel as, perhaps, the most versatile "Boudoir" architect the world has ever known, and more at home with an "Ermitage" than an "Ecole de Guerre." This is, perhaps, a little unfair, for the quarter mile façade of the "Ecole Militaire" showed that Gabriel was something more than the description suggests; indeed, it is superior in essential qualities to some of his smaller conceptions, such as the "Cour Royale" façade of the "Aile Gabriel" at Versailles.

It is interesting to learn that Ange-Jacques Gabriel was number six of a long line of architects of the same name, that he had a son who was likewise an architect, and that the worries of his functions as Contrôleur général des Bâtiments du Roi and Directeur de l'Académie Royale d'Architecture did not prevent him living till the ripe age of eighty-four (1698-1782).

The Masters of Architecture series is by now well known and, we hope, appreciated as it should be. The present volume is number nine. Its photographic illustrations are excellent and enlivened by some interesting reproductions of prints. We can complete our tribute to Mr. Bartle Cox by saying that the interest of the treatment of his "Master" in no way falls below the excellent standard of the other eight volumes.

HOWARD ROBERTSON

Masters of Architecture: *Ange-Jacques Gabriel.* By H. Bartle Cox. London: Ernest Benn, Ltd. 10s. 6d. net.

SOCIETIES AND INSTITUTIONS

The Nottingham and Derby Architectural Society

According to the last annual report of the Council of the Nottingham and Derby Architectural Society, the number of members has increased by twenty during the year, and reached a total of 156, as follows: Hon. Members, 8; Members, 67; Associates, 81. Among those who read papers during the year were Mr. Robert Atkinson, F R.I.B.A., of London, on "The Unknown Side of Architecture"; Mr. John Swarbrick, F.R.I.B.A., hon. sec. of the Manchester Society, on "Robert Adam"; Prof. F. Granger, D.LITT.LOND., A.R.I.B.A., on "Roman Cities in North Africa"; Mr. H. W. Davis on "Building Timber"; Mr. Jos. Else, R.B.A., principal of Nottingham School of Art, on "Sculpture"; and Mr. Geo. Nott, F.R.I.B.A., of Leicester, on "Some Modern Tendencies in Design." The annual summer excursion was held at Liverpool. The annual dinner which had been in abeyance for some years was revived last year, and was held at the Nottingham Exchange.

The Sheffield and South Yorkshire Society

At the thirty-eighth annual meeting of the Sheffield, South Yorkshire and District Society of Architects and Surveyors, held at the Sheffield University, the following officers were elected: President, Mr. F. E. P. Edwards, F.R.I.B.A.; vice-president, Mr. C. M. Hadfield, F.R.I.B.A.; hon. treasurer, Mr. J. R. Wigfull, F.R.I.B.A.; hon. secretary, Mr. H. B. S. Gibbs, A.R.I.B.A. Council, Messrs. W. G. Buck, L.R.I.B.A., E. M. Holmes, F.S.I., H. I. Potter, A.R.I.B.A., A. Whitaker, H. Webster, J. A. Teather, L.R.I.B.A., J. M. Jenkinson, A.R.I.B.A., J. C. P. Toothill, A.R.I.B.A., F. H. Wrench, L.R.I.B.A.

NEW INVENTIONS

[The following particulars of new inventions are specially compiled for THE ARCHITECTS' JOURNAL, by permission of the Controller of H.M. Stationery Office, by our own patent expert. All inquiries concerning patents and specifications should be addressed to the Editor, 9 Queen Anne's Gate, Westminster, S.W.1. For copies of the full specifications here enumerated readers should apply to the Patent Office, 25 Southampton Buildings, W.C.2. The price is 1s. each.]

LATEST PATENT APPLICATIONS

19177.—Allaire, P.—Reinforced-concrete elements. April 17.
9573.—Bromhead, W. S.—Building construction. April 12.
9620.—Frewen, E. J.—Building-blocks. April 12.
9812.—Miller, J., and Thompson, W.—Construction of cavity walls. April 14.

SPECIFICATIONS PUBLISHED

249898.—Hughes, H. Wilson.—Roofing-materials, lining-boards, and the like.
249908.—Braithwaite & Co., Engineers, Ltd., and Telford, J. C.—Method of and means for house and other building-construction.
249936.—Ritson, C.—Building-blocks.
249980.—Smith, A. H.—Sectional buildings, and slabs for constructing the same.
250012.—Morgan, F. J.—Elevator or hoist for building and other purposes.

ABSTRACT PUBLISHED

247790.—W. C. Buckhout, Lincoln Station, Yonkers, New York, U.S.A.—Walls; ventilation.

THE MASONIC MEMORIAL COMPETITION

The assessors, Sir Edwin Lutyens, R.A., Mr. Walter Cave, F.R.I.B.A., and Mr. A. Burnett Brown, F.R.I.B.A., in the competition for the new Masonic building to be erected in Great Queen Street, London, as a Masonic Peace Memorial, have awarded first place to the design submitted by Messrs. H. V. Ashley and F. Winton Newman, FF.R.I.B.A., of 14 Gray's Inn Square, London.

OBITUARY

The death has occurred at Penzance of Mr. Leo John Williams, A.R.I.B.A., at the age of thirty. He served his articles with Messrs. Cowell, Drewitt and Wheatly, of Penzance, and during the war served as a lieutenant with the 4th Cornwall Pioneer Battalion. Just before his death he was employed by Messrs. Whinney, Son, and Hall.

We regret to announce the death of Mr. Gilbert Scott Cockrill, of Muswell Hill. He was an A.R.I.B.A., and a member of the Practice Committee. In partnership with Mr. A. G. Bond he designed and carried out the headquarters of the National Union of Railwaymen, known as Unity House, and he was also architect for the new industrial hospital at Golder's Green. He served in France during the war and gained a commission, but his health was undermined and he had been ailing since.

THE WEEK'S BUILDING NEWS

A Motor Park for Kingston

A proposal is on foot to build a covered motor park at Kingston.

Concrete Houses for Willesden

The Willesden Urban District Council is to build 100 concrete houses at £503 each.

A London Tuberculous School

An L.C.C. school for tuberculous children is to be built in Fort Road, Deptford.

Electricity Extensions at Leyton

The Leyton Council propose to spend £11,000 on municipal electricity extensions.

New Churches for the Kingston Diocese

A fund has been started to raise £200,000 to build new churches for the increasing population in the Kingston diocese.

Housing at Leeds

Plans have been approved by the Leeds Corporation for the building of ninety-six houses on various sites.

A Town Planning Scheme for Guildford

A regional town planning scheme is to be prepared for Guildford, Farnham, and Haslemere.

More Houses for Elgin

The Elgin Town Council has decided to proceed with the erection of fourteen new blocks of municipal houses.

Yarmouth Housing Schemes

It was recently stated that the Yarmouth Corporation is spending £200,000 on housing schemes.

A New Edmonton Maternity Home

The Edmonton Guardians has instructed its architect to prepare plans and estimates for a new maternity home.

Housing at Barking

The Barking Council has passed plans for fifty-four houses on the Cecil Gardens estate.

Housing at York

The Ministry of Health has approved of the erection of 406 houses at York, the cost of which will be £190,635.

A New West Lothian School

The West Lothian Education Authority proposes to build a school at Bathgate, at an estimated cost of £80,000.

A New School for Bromley

The Bromley Town Council has decided to apply for a loan of £40,798 in respect of a new school to be built on the Bromley portion of the Downham estate.

Mansfield Improvements

The Mansfield Town Council has received sanction to borrow £44,000 as a first instalment of expenses incurred in connection with the Clerkson's Alley scheme.

Housing at Biggleswade

Plans and estimates for ninety houses at Townfield, Biggleswade, are to be submitted to the Ministry of Health for approval.

Housing Progress at Twickenham

Plans for the erection of seventy-two houses on the Cedars Estate at Cross Deep, Twickenham, have been approved by the Twickenham Urban District Council.

The Wythenshawe Estate

The Manchester Corporation Finance Committee has decided to recommend the purchase, for £211,000, of the Tatton portion of the Wythenshawe Estate.

The Linlithgow Housing Scheme

The Scottish Board of Health has approved of plans submitted by the Linlithgow Town Council for a further extension of the local housing scheme.

Housing at Penrith

The Penrith Rural District Council has decided to make application to the Ministry of Health for sanction to borrow £27,000 for the erection of fifty houses.

A Gift to a London Hospital

The Elizabeth Garrett Anderson Hospital in Euston Road, N.W., has received the gift of a site for extension purposes. £75,000 is needed to defray the cost of the new buildings.

A Cockermouth Housing Scheme

The Cockermouth Urban District Council has passed the recommendation of the Housing Committee to proceed with a housing scheme at an estimated cost of £12,900.

Additions to a Hinkley Housing Scheme

The Ministry of Health has agreed to the erection of an additional fifty houses by the Hinkley Urban District Council. This will make a total of 389 houses in all.

A New Clyde Bridge

The Glasgow Corporation has decided to seek Parliamentary powers to proceed with the erection of a new fixed bridge over the Clyde at Finnieston Street, a mile to the west of the centre of the city, at an estimated cost of about £1,000,000.

Important Proposals at Birmingham

It is understood that at a future meeting of the Birmingham City Council an important proposal, concerning the widening of Broad Street and the development of the Old Wharf, will be submitted by the General Purposes Committee.

A New Factory for Ham

It is understood that the Cellon Company, of Richmond, has acquired from the Dysart Trustees several acres of land facing the Richmond Road for the erection of a large factory, and numerous houses for the accommodation of the workpeople.

Housing Progress at Stretford

The Ministry of Health has sanctioned the loan of £88,026 and £140,717 for the erection of dwellings on the King's Road extension and the Derbyshire Lane West sites by the Stretford Urban District Council. The Council has resolved also to make inquiries with a view to the acquisition of additional land for housing purposes.

Building Plans at Middlesbrough

The Middlesbrough Plans Committee has had under consideration plans for the erection of thirty-two subsidy houses, extensions to the Yorkshire Penny Bank in Linthorpe Road, the extension of a foundry for the Tees-side Bridge and Engineering Company in Short Street, North Ormesby, and the erection of a new bakery at Holgate for the Board of Guardians.

School Proposals at Rotherham

The Rotherham Education Committee proposes to erect the following schools: a mixed and infants school at Thorpe Hesley, at an estimated cost of £17,750; an infants school at Cranworth Road at an estimated cost of £12,800; and a new central school adjoining at a cost of £35,000. £16,500 is also to be spent on a school for defective children, and £62,500 on a technical college and school of art.

Town Planning

It has been recently stated that over 2,000,000 acres in this country are now included in schemes for town planning. Altogether 139 local authorities, with a population of over 20,000, and 181 local authorities with less than 20,000, have decided to prepare town-planning schemes; 181 councils have decided voluntarily to undertake town planning, but so far only twelve authorities in all have had their schemes approved, covering an acreage of 27,992.

L.M.S. Rebuilding Work at Crewe

In an official statement issued by the London, Midland and Scottish Railway, regarding the extensive scheme of rebuilding and reorganizing their Crewe workshops, it is stated that the new works will be the largest locomotive buildings in the country, and will cover 160 acres. The new erecting shop will measure 859 ft. by 193 ft., and will be equipped with two fifty-ton and two ten-ton high-speed cranes in each of its three bays. The steel works will have two furnaces of forty-five tons capacity and two of seventy tons, which will replace several old hand-charged furnaces.

LAW REPORTS

HOUSING ACT, 1919: THE COST OF REPAIRS

Cook v. *The Southwark Borough Council. King's Bench Division. Before the Lord Chief Justice and Justices Avory and Shearman*

This was an appeal by Mr. Gough Cook, the owner of eighteen houses in Southwark, against an order of the Tower Bridge Stipendiary magistrate that he should pay the Southwark Borough Council £500 for work they had done to his property to make it conform with the provisions of the Housing Act, 1919.

Mr. J. P. Eddy, for the appellant, said that in 1922 the Southwark Council served notice on Mr. Cook to carry out certain repairs to his property, and as Mr. Cook did not complete the whole of the work in 1924 the Council did the work, and then demanded from him the cost incurred. Mr. Cook refused to pay on the ground that under the Act of 1919 the Courts had decided that if an owner could prove that a notice was unreasonable in the amount of work to be done or in the time allowed for its completion he need not pay. In 1923 another Housing Act was passed, which removed that peculiar state of affairs, and the Stipendiary magistrate had held that the later Act was retrospective, and removed from the appellant the right he had of sitting still and not objecting until the work on his property had been carried out. Counsel contended that the Act was not retrospective.

The Court dismissed the appeal, holding that the decision of the magistrate was correct.

The Lord Chief Justice, giving his judgment, said this was one of those extraordinary cases where the law had allowed the house owner to sit tight and watch the ratepayers pay through their Council for repairs to his house, and then object to refund the cost, when that objection ought to have been made before the work was begun. Such a state of affairs was deplorable, yet, as the legislation permitted it, the Court had had to decide some cases in that way. The Act of 1923 was intended to stop the mischief which arose through a hole in the earlier Act, and to remove a blemish on the statute.

AN ARCHITECT'S REMUNERATION FOR ABANDONED HOUSING SCHEME

Oliver v. *Pewsey R.D.C. King's Bench Division. Before Mr. Justice Roche*

This case came before the Court in the form of a special case stated by an arbitrator for the opinion of the Court, in a dispute arising between Mr. Ernest Keene Oliver, an architect, of Belmont, Bath, and the Pewsey Rural District Council.

The point in issue was as to how much should be paid Mr. Oliver in respect to a certain proposed building scheme, the main part of which had been abandoned, after Mr. Oliver had done substantial work in regard to it.

Mr. Schiller, K.C., and Mr. Wethered represented Mr. Oliver, and Mr. Moresby the Council.

Mr. Schiller submitted that the contract between the parties incorporated Memorandum 4 of September, 1919, of the Ministry of Health, which referred to the conditions of employment of architects and surveyors. These conditions were in accordance with those customary in the respective professions. In the event of the work being abandoned the architect was entitled by custom to two-thirds of his professional fees.

Mr. Moresby argued that the schedule of the R.I.B.A. was divided into two parts—namely, conditions of employment and scale of charges. In this case the scale of charges was fixed by the Ministry's memorandum, and therefore the question of charges in respect of abandoned work did not arise.

His lordship said he came to the conclusion that although there were some twenty-two different plans, there was only one scheme so far as the question of fees was concerned. On the question whether, although there might only be one scheme, a rest should be made after the first 250 houses in view of section 1 (*c*) in memorandum 4, which said that the fees payable in respect of each 250 houses should be calculated according to the scale provided therein, he held that there should be no rest after the first 250. On the question whether the architect was entitled to remuneration in respect of abandoned work, he found that there was a custom in the profession for remuneration at the rate of two-thirds of the usual fees for the work done, and that in certain cases there was further a custom in certain cases to reduce from two-thirds to one-half. The plaintiff would have the costs, he having succeeded on the main point at issue.

NEW BUILDING: THE MEANING OF THE TERM

Ballard v. *Horton's Estates, Ltd. King's Bench Division. Before the Lord Chief Justice and Justices Shearman and Roche*

In this case the appellant, building surveyor to the Birmingham Corporation, appealed against a decision of the Birmingham Justices in favour of Horton's Estates, Ltd.

Mr. Wilfred Green, K.C., for the appellant, said the question was whether the respondents had contravened the Birmingham Corporation Act, 1922, by erecting a "new building" beyond a defined building line. It appeared that Horton's Estates, Ltd., owned a number of buildings in Bull Street and Dale End, Birmingham, and in 1925 the Corporation prescribed a new building line, probably with the intention at some future date of widening the streets. As the new building line ran the existing premises overstepped it. Recently the respondents had demolished one of the old buildings at the junction of the two streets, and using part of the walls had erected a two-storied lavatory. Information was laid by the surveyor before the Justices, the allegation being that by erecting a "new building" the respondents had contravened the Act of Parliament. The Justices, however, had held that the building was not a new one, but the reconstruction of an old one, and, therefore, no offence had been committed. He (Mr. Green) argued that the Justices had gone wrong in law.

The Court dismissed the appeal with costs, without calling upon Sir John Simon, K.C., for the respondents.

The Lord Chief Justice, in giving judgment, said the question was whether the Justices misdirected themselves as to the meaning of the words "new building" on the facts before them. He thought the Justices had clearly not misdirected themselves, for there was ample evidence that the building was not a "new building" within the meaning of the section of the Act.

TOWN PLANNING ACTS: CONSTRUCTION

MacKenzie v. *Abbott. King's Bench Division. Before the Lord Chief Justice and Justices Shearman and Roche*

This was an appeal by Mr. K. A. MacKenzie, a garage proprietor, of High Street, Ruislip, against a conviction by the Uxbridge Justices for an offence under the Town Planning Acts in the area of the Ruislip-Northwood Urban District Council.

Mr. Macmorran, K.C., for the appellant, stated that under the town planning scheme adopted by the Urban District Council of Ruislip a new building line was adopted, and it ran in front of Mr. MacKenzie's garage and through a forecourt that was his private property. Mr. MacKenzie had erected a petrol pump in front of the building line, and the Justices had found that that pump was an "erection" and an obstruction within the meaning of the Act, and fined Mr. MacKenzie for an offence. Counsel said the question was whether the petrol pump was a "building or erection." He argued that it was not. After all, said Counsel, this was a private forecourt on which the pump had been erected.

The Lord Chief Justice: The town planning scheme stops the activities of people who otherwise would have greater latitude.

Mr. Macmorran: Yes, but people whose private rights are curtailed by the Act get compensation.

The Lord Chief Justice: If a petrol pump is not an erection and obstruction, what is it? Some people may think it is an added beauty to the scenery.

Mr. Justice Shearman said he was not one of those who could say he had never

seen a petrol pump. He noticed that as soon as a yellow one appeared on the side of the roadway a red or green one followed.

Mr. Macmorran said a petrol pump was no more an erection or obstruction than was a number of standard rose trees erected on the private forecourt.

The Lord Chief Justice in giving judgment said there was ample evidence on which the Justices could find that a petrol pump was an erection and obstruction, just as much as would be a fence. The appeal would be dismissed with costs.

Justices Shearman and Roche concurred.

STATUTORY POWERS: ACTION OF COUNCIL

Howard Flanders v. Maldon Corporation. Court of Appeal. Before the Master of the Rolls and Lords Justices Scrutton and Sargant

The Court dismissed the appeal by the defendant Corporation from a judgment of Justices Sankey and MacKinnon, sitting in a King's Bench Divisional Court, affirming a decision of the Chelmsford County Court judge that the Corporation had exercised its statutory powers unreasonably so as to cause damage to the plaintiff, the owner of property at Cromwell Hill, Maldon, by removing without consent a side-walk, 2 ft. 9 in., between the wall of his property and the road.

The Corporation desired to widen the hill, and accordingly removed the side-walk. The County Court judge made an order that the side-walk must be restored to a width of 1 ft. 9 in., expressing the opinion that a foot might well come off the pavement on the opposite side of the road.

This decision the Divisional Court upheld, and now the Court of Appeal affirmed it, on the ground that the decision was based on a question of fact from which there was no appeal.

Appeal dismissed with costs.

TITHE CHARGES AND RATES: LEGALITY OF ORDER

West v. *Davidson. King's Bench Division. Before the Lord Chief Justice and Justices Shearman and Roche*

This was an appeal by the Rev. H. F. Davidson, rector of Little Walsingham, Norfolk, against a decision of the Little Walsingham justices, in regard to the issue of a distress warrant for rates, which he had not paid.

The appellant appeared in person, Sir Wm. Bagge represented the justices.

The appellant said his object was to test the legality of an order the justices had made upon him, which order he contended was illegal. He had been rector of Stiffkey since 1906, and had no means other than the tithes he received. The furniture of the rectory belonged to his wife under a pre-nuptial settlement. Up to the year 1923 he paid his rates when the tithes were received by him, viz., four months after the demand was made, but recently one of the tithepayers had not paid punctually, but had adhered to his legal rights to avail himself of three months' grace. The result was that when the rate was demanded he could not pay, and even when the matter came before the justices the tithe was not forthcoming from the gentleman who should have paid it although he was a member of the bench of magistrates. In the circumstances he had to wait for his tithes six months after the rates were due, and he suggested that under the Tithe Acts he should be given the same latitude as was given to the tithepayers. He was quite ready to pay the rates when the tithes came in, in fact, on one occasion he borrowed money to pay the demand. He contended that the demand note was void for good legal reasons and he objected to the method in which the justices used their discretion and the threat of imprisonment that was made against him. If the Act did not protect him every clergyman dependent upon tithes who had a quarrel with important parishioners who paid tithes was placed in the peril of being persecuted every time his rates became due.

The Lord Chief Justice said the Court were of opinion that the appeal should be dismissed. The appellant's argument confounded the legal duties of the ratepayer with the different rights of the tithepayer.

Justices Shearman and Roche agreed that the justices decision was correct.