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"The New House," Airlie Gardens, Kensington, London: Music Room Entrance.
H. M. Fletcher, M.A., F.R.I.B.A., Architect

MARCH 1918

27-29, Tothill St., Westminster. London. S.W.

VOL. XLIII

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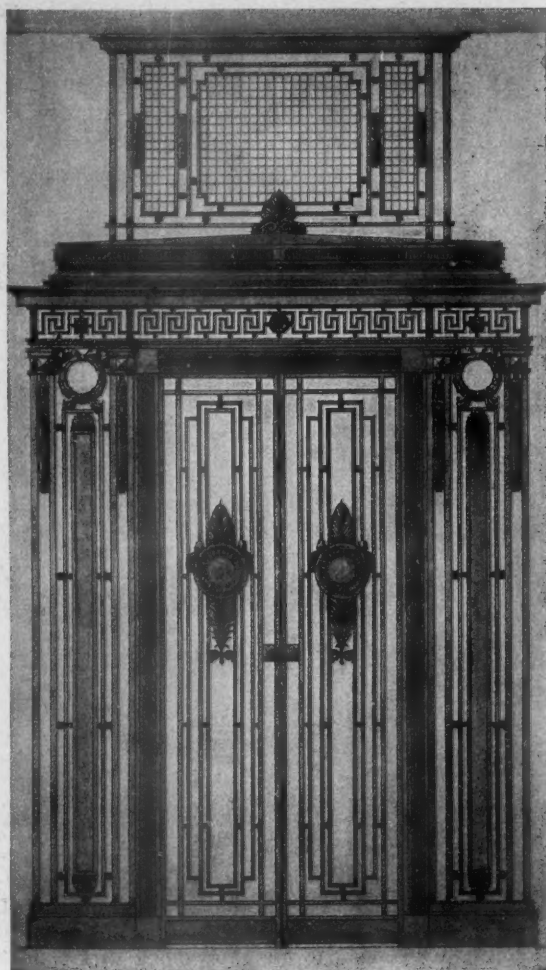
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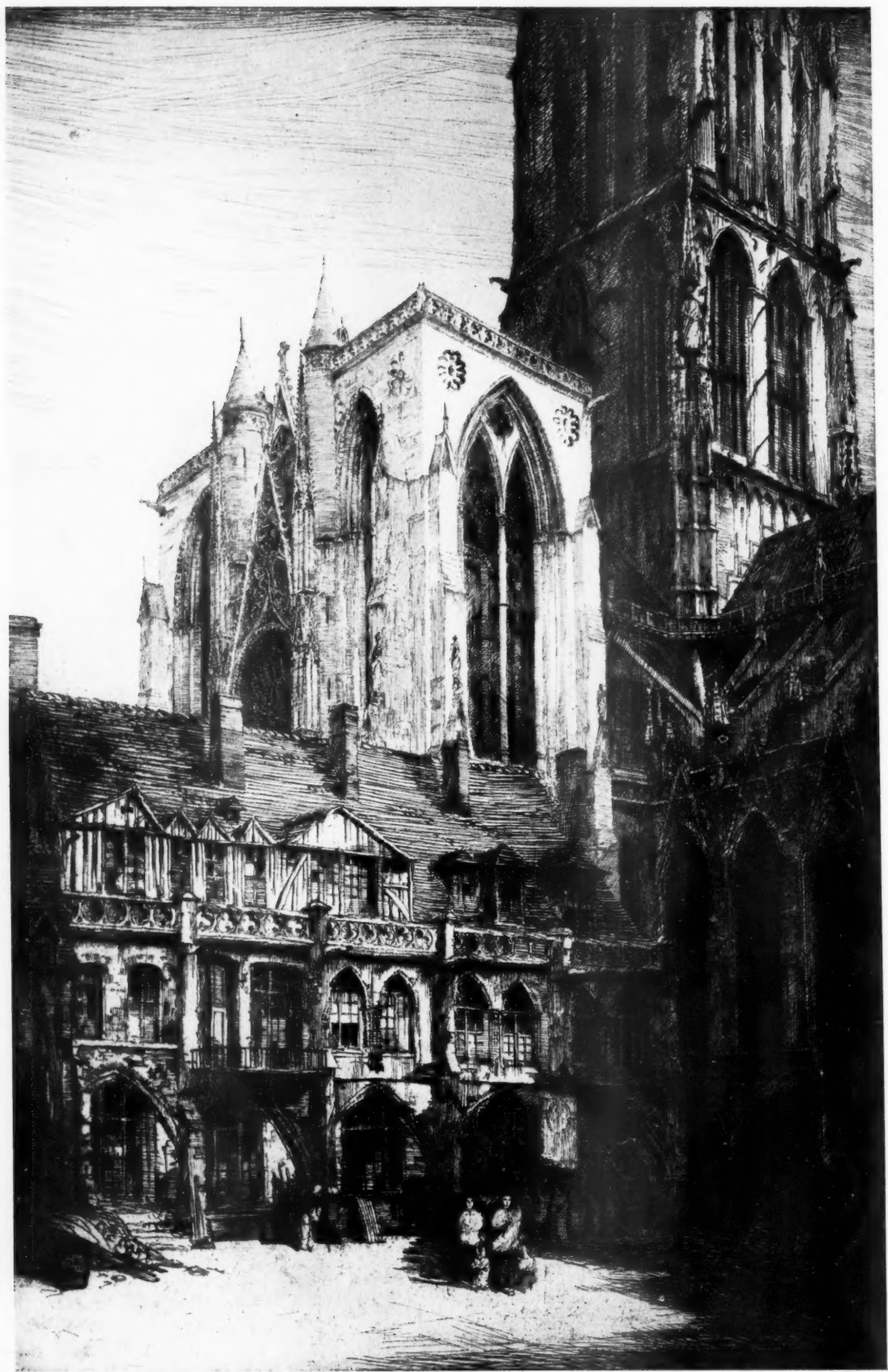


Plate I

March 1918.

A VIEW OF ROUEN CATHEDRAL.
From an Etching by Percy J. Westwood, A.R.I.B.A.
(See page 51.)

FLEMISH INFLUENCE IN KENTISH BRICKWORK.

By NATHANIEL LLOYD.

Illustrated with Photographs specially taken by the Author.

LATE one afternoon in the autumn of 1914, "B" company of a certain British regiment in Flanders received orders to dig a deep and extensive trench. As the weary men set to work upon the stiff clay soil, their captain had an inspiration, and, calling his sergeant-major, told him he would give a sovereign to the first man who dug up a stone the size of his fist. This gave the tired men's task a special and personal interest, and, setting to work with a will, they presently completed the trench; but, alas! no sovereign changed hands, for not even the smallest piece of stone was found.

This little incident explains why the Low Countries are the home of modern brickwork. The convenient and local building material was clay, and the inhabitants developed the use of brick as a building material as thoroughly and efficiently as the French did stone and the Italians marble. Good stone was plentiful in France, and Italy had its marble quarries; and just as they used and became expert in developing the potentialities of these materials, so the Fleming formed his clay into bricks and learned their possibilities and limitations for building purposes. Convenience and suitability, which caused bricks to be so generally made and used in the Low Countries, have brought about the same result in those districts in England where the soil was of a clayey nature, as in East Anglia, the Weald of Kent, and elsewhere. Its adoption in these two areas was hastened by the settlement

of considerable numbers of political and religious refugees from the Netherlands during the latter period of the fifteenth century.

Their influence is strongly marked on brick buildings; but what is even more remarkable is the way the local builder has absorbed imported characteristics, altered and often improved them, and incorporated them with his own traditional methods. It is stated that the earliest bricks of Flemish character in this country are those at Little Wenham Hall, Suffolk, which was built about 1260. The bricks used here are $9\frac{3}{4}$ by $4\frac{3}{4}$ by $2\frac{1}{4}$ in., and are of a pale red colour.* This is an exceptionally early example; but instances increase during the next two centuries—at first confined to important buildings, but gradually coming into more varied use until generally employed even for the smaller domestic structures—so that we now have numerous and exceedingly interesting examples of English brickwork showing Flemish characteristics, and dating from the early part of the sixteenth century. Speaking generally, the bricks used were red, a colour which varied in hue with the nature of the constituents of the local clays.

Cream-coloured moulded bricks of considerable size were sometimes used to represent stone dressings, as at Sutton Place, Guildford, where the walls themselves are of red brick.

* Parker's "Glossary of Arch." Vol. I, p. 94.



Fig. 1.—HALES PLACE, TENTERDEN, KENT: ENTRANCE ARCHWAY.

Another treatment was to mould or cut mouldings on ordinary red bricks, and, after building, coat those portions (mouldings included) which it was desired should represent stone with a thin coating of mortar, which varied in thickness from $\frac{1}{8}$ to $\frac{3}{8}$ of an inch. More frequently, however, the mouldings to architraves, pilasters, columns, strings, etc., were executed in the same red bricks as the walls. Occasionally these were specially moulded for the purpose in convenient sizes; but often the same bricks as used for walling were cut on the spot, and there is no doubt this method has advantages over the purpose-moulded brick, inasmuch as the slight inequalities produced by the tool give a pleasing texture to the surface; moreover, the axed moulding is not so painfully precise and regular as that of bricks produced in a mould. Modern

Nowadays the brickmaker's ideal is a perfectly smooth brick with sharp arrises, and he has infected the bricklayer with his taste, so that, if a brick happens to have one edge with more variety of surface than the other, the bricklayer carefully turns the brick to lay that edge inwards and expose the one which is smooth and regular. As, also, he generally lays the bricks in Flemish bond—the most mechanical-looking of all bonds—with a thin joint, it is not surprising that modern brickwork is stiff, dull, uninteresting, and almost devoid of texture. The old bricks were hard and heavy, and had plenty of that variety of surface which makes texture. They have resisted the action of the weather for several hundred years, so it is certain that a smooth surface is not essential to permanency; while the most box-like brick, if of the wrong

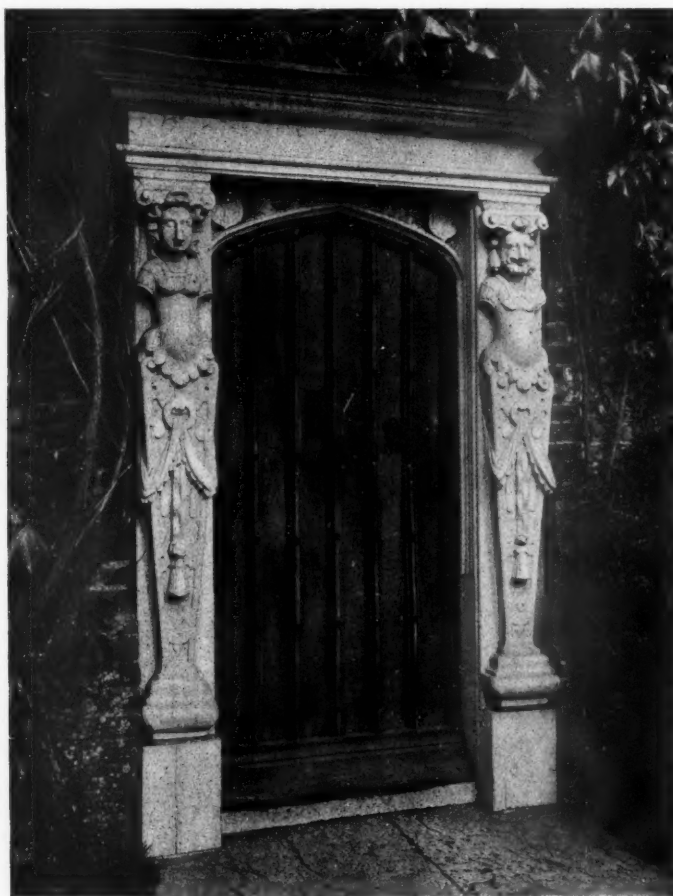


Fig. 2.—HALES PLACE: ENTRANCE DOORWAY TO WELL-HOUSE.

moulded brickwork, for this reason, is seldom satisfactory. The superiority of the old arises chiefly from the causes stated, and not so much from the action of weather, as is generally supposed. Examination of old bricks which have not been exposed to weather shows that they had character and variety of shape and texture, which few modern bricks possess. Prior to the nineteenth century the English bricklayer seems to have been endowed with knowledge, skill, taste, and resourcefulness. With a couple of roofing tiles, a thin brick, and his axe, he could produce an excellent moulding of three members. With these, and a few courses of thin bricks laid with exactly the right amount of oversailing, he formed a perfect chimney cap. Perhaps the chief secret of his success was that he realized that half or even quarter of an inch more or less projection would make or mar his work. Another feature of this brickwork was its texture.

quality, will flake off freely when exposed to frost after wetting.

The two bonds in general use for walling purposes are the English (which consists, as every one concerned is aware, of alternate courses of headers and stretchers), and the Flemish (in which headers and stretchers are laid alternately in the same course). Another bond, less well known, is Dutch bond. In this the first course is all headers. The second course begins with a three-quarter brick at the quoin, then a header, and the remainder of the course all stretchers. The third course is all headers. The fourth course has a three-quarter brick at the quoin and the rest stretchers. The fifth course is the same as the first, and so on. Dutch bond is, in fact, a variation of English bond, or perhaps it would be more correct to say that English bond is a variation of Dutch bond. This bond is, if possible, stronger than English. It presents a better

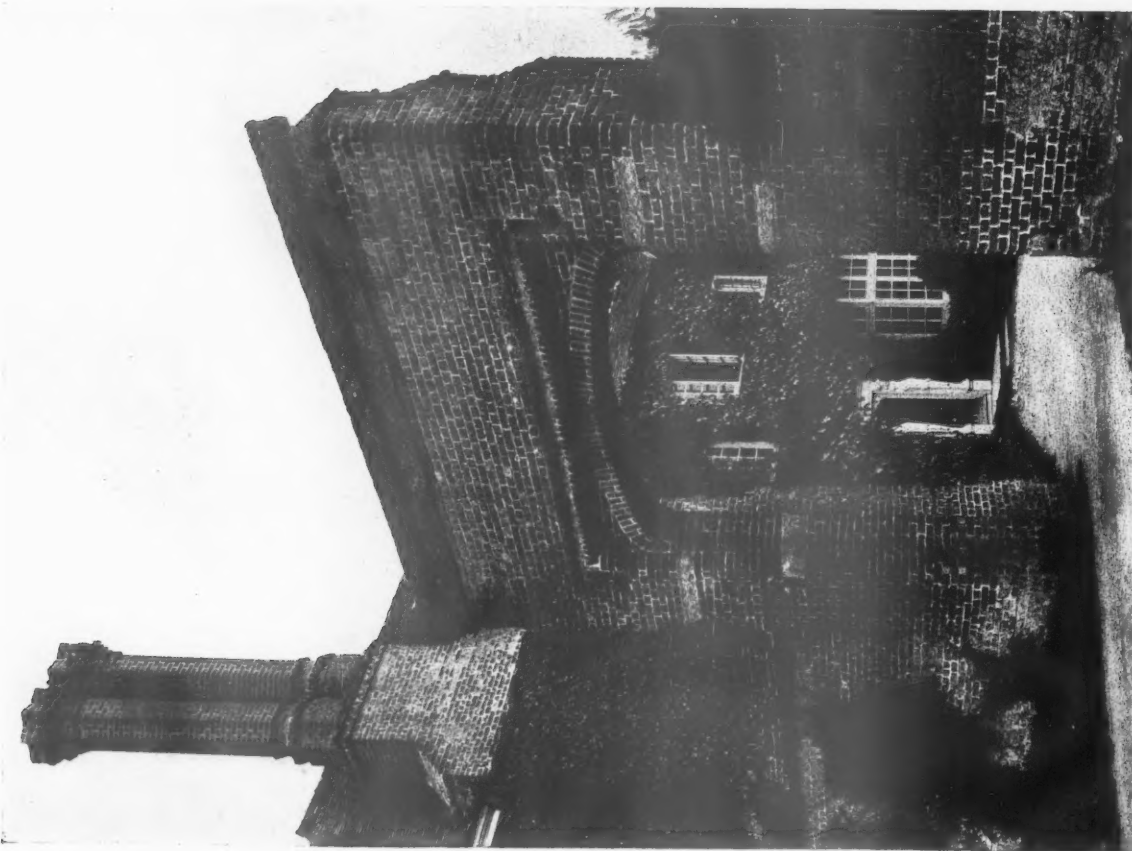


Fig. 3.—The Entrance Archway.

HALES PLACE, TENTERDEN, KENT.

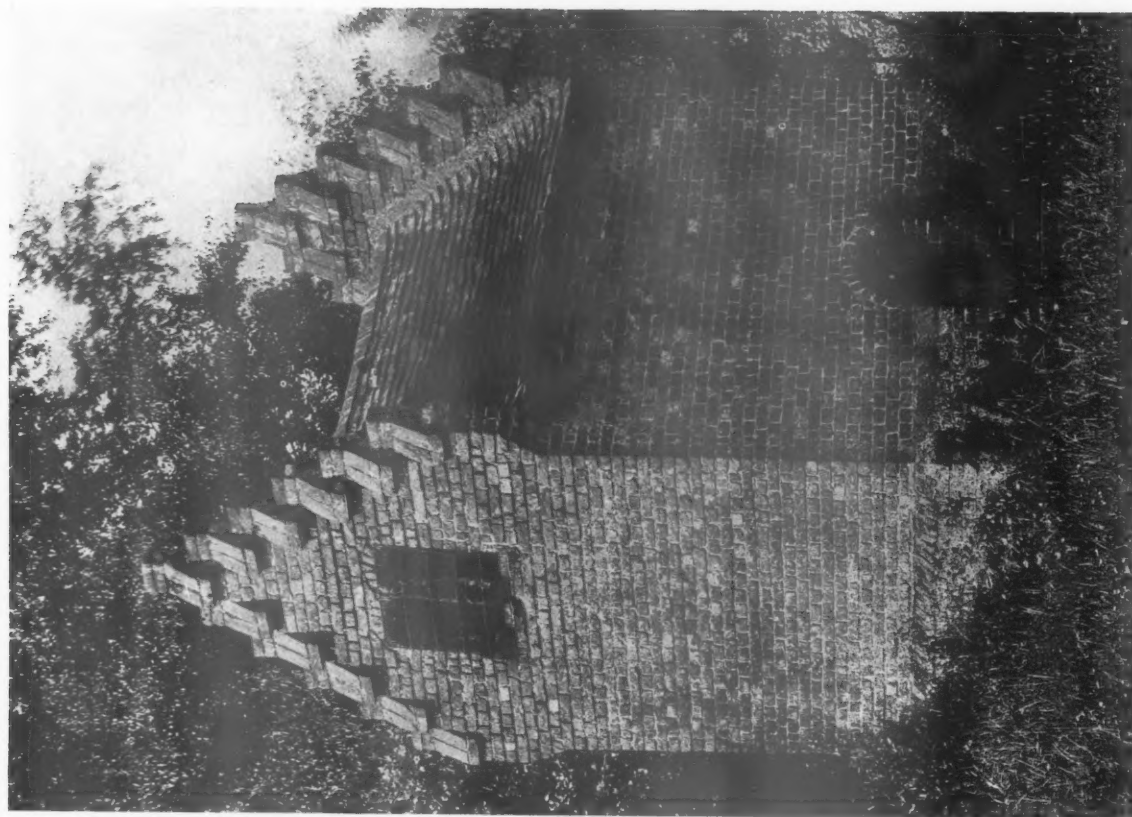


Fig. 4.—The Well-house.

appearance, and the faint but charming effect of diaper produced over the whole wall surface by it is so satisfactory that it is a pity it is not better known in this country. While upon the subject of diapers, it may be mentioned that diaper work does not appear to have been used in Flanders to anything like the extent to which it was employed in this country.

Numbers of refugees from the Low Countries settled on the borders of South-west Kent and East Sussex. They have left their mark on the native of Kent and Sussex, and they have also left evidence of their influence upon the local architecture. This is apparent in many features and in the thickness of the bricks, which is greater than that of the thin Tudor brick. Every building illustrated is built in English bond. A portion of the house at Hales Place, Tenterden, appears to be brick laid in Flemish bond, but is actually eighteenth-century weather-tiling in imitation of brickwork. Probably the most interesting of these brick buildings is Hales Place. The original house appears to have been built by Sir Christopher Hales, who was Attorney-General in the twenty-first year of Henry VIII, and Master of the Rolls in the twenty-eighth year of the same reign. He died five years later in 1542. The house itself seems to have undergone drastic and destructive alteration at the hands of Edward Hale about the middle of the

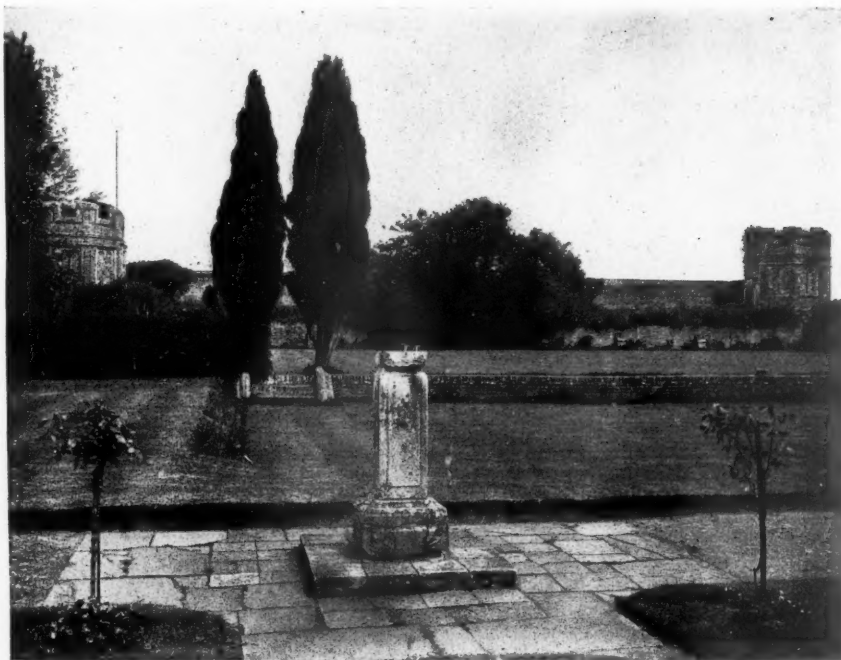


Fig. 5.—HALES PLACE: THE TUDOR GARDEN.

eighteenth century; but Sir Christopher's archways, chimneys, well-house, and the rare Tudor garden, with its charming garden pavilions, remain. The entrance archway (Fig. 1), with the arch itself (Fig. 3) recessed from the plane of the main structure,



Fig. 6.—HALES PLACE, TENTERDEN, KENT.

is distinctly indebted to foreign influence. The bricks are $9\frac{3}{4}$ by $4\frac{5}{8}$ by $2\frac{1}{4}$ in., joints $\frac{9}{16}$ in. thick, and five courses go to $14\frac{1}{4}$ in. From the archway approach the well-house (Fig. 4), with its crow-stepped gables, is seen on the left. The crow-steps are of the usual English description with steep-pitched slopes, crowned by one or, as in this instance, two coping bricks. The bricks measure 9 by $4\frac{1}{4}$ by $2\frac{1}{4}$ in., and five courses rise $13\frac{3}{4}$ in. Attention may be drawn to the corbelling out of the gables at the level of the eaves, not because this is an original or unusual feature, but on account of the importance of it to the whole composition.

coping remains to crown the main entrance archway and another to the wall on either side of it. The pavilions or garden houses (Fig. 7) are each of two stories, the upper being reached from the high terrace. The bricks measure 9 to $9\frac{3}{4}$ in. by $4\frac{1}{4}$ by 2 to $2\frac{1}{4}$ in., and five courses measure $13\frac{1}{4}$ in. The roofs (long ago removed), flat and covered with lead, were contained within the crenellated parapets. The windows have been bricked up with contemporary bricks. The ovolo moulding used for window mullions, jambs, etc., may have been moulded, but most of the other mouldings have been axed by the bricklayer.



Fig. 7.—HALES PLACE: DETAIL OF GARDEN PAVILION.

This well-house is a gem of proportion and simplicity. The entrance doorway to the house (Fig. 2), with its carved figures, is redolent of the Low Countries. Entering this door and passing through the house we come into the garden through a doorway having marked eighteenth-century character (Fig. 6), with a head supported by grotesque brackets of such a very different type that one can only marvel to find them in their present environment. From this we see the Tudor garden (Fig. 5), rising first some two feet above the house level, and with a further raised terrace of some five feet between the two octagonal garden pavilions. The curtain wall between these appears to have lost its original coping, although an early

They have been coated with mortar, as already described, to represent stone dressings. Where this mortar remains, one can see that it must have spoiled the bricklayer's work. Where it has come away from the brickwork the mouldings are seen to be fine, well-proportioned, and sharp, while where it remains the shapes of the mouldings are obscured. Attention may be drawn to the admirable proportions of the crenellated parapet, to the mouldings of the doorways, and to the strings. The proportions of the columns are by no means so satisfactory, and one feels that here the constructor attempted more than he had skill to carry out.

(To be concluded.)

A MODERN TOWN HOUSE.

THAT the Georgian mode persists is not merely because it embodies so many vital elements, but also because the composition of those elements gives an ensemble that is peculiarly homelike, and therefore distinctively English, native, indigenous. It is a mode, moreover, that, admitting of many variations in detail, need never grow wearisome by repetition. A capable architect can always invest it with individual character without straining after novelty or departing from tradition. Such a house is a true reflection of the character of its occupants—formal without stiffness or affectation, even revealing, as it were unconsciously and unobtrusively, some slight tinge of an acquaintance with the Classics through media of the Renaissance, with an indefinable suggestion of high

breeding and ancient lineage. If in a town house there is naturally less scope for the manifestation of these qualities than there is in the country house, yet, in deft hands, the limitation can be converted to an advantage. Where there is the less space there can be the more elegance, with less danger of violating simplicity and dignity of character; for in a town house the interest is necessarily concentrated, with the more appropriateness since the *coup d'œil* must be taken at short range, and the composition be apprehended at a single glance. And between the expressions "town house" and "country house" there should be surely some middle term denoting a type of building that is neither so strictly confined as the one nor has the amplitude of the other—is

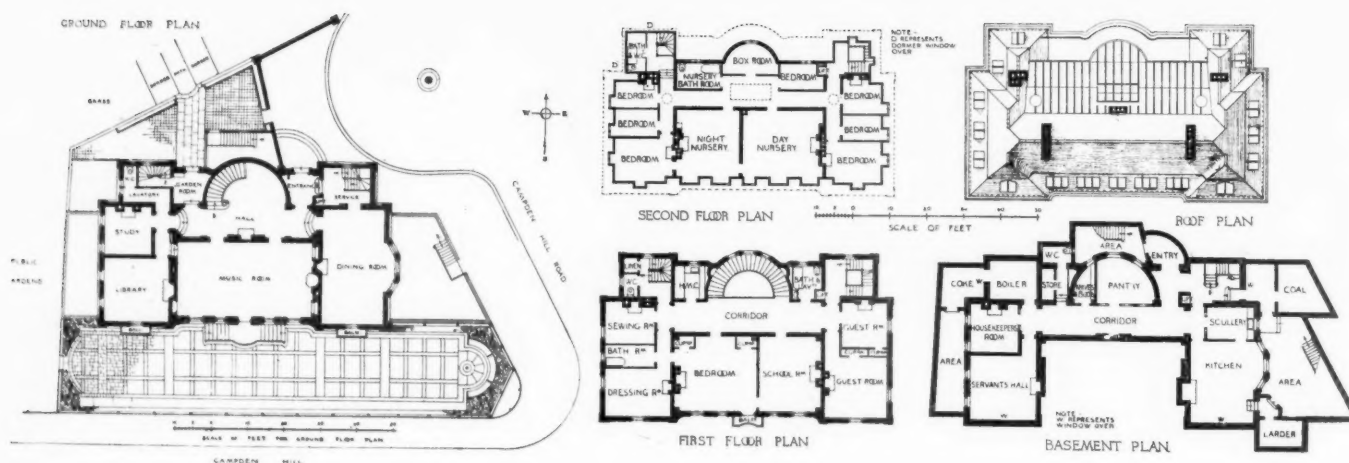


South-east View.



East Front.

Photos: F. R. Yerbury.



"THE NEW HOUSE," AIRLIE GARDENS, KENSINGTON, LONDON.

H. M. Fletcher, M.A., F.R.I.B.A., Architect.



South Front.



North Front.

conditioned neither by street nor by landscape—the semi-urban house.

These perhaps rather platitudinous generalizations are, to some extent at least, illustrated by "The New House," Airlie Gardens, W., in which due regard for sound tradition has in no wise cramped originality, whether we look to elevations or interiors for signs of it. Roof, cornice, and keystone; window, doorway, and balcony; ceiling, wall-panelling, and staircase, each and all convey a subtle impression of a design conceived homogeneously and developed harmoniously; the parts do not

Loughborough, while the other facings are from Bracknell. The railing to the flat above the main cornice on the north front is of wrought iron, with cast enrichments. The fine staircase, which has cast-concrete steps, partly covered with oak to give a more pleasant tread, has a wrought-iron balustrade with oak hand-rail. Westmorland slates are used for the roof and for paving the terrace.

It will be seen that each of the fireplaces shown has its own distinctive character—a point that is too often thoughtlessly neglected by those who attach insufficient importance



Photo: F. R. Yerbury.

MUSIC-ROOM ENTRANCE.

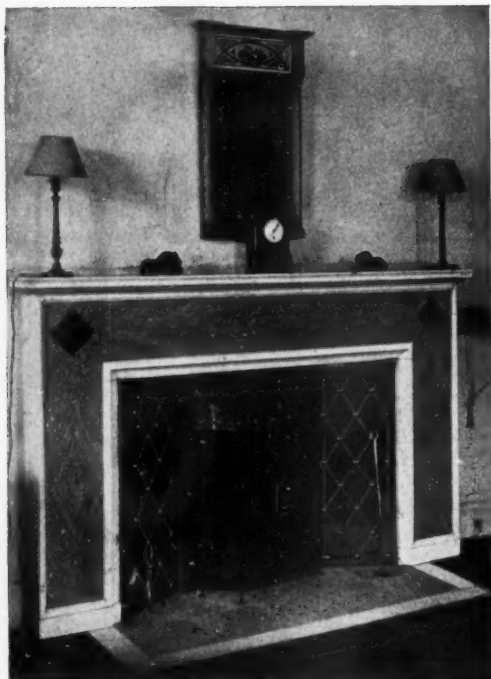
seem merely "to fit in to each other," but to have grown out of each other with a certain inevitableness.

The house is situated on the south slope of Campden Hill; the aspect of the music-room being south, while the dining-room faces south and east, the library south and west, the main entrance north. Portland-stone features relieve the brickwork of the general walling. That English bond has been adopted will be noted with pleasure by many architects who, knowing its superior strength, hold that it is at least as handsome as Flemish, although perhaps less "pretty." In the present instance, colour and texture, as well as bond, have been carefully considered; and the basement facings are from

to the fireplace as the dominating feature of interest in a room the chief focus of attention. In the hall fireplace, the marbles used are Jaune Lamartine and Tinos, while the grate and surround are of steel. The plasterwork of the music-room ceiling was modelled by Mr. L. A. Turner.

The architect is Mr. Henry M. Fletcher, M.A. Cantab., F.R.I.B.A., of 2 Gray's Inn Square, W.C.1, and following is a list of some of the contractors.

Art Pavements and Decorations, Ltd., marble chimney-pieces; Bratt, Colbran & Co., stoves and grates; Thos. Elsley, Ltd., railings, balconies, staircase balustrade, etc.; Knight & Sons, heating apparatus.



Dining-room Fireplace.



Hall Fireplace.



First-floor Landing.

Photos: F. R. Yerbury.

"THE NEW HOUSE," AIRLIE GARDENS, KENSINGTON, LONDON
H. M. Fletcher, M.A., F.R.I.B.A., Architect.



Music-room.



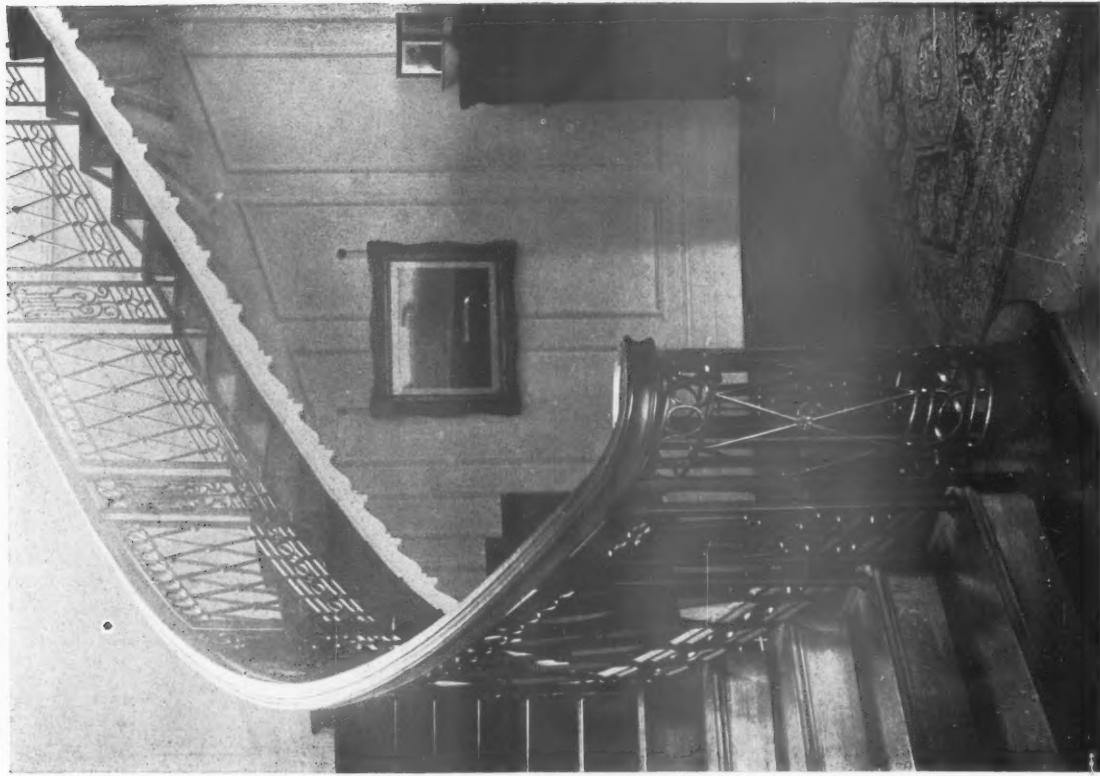
Music-room Fireplace.

Plate III. March 1918.

Photos: F. R. Yerbury.

"THE NEW HOUSE," AIRLIE GARDENS, KENSINGTON, LONDON,
H. M. Fletcher, M.A., F.R.I.B.A., Architect.

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Principal Stair.



The Hall.

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THE GENTLE ART OF ETCHING.

By RAE DOUGLAS.

RUSKIN'S perversity was never more strikingly manifested than in his denunciation of the art of etching.

He said that it was an indolent and a blundering art. Artists ought not to etch; they should learn to engrave with the burin, and so forth. Not even Rembrandt, that prince of etchers, nor Turner, whom Ruskin idolized, could reconcile him to what he pretended to regard as illegitimate evasion of the difficulties that one is the stronger for overcoming, the weaker for shirking; and Whistler's eminence in this medium no doubt confirmed Ruskin's abhorrence of it. Ruskin's opinion of etching, however, has had no better fortune than his antagonism to Whistler. In each instance popularity followed hard on condemnation. It would almost seem that what Ruskin praised was doomed to oblivion, and that what he blamed most heartily was thereby assured of ultimate prosperity. That Whistler's place in art now seems secure, and that etching stands unrivalled as a black-and-white medium, are, of course, mere evidences of Ruskin's fallibility of temper and of critical competency. To assume that they resulted from his oppugnancy would be as childish as to suppose that the modern coldness towards Turner is a direct consequence of Ruskin's adulation. Although it is just possible that in each case revulsion has accelerated these reverse movements, and may therefore be justly taken into the account, it must at the same time be recognized that the accidental effects of a great writer's capricious moments are but as eddies in a stream of tendency whose springs are hidden. Nevertheless, these strange reversals of Ruskin's verdicts have at least the interest of curious coincidences.

Yet it is not difficult to account for the popularity of etching. It is an art no less happy in its effects than facile in its operation. If Wenceslaus Hollar, Bohemian of Prague, had been restricted to the hard labour of the burin, he would not have left us that splendid legacy of 2,773 prints, which, having but little artistic merit, are nevertheless of priceless value topographically; and if he had not died with the bailiffs in his house, in spite of his having been "the King's Sceneographer," his widow would not have taken a bookful of his etchings to Sir Hans Sloane, and the British Museum would have been the poorer. Very happily Mr. Malcolm C. Salaman has said that Hollar's is the prose of etching, as Whistler's is the poetry. Hollar, be it noted, was led to adopt this easy medium on seeing, in Prague, some of the work of the reputedly first of the etchers, Albert Dürer, who used iron plates. The supreme ease of the process tempts the amateur—often to his undoing, but, in rare instances, to his glorification. Take, as an extreme example, Seymour Haden. Compelled to rest from his profession of physician, he beguiled his enforced leisure with more or less experimental essays in art. Grown tired of sketching, he tried etching, which turned out to be the medium in which he could best express and develop an artistic gift of exquisite delicacy. Seymour Haden was hailed by a few competent art critics—notably Philip Gilbert Hamerton, who was a specialist in the medium—as the greatest etcher of all time—*quâ* etcher, and leaving out of account the grander artistry of, for example, Rembrandt, whose proficiency with the needle-point seemed to have reached the zenith of excellence, until Piranesi, Méryon, Whistler, showed that they

either enjoyed superior means or had attained to greater mastery; for the claim that Rembrandt was incomparably the greatest of all etchers cannot be unreservedly admitted. His shading, Ruskin complained, not without warrant, is coarse and imperfect.

In etching, indeed, a great deal depends upon a sort of natural affinity for the medium, and upon a nice adjustment of its details to the temperament and the idiosyncrasies of the artist. He can use copper or zinc, and choose his own mordant and his own varnish; may buy it ready-made, or elaborate it himself out of collodion, or of asphaltum, Burgundy pitch, and virgin wax; may choose between aquafortis (nitric acid) and hydrochloric or some favourite substitute for these strong waters. He may content himself with one biting, or may prefer to rebite several times, and he can be as faddy over his needle as some persons are over their pen-nibs. Etchers in search of chalk-drawing breadth use a hard-pointed pencil. Although, for applying the ground, the leather-covered roller is now much in use, many etchers prefer the old-fashioned method of letting the wax ooze through a ball-shaped silk bag on to the heated plate, and spreading the paste with a dabber. Some minds are happier with a messy process, and perhaps they are the more successful for having minor difficulties to overcome, tedious preliminaries serving to tune up the mood to the proper pitch. In fact, the artist has a good deal of choice and control over every element of the process, and in this respect his personal equation will count for much in the result. He may even print his own plates.

Haden had a finely equipped printing-room, and recommended etchers to do their own printing. In support of this advice, Mr. Hamerton relates that one of the most masterly of our English etchers, Samuel Palmer, had etched a beautiful plate, which had been a good deal printed; but nobody ever suspected how beautiful the plate really was until, some years after, Palmer set up a press, and, under his superintendence, his son took impressions which were incomparably superior to all the earlier ones. Further, Haden tells the story that the most exquisite series of plates which Whistler ever did—his sixteen Thames subjects—were soon yielding prints suggestive of worn-out plates. Whistler sold them for a small sum, and the purchaser took them to Goulding, the best printer of etchings in England, who, finding that the plates were perfect, produced from them impressions that had never before been approached, even by Delâtre. It is said that very few artists possess in marked degree the two essentials to high success in etching—namely, power to draw, and mastery of the mechanical details of the medium, including, in extreme instances, the ability to print; but many successful etchers have never taken a proof. Some have been known to ascertain the state of the plate by taking plaster casts from it.

Usually the etcher, having covered his metal plate with a coating of wax or varnish, scratching through this blackened coating with his needle—possibly, but not advisedly, commandeered from the domestic work-basket, with a handle improvised from a cotton-reel procured (more or less surreptitiously) from the same source—produces his image in glittering marks of exposed metal. Turner used the prong of an old steel dinner-fork. There is, naturally, some falsification

of the image by failure to realize quite completely how these white lines will look when translated into black (or other coloured) printing ink. Mr. Hamerton employed occasionally a positive process—that is, one in which the scratching itself came out dark. First covering the plate with a thin coating of pure silver, he put over this a very thin covering of pure white wax, and submerged the plate in a potash bath, in which he did the etching, the lines showing black upon white—a difficult process “by no means to be recommended to tyros.”

Seymour Haden's formulæ for mordants are quoted by Mr. Hamerton as follows:—

FOR COPPER.					
1.			2.		
Nitrous acid	...	33 $\frac{1}{3}$	Hydrochloric acid	...	20
Water	...	66 $\frac{2}{3}$	Chlorate of potash	...	3
		100	Water	...	77
					100
FOR ZINC.					
1.			2.		
Nitric acid	...	25	Hydrochloric acid	...	10
Water	...	75	Chlorate of potash	...	2
		100	Water	...	88
					100

These are described as slow but safe mordants. The chlorate of potash is first dissolved in boiling water, the hydrochloric acid is mixed with cold water, and then the two are mixed together. The nitrous mordant is the more rapid, and is apt to widen the lines; the hydrochloric or Dutch mordant bites mainly into the depth.

Etching was never more popular than it is to-day, when the revival in it that began some fifty years ago seems to have reached flood-tide. It owes us some compensation for its having killed line-engraving. Less directly it has also destroyed wood-engraving; for it is obviously the basis of the photo-mechanical etching process, which, some hold, imitates it as Hamlet said certain actors imitated nature. Mezzotint and stipple, with grained ground on which the “tones” are obtained, are in some respects more suggestive of the photo-mechanical or half-tone process, in which the ground or field is formed by the interposition of a finely ruled glass screen. These comparisons, however, can be pressed too closely; but it is obvious that the inventors of the half-tone process were greatly indebted to mezzotint, stipple, and etching for the fundamental principles of their device. It will not be overlooked, of course, that the half-tone block, unlike the etched plate, forms the image with raised lines, so that no tedious interval for “wiping off” precludes rapid printing. Turner mixed etching and mezzotint on the same plate. Hollar finished his plates with the burin. Perhaps it is pedantry and puritanism to prefer a straight process; yet one must confess to a certain lack of sympathy with those who say, “Do not worry about the means—get the effect.” One is disposed to add—“Honestly if you can,” and to hint an unconquerable prejudice against mongrelism.

It may be claimed for etching that it is the most democratic of the autographic arts, except lithography, which may be regarded as a sort of etching on stone: in both cases the lines forming the image are incised—are so many little channels in which the ink remains when the general surface has been wiped clean preparatory to taking the impression. In etching, however, the copies distributed come straight from the hands

of the artist, saving for the intervention of the pressman. Usually the etcher works on the plate; but, more often than not, the lithograph is produced from a drawing made on transfer paper, and laid down upon the stone by a workman, and the resultant difference is one of fact as well as of sentiment. Etching, it is true, may be produced in a similar manner, by making the drawing on chalked paper and then transferring it to the plate; but while this method offers the considerable advantage that the artist has not to reverse his image, it has considerable drawbacks, and, as a rule, the etcher prefers to make his drawing on the plate, because he feels that, after all, the essential virtue of an etching is that it is a direct autograph. Hence the sentimental value attached to an “artist's signed proof”: the evidence the signature affords that the very paper has been handled by him, counts for more than its implicit guarantee that the impression has satisfied his critical eye—has been “passed by the censor,” so to speak. Frequently it happens that an etcher clean forgets to reverse his image. One saw, not long ago, a portfolio of fine etchings of street scenes, in which were many inscriptions, all printed backwards, reminding one not altogether unpleasantly of the mysterious legend “TUO YAW” which so greatly perplexed one of Dickens's child-heroes.

There is, indeed, a high general level of excellence in the current output; while Brangwyn, Strang, and a few others, have shown not only the versatility, but also the full capacity of etching as a means of artistic expression. Equally applicable for landscape and figure, it lends itself perhaps yet more sympathetically to architecture—a fact that has enabled Mr. Percy J. Westwood, A.R.I.B.A., to turn to happy account his architectural training. Now, for the accomplished architectural draughtsman there is a besetting snare—that he will view his building too technically, will spoil his drawing as a work of art by emphasizing aggressively features that are faint to the unprofessional eye. This snare Mr. Westwood always avoids. That he sees like an architect, but interprets like an artist, is evident from the etching of Rouen Cathedral which is reproduced as the frontispiece to the present issue of the REVIEW. The reproduction is, of course, on a reduced scale, the original being about 23 $\frac{1}{2}$ in. by 15 in. In this, as in other etchings of his that we have seen, the artist has chosen an unconventional point of view. Quite evidently he realizes that neither the fully expressed detail nor the completely depicted building has half the charm of, in the one case, the form that seems to grow dimly through the atmosphere, or, in the other, of the unexpected aspect that surprises us into exclamations of delight. In this etching, as in others of his, Mr. Westwood imparts fresh interest to a somewhat hackneyed subject by his choice of an unstaled view; and here, as always, he shows considerable dexterity in the management and interplay of his lights and shadows—a cardinal virtue in any medium, but of special importance in an etching. It is a minor matter that he has been, in the instance before us, too lavish, and a thought too stiff, in his cross-hatching—a fault that he shares with no less eminent an etcher than Rembrandt, and one that can be easily discarded.

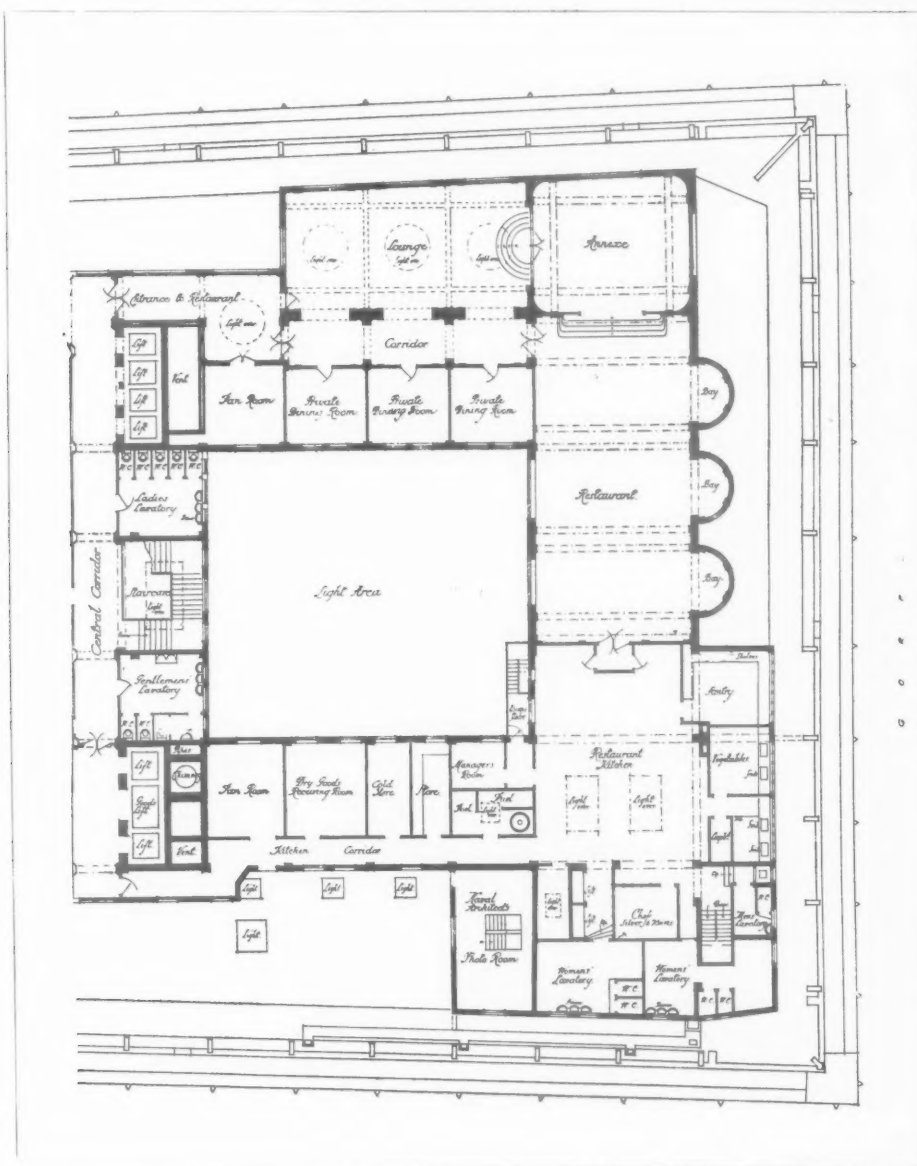
A word about coloured etchings may be added. While it may be admitted that in the hands of a masterly colourist like, for example, Mortimer Menpes, exceedingly beautiful results justify the experiment, yet, on the whole, one finds it difficult to get rid of a sort of intuition that black-and-white accords better with the essential simplicity of etching. And as with multicolour, so with monochrome. An etching in monochrome loses the brilliancy possible to judicious adjustment of high lights and black tones.

BRITANNIA ROOMS, CUNARD BUILDING, LIVERPOOL.

FOR the accommodation of their new Liverpool offices, the Cunard Steamship Company made the very astute choice of the most spectacular position in the city—an island site on the river front overlooking the Landing Stage, and having an approximate area of 60,000 square feet. The new building provides accommodation not only for the Cunard Company, but also for many other firms, including the Pacific Steam Navigation Co., Ltd., the United Alkali Co., Ltd., Messrs.

To meet the requirements of purpose No. 1, a portion of the rooms has been raised about three feet to serve as a platform. For purpose No. 2 the position of the new rooms is particularly convenient, owing to the proximity of some fine kitchens, which were installed in the building for other requirements of the Cunard Company.

Access is gained to these rooms by the ordinary lifts of the building, which land close to the entrance.



PLAN OF BRITANNIA ROOMS, CUNARD BUILDING, LIVERPOOL.

Edward Bates and Son, the Anchor Brocklebank Line, and the Booth Steamship Co., Ltd.

A new suite of rooms (called the Britannia Rooms, after the Cunard Company's first steamship) has lately been completed on the sixth or top floor of the building. They serve two purposes: (1) as rooms for the annual or other general meetings of companies accommodated in the building, or, on other occasions, for concerts and lectures; (2) as tea-rooms and a restaurant.

The construction of the rooms, including the roof of the restaurant itself, is of reinforced concrete, on the Kahn system (Trussed Concrete Steel Co., Ltd., of Westminster).

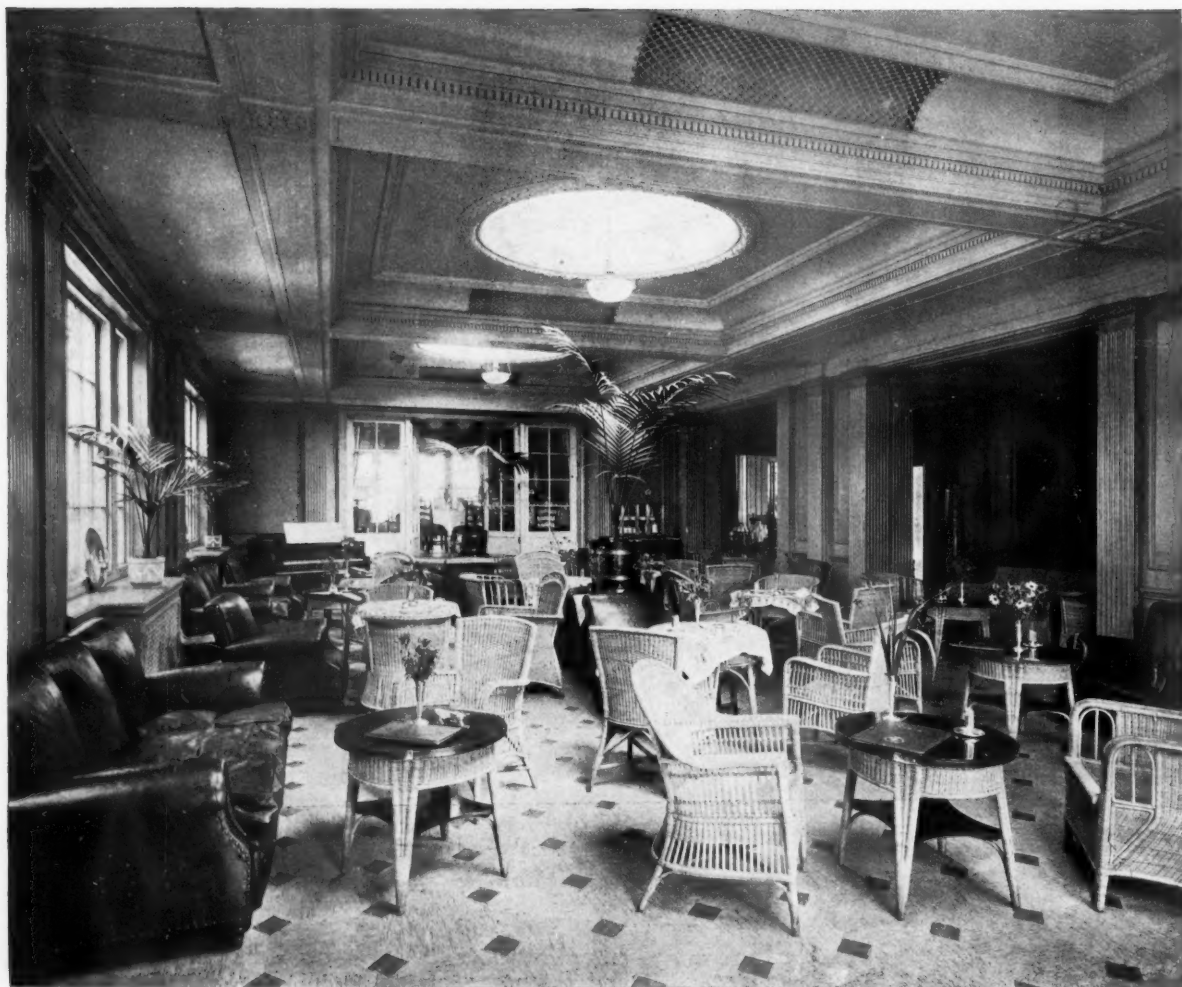
The rooms contain a quantity of robust and vigorous plasterwork, executed by George Jackson and Sons, Ltd., of London. The floors are laid with "Rublino" tiling (Leyland and Birmingham Rubber Co., Ltd.). Electric wiring was carried out by Higgins and Griffiths, Ltd., London.



Corridor, looking towards Restaurant.



Entrance to Restaurant.



Lounge, looking towards Annexe.

Photos: Bedford Lemere.

BRITANNIA ROOMS, CUNARD BUILDING, LIVERPOOL.
Willink and Thicknesse, F.F.R.I.B.A., Architects (Mewes and Davis, Consulting Architects).



Restaurant, looking towards Annexe.



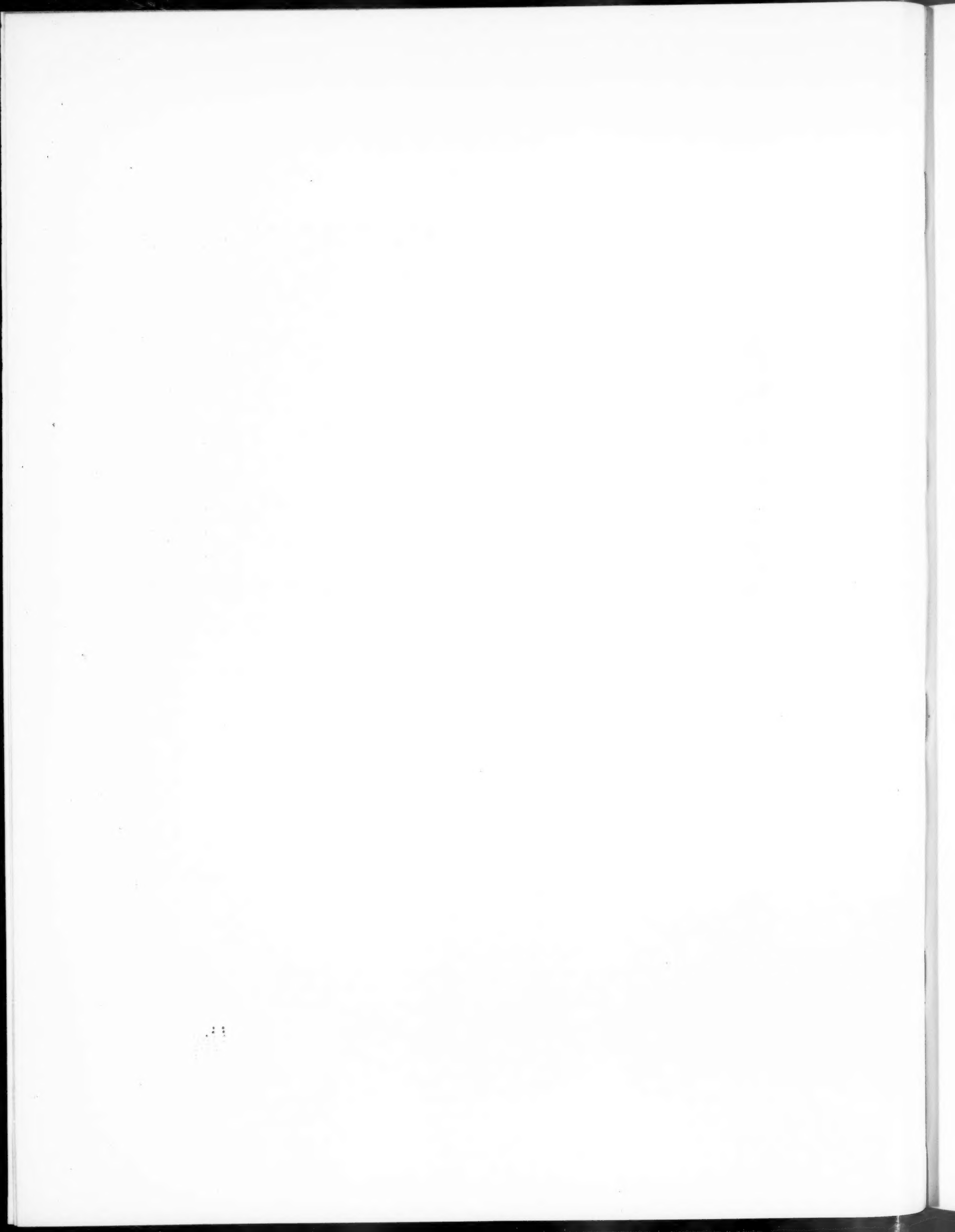
Annexe, looking into Restaurant.

Plate V. March 1918.

Photos: Bedford Lemere.

BRITANNIA ROOMS, CUNARD BUILDING, LIVERPOOL.

Willink and Thicknesse, F.F.R.I.B.A., Architects (Mewes and Davis, Consulting Architects).



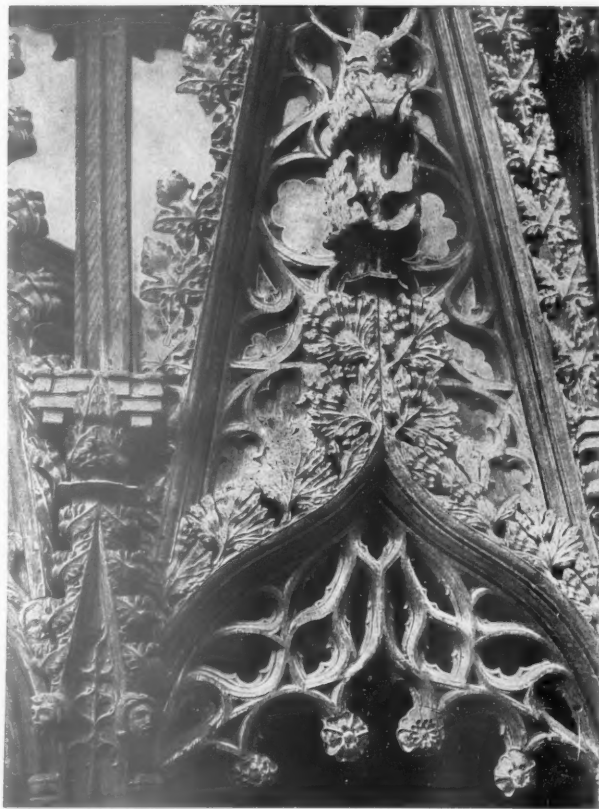
NEW BOOKS.

ENGLISH CHURCH WOODWORK.

THOSE who have a robust belief in British craftsmanship could not find anywhere a stronger confirmation of their faith than in the beautiful book in which Messrs. Howard and Crossley, splendidly backed by their publishers, have demonstrated the superlative excellence of the English woodworkers of the mediæval period. In glancing through the wealth of superb examples that it presents, it is impossible to suppress exultation in the fine traditions in this kind that have been bequeathed to us. In masonry, smith's work, the art of the plasterer, the English craftsman is unexcelled. In woodwork, whether in carpentry and joinery or in carving, surely he is unapproachable, save by here and there a foreigner of exceptional skill.

English woodwork is seen at its best within the bounds, whether of times or of places, which the authors of this book have set themselves—that is to say, from the middle of the thirteenth century to the middle of the sixteenth, and in the churches of certain districts that, for the development of art, were more favourably situated than others; although, even in the north, and in the midland and home counties, where men's activities were mainly addressed to more turbulent issues, there is much work that is good enough for inclusion in a volume in which, owing to the general abundance of material, a high standard of selection had to be enforced. Otherwise the hundreds of illustrations could have been multiplied tenfold and more. Among them there is nothing that we could wish away. Secular examples, besides being less accessible, probably possess less interest, because they lack both the variety of object or detail and the inspirational motive of church work, and perhaps also the influence, at once stimulating and restraining, of ecclesiastical tradition and authority.

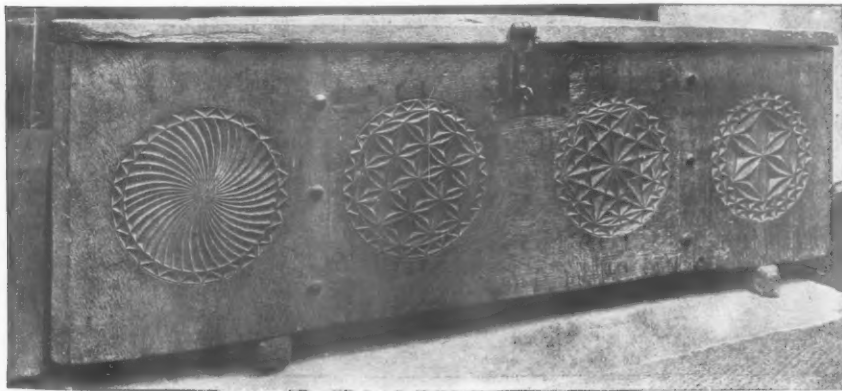
If, in later times, we have to regret a steady declension of the art of the wood-carver, the reasons for it are fairly obvious. Decay of primitive religious enthusiasm, the greater diffusion of thought and action consequent on the widening of the worker's horizon, and, in our own day, the hurry and hustle incident on the use of machinery, the exaggeration of the commercial spirit—these are among the many conditions that tend to the de-vitalizing of art, although they may promote a sort of mechanical precision of craftsmanship—the fine joint and the sandpapered surface—that was unknown to our rude forefathers, who were content with essential beauty, and



DETAIL OF FOURTEENTH-CENTURY CANOPIED STALL
IN PARISH CHURCH, LANCASTER.

From Howard and Crossley's "English Church Woodwork."

did not waste their energies on paltry details of finish. On this point Mr Howard, who supplies the scholarly text that is no less valuable a feature than the illustrations, is quite sound. "What," he asks, "is the secret of the charm of mediæval woodwork? In the first place, the ancient craftsmen were gifted with an eye for proportion and a sense of scale which can only be properly appreciated by comparing a work of the Middle Ages with some effort of a modern craftsman, whose artistic senses are blunted by the countless hideous things he sees daily, while his brain is jaded with the conflicting teaching of dozens of false prophets. In the second place, the elements with which they had to deal—shafts, pinnacles, tracery, canopies, trails, and crestings—were exceedingly beautiful in themselves. No one but a modern genius could fail to combine them into harmonious compositions. Then again, the methods of the mediæval craftsman were so human, so full of energy, so devoid of effort. Never having seen the results of slave or machine labour, he had no desire to emulate it. Minute accuracy and exact symmetry were not esteemed as virtues, nor was smoothness and regularity of surface regarded as an end in itself. If one cares to examine a bit of mediæval tracery, one will generally find the remains of the setting-out lines deeply scored

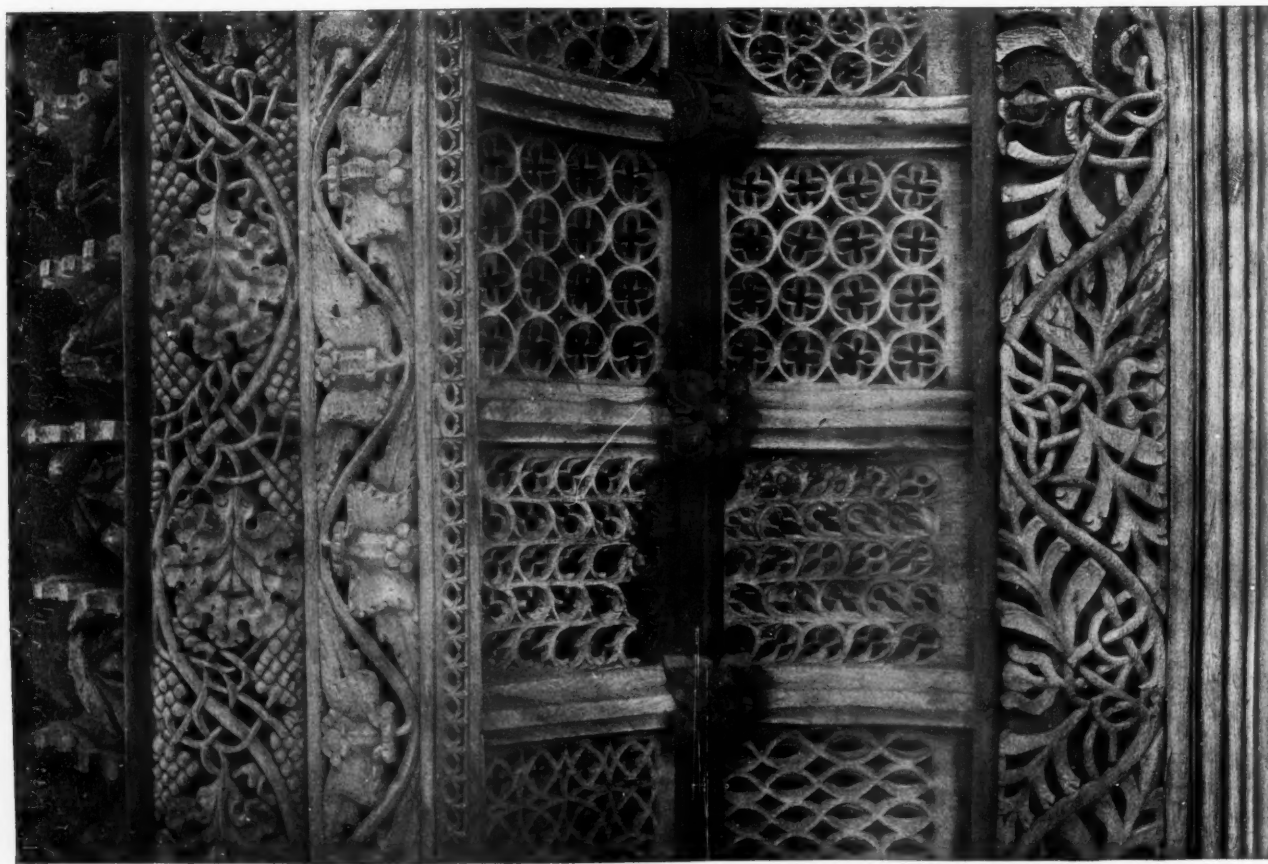


LATE THIRTEENTH-CENTURY CHEST, EARL STONHAM, SUFFOLK.

From Howard and Crossley's "English Church Woodwork."



LATE FIFTEENTH-CENTURY PULPIT, KENTON, DEVON.
From Howard and Crossley's "English Church Woodwork"



COVING OF FIFTEENTH-CENTURY ROOD SCREEN, LLANANNO, RADNOR.

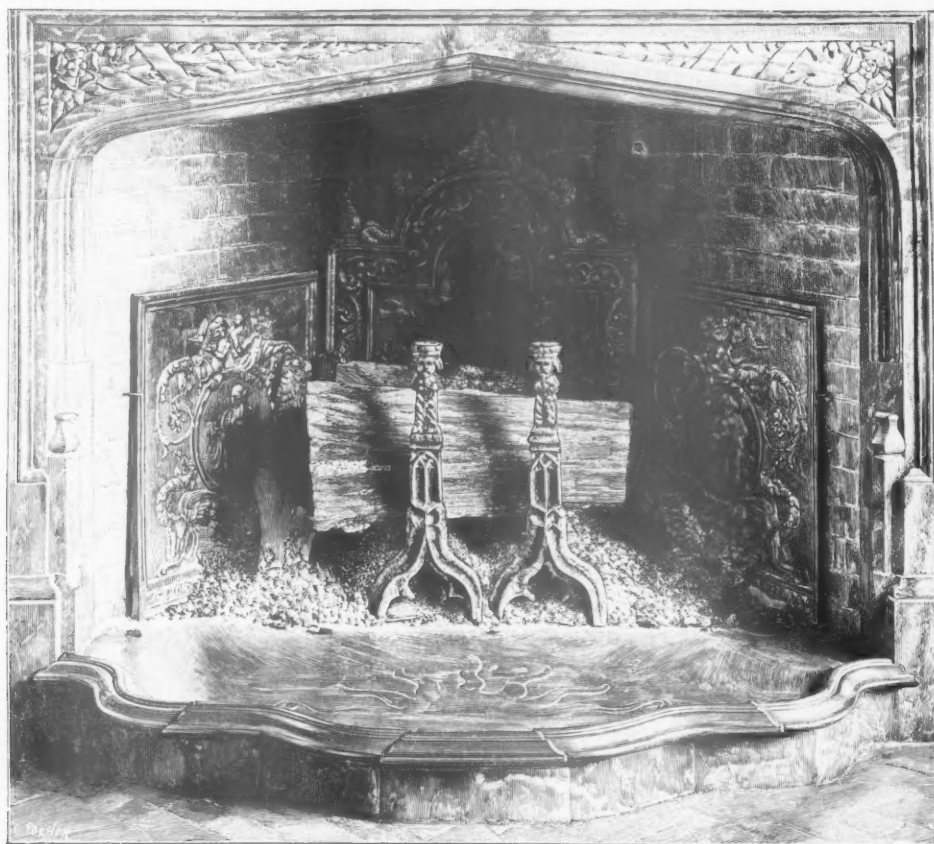
From Howard and Crossley's "English Church Woodwork"

into the wood, and a glimpse will be obtained into the actual process employed. The carving is a true product of the chisel and the gouge, not a reproduction in wood of a clay original model."

In the text there is much that tempts quotation and commands assent, its author being a shrewd observer and an astute critic. Many of the particulars he brings to light are by no means matters of common knowledge. For example, it is a commonplace of architectural history that stone-forms usually follow earlier woodwork designs. Yet Mr. Howard tells us that in England the first mediæval craftsmen reversed this order. "For instance, until the second half of the thirteenth century the generally accepted method of making a chest was to hew it, with infinite labour and great waste of material, from the solid

"the noblest of all materials." All that they need is right direction; and such noble examples as those in which this book is almost plethorically rich are peculiarly valuable not merely as a feast of beauty, but as a powerful incentive to strive for it. This handsome volume bears the dedication: "In Memory of Herbert Batsford, whose loyal, generous, and unfailing friendship was the privilege of the illustrator, and at whose suggestion this book was undertaken." It is a book that would have delighted Herbert Batsford in his most fastidious mood; for it has strength as well as beauty, and is in every way worthy of the reputation of his house.

"English Church Woodwork: A Study in Craftsmanship during the Mediæval Period, A.D. 1250-1550." By F. E. Howard and F. H. Crossley. London: B. T. Batsford, Ltd., 94 High Holborn. Price 30s. net.



DINING-ROOM FIRE.

From Robinson's "My Wood Fires and Their Story."

trunk of a tree, just as the stone coffins of the period were cut from a single block of stone. Similarly, a chest tomb was built up of great slabs of oak in the manner of the mason, while the openings in the framework of screens were filled in with arcades, of which the various members were dowelled together like stonework, instead of being properly framed together with mortice-and-tenon joints." Much quaint, curious, and forgotten lore enlivens, like an occasional weir, the steady and pellucid flow of the stream of historical and analytical description in which the rise and progress of woodworking are traced and its effects examined. In fact, the text is as valuable, and almost as interesting, as the illustrations, which, of their kind, are the finest collection we have ever seen. They should be an inspiration to the woodworkers of to-day, who, we firmly believe, have all the native talent of their forefathers, and the same delight in shaping what somebody has called

WOOD FIRES AND OLD-STYLE FIREPLACES.

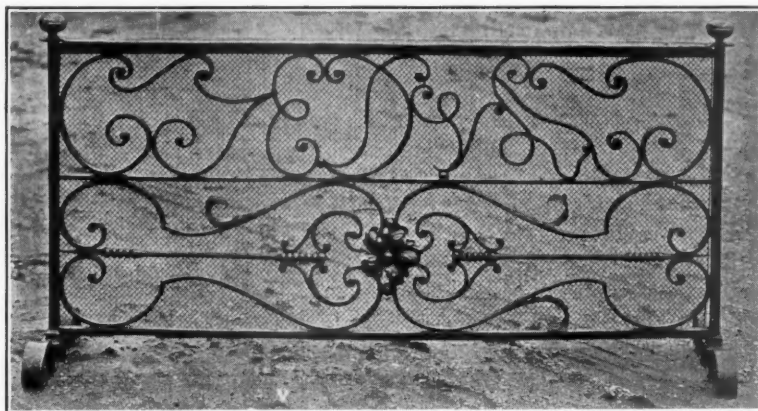
OF all the sights and scents of the country, none can be more gratifying than the incense from the hearth when the fire is of wood and the smoke is both beautiful and fragrant. Mr. W. Robinson, creator as he is of lovely gardens, will hardly demur to this claim of rivalry, for he is also a lover of wood fires, and incidentally a good hater of fenders. Also he has a nice taste in fireplaces; and, by this and by that, he has produced a most charming little book on the subject; printer, engraver, and papermaker having co-operated with him very sympathetically.

When Mr. Robinson became the lucky possessor of a manor-house built in 1596, he found that the old fireplaces had been barbarously diverted from the sweet uses of wood-burning, and at once he entered upon the congenial task of

re-converting them. His main difficulty was with the chimneys, which were too much constricted for wood-burning. It was further necessary to secure increased draught, and this he did by imitating a method that he had seen in France, where wood fires are more common than with us. A sufficient air supply he brings in through "a small tunnel at the back of the fireplace, the draught being led under and round the grate, up the sides, and into the chimney."

George Devey, of gentle memory, built Mr. Robinson a hall, but, it is surmised, left to his clerk the details of chimney construction; and the learned clerk could not have known of Mr. Robinson's passion for wood fires, nor was he felicitous in his provision for the fire of coal. After years of suffering patiently borne, Mr. Robinson consulted Sir Ernest George, who advised the expansion of the chimney from 9 in. by 9 in. to 14 in. by 14 in., which is recommended as a good amplitude for prospering a wood fire, in which "even grubbed stumps of trees dissolve away" in process of yielding a "good comforting winter fire."

In the old hall Mr. Robinson found a remarkable manifestation of modern art. In the fireplace was a basket grate flanked by mirrors, on each of which was painted—what but



AN OLD FRENCH FIRE-GUARD.

From Robinson's "My Wood Fires and Their Story."

a sunflower? Du Maurier could not have caricatured this in picturing the abode of Postlethwaite or Maudle, and it was the sort of domestic hearth to which "Bunthorne's Bride" might have been led. Mr. Robinson says, laconically, "We got rid of all this." In place of the sham art we get the real thing in hall, dining-room, bedroom, book-room, cottage, as shown in a series of excellent illustrations, of which we are glad to reproduce three specimens. They explain and justify the author's enthusiasm for the wood fire and the old-time fire-place. Concerning the dining-room fire, of which the illustration is reproduced on page 57, it is rather amusing to note that the room was so well constructed as to have rather strong the defects of its qualities. Mr. Robinson had ascertained, as we have seen, that for a wood fire you must have not only a capacious outlet for air—to wit, a wide chimney—but a sufficient inlet for it. This room, however, was almost hermetically sealed: the ceiling was of solid fireproof material; the floor-blocks were of oak; the windows were of plate-glass in gun-metal frames. Small chance there of the draughts that the indifferent joiner will perhaps reconcile to his conscience on the plea that they keep the home fires burning! Mr. Robinson gets his draughts less inconveniently and more scientifically. "We brought in a duct," he says, "about ten inches from the outside under the hearth-plate and up the fire-brick sides of the fire place, and thrown up the chimney just above the mantelpiece. To have put it in any other place near the fire would not have done at all so well. The air coming in from without was warmed automatically by passing under and around the fire, being drawn into the chimney at a slightly higher temperature, where it could not possibly do otherwise than rise up and carry the draught." This is not only a genial and delectable book, but one from which the architect may derive hints and ideas. If here and there one comes across an odd whimsy, so much the better. Shall not a man air his fads by his own fireside?



ROSE-ROOM FIRE.

From Robinson's "My Wood Fires and Their Story."

"My Wood Fires and Their Story": Showing the Beauty and Use of the Wood Fire; Of the Way to Secure Good Draught and Combustion; Of the Native Woods Best for Fuel; Of the Abolition of the Fender; and Of the Economy and Value of Wood as Fuel. By W. Robinson, author of "The English Flower Garden." London: Published at the Offices of "Country Life," 20 Tavistock Street, Covent Garden, W.C., and by George Newnes, Ltd., 8-11 Southampton Street, Strand, W.C.

HOUSES FOR THE WORKING CLASSES.

A VALUABLE memorandum entitled "The Housing of the Working Classes Acts, 1890 to 1909," was issued last month by the Local Government Board for the use of local authorities in the provision and arrangement of houses for the working classes. It supersedes the Board's memorandum of 25 March 1913 on the same subject.

Class of Persons for whom Accommodation is to be Provided.

As a general rule, it is stated, experience shows that houses suitable for the accommodation of persons of the better paid working-class community (who can afford to pay a rent which will provide a fair return on the capital employed) are more likely to be provided by private enterprise than houses at low rents which are necessary for the accommodation of the poorer classes. It will, therefore, frequently be the case that the efforts of the local authority will be directed mainly to the provision of houses of the latter class.

Types of Houses most Suitable.

The type of dwelling required in ordinary circumstances is the self-contained house. Occasionally there may be a demand for accommodation of a limited character—e.g., accommodation for newly married couples or for aged persons without a family—and in such cases it may be desirable to meet the demand by the provision of two-story houses consisting of two self-contained dwellings; but, generally, it would seem desirable to avoid the erection of blocks of buildings containing a series of tenements.

Standard of Construction.

In designing houses for the working classes the first consideration is that they shall meet the reasonable needs of the class of persons whom it is proposed to accommodate. It is desirable that simplicity of design and economy in construction and general arrangements should be aimed at, but it would be well to bear in mind that houses erected by a local authority ought generally to be such as will be a model or standard for working-class dwellings which may be erected by private persons.

Moreover, if a local authority propose to borrow money to defray the cost of the erection of houses, the Board in fixing the period for the repayment of the loan could not allow the maximum period adopted by them for this purpose—namely, sixty years—unless the houses were to be built substantially.

As a general rule, therefore, the standard of construction should, in the Board's opinion, be such that, with only a moderate annual outlay for repairs, the houses should be capable of being maintained in a state in all respects fit for human habitation for a period of at least sixty years. Special circumstances may, however, exist in some cases rendering it desirable for the local authority to construct houses of a less permanent character and to repay the loan in a much shorter period than sixty years.

Selection of Site.

Due regard should be paid to the healthiness of the site and to the convenience of its situation for the prospective tenants.

The advantages or disadvantages of the site as regards levels, drainage, water supply, and means of access by roads or paths should be considered in relation to the purchase price.

site which can be purchased at a low price may prove expensive to build on.

In rural areas it will frequently be possible to secure a site with a frontage to a roadway repairable by the inhabitants at large.

Number of Buildings and Arrangement of Streets and Buildings on Site.

(a) *Generally.*—The arrangement of houses on the site, and to some extent the design of the houses, will depend upon the size, situation, and character of the land, but the site should be so utilized as to secure ample open space in connexion with the houses and the best possible aspect for the living-rooms. The latter point should be borne in mind in fixing the direction of any new streets required to be constructed.

Overcrowding of houses on a site should be avoided. Although some regard must be paid to the cost of the site and the extent to which street works will be necessary, the number of houses to be erected on each acre of land should be kept within strictly reasonable limits, and in this connexion it should be borne in mind that the annual charges in respect of a loan for the land, spread over the maximum period of eighty years, would in most cases constitute a comparatively small proportion of the total annual cost of providing the houses. On the basis of twelve houses to the acre and land at £100 per acre, the loan charges per house for land purchase would only be about 2d. a week.

Landowners in some cases have expressed themselves willing to provide land for housing purposes at a nominal price or free of cost. Local authorities are empowered to accept a donation of land for these purposes under Section 8 of the Housing, Town Planning, etc., Act, 1909, and wherever they are able to obtain suitable land on these favourable terms they should promptly avail themselves of the opportunity.

(b) *Forecourts.*—It is desirable that houses should be set back from the street line, so as to allow small gardens or forecourts to intervene between the houses and the street.

(c) *Building in Rows.*—It is undesirable that long rows of houses without a break should be constructed; and, as a rule, the number of houses in a continuous row should not exceed eight or ten. Long rows are open to objection, not only because overcrowding of houses on the site may be the result, but also because they give a monotonous and depressing appearance and prevent easy intercommunication between streets.

(d) *Back Streets.*—Where houses are erected in rows back streets may be necessary for the removal of house refuse and delivery of coals, goods, etc., and for the laying of sewers. Though back streets, if not properly controlled and lighted, may be a source of nuisance, they have the advantage, in addition to their use for sanitary purposes, of affording a second means of access to the dwellings, thereby saving objectionable traffic through the living-rooms.

(e) *Detached or Semi-detached Cottages.*—The erection of detached or semi-detached cottages is somewhat more costly than the erection of cottages in blocks of four or more, though there may be a saving in cost by avoiding the provision of back streets. If the circumstances are such as to justify any additional expenditure involved, the erection of detached or semi-detached cottages may be of advantage. In this connexion it may be observed that larger ground area and frontage will, as

a rule, be more often possible in rural areas than in urban areas, and where large gardens are provided and a slightly increased rent is charged the tenants should be able to secure some return in the form of garden produce, etc.

(f) *Some Suggestions as to Arrangements of Streets and Houses on Site.*—Such arrangements of streets and buildings as the following would probably reduce the expenditure on land and on street construction, viz.: (1) The formation of groups of houses on back land, access to the houses being either from comparatively narrow streets (if the houses are set well back from the street line and if the streets are not intended or likely to become important thoroughfares) or from streets of full width of which portions might be turfed or planted with trees; (2) the grouping of a number of houses round three sides of a quadrangle or other open space which would serve as a recreation ground for the occupants of the houses (see Section II of the Housing of the Working Classes Act, 1903); and (3) the formation of the street which will be the means of approach for vehicles at the back of the houses, leaving a stretch of garden ground between the fronts of the houses and a footway giving access to those fronts.

(g) *Frontage of Houses.*—In the laying out and development of sites for building, the execution of street works is frequently a source of heavy expense, especially where the streets are wide and of costly construction. This produces a tendency to limit the frontages to an undesirable extent, with the result that the necessary internal space can only be obtained by making the houses deep from front to back, or with projections at the back. These methods of construction interfere with the due access of light and air to the rooms, and in order to avoid these objections the frontages should not be unduly restricted. In the case of houses containing three bedrooms on the first floor it is desirable that the frontage should in no case be less than 16 ft.

Accommodation and Arrangement of Interior and Outbuildings.

Generally.—The house, as previously stated, should be designed to meet the reasonable needs of the prospective occupants, and the internal arrangements will, no doubt, be influenced to some extent by custom of the locality and by the habits of the population. Although the actual arrangement of the rooms may not lend itself to any great variety of planning, it is important that a sunny aspect should be selected for the living-room. The dimensions of the rooms, and the arrangement of doors, windows, fireplaces, etc., need careful attention, and some suggestions in regard to these matters are made below.

Simple Type of House.—The type of dwelling adapted to an average working-class family should comprise a living-room, three bedrooms, scullery, food store, and the necessary conveniences and out-offices.

Living-room.—The living-room, being used by all the family in common, ought to be as large and commodious as possible, and should contain a good cupboard and dresser, and a kitchen range with a boiler for hot-water supply.

Bedrooms.—Bedrooms should be as large and airy as practicable. It is desirable that one of the rooms should have a floor area of at least 132 sq. ft. Bedrooms which cannot be provided with a fireplace should have special ventilation. This should be provided by means of fixed louvres over the door, and the door should be at the opposite end of the room from the window. The doors, windows, and fire-places in the bedrooms should be arranged so as to secure convenient spaces for the bed and furniture and to ensure the freest circulation of air.

Scullery.—The scullery could be fitted with a gas stove so that cooking may be done here in the summer when the warmth of the fire is not needed in the living-room.

The provision of a covered space outside the scullery, in which washing, etc., can be done, and in which the copper can if desired be placed, will be found a convenient arrangement.

Bath.—It is best to place the bath on the ground floor. The installation of a bath on the upper floor is more expensive, and is apt to cramp the bedroom space. Where possible the bath should be so screened that it can be used without closing the approach to the scullery, yard, or stores. Where it is not possible to provide a bathroom a bath-scuttery might be arranged. If in any case it is not proposed to provide a bath at the time of the erection of the house a "bath-space" should be planned so that a bath could be fixed at a later date without structural alterations to the building.

Hot water for the bath and sink can be supplied from a copper in the scullery, from a tank connected to a small boiler in the kitchen range, or from a copper heated by the kitchen range. Baths should be of vitreous enamelled iron and should not be encased.

Windows.—The window area of each room should, as a rule, not be less than one-tenth of the floor area of the room; windows should be made to open, and should be so placed as to ventilate the upper as well as the lower portions of the room, and for this purpose the opening should at the top be not more than 9 in. from the ceiling.

Height of Rooms.—The height of the rooms need not exceed 8 ft. 6 in., and 8 ft. will suffice with good ventilation.

Staircases.—It is desirable that the staircase should be so arranged as not to be entered directly from a living room or scullery. The staircase should be well lighted and ventilated, should be furnished with a handrail, and be of an easy ascent, with risers not exceeding 8 in.

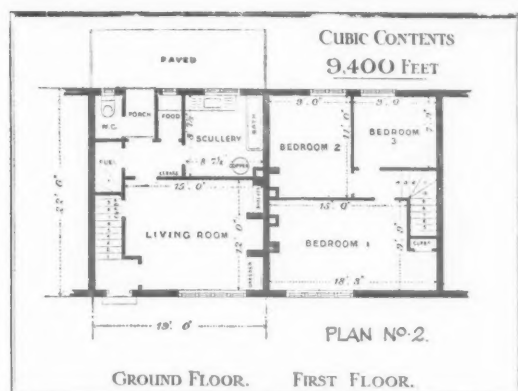
Cellars.—Unless special circumstances necessitate their provision, it is not desirable that cellars should be provided.

Stores.—A store for food and one for fuel should be provided. A tool store will be found a useful adjunct to a house in a rural area. The food store should be well lighted and ventilated by a separate window opening into the external air, and in order that it may be kept cool, should not be placed so as to adjoin any fireplace or chimney flue, and a sunless aspect is desirable. The size of these stores will depend mainly on the locality in which the house is built; in rural areas larger stores are generally required than in towns.

Closet Accommodation.—Separate accommodation should be provided for each house, and the entrance to it should be placed outside the house. A water-closet may be placed close to or built as part of the house, and access to the entrance should be under cover if possible. If an earth-closet is provided it should be placed at some distance from the house unless the earth-closet is provided with a movable receptacle and so situate that it cannot be entered otherwise than from the outside of the house.

Yard.—It is desirable that there should be a paved area immediately adjoining the back of the house, and that this area should extend to the entrance to the closet.

Receptacle for House Refuse.—It is desirable that the ashpit should not be fixed, but should take the form of a movable galvanized iron or enamelled iron ashbin, which should be required to be kept on a convenient portion of the paved area adjoining the back of the house.



PLAN OF A SIMPLE TYPE OF HOUSE WITHOUT PARLOUR.

From L.G.B. Housing Memorandum.

Materials—Walls, Floors, Doors.

The materials of which the houses should be constructed will vary according to the locality. The use of local materials generally tends towards economy. Brickwork, covered externally with rough cast or cement, is an economical form of construction, though not of such lasting quality as plain faced brickwork. Half-brick internal walls which carry the floor joists should be built in cement. Walls of habitable rooms should be finished internally in plaster; but sculleries, larders, and outbuildings may be pointed and lime-whitened.

Floors of living-rooms and bedrooms should be constructed of wood, those of sculleries and outbuildings being of solid concrete finished in cement. The floors of living-rooms can be constructed of deal boards either on joists or laid on concrete and nailed to fillets embedded in the concrete, but care must be taken that the concrete is absolutely dry before the boards are fixed. A layer of bituminous composition beneath the boards is desirable.



PLAN OF SMALL HOUSE WITH PARLOUR.

From L.G.B. Housing Memorandum.

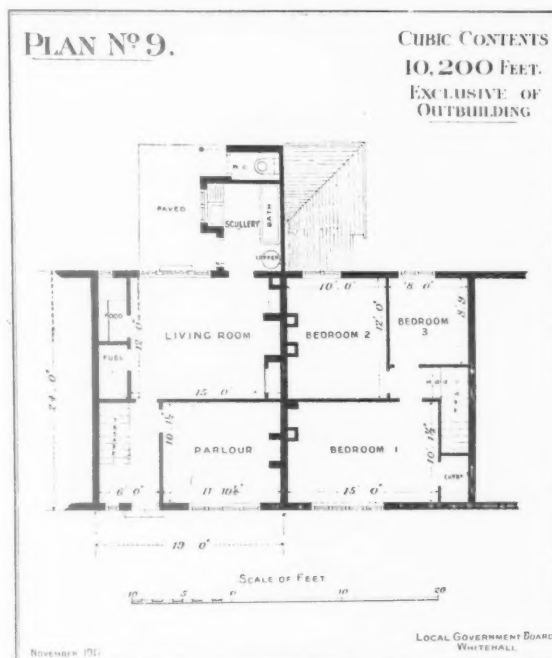
Strongly made ledged and braced doors are preferable to panelled doors of inferior quality.

Plans.

Annexed to this memorandum are plans designed to meet different requirements and situations. Of these we reproduce Nos. 2, 6, and 9.

Plan No. 2 is a design for a simple type of house as described under "Accommodation and Arrangement of Interior and Outbuildings." It is not advisable for a house of this design to have a north aspect. The design provides for the offices in the main building instead of in outbuildings.

Plans Nos. 6 and 9 are designs showing arrangements for houses containing a parlour in addition to a living-room. The provision of a parlour will necessarily add to the cost of the



PLAN OF SMALL HOUSE WITH PARLOUR.

From L.G.B. Housing Memorandum.

house, and, consequently, it should not be provided unless a sufficient rent is obtainable to justify it. It is desirable that the provision of a parlour should not lead to a reduction of the size of the living-room.

These plans are intended to serve as a basis upon which dwellings may be designed to suit the particular circumstances for which they are required. They purposely show only suggested arrangements of rooms or other accommodation. The result of suggesting official models of elevations might be to stereotype designs to some extent, and the Board are desirous of avoiding this. They think that the general designs and elevations may best be left to be decided by local custom or wishes. In this way it is hoped that there may be full scope for variety and pleasing effect, and that the dullness of uniformity may be avoided.

The cubic contents of the twelve types illustrated in the memorandum vary from 7,600 cubic feet to 11,300 cubic feet. The cubic contents are calculated on a measurement from the bottom of the footings to half-way up the roof, and for the purpose of the calculation the height of rooms is taken at 8 ft. as shown in the section on Plan No. 1.

The approximate cost of each dwelling may be obtained by multiplying its cubic contents by the current cost per foot cube in the locality in which the dwelling is to be erected.

THE EDUCATION OF THE ARCHITECT.

TO the letter on this subject which we reproduced in our February issue, Mr. Arthur Keen has written a reply, of which the substance is given in the italicized portions of the following rejoinder from Mr. Budden:—

School of Architecture,
University of Liverpool,
31 January 1918.

To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—I do not know whether Mr. Arthur Keen's letter on "The Education of the Architect"—published in your issue for January—may be regarded as expressing only his own personal opinions, or whether it is to be considered as a semi-official *démarche* on behalf of the present Board of Architectural Education. But in either case it clearly demands a reply.

I propose to take Mr. Keen's principal statements point by point and to answer them. Before doing so I would refer such readers as are interested to my original letter and to Mr. Keen's, published respectively in the December and January issues of the JOURNAL. They will then be able to judge for themselves:

1. How far Mr. Keen may be held to have dealt with the questions raised by me in the first instance, and
2. The degree of accuracy with which I have represented his views in the italicized passages below.

The purpose of the Final Examination is to test a man's qualifications for practising as an architect.

This cannot be said to be achieved under the present system. A group of practitioners sit in London and conduct relatively brief and arbitrary tests. Candidates come before them from all parts of the United Kingdom. The examiners know nothing of the circumstances of the very varied training of those candidates: they have no direct knowledge of their abilities. All they know is that a professional Star Chamber, called the Testimonies of Study Committee, has at one time or another approved four designs submitted by each candidate; and that that Committee was itself also ignorant of the nature of the education of the authors of the designs and of the value which could legitimately be placed upon their work. Thus equipped, the examiners, apparently by a process of divination and clairvoyance, detect how much of any individual's performance in the Final is the product of cramming or may be ascribed to luck, and how much is evidence of genuine competence. A remarkable feat, but one fraught with overmuch risk for the person most interested in its successful execution. So conducted, the Final Examination may prove many things—but not a man's qualifications for practising as an architect.

The Final R.I.B.A. is a professional, the Intermediate a non-professional examination.

A false theory of architectural education is here proclaimed: the old Victorian antithesis of theory and practice is implied. So long as this sectional view of the subject obtains, so long shall we fail to secure efficiency in the training of the profession. The work of education cannot reasonably be divided into two compartments—one "non-professional," partly controlled by experts who teach and know the capacities of their students; the other "professional," in the hands of amateur educationists who merely examine and are necessarily without such essential information.

At present the number of professors or directors of schools who are voting-members of the Board of Architectural Education is less than one-third of the total effective membership: even if the schools dealt with the entire training of the architect, this would be a sound

arrangement; but school training is only a beginning, and therefore the Board should consist mainly of those who have had long experience of practice.

In other words, empiric knowledge is to be considered as of more importance than scientific: and the exponents of empiricism are to dominate the final stages of qualifying education under all conditions.

Architectural education has not developed upon these lines in France or America, nor could it properly so develop anywhere.

It may be good polemics to represent the expert educationist as a person imperfectly qualified to deal with concrete issues, but I submit that it is at the least a disingenuous line of argument to take. An extensive practical experience is not the exclusive privilege of architects who do not teach. Professors and directors of schools are normally free to undertake private work, and do so, often upon a large scale. Mr. Keen cannot be unaware of that fact. The head of a School of Architecture who has not sufficient practical knowledge to justify his acting as examiner for the R.I.B.A. Final must be in a condition of very remarkable ignorance.

To deny ultimate educational powers to architects who both teach and practise, and to confirm in possession of such powers those who perform the latter function only, cannot commend itself to an impartial judgment.

The Testimonies of Study Committee is a strong one, and comprises some of the best-known men in the profession. To put the designs made as Testimonies of Study under the control of the School Professors would be wrong. The designs form part of a professional examination, and should be judged by practising architects.

Mr. Keen is in a better position to estimate the strength of the Testimonies of Study Committee than I am. For he doubtless knows the names of its members; whilst I, like the rest of the profession who lack private sources of intelligence, do not know.

Whatever may be its strength, however, it is the by-product of an obsolete system, and no confusion of the issue, by invidiously attributing to its members "professional" qualities, can justify its existence.

It would be useful to inform students of the reasons why their designs are rejected: but this course has been seriously considered and felt to be impracticable.

It would be more than useful—it would be sensible and just: and there would appear no explanation of this feeling of impracticability which does not reflect either upon the Testimonies of Study Committee or upon the Board of Architectural Education, or upon both, if both entertain it.

Students who have felt aggrieved by the decisions of the Testimonies of Study Committee have been interviewed, and the reasons for not accepting their designs have been explained to them.

One would like to know the precise number of the appellants: the ratio of that number to the total body of rejects since the Testimony of Studies scheme came into operation: and finally the percentage of inquirers who travelled to London from the provinces in order to satisfy themselves that justice had been done in their own cases.

It is probably a bad thing that the Schools seem impelled to work with one eye on the Institute Examination, but as this is actually the case the examination should be so shaped as to exert the soundest possible influence on education.

No examination conceived and directed by a centralized unrepresentative and merely non-teaching body can under any circumstances exert other than a bad influence on education.

The remedy does not lie in tinkering with the examination, but in its abolition, in a reconstitution of the Board of Architectural Education, and in the establishment of a decentralized examination conducted through the instrumentality of the competent authorities at the teaching centres.

When the granting of qualifying degrees is on certain terms delegated to such authorities—as, in the case of the Profession of Medicine, it is by the British Medical Council—then there is some guarantee that the qualifications are of value. An Institute merely operating examinational machinery in the metropolis can offer no equivalent assurance.

To form the Board of Architectural Education into a kind of administrative body for the Schools would be an error. The individuality of the Schools is a valuable asset, and nothing should be done to impair it or to weaken the spirit of emulation that should exist between the various Schools.

Presupposing that the Institute utilized the Schools to prepare candidates for the profession and to control admission to it; and presupposing again that the Board of Architectural Education were reconstituted upon a logical representative basis, the functions of the Board would include:—

1. The setting up of a certain minimum standard for the Intermediate and Final Examinations and the enforcement of that standard.
2. The appointment from its own membership of external examiners whose business it would be to attend and assist at the examinations and to report to the Board.

The Board would, in short, possess an effective authority and would act as the General Council of Medical Education acts. This, so far from impairing the individuality of the Schools or weakening their spirit of emulation, would have precisely the opposite effect. The Schools of Medicine in provincial cities are famous: each one of them, though conforming to a general scheme of education, has distinguished

itself in some particular branch or branches of medicine or surgery. As much cannot be said for the Schools of Architecture—nor ever will be, as long as existing conditions prevail.

The great strength of medical education, the confidence which it inspires, and the prestige which it gives, are largely due to the broadness of its basis and the essential unity of its conception. It is not manipulated by a London club, nor are its professors considered incompetent to complete the processes which they initiate.

Lest Mr. Keen should think it necessary to point out that medicine and architecture are different subjects, let me say that the methods which most directly give effect to the fundamental principles of all qualifying education should be as applicable in one sphere as in the other.

Yours, etc.,

LIONEL B. BUDDEN [A.].

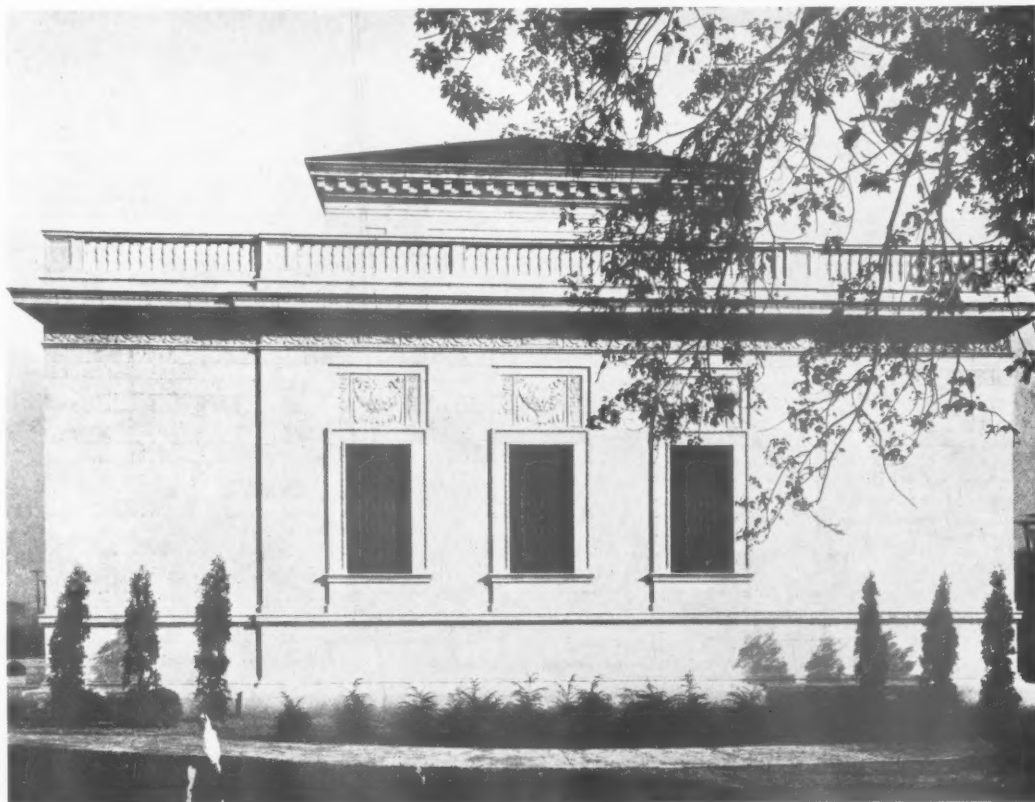
P.S.—As Mr. Millard's proposal (repeated and amplified by Mr. Keen), that the School directors should confer and lay their conclusions before the Board of Architectural Education, did not seem to have evoked any response, I had taken upon myself to write to Professor Dickie and to suggest to him that he should invite the heads of the Schools at an early date to a conference at Manchester—the most generally convenient centre for the purpose. I understand now, however, that the Board is itself taking steps to summon such a conference.

L. B. B.

AN AMERICAN MEMORIAL GALLERY.

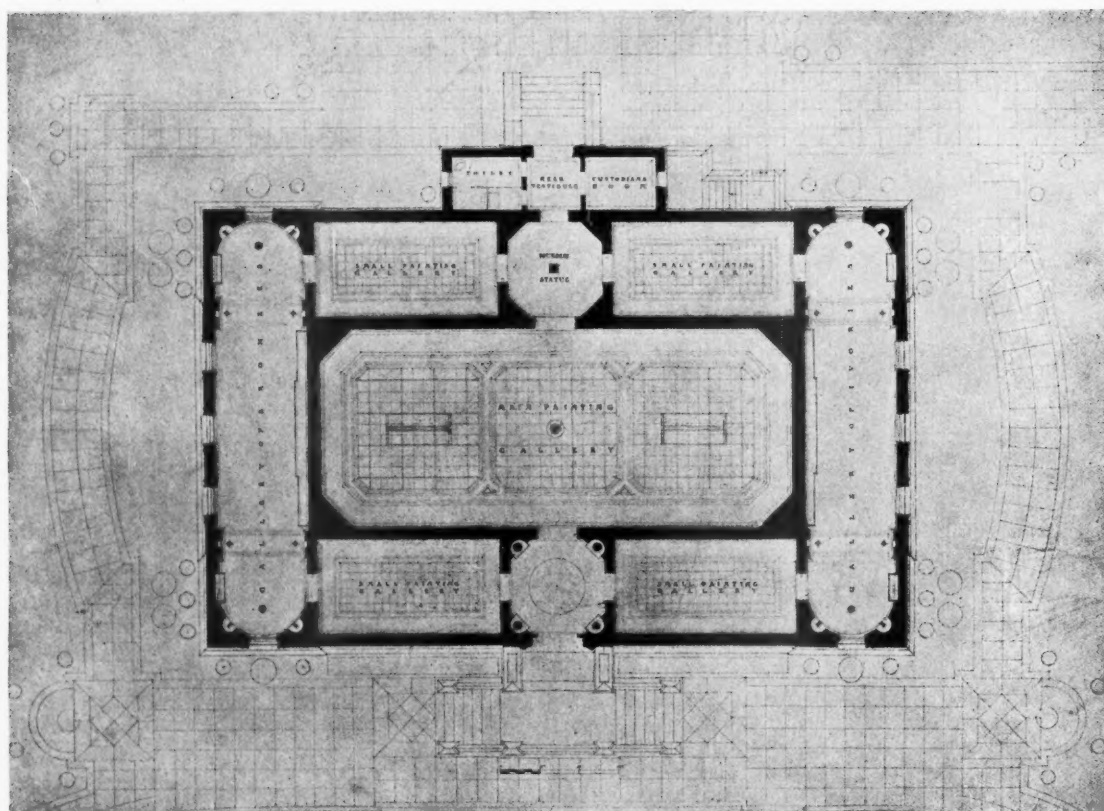
THIS delightful little building, in which Classic and Italian Renaissance motifs are skilfully mingled, has been erected to house the late Mr. Alfred O. Deshong's collection of modern

paintings and Chinese bronzes and ivories. At his death, in 1913, Mr. Deshong bequeathed his estate, with its mansion and art collection, to the city of Chester, on condition that a suitable building should be erected for housing his works of art. The building illustrated is the result of two competitions, in both of which the successful architects were Mr. Brazer and Mr. Robb (associated). Constructed of marble, it is fitted with bronze doors and window grilles treated with a patina to match the antique Oriental dogs and lanterns placed about the exterior of the building. Fire-resisting construction is used throughout. The main gallery is directly upon the ground floor, but cemented pipe-trenches encircle this room under the surrounding galleries, which have floors of reinforced concrete construction covered with cork tile. Each gallery is cut off from the adjoining galleries by automatic sliding copper-covered fire-doors.



DESHONG MEMORIAL GALLERY, CHESTER, PA., (U.S.A.), SIDE VIEW.

Clarence W. Brazer and E. Donald Robb, Architects.



DESHONG MEMORIAL GALLERY, CHESTER, PA. (U.S.A.).

Clarence W. Brazer and E. Donald Robb, Architects.

(See preceding page.)