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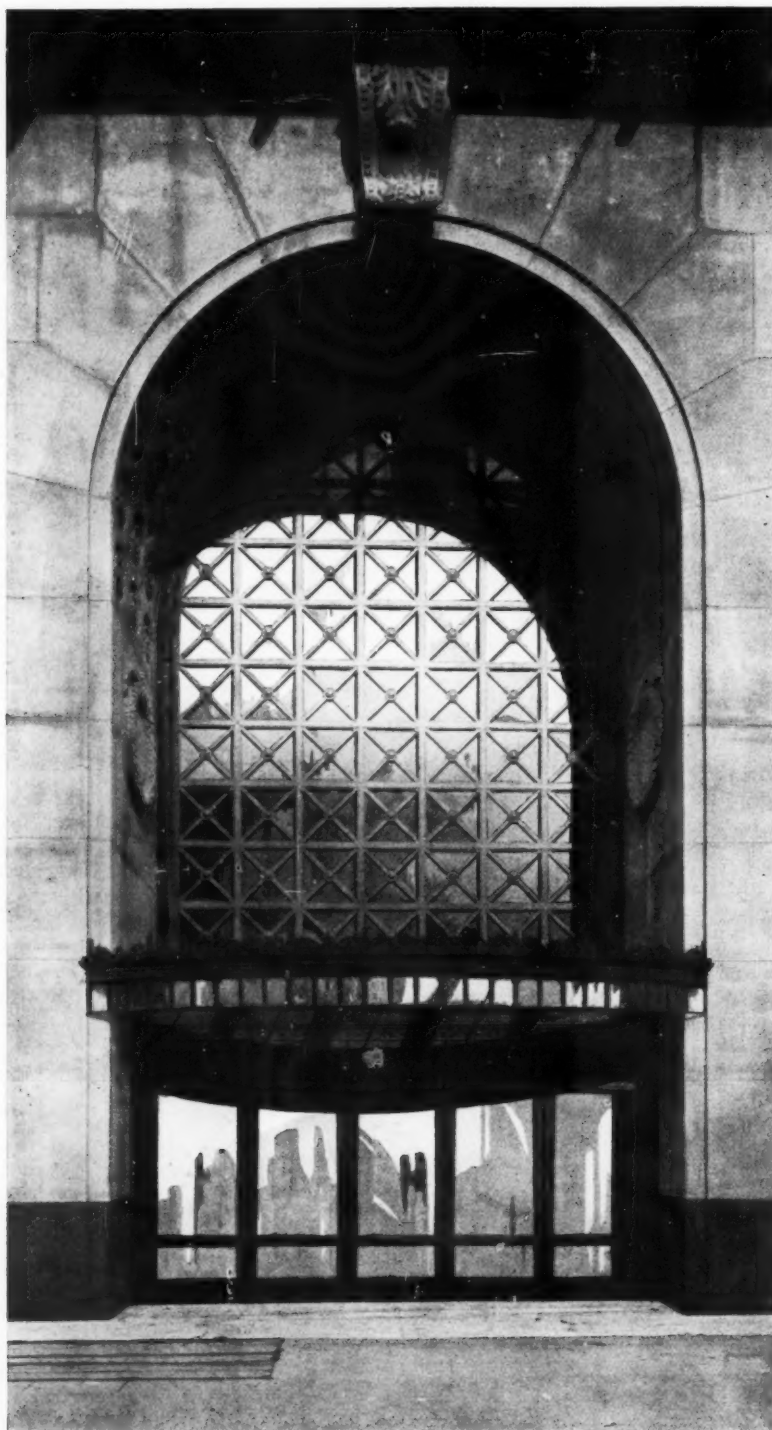
With which is incorporated "The Builders' Journal."



27-29 Tothill Street, Westminster, S.W.1.

A Detail of One of the Entrances to Messrs. Peter Robinson's
New Building, Oxford Street, London

T. P. and E. S. Clarkson and H. Austen Hall, Architects



In the new building for Messrs. Peter Robinson a feature has been made of the entrances, which run through the height of two floors. The soffit of the arch is coffered, and the space at the back of the opening is filled with a bronze grille. A slightly projecting marquee affords a shelter to the entrance. Some further illustrations are given on page 17.

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Looking Forward Resolutions for the New Year

THE beginning of a new year is essentially a time for stocktaking—for a general survey of the state of human affairs, for the assessing of past achievements or failures, for the making of new resolutions for the future. It is a time of hope, for we stand again on the very threshold of things. Some people, thoughtful people, are entirely opposed to the making of resolutions; they are, alas! so quickly and so easily broken. On the face of it, it may seem to be a waste of time to take thought of the morrow—that morrow whose secrets can never be known until the appointed time of revelation. Affairs have a knack of ordering themselves in their own fashion and in their own time, and it seems almost an impertinence for human beings to attempt to direct or divert the course of the inevitable. Let us look a little closer into the subject for guidance in this New Year.

On the general question of future events there are three distinct points of view: (1) The negative or pessimistic; (2) the neutral or fatalistic; (3) the positive or optimistic. Those who hold to the first maintain that all is lost (how many centuries has it not been lost?) and that we are hurtling headlong towards the abyss; that there is nothing ahead but "red ruin and the breaking up of laws." These are not helpful. Those who belong to the second group are the disciples of old Omar, and their attitude towards things in general is well expressed in the lines:

Unborn to-morrow and dead yesterday,
Why fret about them if to-day be sweet?

They are content to drift with the tide, taking as a matter of course the varied incidents—whether foul or fair—of the voyage towards the unknown. Pleasant companions, but not of much use in dirty weather. The third group are ever at "the prow of progress," and would be over it into the void ahead if they could. They are curious about the future; they are determined to take a hand in affairs; they have a profound faith in the influence of mind over matter—they are the Monsieur Coués of the earth. Every day they are doing or trying to do something "better and better." They are full of energy and ideas. Without their determined, disturbing, stimulating influence we should speedily lapse into inanition, perhaps barbarism. These optimists may occasionally get on our nerves, but can there be any doubt that their attitude towards life is infinitely healthier than that of the pessimist or of the fatalist? Therefore let us cherish our Coués, and take a leaf out of their book if we cannot make any resolutions of our own.

Looking back over the past year the most optimistic observer can find little to be specially pleased about. National conditions as a whole have grown worse. The building trade, it is true (and with it the architectural profession), has enjoyed no small measure of prosperity,

but the health of a part of the body politic is no compensation for the ill-health of the remainder. A possible remedy for our national ills has been put to the electorate and rejected. With an unprecedented amount of unemployment, and no single political party strong enough to deal drastically with the situation, the outlook is uninviting, to say the least. To many people the apparent gloom is deepened by the prospect of a Labour Government. The fearsome forebodings of these pessimists are, we thoroughly believe, without foundation. This country is far too strongly wedded to moderate methods of government to tolerate for a moment anything subversive of the established order. It cannot for a moment be imagined that the country's difficulties would be relieved by the advent of a Labour Government; they would multiply a thousandfold. And Labour, finding that "things are not what they seem," in the event of their assuming office, would soon be forced by the pressure of economic facts to abandon their possibly well-meant but hopelessly doctrinaire schemes for hastening the millennium. Therefore let the nervous ones calm their fears.

A policy of drift during the New Year is, however, of no use. There must be purposeful and determined action. A great step towards recovery will be the settlement of the European situation, which even at the moment shows encouraging signs of improvement. Over and beyond this there must be a new consciousness of individual responsibility—a determination on the part of everyone to "pull his weight." To slack off or do nothing is to place a double burden upon the shoulders of those who are already heavily loaded. Labour must be educated to the need for increased effort, for without this neither they nor the country as a whole can prosper. Restrictions upon enterprise—whether trade union or governmental—must be removed. Work must be found for the unemployed, and doles must be abolished. Would-be building owners who hesitate at the point of decision must be convinced by reasoned argument that now is the time to build; an army of highly-trained architects such as this country has never before known is ready to hand waiting for the opportunity to produce masterpieces of modern art. Let us convince ourselves that all conditions are favourable, or by very thinking mould them to our purpose. Shakespeare never crystallized a greater truth than when he wrote: "There is nothing either good or bad but thinking makes it so." Let us all think rightly during this New Year, and—though when we come to the end of it we may find our ideals unrealized, our hopes largely disappointed, our best endeavours not attended by complete success—we shall have the satisfaction of knowing that we have not idly drifted with the tide, but have done all we could to propel the ship of national prosperity towards the promised land.

Notes and Comments

High Buildings and Town Planning

THE case against high buildings was conclusively summarized by Mr. Raymond Unwin when, in the course of his recent paper at the R.I.B.A., he said: "If they (high buildings) could be spaced so far apart as to allow proper light and air, and if the streets could be laid out of such widths as to carry their concentrated traffic without congestion, the total area covered would then be little, if any, less than that required to provide for the same community with buildings of normal height." It all reduces itself to the old truism that you cannot get a quart into a pint pot. The higher you go with buildings the more you increase your difficulties on ground level, especially during the rush hours, when your sky-scrapers are simultaneously disgorging their hordes of humanity. There can be no doubt that the vertical expansion theory has, through the test of experience, been knocked on the head for ever. Lateral expansion, properly planned and directed, is the only solution of our modern city problems. We note that, in the discussion that followed the reading of the paper, one speaker suggested that, as many of the buildings in London do not reach the full height allowed by the by-laws, we should proceed forthwith to build up to that height before thinking of higher buildings than are at present allowed. The difficulty about this suggestion is, of course, that an old city like London cannot be built up to a uniform height. If it possessed a modern plan, with wide boulevards running from end to end, such a scheme would be entirely practicable. Since it is made up of streets, lanes, and alleys of all sorts of widths, many combining several different widths in themselves, it follows that there can be no uniformity of height without depriving adjacent buildings of their due proportion of light and air. The building up of Paternoster Row to the height of Kingsway, for instance, could not for a moment be contemplated. One point that Mr. Raymond Unwin did not touch upon may be here mentioned; that is, the dangers of the wide street. The enormously wide roadways and *places* of many continental and American cities have always been admired for their magnificence of effect, but instructed opinion is now turning against them, for they are veritable death-traps. Nor are they desirable from the traffic point of view, for their enormous proportions invite confusion and disorder. Obviously it is more difficult to control a large area than a small one. A large number of comparatively narrow streets rather than a few very wide ones is now the ideal aimed at by modern town planning. Thus has the wheel of experience come full circle, and, after prolonged attempts at improving upon it, we return to what is virtually the mediæval plan.

Shop Fronts

Time was when the English public—conservative and old-fashioned, and not readily taken by the ears—was led to buy what it wanted more by the name over the door than by the goods in the window. But times have changed, and those traders with the name over the door have either had to shut up shop or have bigger windows. There is, of course, a reason for this. The people of an earlier day had time to stroll from tradesman to tradesman, but life is quicker nowadays, and if we do not see what we want in the window we very often have no time to walk inside. And so, the bigger the window, the better the business. It is of no use Art arguing with Business. Art must promise Increased Business, and then Business will stop to listen. And that, of course, is very reasonable. One cannot expect Business to listen to advice against the good of its health. Happily Art can follow the needs of Business even to the designing of the huge shop window, and superpose tons of masonry upon a sheet of plate-glass and still make it look

constructional. Mr. Belcher in his "Essentials in Architecture," nearly twenty years ago, warned us that the big sheet of plate-glass had come to stay, and that the architect must deal with it as best he could. Wherever architectural treatment follows the demands of modern life it cannot be wholly bad. It may frequently be very good and original.

The Observance of Competition Conditions

A correspondent raises in a letter in this issue a rather interesting point of competition ethics. "Should a competitor (he says in effect) ignore conditions if by doing so he finds he can produce a better design than by observing them?" That competition conditions often are ignored by competitors with advantage to themselves cannot be denied. In doing so they take a risk knowingly and deliberately; if it "comes off," the risk is justified—tactically if not ethically. Even ethically it can be defended, for by showing how by ignoring conditions it is possible to produce a better solution of the problem, the architect is rendering a public service of some value. The matter should be determined once for all, and this can only be done by securing the recognition or rejection of the practice. It should be stated definitely in the conditions of competitions whether or not competitors are free to ignore or observe them as they think fit. So long as the present indeterminate arrangement continues, so long will architects have a real grievance. It is manifestly unfair that the man who faithfully observes conditions should be penalized for his correctness.

The Autobiography of a Builder

Paolo Viganò, who, with his brothers, built the dyke which caused the recent flood disaster at Bergamo, wrote a book and published it under the title of "The Life and Adventures of an Industrialist." It would appear that the Viganos are a rich Lombard industrial family of humble origin, and the book is both ingenuous and bombastic, bragging of the family's work and good luck. Unhappily the book contains certain confessions that the Bergamo disaster throws up into a quite unexpected light. Speaking about some of his hydraulic constructions, Viganò says he succeeded "without technical notions or practice." Again, he says that "perhaps some of the excessive economies in these works were erroneous, but people always blame a builder who spends five where another spends ten." In the light of the present event, one cannot but examine these passages with puzzled interest. "Where ignorance is bliss, 'tis folly," etc., and, if we are to go about with any degree of confidence, it is as well that such autobiographies are not written every day; otherwise no man would dare walk across his own room for fear of the "economies" practised by the "industrialist." The delicious *naïveté* of such confessions would, of course, make vastly entertaining reading, and in the present instance scarcely a better title could have been found. The book was published before the disaster, and it is a pity that it was not more widely read—and the author taken more seriously. Now, before we go out into the street and walk in the shadow of Westminster Abbey, has the builder of that edifice anything to confide in?

Fountains Abbey

Every lover of old buildings will have read with relief and satisfaction the announcement that the new owner of Fountains Abbey, a kinsman of the last owner, intends to give the public the free access to the ruins which has long been enjoyed. Fountains offers one of the most beautiful of English landscapes, and shows us one of the most valuable memorials we have of the monastic architecture of a great age. The extant fabric of the ruins was, of course, not endangered, for *that*, under the Ancient Monuments Act—which was never more properly applied—is in the care of the State.

The Shop Front—Its Function and Design

By EDWARD W. ARMSTRONG, A.R.I.B.A.

TO attempt to introduce this subject by tracing in any detail the development of barter and salesmanship throughout the pages of history would form a task not lightly to be undertaken. Many months might be spent in gathering information to this end, but all that we could glean would be of little or no value in the realm of practical application to-day. A very brief summary might, however, not be out of place.

To find examples of the most rudimentary methods of sale one does not need to turn back to legend, or the dawn of written testimony. The crudest form of barter has recently been observable in parts of the country of our late enemy; it is carried on among many African and other primitive tribes; it was even practised, not so long ago, in some of our own colonies, where the earlier settlers purchased a hundred thousand acres or so from the unsuspecting native in exchange for a couple of jack-knives and three coloured blankets, and rose to be considerable "Bigwigs" and even bishops on the proceeds.

Egyptian, Assyrian, Chaldean records, all give evidence of the open mart or market-place as the next step in the science of buying and selling.

George Rawlinson, in his translation of Herodotus's history, makes the interesting note that in ancient Egypt the market-place was originally outside the city walls, and Herodotus observes that the business of the market was almost exclusively that of the women. Trade had not then assumed the aristocratic respectability that it enjoys to-day.

The Grecian Agora and the Roman Forum are too well known to need mention, but the market-place had now assumed a certain civic prominence; here also were erected temporary stalls, early forerunners of the shop.

Recent excavations at the early Greek colonial city of Paestum, near Naples, provide interesting examples of a prototype on which the now well-known Roman shops at Pompeii and Ostia were possibly based. Unfortunately, little remains at Paestum but a discernible plan of these little booths which faced on a narrow cobbled street running behind the great temples, which still exist almost perfect in their grandeur.

The mediæval period made relatively little advance, and gives us again the market stall, and the advent of the Saint's day, with its accompanying fair.

The small tradesman began to use the lower floor of his house as a shop; the opening, shuttered by night, was as yet innocent of glazing.

Through our own Tudor and Jacobean times to the Georgian period—with its fast-disappearing examples of elegant little shop-windows with their shiny panes and delicate glazing-bars—is a road not difficult to follow.

Up to that period the problem had been almost invariably the same—the comparatively simple one of providing the small tradesman with a small opening in which to display his handful of wares.

To-day, as architects, we are faced with a vastly different necessity in which the dilettante and the stylist designer, as such, have small function except in certain cases. A task complicated by a thousand ramifications of trade development, by business competition, high ground values, economic factors of the most stringent kind, by the advent of new materials, and the need of a more reasonable architectural expression.

Pencil cannot be put to paper in any design without a previous collection of those facts peculiar to the job on hand; but it is also well to remember what are those general essentials of commercial and business buildings in a period

such as this. In a way, the observant lay mind is in a much better position to realize and catalogue the general essentials, as, do what we may, an architectural training haunts our mind with visions of motifs, orders, and all the rest of the stock-in-trade immediately we think of anything which must, of necessity, have four walls and a roof. It is rare that these forms can be used with complete success in commercial work; Mr. Curtis Green's Wolseley building is perhaps an exception to prove the rule.

Mr. Frazer Tomlins, in an excellent article (ARCHITECTS' JOURNAL, Jan. 4, 1922) dealing with the design of commercial buildings, says: "There is no spiritual idea to offer a suggestion, no particular atmosphere to be imparted, no special human aspiration to be symbolized—no very definite human activity to provide for."

I may be forgiven if I disagree with this on every count.

First, in regard to the spiritual idea. Granted that there is no particular religious atmosphere to emotionalize in steel or plate glass, but there is a spiritual, or at any rate, an æsthetic function in making a thing express those points which are peculiar to it. Admittedly we do not know what the immense house of business will look like when the problem is solved perhaps a hundred years hence, but neither did the Romanesque builder have the faintest conception of the great Gothic cathedral in the full wonder of its development. Moreover, this perfection was attained as much through man's faith in his own genius as faith in his saints, and his staff was a logic in the use of his materials.

To deny, too, that we have material at our hands to evoke a beauty for, and of, our own time is to lose belief in the meaning of all progress.

In regard to atmosphere. No doubt twenty years ago the only atmosphere we could associate with motor-driven vehicles was that of noxious petrol fumes. Yet there is scarcely any single object to-day so redolent of an age ruled by gods of speed, economy, and efficiency as the modern motor-car, whose very wheels, a common heritage enough, are like no wheels there ever were on God's earth.

As regards lack of human aspiration or activity as expressible qualities. There is surely aspiration in universal endeavour, if it be only to make "two ends meet," and human activity was never more in need than it is to-day of being housed in a building which meets every requirement half-way.

Types of Business.

Apart from all the broader considerations of general principles, the needs of the shopkeeper, as affecting the design of the shop-window, are many and various, depending on the type of business, the goods to be shown, the locality, the custom to be invited, the reputation to be established or to be sought, and a host of others.

A more or less imported development of recent years is the great department store, where every kind of goods must find window space in the same building, and often on the same façade. Obviously to treat the window containing woollen underwear in a fashion different from the aluminium saucepan department, though reasonable in itself, is not often possible in a running façade where the rhythm of the whole is the dominating factor.

An interesting type, peculiar to German and possibly some other continental cities, is the department store having only nominal window space on the street. Instead, there is an immense interior central hall usually running through all the floors and traversing the building from front

to rear. This hall forms a central mart of fine proportions, containing small counters and departments with their own show-cases. Tiers of balconies at every floor surround the central hall and proclaim the wares of the main departments. Numerous elevators give direct access to any section that attracts the fancy of those entering below.

The great Alexander Tietz Store on the Hohe Strasse, in Cologne, is a good example of this type of lay-out.

With the normal and smaller class of business, the need resolves itself into one of forming the best setting for the particular type of wares to be exposed.

That a certain window surround and back will suit one type of exhibit and ruin the effect of another is a fact that makes a study of finishing materials one of great importance. It was of interest to see in Vienna, not long ago, a window interior finished temporarily in thin studded aluminium plates as a background to a display of some electric-battery coils, carburettors, etc., in whose make-up a certain amount of vermilion paint was observable. The effect was one of fitness and interest, but to exhibit lingerie in a similar atmosphere would be absurd.

Size of Windows.

Other things being equal, it may be generally stated that large, open expanses of window make an impression of cheapness upon the passer-by, a feeling of "goods for all," which is not always the impression which the particular business wishes to produce. The smaller window—properly framed in, and proportioned to, a wall face—has an air of exclusiveness very necessary to the firm that wishes to keep a closer clientèle. An architectural method of expressing the difference between "customer" and "client."

Atkinson's, the perfume shop in Old Bond Street (C. F. A. Voysey, architect) provides a notable example of what the architect can do for a firm in this respect.

A difficulty seems to be that many of our large west-end stores, which are obviously out to provide their wares in large quantity and yet retain a high standard of business, naturally enough turn to the scarcely limited area of plate glass as a solution to their window problem. The well-known Lord and Taylor Store on 5th Avenue, New York, would well repay some study on this score.

That the value of not exposing everything the shop contains, but rather hinting at the contents by a number of separate and uncrowded window compositions, has much greater appeal, is a psychological fact that no one who gave the subject a few moments' thought would deny.

On the other hand, the warehouse for the sale of multifarious articles of a cheap nature, designed to attract the pennies of the casual pedestrian, provides a problem requiring a different solution. In this case practically the whole shop could be well contained in the window, although the goods themselves are such as afford little opportunity to the skill of the window-dresser. In these circumstances possibly the best thing for the architect to do would be to bring all his vertical supports to the ground without stopping them on a bressummer (the ordinary method of providing window-space). These verticals could then be kept as slight, during their whole length, as the proper protection of the steel frame would allow. With the omission of the ponderous supports necessary on the street story to carry the usual deep lintel, a continuous rhythm of glass space would result, interspersed at regular 10 or 15 ft. intervals by the relatively delicate lines of the verticals. Lighter horizontals at first floor or mezzanine level would serve to tie the structure together.

The essential element of scale is also hereby preserved. We have lately heard a good deal of disagreement with the ultra-human scale of great glazed voids, in some cases rising through several stories and scarcely broken by the horizontal floor-divisions. This is a very real fault to be deplored and avoided. In this connection the opinion as expressed the other day by a layman with some interest in architecture is amusing.

"If shop-windows are so necessary, why not every floor a shop-window! You have to have staircases and elevators

anyway, so put them on the street front, giving on to balconies at every level. The shop-goer can then ascend at one end of the façade, roam about the face of the building like a fly, and come down the other end, and if both he and the shopkeeper are not satisfied, they ought to be."

Architecturally.

Architecturally there are several general principles which may be applied with success to shop-front design.

1. *Support.*—There is the old, yet ever-present, problem of a building "standing on plate glass." In this respect Mr. James Burford suggested some very sound methods of overcoming this difficulty (THE ARCHITECTS' JOURNAL of January 4, 1922). It should be necessary merely to recapitulate some of his points:—

"The effect of undue weight on the shop front may be counteracted by:—

- (1) A strongly projecting balcony placed over the first-floor windows.
- (2) The use of a deep canopy to mask the junction of the two characters in the façade.
- (3) By increasing the number and reducing the size of the piers at each stage of the façade from the ground upwards.
- (4) By surrounding the windows by a flat architrave."

It is pleasing to see how well this difficulty of supporting the mass of the building and yet allowing adequate window-space has been overcome by Mr. Austen Hall in the new building for Messrs. Peter Robinson. Here the windows project slightly beyond the line of the wall and there is thus no illusion of the glass bearing any burden. The broad handling of the granite wall surface is most convincing in its impression of strength. Fine detail and delicate metal-work provide the contrast necessary.

2. *The Small Front.*—Where a front is desired to be treated as a single unit, the full effectiveness will be obtained only when the whole is kept small enough to be embraced by the vision at one time, a size which must depend to some extent on the width of pavement or street.

It is in the design of the smaller self-contained shop fronts that our architects generally show the most successful handling of their facts. Here, moreover, is afforded a legitimate opportunity for stylist design. A number of charming proofs of this success may be found in and around the West End, and the majority are of recent erection.

Notable among these are the new premises of Ciro Pearls (178 Regent Street)—an exquisite essay in green bronze and plate glass. The detail here is beautiful and chaste, yet echoes a certain French voluptuousness of character quite in keeping with the wares.

The showroom of Sizaire-Berwick on New Bond Street, emanating from the office of Messrs. Trehearne and Norman is above competition in its treatment of a window designed to embrace two floors. The scale is perfectly kept, and the detail in oak is of a quality resembling bronze, an inexactitude that justifies itself in the beauty of its effect.

3. *The surround.*—The use of the deep, flat architrave or frame as a surround enhances enormously the value of the window as a place wherein to expose fine goods. A frame has the value of cutting off discordant surroundings, and immediately gives the window-dresser that opportunity to compose his wares, which is so necessary to bring out their value and add to their effectiveness.

Examples of this treatment are happily becoming more numerous, and skilful design can find a score of ways to avoid an effect of sameness, as evidenced by the following:—Messrs. Heal and Sons' premises in Tottenham Court Road; Sir John Burnet's building for Kodak, Ltd., Bourne and Hollingsworth's new Buying Rooms, Wells Street, W.1, and others.

4. *Colour.*—The use of colour, not only in the exterior surround of the window, but also behind as a background to the goods, is one that should make an increasing appeal to the designer, particularly as modern circumstances are bringing us largely to the adoption of flat surfaces, as

being effective, non-extravagant and sincere. A recent and scholarly example of a period design in which colour is used is "La Grande Parfumerie," 290 Regent Street, by Messrs. Mewès and Davis. A beautiful tint of green, relieved with gilt decoration, is applied to a delicate Empire design in the style of Percier et Fontaine. These same colours reappear in the interior of the shop and harmonize the whole scheme. This could be no other than a perfume shop.

Another late instance is Madame Isobel's, also in Regent Street, by Messrs. Yates, Cook, and Darbyshire. Here a black marble architrave of flat contour surrounds windows lined with dove-grey. For the exhibition of coloured fabrics this scheme is essentially right. We are doubtful, however, about the fine, though rather ponderous, entrance door—usually kept closed—which, with the addition of a major-domo, seems calculated to shut out all but the most venturesome.

An interesting experiment in the use of sympathetic materials may be seen in the front of the Bell Range and Foundry Co., 16 Berners Street. Here a greenish terracotta frame is amusingly reminiscent of a fire surround, while the balustrade to the pavement area cunningly suggests a hearth curb.

5. *The Traffic Problem.*—The advent of the large store, with its gown exhibits and sale days, is one of the causes of our congested pavements. Possibly we can bear with the occasional obstruction at the present time, but the need of either having wider pavements, or making some alteration in the planning of shop-windows, must make itself increasingly felt.

In this respect there is something to be said for the arcade running through from one main street to another. It does at least keep the hesitating shopper off the main thoroughfare.

An excellent solution is that afforded by setting the shop-windows back behind the building line. Granted this loses four or five feet of valuable site, but the advantages to the business are obvious. The public are invited to come within the line of the building itself, they are in a position where they have leisure to examine what they wish without

fear of jostling by passing crowds. They are thus more likely to arrive at that state of mind which is preliminary to a purchase.

Messrs. Heal and Son's store in Tottenham Court Road is one of the few cases in which this plan is used, but is alone enough to convince one of the advantages of the system.

6. There is something to be said for the island window, which allows of a view of the contents from more than one aspect. A benefit appreciated by the feminine mind at least.

The lift window, which allows of the preparation of the next display without exposing an untidy window to the public while the operation is in progress, is perhaps expensive, but an idea that has much to commend it.

7. *Uniformity.*—If we turn now from the individual shops to the street as a whole, we are immediately faced with fresh difficulties. In the first place, to divide a town up into "watertight compartments," wherein only a certain class of building or business may be established, is an impossibly utopian idea, which would be dull beyond measure in its effects. Secondly, as every building is primarily its own problem in every way, the most we can hope to do is to ensure a certain regularity of heights and a rhythm of vertical divisions.

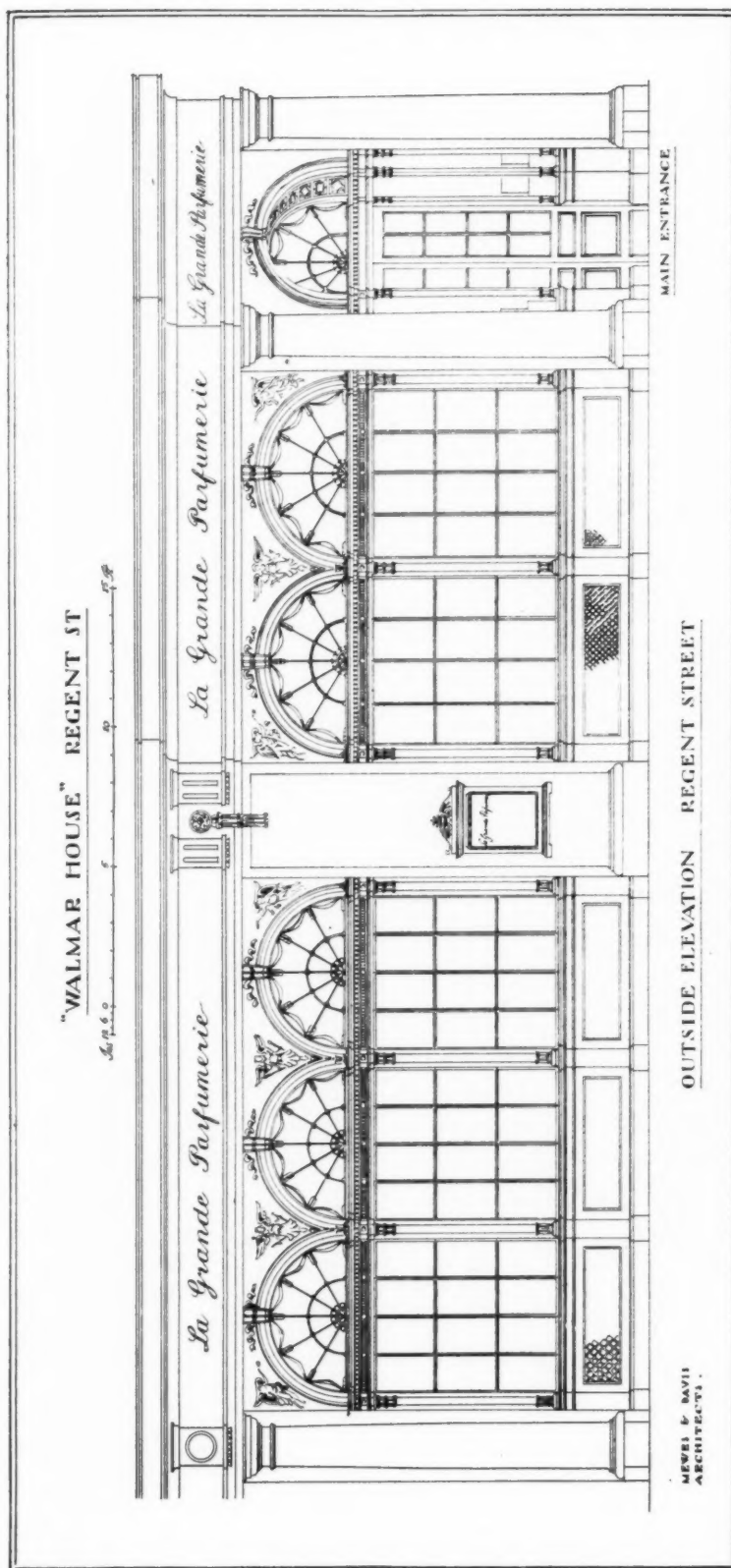
Unfortunately, as leases have the habit of lapsing at very odd intervals, it would be a long time before we would have any convincing continuity of idea in our streets, under the best of regulations.

There are some to whom the beauty of smoke-stained fronts, although appreciated, makes but small appeal, and they look forward, not without a certain logic, to the day when our buildings shall have that look of glistening functional efficiency already observable in our buses, cars, and trains.

However, we may be allowed to feel that there are signs of a change for the better in our street design, a change, moreover, for which the older firms are not entirely responsible. This is as it should be, but we should like to see a little more serious adventure along that road to which our present-day advancement is but a mere finger-post.



LA GRANDE PARFUMERIE, REGENT STREET. MEWÈS AND DAVIS, ARCHITECTS.

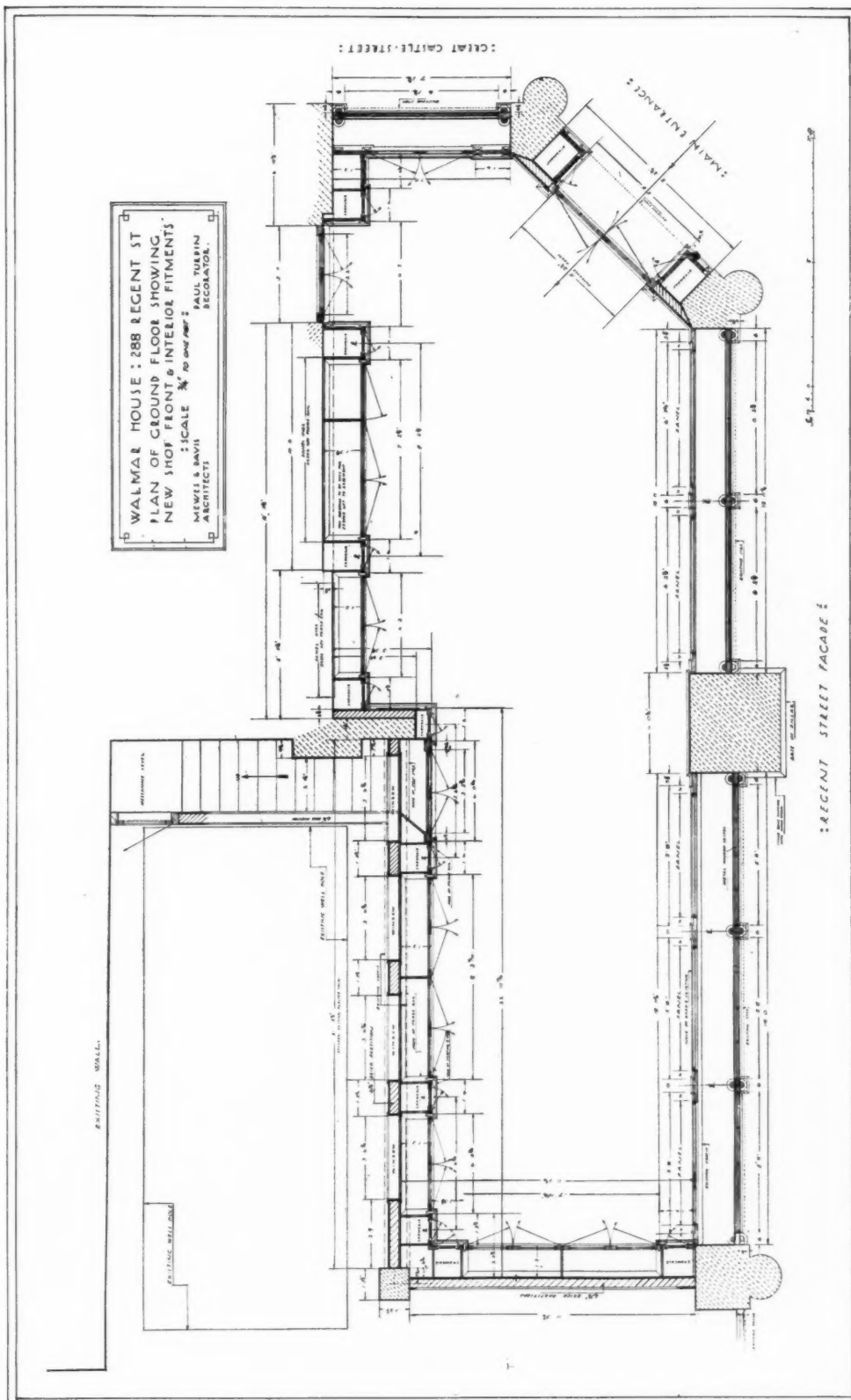


LA GRANDE PARFUMERIE, 290 REGENT STREET, LONDON: EXTERNAL ELEVATION
MEWES AND DAVIS, ARCHITECTS

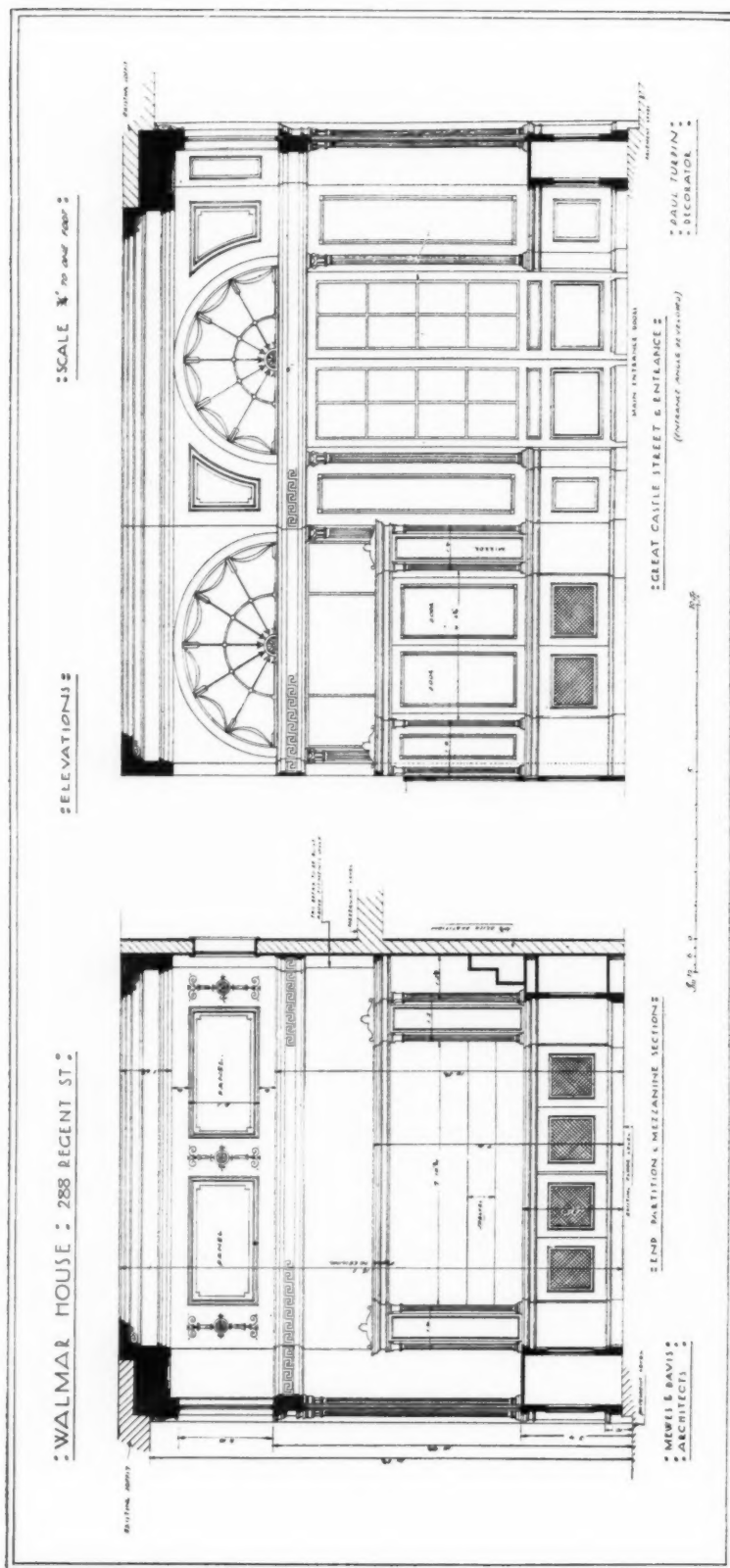
La Grande Parfumerie, 290 Regent Street, London
Mewès and Davis, Architects



The French Empire style has here been very successfully adapted to the requirements of a scent shop. The general colouring is a beautiful tint of green, relieved by gilt decoration.



LA GRANDE PARFUMERIE, 290 REGENT STREET, LONDON: PLAN OF SHOP FRONT AND INTERIOR FITMENTS,
MEWES AND DAVIS, ARCHITECTS.

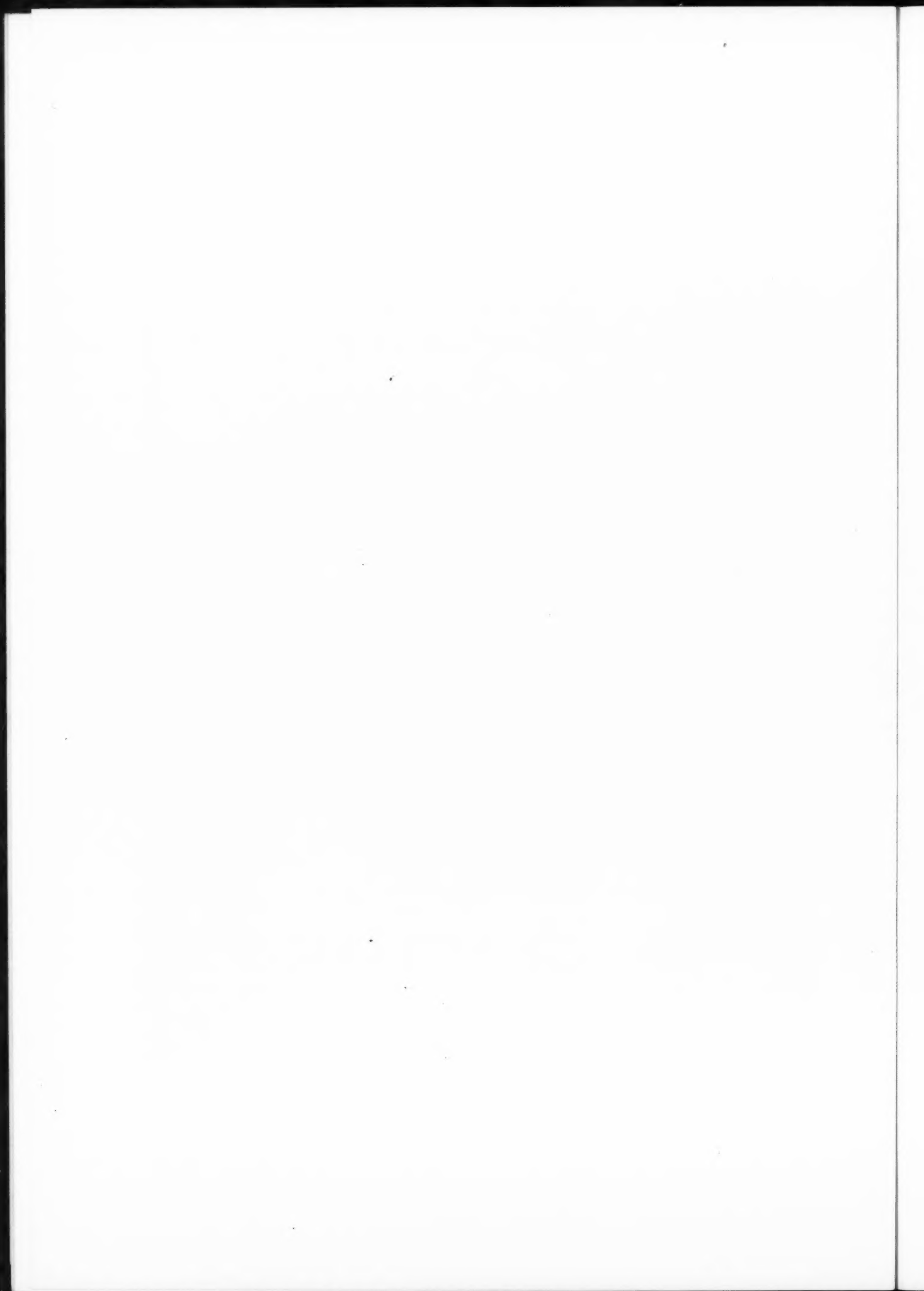


LA GRANDE PARFUMERIE, 290 REGENT STREET, LONDON : INTERNAL ELEVATIONS OF SHOP AND FITTINGS.
MEWES AND DAVIS, ARCHITECTS

La Grande Parfumerie, 290 Regent Street, London : A View of the Interior
Mewès and Davis, Architects



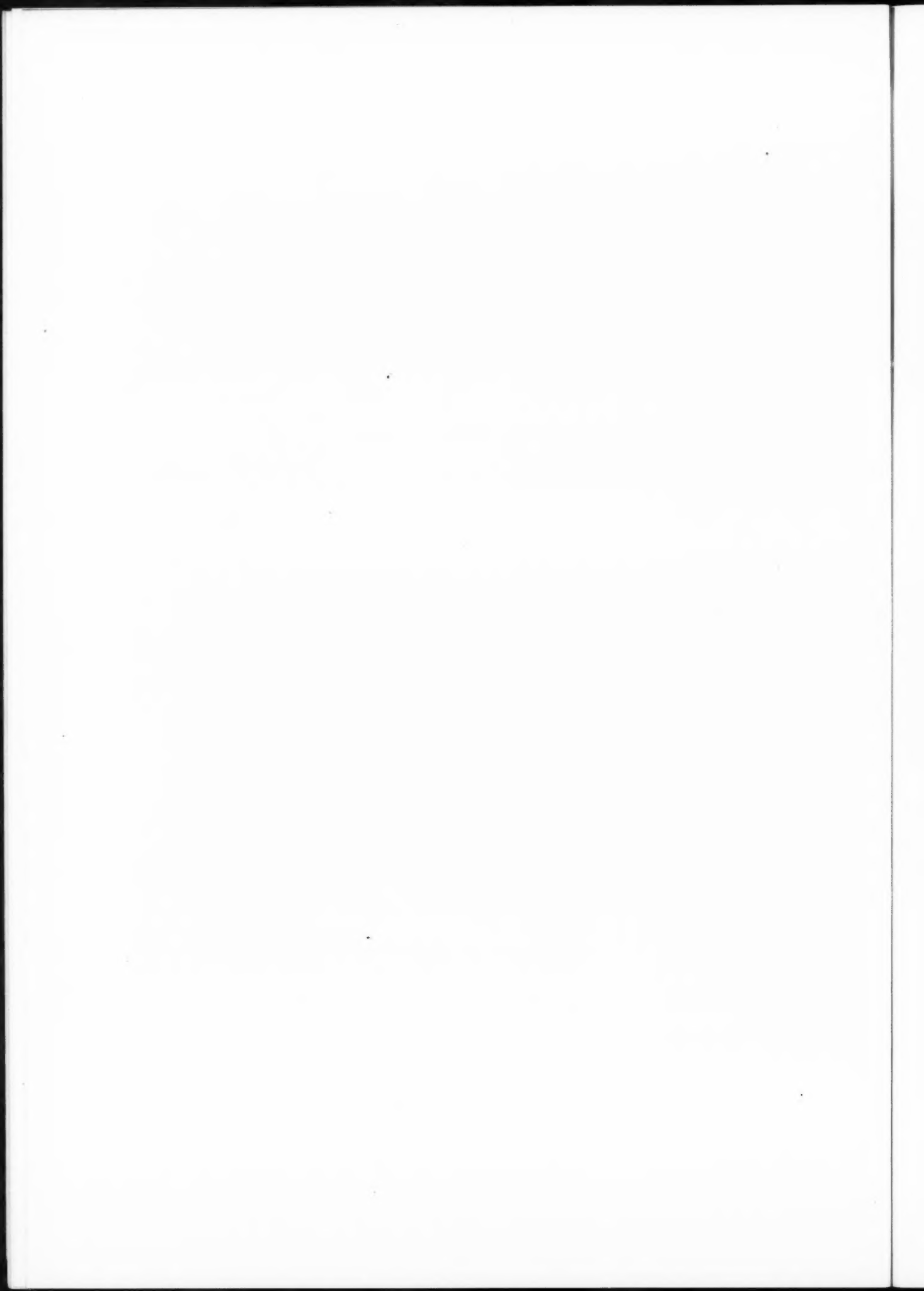
The Empire motif is preserved in the interior of the shop, both in furniture and fittings. The ceiling, cornice, and frieze are modelled in plaster, the two latter being painted and gilded in harmony with the walls and fittings.



Ciro's, 178 Regent Street, London

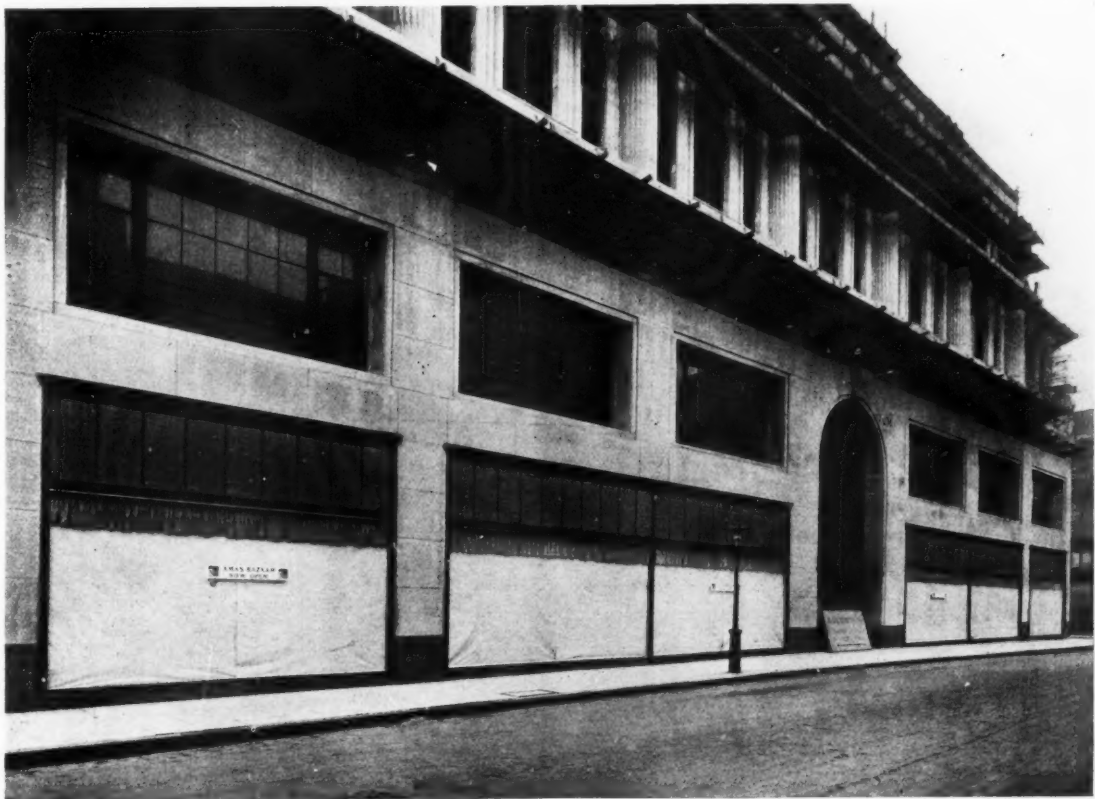


Ciro's front, to quote Mr. Armstrong, is "an exquisite essay in green bronze and plate glass. The detail here is beautiful and chaste, yet echoes a certain French voluptuousness of character quite in keeping with the wares."



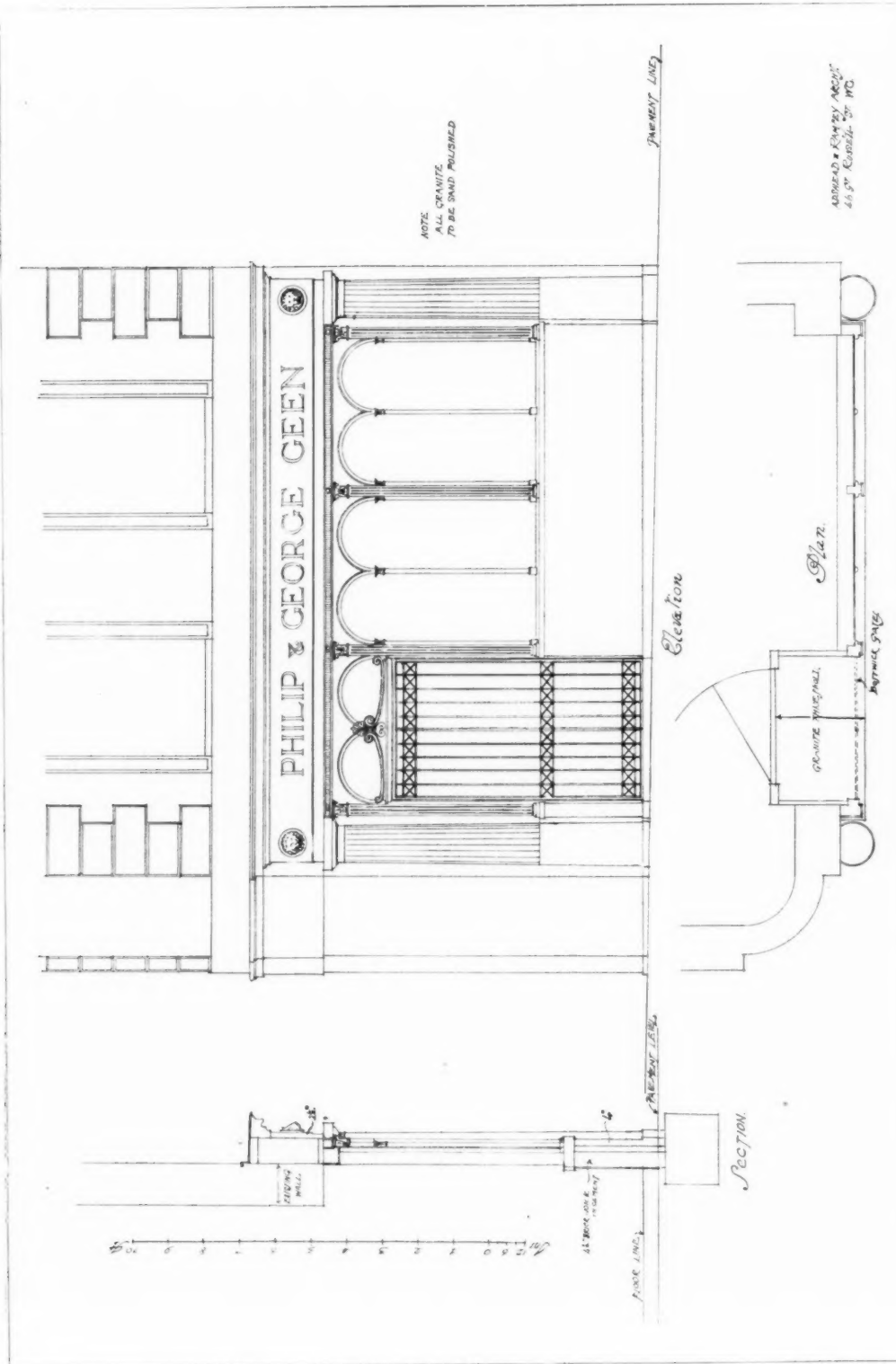


THE OXFORD STREET AND GREAT PORTLAND STREET FRONTAGES.



THE GREAT PORTLAND STREET FRONT.

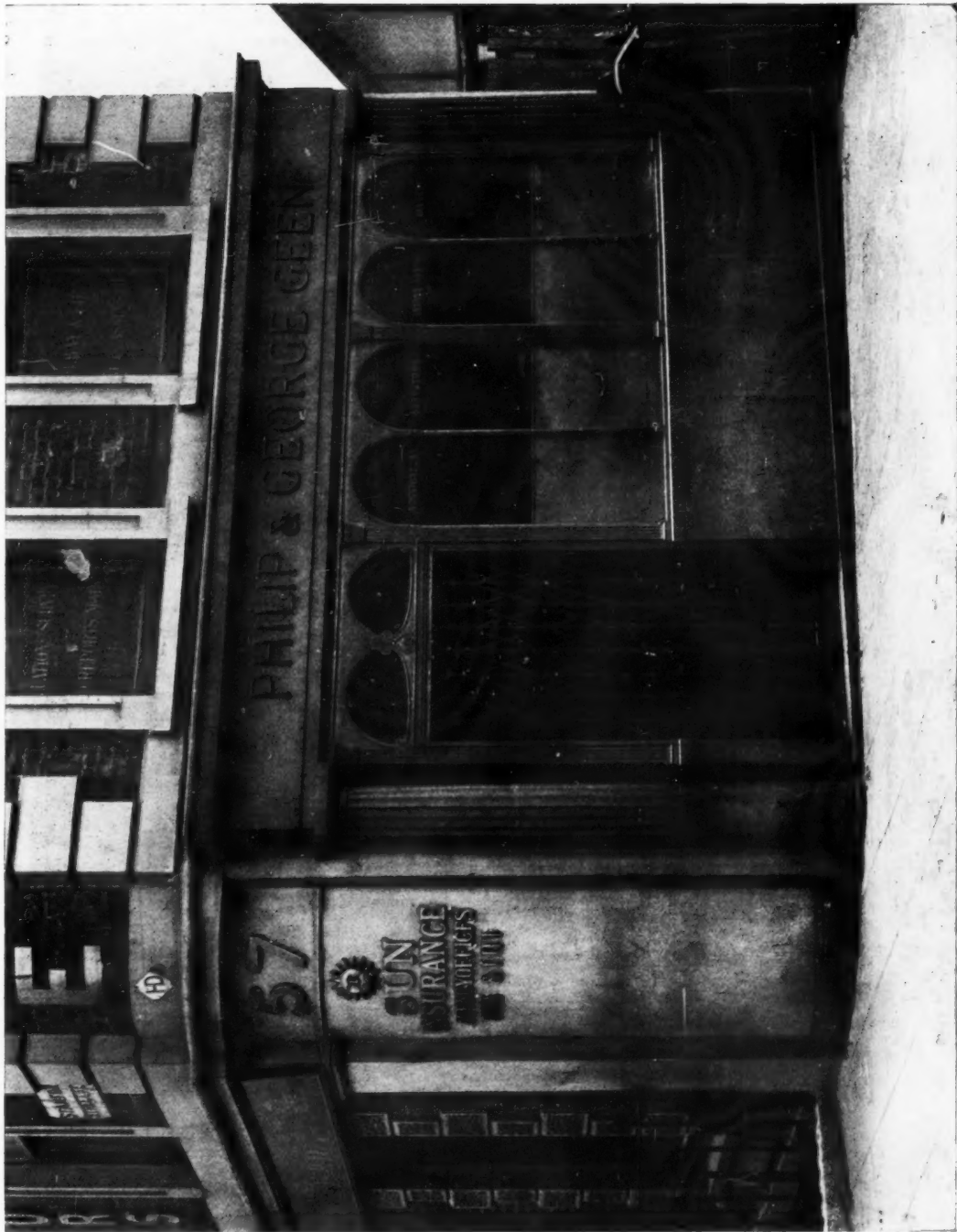
PETER ROBINSON'S, LONDON. T. P. AND E. S. CLARKSON AND H. AUSTEN HALL, ARCHITECTS.



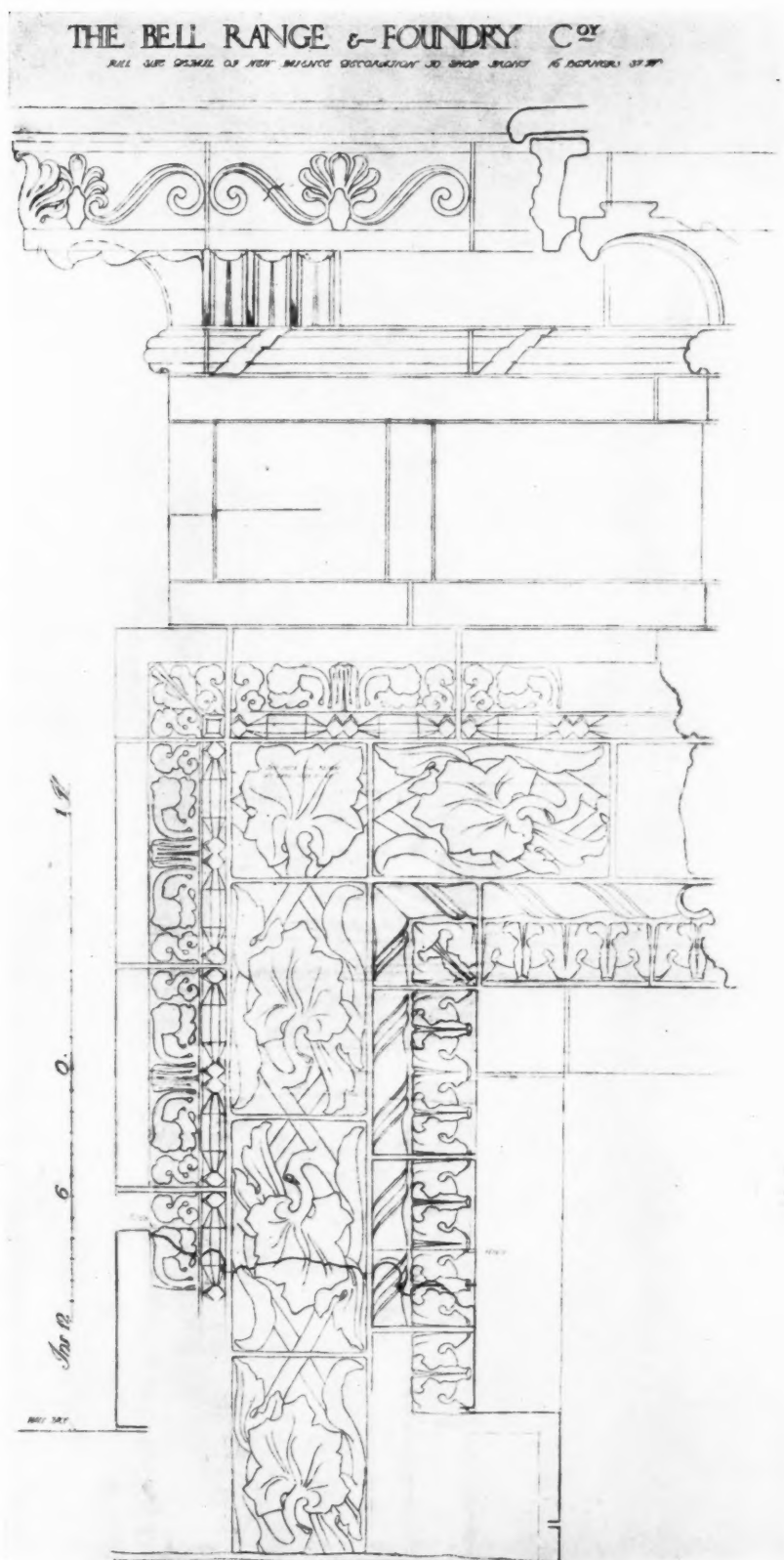
SHOP FRONT FOR MESSRS. PHILIP AND GEORGE GEEN, AT THE CORNER OF WATERLOO BRIDGE ROAD AND STAMFORD STREET :
PLAN, SECTION, AND ELEVATION. ADSHEAD AND RAMSEY, F.F.R.I.B.A., ARCHITECTS.

Shop Front of Messrs. Philip and George Geen, Corner of Waterloo Bridge Road
and Stamford Street

Adshead and Ramsey, F.F.R.I.B.A., Architects



This front is on the Duchy of Cornwall Estate. The columns and architrave are in granite and the shop front is in bronze with a granite base



16 BERNERS STREET: A DETAIL OF THE FAÏENCE DECORATION.
 WILLIAM AND EDWARD HUNT, F.F.I.B.A., ARCHITECTS.

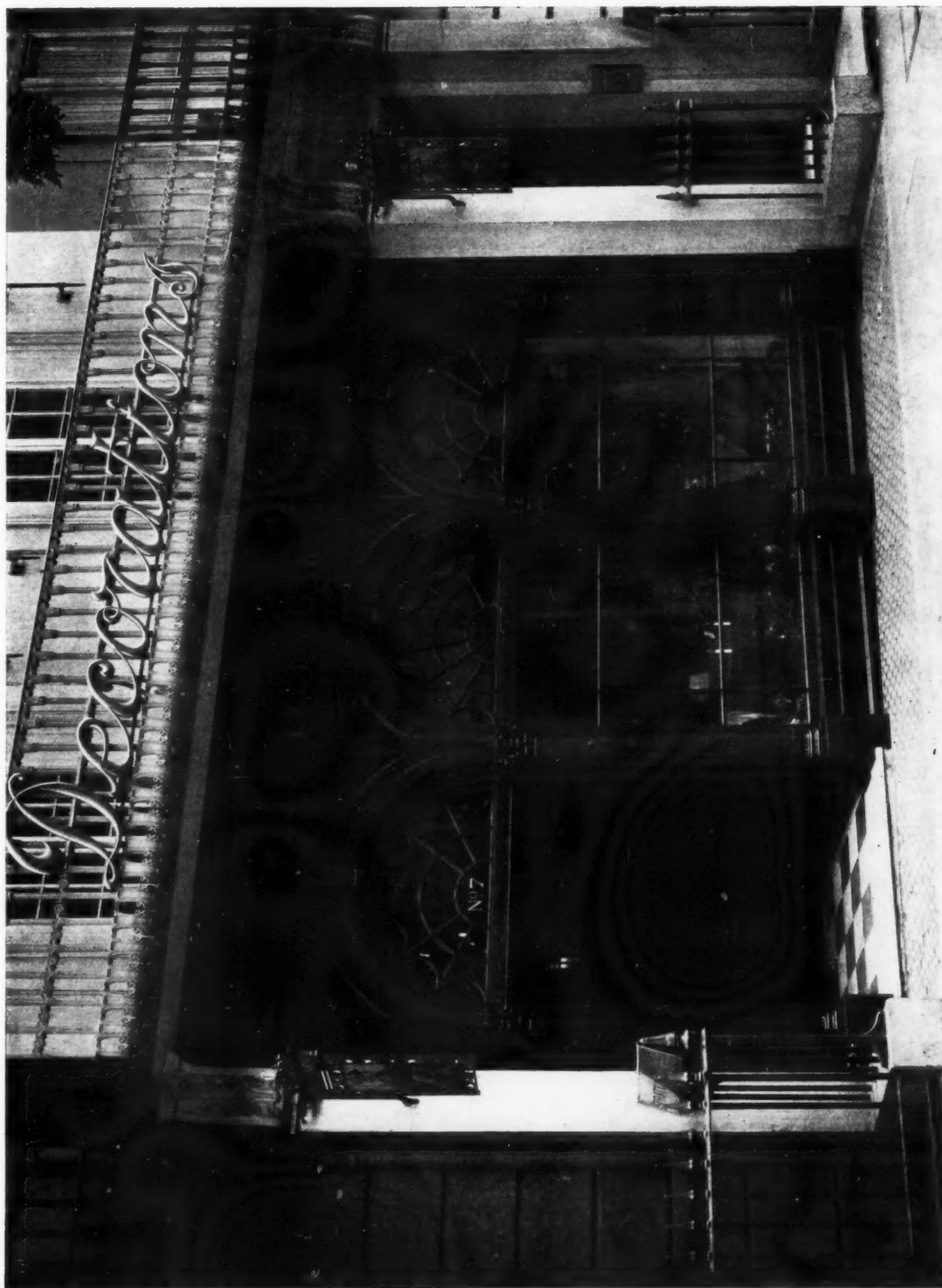
A Shop Front in Faience, 16 Berners Street, London

William and Edward Hunt, FF.R.I.B.A., Architects.



Faience is here effectively employed for the surround and balustrade of a shop front. The character of the detail is specially adapted to interpretation in that material. The colouring is indicated on the working drawing above.

The Shop Front of Messrs. Tredegar's, Ltd., Brook Street, London
W. Sydney Jones, A.R.I.B.A., Architect



A modern front of eighteenth-century character. It is built of Austrian oak, the ventilating grilles being of bronze. The floor to the entrance opening has black and white marble slabs.

Some Notes on the London Shop Fronts Illustrated in this Issue

La Grande Parfumerie, Regent Street

Mewès and Davis, Architects

The decorative scheme of this front has been carried out in pure Empire style, and very careful studies were made to ensure that all mouldings and ornaments were correct to the period. This remark also applies to the green colour used, which is one of the typical colours of the period. All the gilt work, which is in English gold, is toned and finished antique patina.

The whole of the work to the shop front, including the semicircular fanlights, is in mahogany, carved, painted, and gilded. It is double-sided and the glass rests between. All the framework and modelling is in mahogany, carved where ornamented. The ceiling, cornice, and frieze are modelled in plaster; the two latter being painted and gilded in harmony with the walls and fittings.

All fittings are in mahogany and lined with vieux-rose silk taffetas to harmonize with the carpet. The metal framework of the electric chandeliers (which were obtained from Messrs. Baguès Frères, of Paris), is painted the same colour as the rest of the general scheme; the orange panels being made of varnished silk, a process very much in vogue at the present time. Mr. P. Turpin was the decorator.

Ciro's, Regent Street

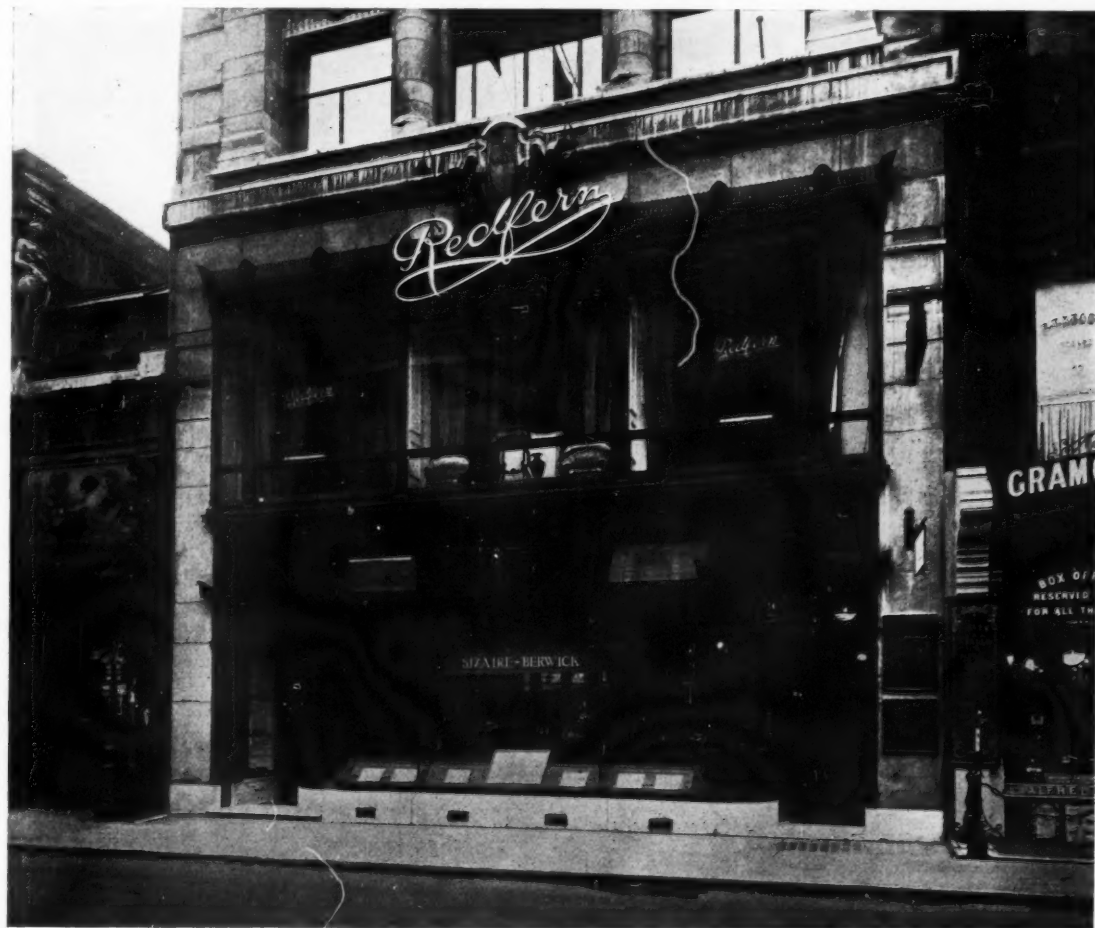
Ciro Pearls have a very delightful front at 178 Regent Street. The metal detail, of green bronze, is of a very delicate character, and forms a perfect setting for the wares exhibited. The prevailing note of the front is essentially Parisian.

Peter Robinson's, Oxford Street

T. P. and E. S. Clarkson and H. Austen Hall, Architects

The shopfront treatment of Messrs. Peter Robinson's new building is of a novel kind for London. It embraces the use of great entrance archways running through two floors, in conjunction with a flat architrave treatment of the window openings. The shop windows to Oxford Street project slightly beyond the wall surface, and the illusion of great weight being carried by plate glass is thus avoided. The great entrances form an effective contrast to the granite wall surface, being finely coffered on their arch soffits, filled in with bronze grilles, and provided with bronze marquises. All this bronze work, including that of the show cases, is carried out in "Kalamein," the Haskins' process

(Continued on page 36.)



SIZAIRE-BERWICK, OLD BOND STREET. TREHEARNE AND NORMAN, ARCHITECTS.

"Isobel," No. 223 Regent Street, London
Yates, Cook and Darbyshire, Architects



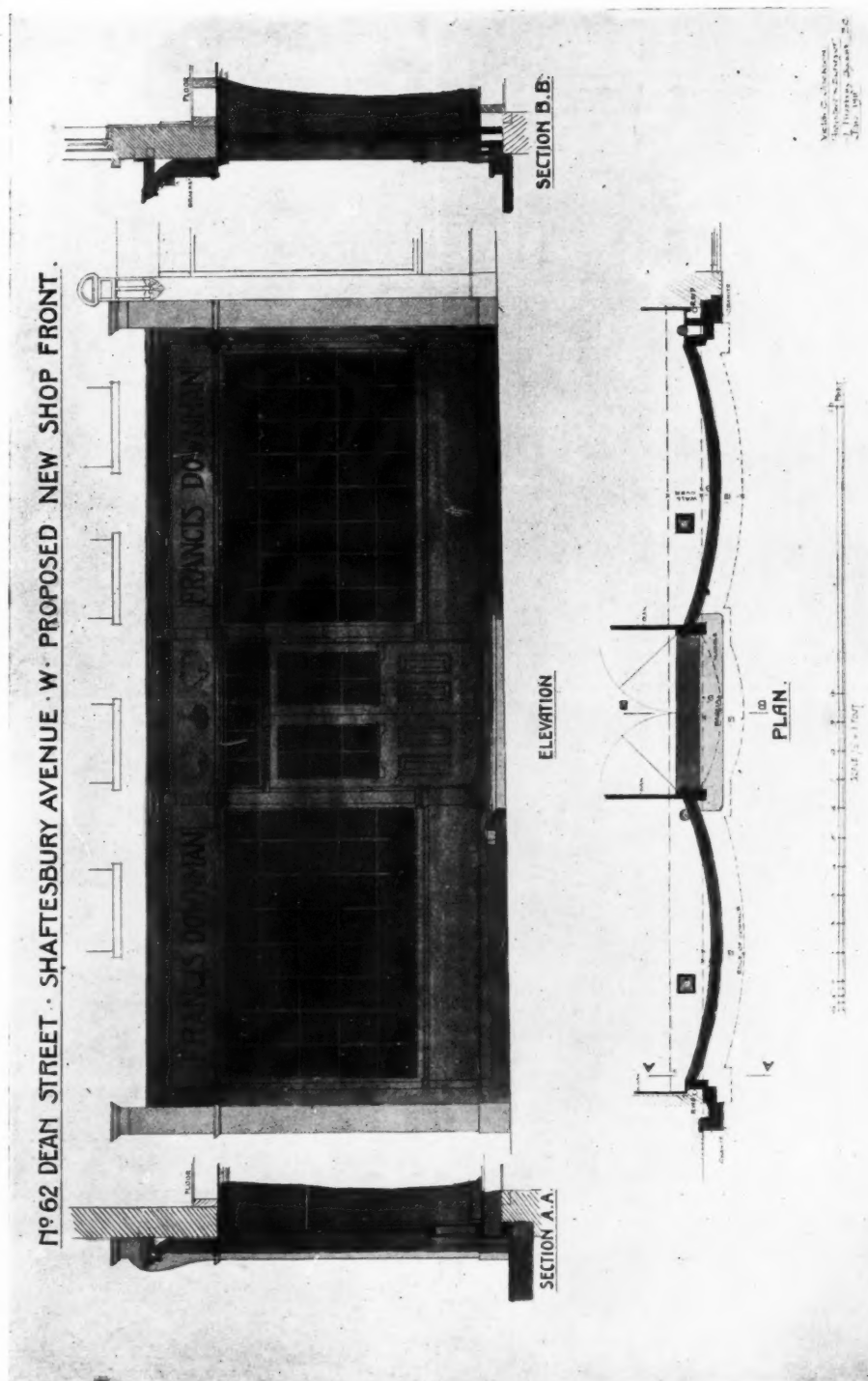
The striking feature of this front is the use of a black marble architrave surrounding windows lined with dove grey. The scheme is admirably adapted to set off an exhibition of coloured fabrics.

The Shop-Front of Francis Downman, 62 Dean Street, Soho, London

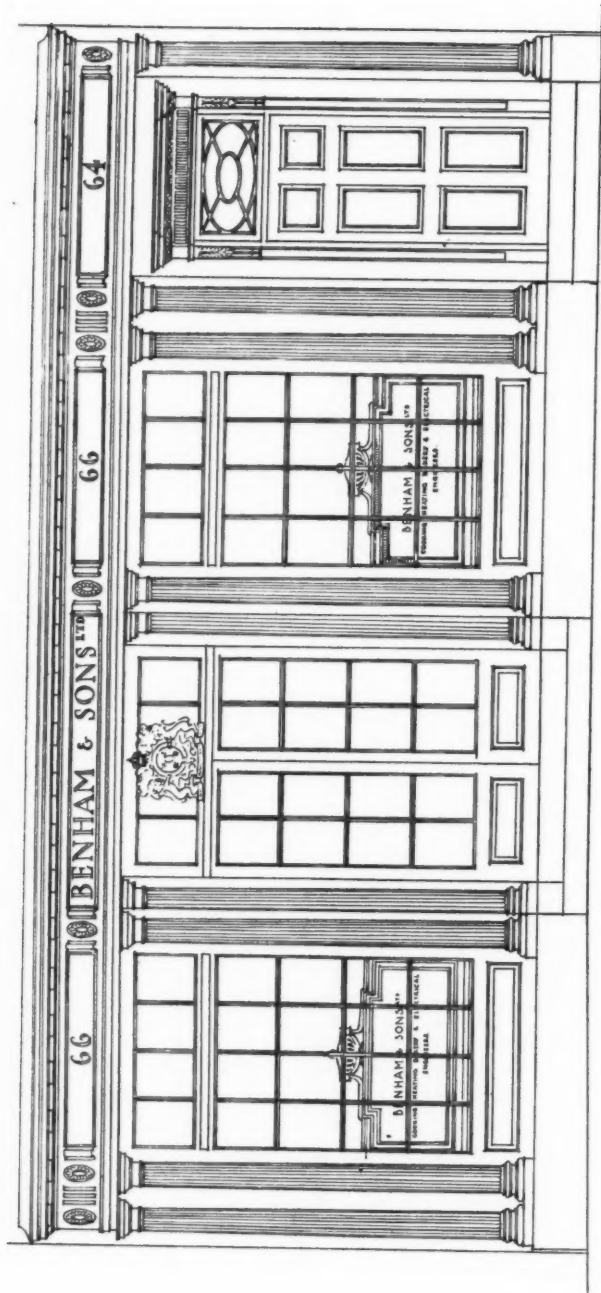
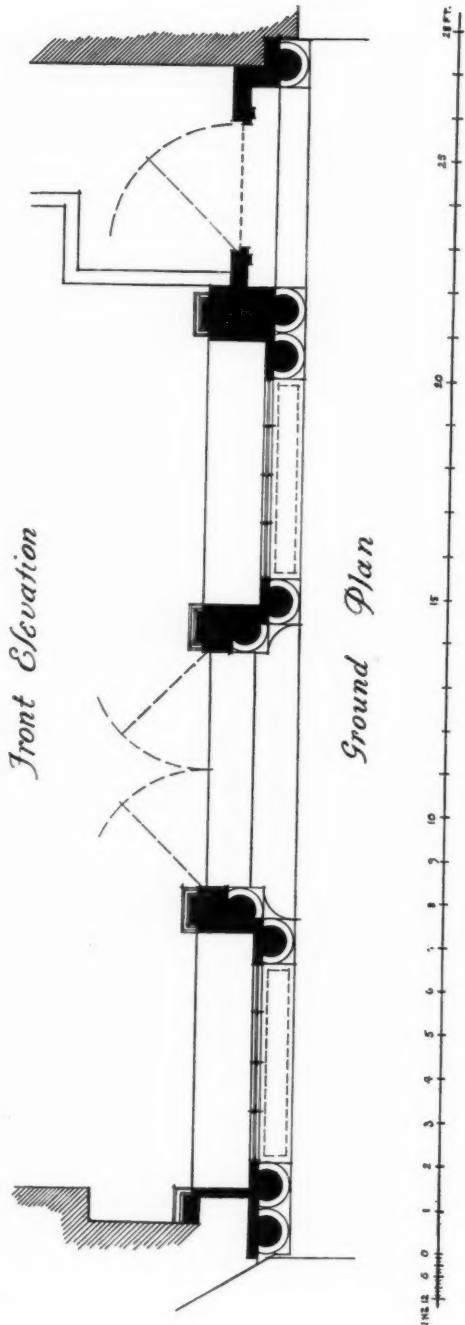
Victor C. Jackson, Architect



A successful attempt has here been made to fit an Early Georgian house with a shop front true to period. The front is of oak.



NO. 62 DEAN STREET, SOHO, LONDON: PLAN, SECTIONS, AND ELEVATION.
VICTOR C. JACKSON, ARCHITECT.

*Front Elevation**Ground Plan*

SHOP FRONT OF MESSRS. BENHAM AND SONS, LTD., WIGMORE STREET, LONDON: PLAN AND ELEVATION.
A. MARSHALL MACKENZIE AND SON, F.R.I.B.A., ARCHITECTS.



SHOP FRONT OF MESSRS. BENHAM AND SONS, LTD., WIGMORE STREET, LONDON.

A. MARSHALL MACKENZIE AND SON, F.F.R.I.B.A., ARCHITECTS.

(Continued from page 27.)

of extruding or drawing bronze on hardwood. The castings are fine in detail and colour. Messrs. Samuel Haskins and Bros., Ltd., have been responsible for this work.

The authority for covering hardwood with bronze is probably much earlier than the known examples at the Pantheon, Temple of Romulus, and Baths of Caracalla. The first bronze doors to be made after the art of bronze casting had died out in Rome were those for Sta. Sophia, Constantinople. The remaining door in the narthex is of wood, 4 in. or 5 in. thick, covered with sheet bronze (made circa 560). Early bronze-covered doors of extreme beauty and refinement are those of the Duomo at Ravenna, made in 1179. Other hardwood doors enriched by cast bronze panels and mouldings, the stiles and rails sometimes covered in the same gauge bronze as Haskins' "Kalamein," are to be found at Trani, Toledo, Venice, and Seville. The use of "Kalamein" is therefore perfectly traditional, and at the same time greatly reduces the cost of the work without impairing either appearance or the great lasting qualities of the metal.

**Geen's, Waterloo Bridge Road and
Stamford Street**

Adshead and Ramsey, FF.R.I.B.A., Architects

This front is on the Duchy of Cornwall estate at the corner of Waterloo Bridge Road and Stamford Street. The intention of the design was to give expression to a well-established business. The columns and architrave are in granite, and the shopfront itself is in bronze with a granite base.

The bronze work was carried out by Messrs. F. Sage & Co., Ltd.

16 Berners Street, London

William and Edward Hunt, FF.R.I.B.A., Architects

The front to the ground-floor showroom of the Bell Range and Foundry Company, 16 Berners Street, is carried out in faience, coloured in soft tones. Effective texture and treatment are obtained by the right manner of colouring and baking. Faience is a material which, treated in this way, opens up new possibilities of use in architectural work where colour is required. The Bell Range and Foundry Company provided and fixed the material and carried out the work.

Tredegar's, Brook Street

W. Sydney Jones, A.R.I.B.A., Architect

This front is carried out in Austrian oak in the Corinthian style, with carved Corinthian capitals and entablature, the openings being filled in with polished plate glass. The ventilating grilles are constructed in bronze, and the entrance opening floor is finished with large black and white marble slabs. Messrs. Tredegars were the contractors, and Messrs. E. Pollard & Co., Ltd., constructed the oak front.

Sizaire-Berwick, Old Bond Street

Trehearne and Norman, Architects

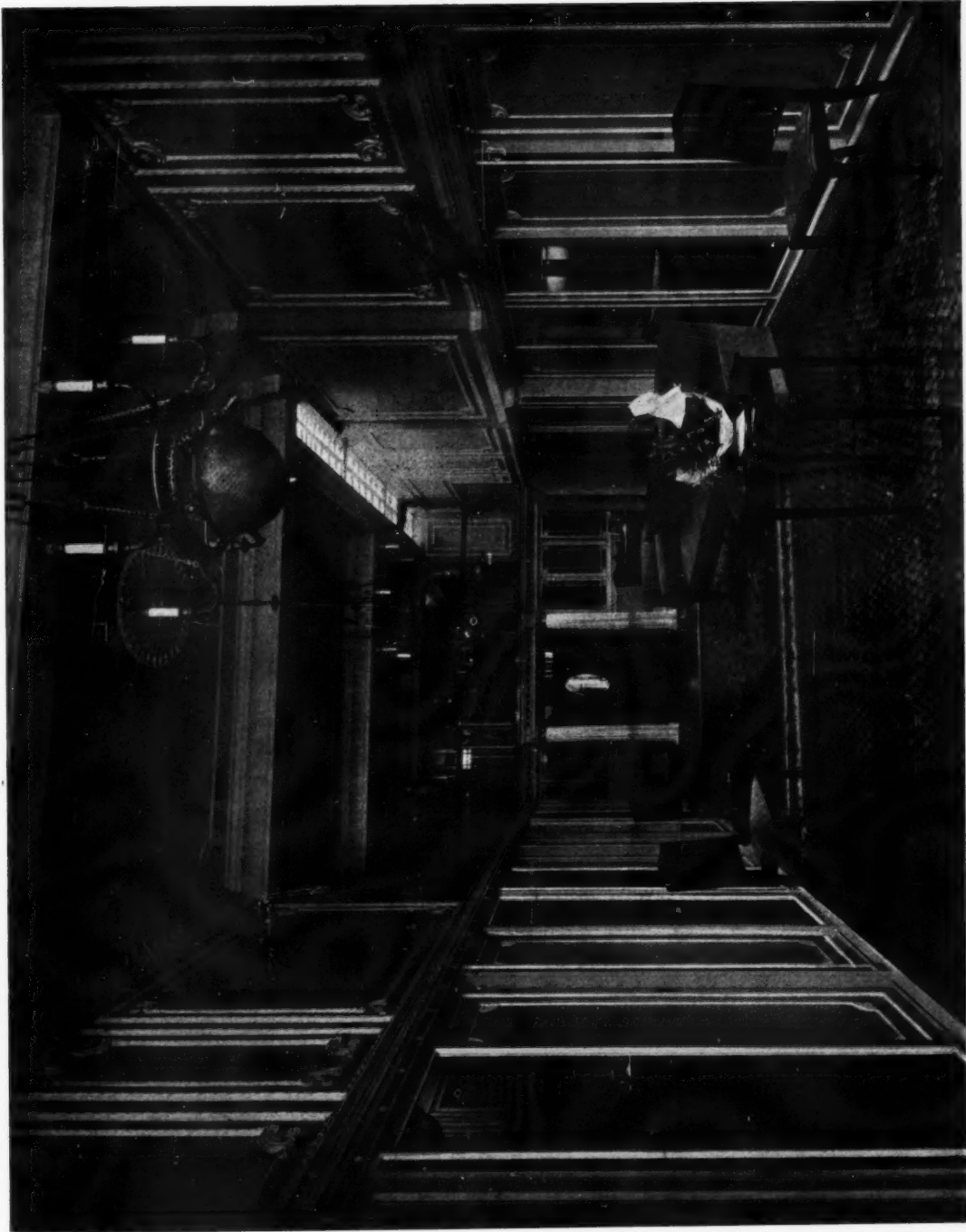
This building is an interesting example of the treatment of a narrow front to obtain the maximum value. The

(Continued on page 38.)



RHONIA, LIMITED—191 REGENT STREET, LONDON.

W. G. WILSON AND J. W. GILMOUR WILSON, F. AND A.R.I.B.A., ARCHITECTS.



RHONIA, LTD., REGENT STREET: THE INTERIOR OF THE SHOP.
W. G. WILSON AND J. W. GILMOUR WILSON, F. AND A.R.I.B.A., ARCHITECTS.

(Continued from page 36.)

building has a very great depth, and in the frontage had to be provided not only an entrance to the shop but also to the important upper part, and it was desirable that the shop both inside and outside should have as wide an appearance as possible. It will be noted that the shop-front instead of being recessed behind the stone piers projects a few inches, and has the appearance of being superimposed upon the stonework. This was done with a view to obviating the feeling of lack of support which a large opening such as this is likely to give.

"Isobel," Regent Street

Yates, Cook, and Darbyshire, Architects

"Isobel's" front strikes quite a new note in shop design. It is very simple, yet extremely effective, its most arresting feature being a black marble architrave, which is in pleasing contrast with the silver-bronze shop frames and entrance gates. Black marble and silver-bronze have been extensively used inside, and the staircase of black marble is a striking feature of the ground floor salon. The flooring in the salons is of grey parquet.

The general contractors were Somerville & Co., Ltd., and the following firms were sub-contractors: The Somerville-Barnard Construction Co. (steelwork); F. J. Barnes, Ltd. (Portland stone); W. James & Co. (metal casements); Wm. Morris & Co., Ltd. (silver-bronze gates, balustrading, and grilles, and nickel glazing to window at top of stairway); Charles Smith, Sons & Co., Ltd., Birmingham and London (locks, floor springs, and silver oxidized door furniture); Jenkins and Sons, Torquay (black marble); Martyn & Co., Cheltenham (decorative plaster work); Hollis Bros. (parquet and wood-block floors); F. Sage & Co., Ltd. (shop fronts); P. Turpin (fitting-rooms and enclosure); Mumford, Bailey and Preston (heating); Mann, Egerton & Co., Ltd. (electric light); Maple & Co., Ltd. (furniture and hangings); The Relay Automatic Telephone Co., Ltd. (telephone system).

62 Dean Street, Soho

Victor C. Jackson, Architect

This is a happy and successful attempt to fit an old house with a modern front true to period. The house in this case is early Georgian, and the front is perfectly in keeping with it, generally and in detail, even to the lettering along the fascia. The front is of oak, as also is the interior panelling, the work having been carried out to the architect's designs by Messrs. F. Sage & Co., Ltd.

Benhams, Wigmore Street

A. Marshall Mackenzie & Son, F.F.R.I.B.A., Architects

That the Georgian manner is entirely suitable to modern business requirements is clearly demonstrated in the shop-front for Messrs. Benham and Sons, Ltd., in Wigmore Street. Slender columns and glazing bars combine to produce a very charming effect. The front, which is made in English oak, was designed to meet the special requirements of the client's business; window exhibition was of secondary importance. The front was carried out by Messrs. E. Pollard & Co., Ltd.

Rhonia, Ltd., Regent Street

W. G. Wilson and J. W. Gilmour Wilson, F. and A.R.I.B.A., Architects

In this new Regent Street building the shops were left blank by the builders, the tenants employing their own architects. The materials used for the front are: for plinth, specially selected blue Belge marble; for window framing and entrance door, bronze; for window enclosure, Ancona walnut and ebony. Internally the premises have been fitted and decorated in character with the window, but in painted soft woods are polished grey hardwood inlays, gold leaf being employed sparingly. The work was carried out by Messrs. E. Pollard & Co., Ltd.

Departmental Stores: Fronts and Fittings

By M. J. LARKIN

THERE is now far more exterior display in shops than there used to be a few years back. Then shopkeepers were content to exhibit only a few of their wares; now it is an axiom with the trader that the bigger and greater the variety of the display, the more appeal to the shopping public and the greater the turnover. It has been proved beyond a shadow of doubt that the big window pays, which is, after all, the thing that matters from the shopkeeper's point of view.

There are all sorts and conditions of shops, each presenting its own problems to the designer. Take the drapery and allied trades. It is astonishing how these shops grow in the big and little towns throughout the country. They are usually born in a small way, say, with a frontage of 16 ft. to 18 ft. After a time the business expands; there is need for more frontage and interior accommodation. The usual method is to absorb the adjoining properties. This is the beginning of the big store. Now what happens? The premises were never intended, when built, for what ultimately becomes a large cohesive business, and the problem is to connect the various buildings as they are absorbed, and the consequent reorganization of interior departments, with shop-window space for each.

Drapers—I am now speaking generally—do not study the æsthetic proportions of their buildings. They are out for uninterrupted continuity of display. In consequence, all party walls and front piers are cleared away, and supported on columns or stanchions inside the glass, and even these are obscured, being usually covered with mirrors.

The result is a building with no visible means of support, an eyesore and offence in the æsthetic sense.

This is what is happening all over the country, and it will be a difficult matter to get these people to leave piers and other supports, when their removal from the façade means more window space. In fact, not content with having continuous glass from one end of their premises to the other, their cry is for more display and, to satisfy the need, island windows are introduced so that further windows can be arranged in the background.

There are fashions in shop fronts, and the new fashion is the arcade shop front. This, in some measure, retains the architectural supports of the premises. The arcades may be any depth. A very essential feature to bear in mind in a plan of this description is the width of the lobby. It must be inviting and, in outlying or populous residential districts, there must be freedom of movement, and room for perambulators. Assuming that we have a depth of, say, 60 ft. to deal with, the width between the walls being anything from 18 ft. to 24 ft., to plan an arcade shop front in a straight line down each side would be most uninviting and would present considerable difficulties to the window dresser.

The simplest method so far adopted is what we call the "saw tooth" or staggered plan, i.e., the windows are about 8 ft. or 10 ft. long, and splayed out to face as much as possible towards the entrance; the returns of, say, 2 ft. 6 in. to 3 ft. back to the adjoining windows, are usually formed into doors for access.

With regard to lighting an arcade of this description. Take the average drapery premises—consisting of a conglomeration of properties. It is possible to scheme out an arcade with lanterns giving daylight into some part of the arcade.

Construction

With regard to the construction of shop fronts, I might mention that bent windows are no longer the fashion; not only are they expensive to instal, but the reflections and distortions do not make for easy viewing of the goods displayed; this is especially the case in concave bent glass, which is a great mistake in shop fronts. It may, of course, sometimes be necessary to ease off external angular corners, and convex bends would be the best manner of doing so.

Elevations

Now a few words about elevations—starting from the pavement line, there should be a base of some good-looking and hard-wearing material. The best we have found so far is polished granite. Marbles of various kinds have been tried, but they are not successful in London; the best we have seen is the Greek Tinos green marble, but this, unless well looked after, loses its polish, and the effect therefore is not nearly so pleasing as when first installed.

The framing of the modern windows is now in bronze metal. A shop front framed in this metal is very little more expensive than one framed in polished mahogany. The composition of the bronze metal used in shop-front work usually consists of 90 per cent. copper and 10 per cent. spelter. The metal is usually about 18 gauge for small mouldings, and 14 or 16 gauge for the heavier mouldings. The metal is delivered in sheets at the factories, and is drawn through dies to the shaped moulding required; the wood core (usually birch) is worked on a spindle to a similar section moulding; both wood and metal are put through the draw-bench machine, and the metal is keyed on to the wood.

Drapers' Windows

Drapers' windows are usually about 8–10 ft. long; larger windows, of course, are sometimes required, but these lengths and the average height keep the sheets of glass to a commercial size. The larger the plate, the much greater is the price per foot super.; plates under 100 sq. ft. area are reasonable.

A transome rail ought to be arranged at a height of, say, 10–11 ft. as the window dressing is very seldom carried above that line, so that the soffit ought to be formed at this level. The filling in over the transome to under fascia (2 to 4 ft.) may have some ornamental treatment or left clear glass.

Sunblinds, where the height allows, should be arranged in the transome rail, the advantage being that, when blinds are down, a certain amount of unobscured light enters the premises above the transome.

Drapers' windows are an average depth of 8 ft. Dealers in small fancy goods, boot shops, etc., about 4 ft., and jewellers about from 2 to 3 ft.

Plate-glass fascias are the best and cleanest for London. Wood fascias require a considerable amount of upkeep. Stone fascias are usually very nice when first installed, but after a few years the shopkeeper paints the stone.

Interiors

Having now briefly dealt with the exterior of the premises, we go inside, always having in mind that we are now speaking of a general drapery establishment, or what we now call stores. In a typical building of this class the main gangways are 10 ft. wide, cross gangways 8 ft., the floor is at least 100 ft. square, 16 ft. high, with an uninterrupted view all over. The central well lighting is about 40 ft. square, and is sufficient to light the whole of the ground floor.

There are fixtures round the walls 7 ft. high (it has been proved that this height is sufficient). Island groups are arranged on the floor, having fixtures about 5 ft. high, with counters all round.

The arrangement of the departments in this building is as follows: When you enter the main doorway you have fancy goods, jewellery, toilet requisites, gloves, haberdashery, trimmings, ribbons and lace, hosiery, piece goods, household linens, blankets, soft furnishings—all working in this order to the back of the building. The first floor usually contains made-up dresses, gowns, underwear, blouses, millinery, baby linen, and, in fact, all goods usually requiring an appreciable time and some privacy for purchase.

Drapers are now as keen on an interior display of their wares as they are on the exterior display. The old-fashioned method of wrapping goods in packages, and the irritation to customers of waiting until these packages are undone and done up again—apart from the waste of assistants' time and the disorderly appearance of these packages in a fixture—are now eliminated by the introduction of the new type of fixtures.

There is no finality in shop planning; there is always expansion or contraction of departments and fixtures, and the old method of fitting fixtures in certain places does not lend itself readily to a redistribution.

Movable Fittings

The scheme of interior shopfitting now generally adopted is the "Unit" system. All wall fixtures are made of a uniform height of 7 ft.; each unit is about 5 ft. to 6 ft. long, depending, of course, on the class of goods it is to contain. Instead of packets the fixture is full of sliding oak trays, with all goods taken from packets and displayed in these trays. The fronts of these oak trays are cut away to allow of a good view. Sheets of plate-glass slide in front of the trays, with dust-excluding device attached to edges.

The standard is maintained throughout all the departments; the framework of the units is identical, the ends are flush, and when exposed are panelled in oak, mahogany, or fitted with mirrors. The cornice is arranged so that no mitreing is required anywhere. All fixtures come together end to end and make a continuous run; they can be set at any reasonable angle to each other and will still unite without any extra work.

The glass doors slide easily on the new system of rollers.

The advantages of this type of fixture are manifold. Departmental buyers know exactly at a glance the goods selling and when to replenish their stock without going through a lot of boxes and packages to find out how they are fixed for certain goods, and the shoppers can see at a glance what they want and are pleased.

Counters

The glass counters are worked on the same principle, and here again the display is maintained, the counters being fitted with trays somewhat similar to those in the fixtures, graduated back; the goods are laid in these trays, and are exposed to view. The framing is made of bronze metal with bars as small as possible; the counters have flush ends, and are placed together, end to end, in the same fashion as the fixtures. Any inaccuracies in the floor levels are overcome by means of adjustable screw knobs in the feet of counters. The skirting is recessed in front to form a toe space.

Fixtures to island groups are carried out on the same principle as the walls, with trays and sliding glass doors, and the height is about 4 ft. 6 in. to 5 ft.; this height allows for a fair amount of stock accommodation, and also an uninterrupted view throughout the whole of the floor. The fixtures are also made to go back to back and end to end, and the whole interior installation of a store fitted with this type can be rearranged at a very small cost.

Modern Shop Fronts in Paris—Fashion Art

By H. BARTLE COX, A.R.I.B.A. (Mem. Corr. S.A.D.G.)

GROUND-FLOOR insertions, shopfronts as distinguished from stores, have a natural tendency in Paris to fall to the lot of the *décorateur* rather than to the architect properly speaking. The subject is recognized in France as a serious problem affecting civic dignity. These notes, therefore, only refer incidentally to such establishments as the Printemps, Galeries Lafayette, Bon Marché, etc., as a possible town-planning solution of the difficulty.

The lively modern aspect of this art in France has been termed "Une manifestation de la vie contemporaine." Exactly what else could it be? Yet to what particular type of shopfront does this much abused platitude apply? Apparently it applies to that delusive idea called "Fashion," for which Paris has the reputation for setting to the ease-loving community of the world in her *commerce de luxe*.

Commerce de Luxe.

Visitors to Paris are apt to exclaim, "What beautiful shops!" and sometimes they are right, but an architect will see in that outburst of enthusiasm at least three considerations: (1) The charm of the surroundings; (2) the dressing of the windows; (3) *commerce de luxe*. This last consideration is of the greatest importance, for Paris strives to maintain its superiority on this score, and there is every sign of a very active renaissance in this direction. *Vide* the numerous *salons d'art décoratif* and the coming national effort at the Exposition Internationale des Arts Décoratifs et Industriels Modernes in 1925, this side of Paris life is what attracts a large proportion of the visitors. Commercial men know that the enlightened public have had enough of the eternal dishing up of dead styles, and the big stores are now employing the most fashionable artists! Whatever the modern taste and whatever the purpose of the movement it represents, it appeals to the visitor, who recognizes in it a living art struggling against what is ludicrously called, "Les erreurs des commerçants."

The three principal streets where Parisian shop life can best be studied are the Rue de la Paix, the "Via gloriosa," with the following motto: "Ici se fourbissent les armes de la femme"; the Boulevard de la Madeleine (well named); and the Rue Royale, which has nothing regal left about it except the princely ends where there are no shops. Other streets for fashionable display are the Avenue de l'Opéra, Rue St. Honoré, and the Boulevard Haussmann, to which must be added the Rue La-Boétie, noted for *Antiquaires* and *Galeries de Peinture*. Smaller streets for shopfronts are the Rue Caumartin and the Rue Chaussée d'Antin. It is enough to add that there is a tendency for *commerce de luxe* to shift farther west, notably to the Faubourg St. Honoré and to the Avenue des Champs-Élysées. On the Rive Gauche there are a few isolated examples of good fronts (*à la Dame Blanche*, all yellow), but no street in particular is of much importance unless it be the Boulevard St. Germain.

Unlike London, where the big banks are in the east and the swanky shops in the west, Paris has both in the same district. The Place de la Bourse (exchange) and the Place de l'Opéra are both in the 2nd *arrondissement*. It is in this neighbourhood where the most striking efforts at modern shopfronts are to be found. It is the European centre of feverish excitement, the least characteristically French part of the capital.

The Programme.

Two main factors at the base of shopfront design are: (1) Desire not to detract from the goods exhibited; (2) desire to attract to the front alone. The latter consideration is particularly noticeable in Paris, especially for firms with an established *clientèle*, and for celebrated houses dealing in *commerce de luxe*, whose models are in authority.

If these firms exhibited more than enough to explain their trade their models would be imitated, consequently all they require is a front stating: "This is the address of my establishment." In the old days the *enseigne* (signboard) played a great part, hence the origin of such designations as *Au Printemps*; *A la Marquise de Sévigné*; *Aux Galeries Lafayette*; *Chez Francis Jourdain*, etc.

By force of circumstances the design of shopfronts is more in the nature of a serious business than of a serious art. It is a speciality, like the designing of ladies' hats, for which the artist in Paris must have a predilection for *chic*. Good taste is only sought after in so far as the *clientèle* demands it, which experienced business men know to be extremely rare.

All shopfronts are not designed for *commerce de luxe*, but in Paris a great number are, and many are worthy of note for their studied effect. The interior of some of these swagger sale-rooms, with their affected reserve, remind one of some popular novelist's description of an oriental "Lupanar," most of them are *outré*, and nearly all are *triste*; some are absolutely necrologic, fit for the taste of opium eaters, and suitable to the mentality of a *garçonne*. Fortunately there are some trades that appeal to a different sentiment, but in so far as the shopfront is supposed to be artistic it is generally erotic.

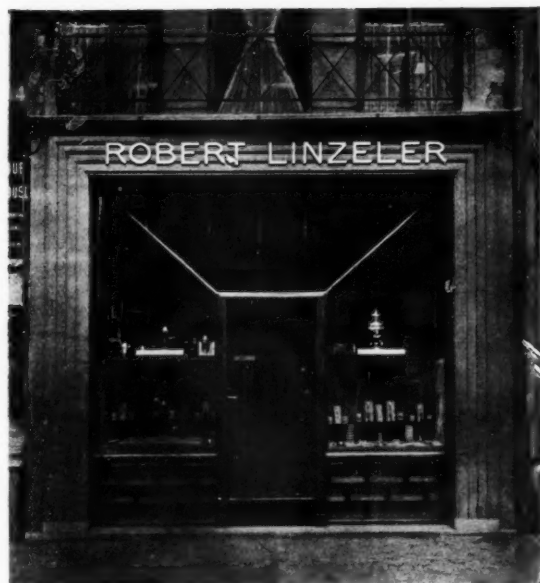
The addresses of a few exceptional shops which the author thinks worthy of mention for their quietness are the following, which must be seen to be appreciated for their simple refinement escapes the camera: (1) A small umbrella shop (Frizon) 5, Avenue de l'Opéra; (2) Restaurant Prunier (noted for fish), 9 Rue Duphot; (3) jeweller (Fouquet), 6 Rue Royale, with stone façade harmonizing well with the existing architecture; (4) shop for ladies' bags, etc., called "Henry à la Pensée," 3 Faubourg St. Honoré; (5) a general provision shop, 15 Rue La Boétie (in mosaic).

The above, and a few more, of course, are the exceptions to the general rule, for the trades in Paris most noticeable for their efforts at artistic fronts are, first of all, Bijoutiers, Parfumeries, Tea-rooms ("ici on prends du 5 o'clock à toutes les heures"). Then Restaurants, Confiseries, Poudre dentifrice (natural compliment to the two former). After that come Modes, Chaussures, Lingerie (all very interesting). Banks and Protectorates are redeeming features (sometimes), and another category somewhat apart are shopfronts for *objets d'art*.

Artistic Tendency.

Is it Paris now that sets the fashion? That is difficult to answer; in any case, it gets launched, then becomes universal. We see the effect on shops in Paris of foreign "commercial" influence. In England we see the effect of foreign "artistic" influence. This is a cosmopolitan age, and the design of shopfronts is a cosmopolitan art of which not a small amount of the inspiration is drawn from Germany and from Austria. The English shops are noted for their curved glazed bay entrance arrangements (*tambour* in French), which is now being much adopted in France and carried out on an extensive scale by the English firm, Sage & Co. (London and Paris). Furthermore, many shops in England are designed in France, the architect approving the plans and receiving the kudos. As a matter of fact, in actual practice, very few shopfronts in either country are wholly designed and executed from beginning to end according to the drawings of the supposed architect. It is a special business technique assuming universal application.

The artistic tendency of modern shopfronts in Paris, always in advance of London, is, nevertheless, the same as that for the decorative arts in any European centre, viz., towards an energetic desire to put life into them, towards new inspiration. The result for the moment is chaotic but



NO. 4 RUE DE LA PAIX.
LOUIS SUË AND ANDRÉ MARE, ARCHITECTS.

refreshing. Dutch influence is noticeable (Thé Ixe, Rue Royale), but there is a very decided tendency towards Pompeian decoration, to the modernizing of archaic motifs and to show a feeling for orientalism. A revival of the Empire style has long been in vogue, and some of the best ultra-modern ornamentation is merely a development of the principles underlying good Empire work, such as that of "opposition": a long surface contrasted with a short, a grey mass contrasted with a white, and so on (394 Rue St. Honoré).

If we compare fronts erected a few years before the war with those erected since we notice that among the characteristics of the present moment are: a revolt against classicism, an abolition of the tyrannical use of the orders, a predilection for flat nude surfaces, an elimination of mouldings, a concentration of ornamentation, sculpture used sparingly and conventionalized, sumptuousness before elegance, design fantastically decorative rather than logically constructive on the one hand, and constructive principles over-emphasized on the other. There are signs of a groping after some undefined ideal. Italian Renaissance pilasters belong to the *ancien régime*.

The materials most in evidence for shopfronts are: marble, metals (bronze, wrought iron), wood, mosaics (*Metalisation* and all sorts of *imitations parfaites*). The choice of the marbles is not always as happy as it might be, though strong blatant effects are often obtained, which perhaps suits the programme. A marble very much used in Paris now is "Jaune de Sienne," a cold, streaky, fleshy-like, brownish yellow which cannot fail to attract, especially when used for large surfaces; in this connection notice the "Parfums d'Orsay," Rue de la Paix—you cannot miss it, "ça sent le nouveau riche." Wrought iron is often handled with delicacy peculiar to the French. A broad wooden kind of architrave occasionally forms the frame of the window, relying for its effect on the quality of the wood. Sometimes the woodwork is painted with brilliant colours in violent contrast and sometimes an affected use of extremely delicate tints (such as lilac) is resorted to. This is naturally liable to alteration with change of proprietor. Reeded pilasters, reminding one of Egyptian work, are in vogue, and arches used for decorative purposes are often pointed, making a kind of Saracenic-Louis XVI ornamentation. Tessellated work is used to good effect for covering simple surfaces, and coloured cement tiles are being turned to good account by the Société Anonyme d'Application

Artistiques et Industrielles. Lettering is more artistic and much freer now than it was a few years ago. A speciality is being made by Messieurs Gallot Frères of decorated blinds and awnings, which give a certain gaiety to the streets. An example can be seen at 382 Rue St. Honoré.

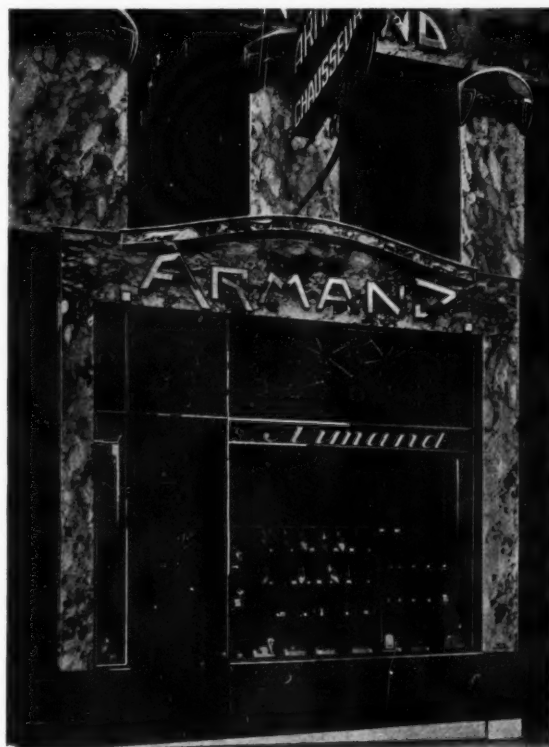
A certain diversity of architectural colour is obtained by the use of foreign detail for buildings which are frankly erected in the nature of shops for colonial propaganda. At the offices of the Gouvernement Général de l'Indo-Chine, 20 Rue La-Boétie, we see gilded wrought-iron Chinese motifs, and at the Protectorat du Maroc, Rue d'Argenteuil, columns and capitals copied from the Sardinian tombs at Marrakech, carried out under the supervision of the architect, Monsieur de Montarnal de Guirard, Officier de la Légion d'honneur (S.A.D.G., etc.).

Certain attempts have been made to represent the nature of the trade by some appropriate ornamentation. In the Rue Gaillon, for example, there was, till the recent demolition, a butcher's shop with bullocks' skulls sculptured on the façade, but the principle has not gained much favour. The idea is not always suitable; for instance, how to ornament appropriately a shop called "Aux corsets merveilleux"?

Town-Planning Considerations.

Legislation for civic effect has a business effect, both good and bad, on shops in Paris. As a rule we can say that the more the restrictions the better the street architecture and the worse the trade receipts.

Generally speaking the "Règlements de la ville de Paris" are not at all severe, are slightly elastic, and practically only refer to projections. The proprietors of certain streets and squares, however, such as the Place Vendôme and the Rue de Rivoli, etc., cannot build as they like, and are restricted to a few well-defined conditions. They must not alter the architecture, and, officially, advertisements and signboards are not allowed. There exist "trente-et-une servitudes d'architecture de Paris," but it is curious to note that these regulations nearly all refer to the older parts of Paris and to districts, judged from a commercial point of view, now completely dead. Some of the regulations in the more prosperous parts have never been enforced.



IN THE BOULEVARD MONTMARTRE.

The disposition of a shop depends upon the trade. Restrictions, therefore, tend to push trade into other districts, the property retaining its peace and losing its percentage. The west end of the Rue de Rivoli is splendidly situated for trade, and it would be a crime to allow speculators to disfigure its uniformity, but under the arcade we find a few good hotels and a host of trumpery shops, traps for tourists, where can be bought dear-cheap jewellery, studs, pretty coloured prints, and patented pipes, etc. Of course, the Sèvres manufactory have an establishment, and a few other exceptions could be mentioned.

A lamentable example of the lack of restrictions is to be found in the Avenue des Champs-Élysées, the most magnificent thoroughfare in the world. Its width, its trees, and its gaiety are unequalled, but from the "Rond Point" up to the "Place de l'Etoile" is being grievously marred by the unevenness of the roof lines and by very commonplace shopfronts. It is here, however, where, behind large panes of plate-glass, the finest motor-cars are exhibited, and the beauty of the machines more than compensate for the ugliness of the fronts. There is life up here. Industry is more important than commerce, aesthetics are more important than art. What is a shopfront compared with a motor-car? We are in the progressive part of Paris developing, owing to the lack of restrictions, in a prodigious manner, though becoming disfigured by pretentious shopfronts. But stop!—the speculator cannot overstep himself. At the Place de l'Etoile he is restricted as to height by a decree of Napoleon III.

Shopkeepers endeavour to get premises in the neighbourhoods inhabited by the rich, hence the disfigurement of many originally fine streets, such as the Rue Royale, constructed in the eighteenth century, with private houses on a uniform plan by the architect Gabriel, and formerly occupied by the aristocracy.

Legislation alone cannot cope adequately with this

artistic difficulty of civic administration. It is impossible to force tradesmen to go to certain prescribed areas if they are there restricted in their method of doing business. It is also impossible to design private residences with accommodation for shops, the requirements of which cannot be known in advance. This complicated town-planning problem, however, is resolving itself, for the small man is being rapidly eaten up by the big syndicates. Large stores are becoming more and more important every day; they have a better choice, are cheaper, and are now successfully competing in *objets d'art*, and even forming fashion! The result is that finally, owing to the increase of easy transit, big centres devoted to shopping will create themselves, and new residential neighbourhoods will be left in peace until the inhabitants get tired of the old new style and shift farther west, when the same transformation will begin again.

Mappin and Webb, Paris

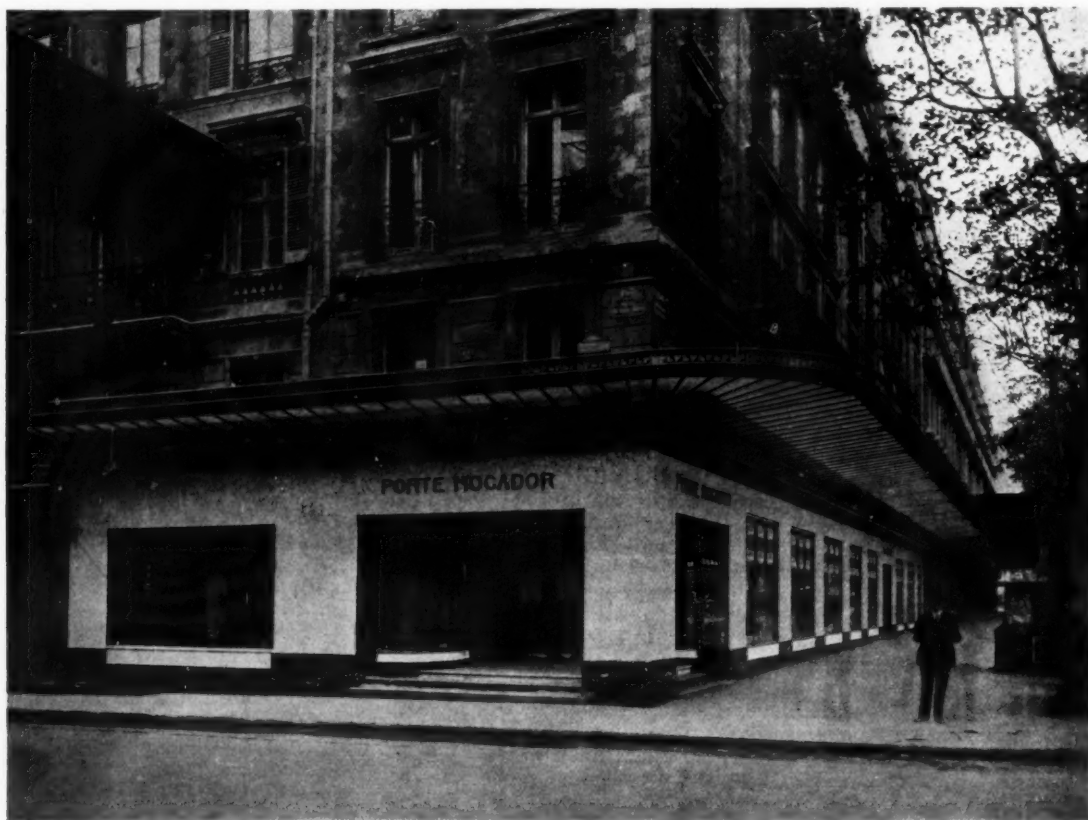
J. J. Joass, F.R.I.B.A., Architect

This front is of white marble with bronze metal sash bars and mahogany doors. Bronze metal lettering is used on the fascia. The front was carried out by Fredk. Sage & Co., Ltd.

Galleries Lafayette, Paris (Porte Mogador)

M. Chanut, Architect

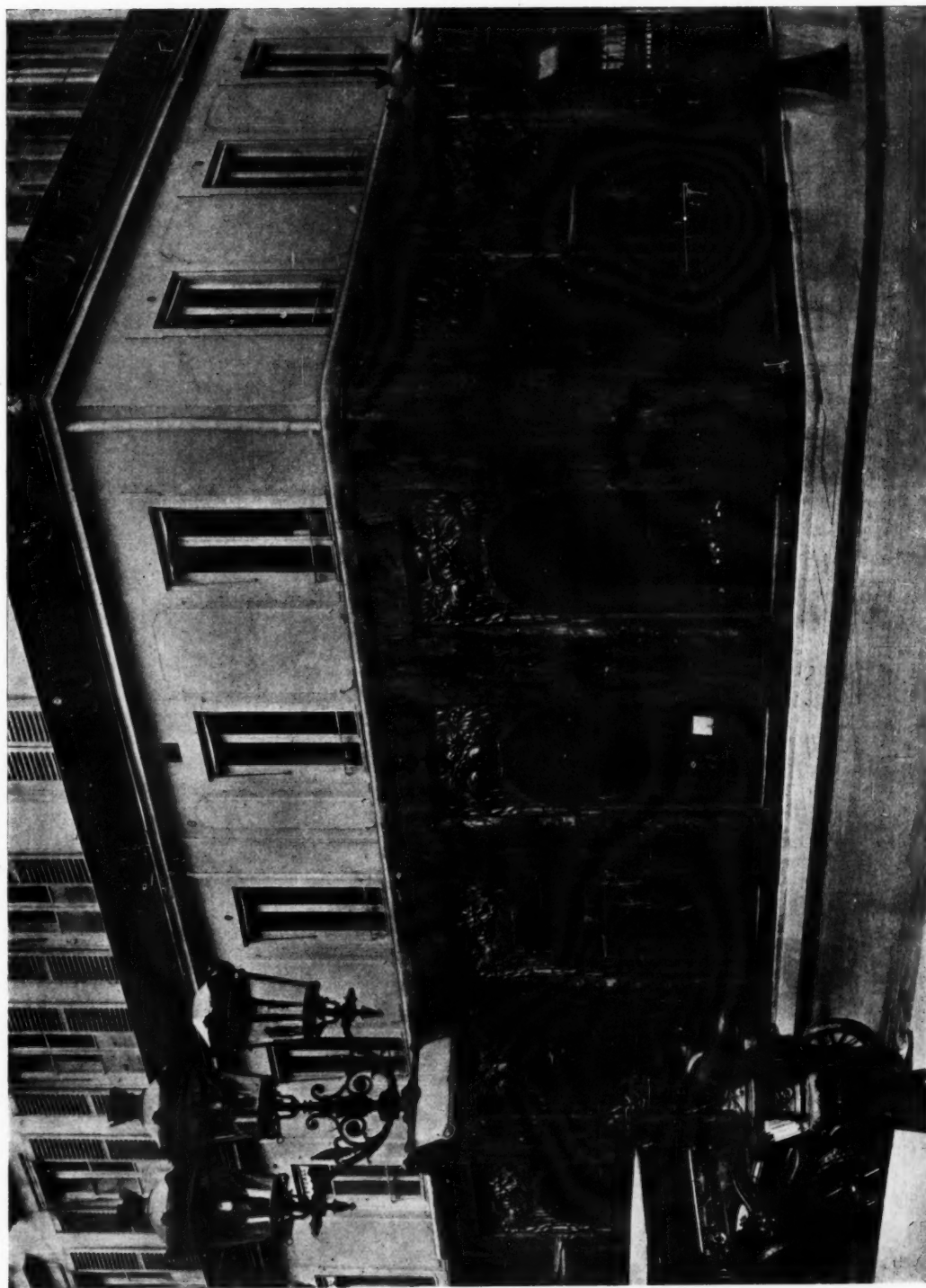
This front is in marble, with bronze metal sash bars; the entrance doors are of oak. A special feature is the electric lighting, the cornice and ceiling being specially designed to receive lamps, which are fitted direct thereto and form an integral part of the design. This type of lighting may be seen in the Regent Street branch of the Galleries Lafayette. The work was carried out by Fredk. Sage & Co., Ltd.



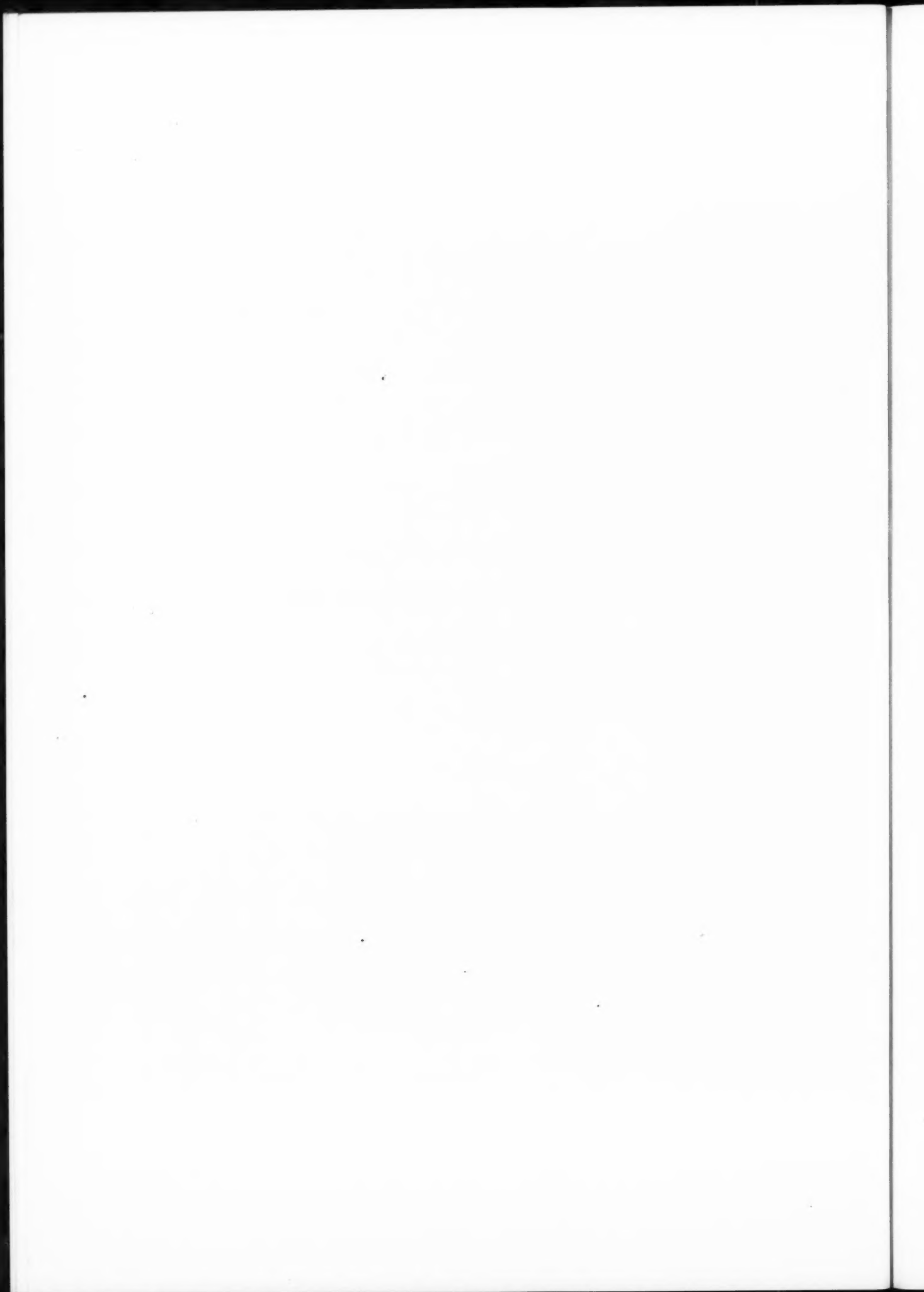
GALERIES LAFAYETTE, PARIS (PORTE MOGADOR). M. CHANUT, ARCHITECT.

Parfums D'Orsay, Rue de la Paix, Paris

Louis Sué and André Mare, Architects



A sumptuous modern example of a Parisian shop front for *commerce de luxe*. The façade is in attractive "Jaune de Sienne" marble with gilded bronze decorations. The inside vaulting, painted red with gold stars, flowers, birds, etc., secretly lit by electricity, can be seen in the daytime through the windows.

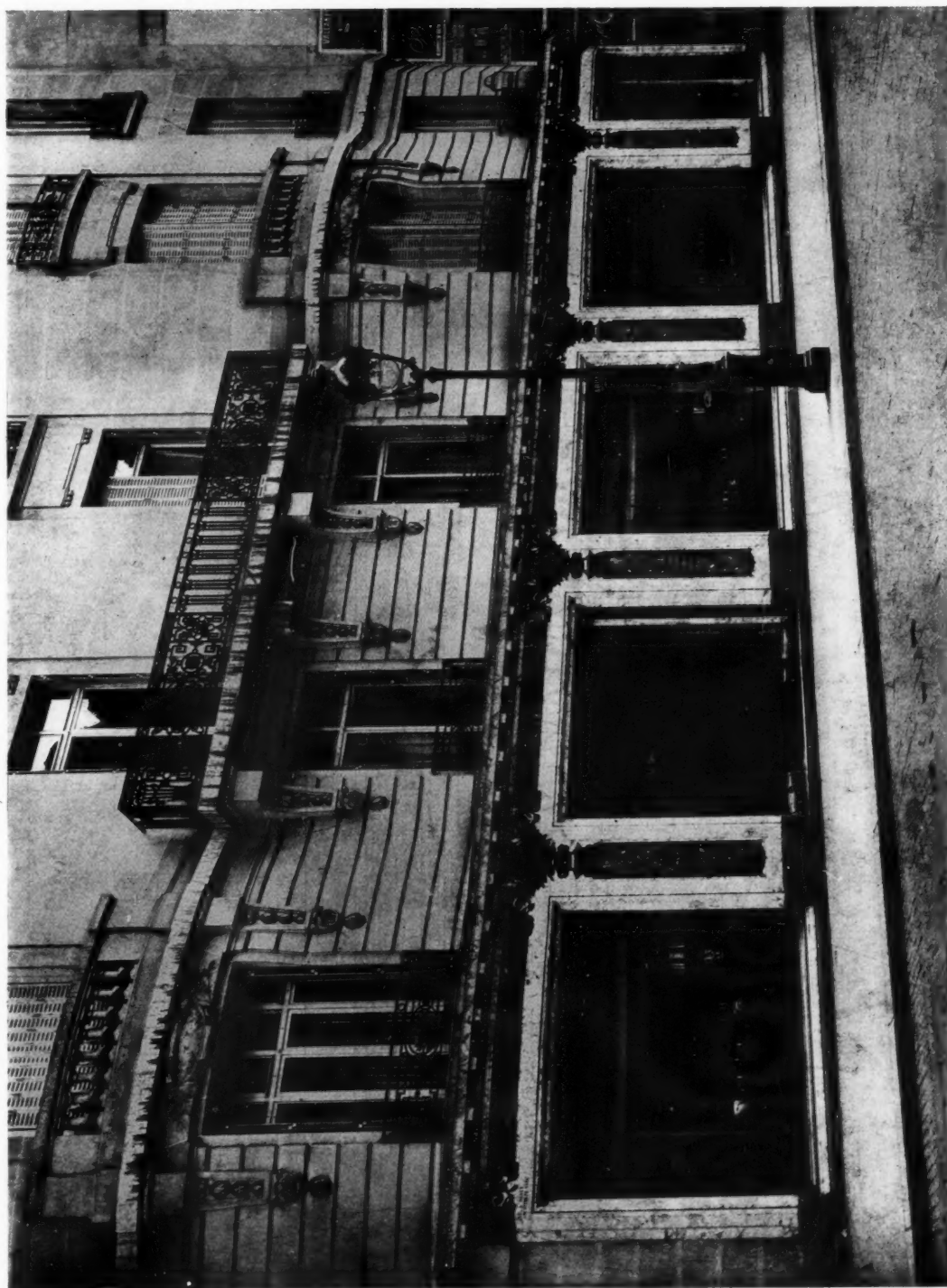


Thé Ixe, 24 Rue Royal, Paris

Bagge and Peters, Architects.

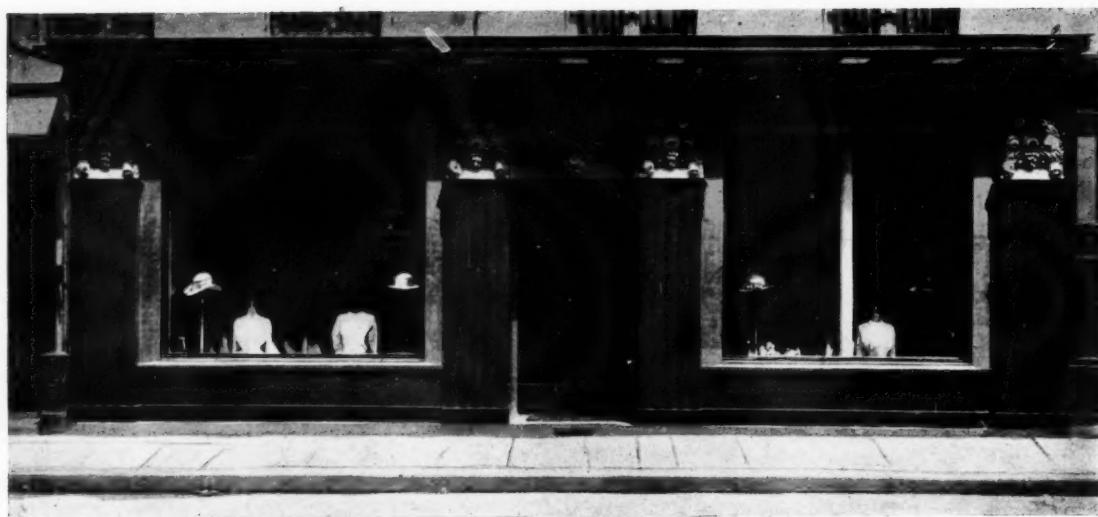


A striking façade in marble from the Pyrenees. In this we see a pleasing disregard for (so-called) classic precepts. The proprietor asked for a reminiscence of Dutch work.



DEVELAINE ET ROUGÉ. 27 BOULEVARD RASPAIL, PARIS. A. NÉRET, ARCHITECT.

Situated in a sedate neighbourhood, this front is notable for the use of well-chosen marbles—arabesque (white), vert antique, and stone (Lunel) from Belgium. The influence of the "Ecole" training is apparent.



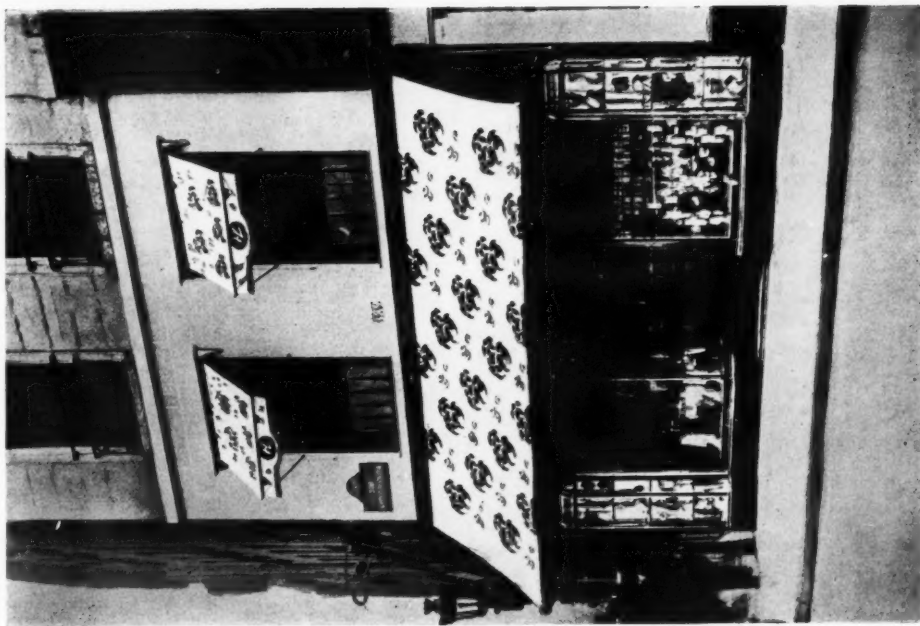
CLÉ, 394-396 RUE SAINT HONORÉ, PARIS BAGGE AND HUGET, ARCHITECTS



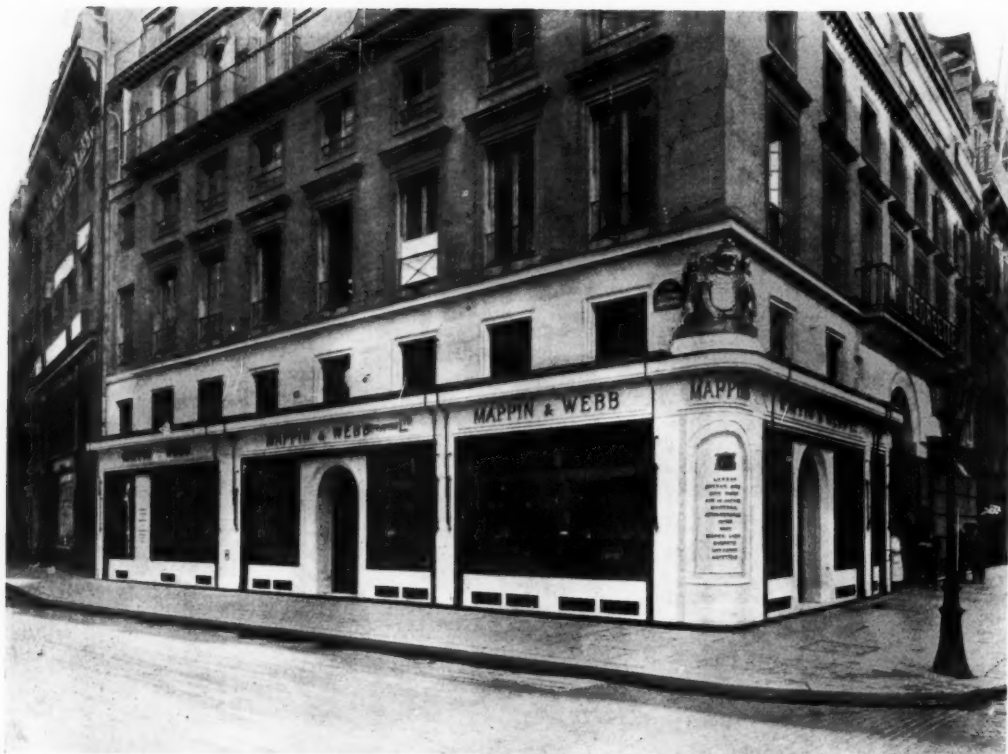
MAGASIN DE MODISTE (SALON D'AUTOMNE). ERIC BAGGE, ARCHITECT.



BOUTIQUE DE CÉRAMIQUE (SALON D'AUTOMNE)
FRANCIS JOURDAIN, ARCHITECT.
(Showing the use of tiles in blue-coloured cement.)



HARRY (BONNETERIE—GANTERIE), 382 RUE ST. HONORÉ, PARIS.
(Showing a new departure in the design of blinds and awnings.)



MAPPIN AND WEBB'S, CORNER OF RUE DES CAPUCINES AND RUE DE LA PAIX, PARIS.
J. J. JOASS, F.R.I.B.A. (BELCHER AND JOASS), ARCHITECT.

A Shop Front in Rue du Marché-aux-Herbes, Brussels
A. Roosenboom, Architect



In this front, the problem of reducing a large opening to a size commensurate with the nature of the goods displayed is solved by treating the upper portion—about one-third of the whole—as a decorative field—vases and baskets of flowers in metalwork being effectively introduced as an infilling.

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Some New York Shop Fronts

The Delights of Fifth Avenue

THE following notes on the shop fronts of Fifth Avenue are chiefly extracted from an article by Mr. John Taylor Boyd in "The Architectural Record": The small shop front is gaining a place for itself in American architecture. By perfecting its type the architect has made an important advance in the broad field of small modern commercial architecture, which has hitherto resisted efforts to improve it.

The oldest of these designs illustrated are scarce twelve years old, and most of them have been completed since the war. The development is entirely a new one. These fronts prove that one need not break with the past in order to have a modern art. Tradition appears in their perfection of proportion in minor motives and details, and even these motives are invested with a freshness which transforms them.

Taken simply by itself, the shop front is a device of modern salesmanship. The small shop is primarily a personal matter, and only the decisive personality of its proprietor enables it to compete with big organizations. Excellence of wares is not enough for this. A merchant must invest his shop with a distinctive personality if he is to maintain his place on Fifth Avenue, and if to a little plot of ground, 25 ft. or 20 ft. by 100 ft., he is to draw customers from a whole continent.

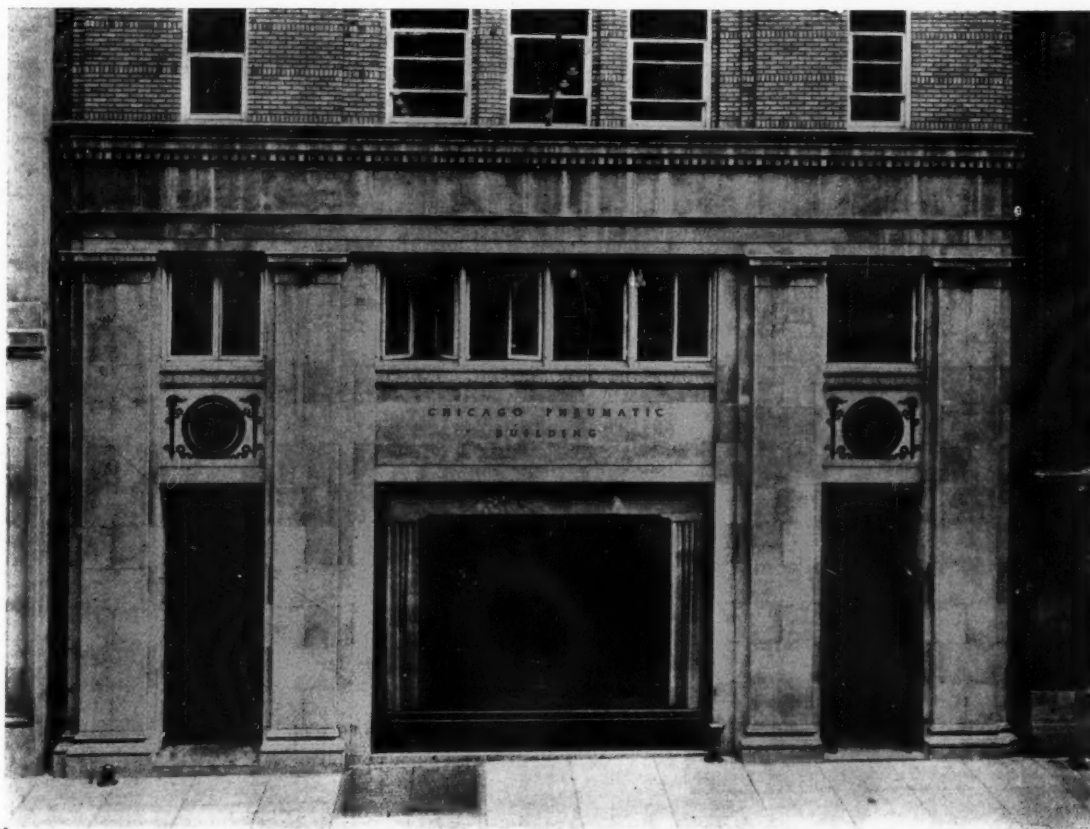
Fifth Avenue is one of the half-dozen streets of the world. A part of the world seems to stream through it, and worldliness, magnificence, are its very essence.

New York proprietors emulated their Paris rivals when,

about twelve years ago, Upper Fifth Avenue became the fashionable retail centre of New York.

In all the variety of motives two types appear. One portrays the older idea of making the front all glass, the other concentrates attention on a more limited window space and heightens the desired strong effect of enframing the picture made by the show window with a decisive architectural setting. The latter idea has the advantage of making the whole shop more distinctive and of yielding a better appearance in the upper part of the building by providing a well-defined architectural base.

Lately, however, attempts have been made to combine the two conceptions by a new method of planning. In this method the fronts are recessed or splayed back from the building line, thus creating a small corridor or vestibule which is used for show-window space. It remained for the Avenue shop to develop the idea to the full. On the front of this shop the windows are small enough to leave plenty of wall space for enframement and also for the good appearance of the whole building. A short passage, about 6 ft. long, and containing two wall windows on either side, leads from the street into a circular vestibule, some 12 ft. in diameter, where six more windows radiate from this centre. Then one enters from this vestibule into the shop itself. By this device the architect provides ten show windows in a space about 20 ft. square, all of them opening off the street and allowing the passer-by to view the displays of goods undisturbed by the side-walk throngs.



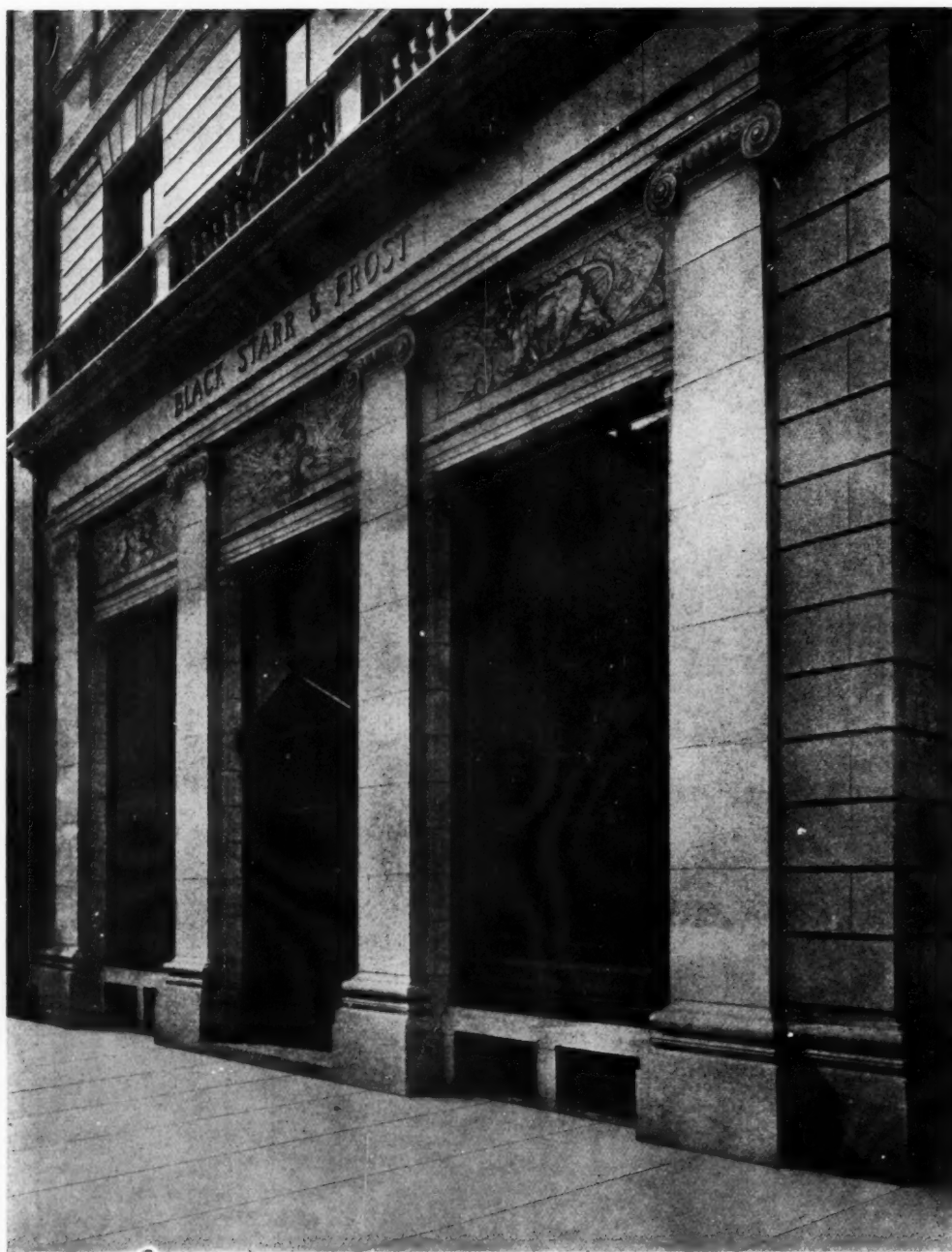
SHOP FRONT OF THE CHICAGO PNEUMATIC BUILDING, NEW YORK.
C. W. FAIRWEATHER, ARCHITECT.



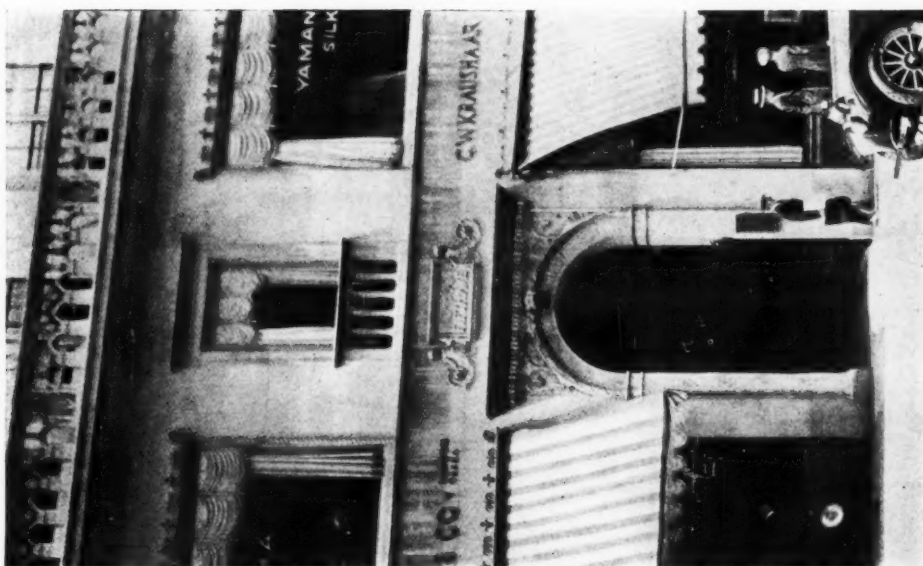
618, 620 FIFTH AVENUE, NEW YORK. McKIM, MEAD, AND WHITE, ARCHITECTS.



634 FIFTH AVENUE, NEW YORK. GEORGE PROVOT, ARCHITECT.

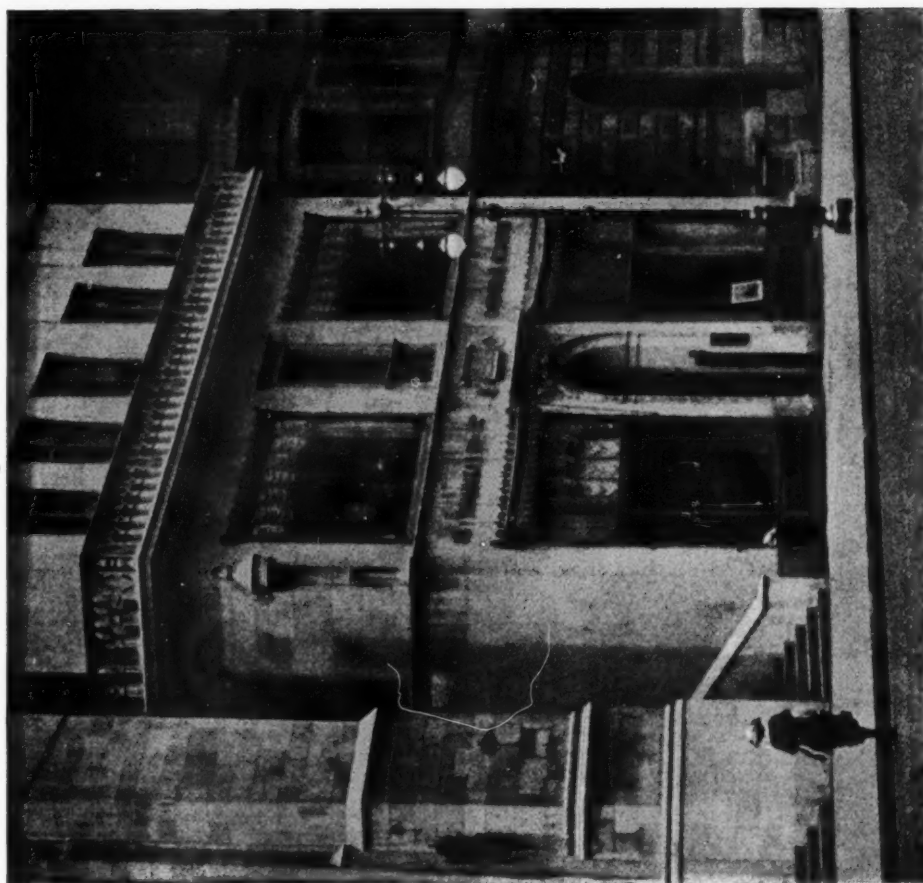


ONE OF THE SHOP FRONTS OF THE BLACK, STARR, AND FROST BUILDING, FIFTH AVENUE, NEW YORK.
CARRÈRE AND HASTINGS, ARCHITECTS.



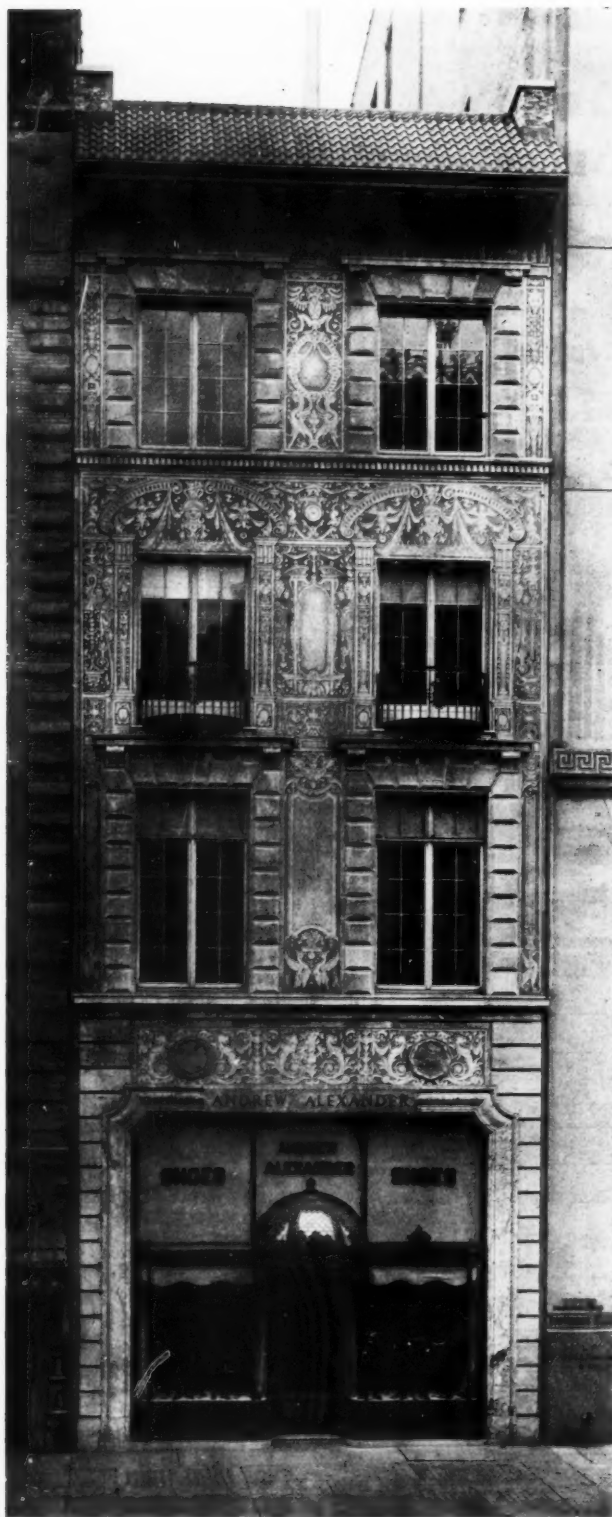
A DETAIL OF THE ENTRANCE.

WELLES BOSWORTH, ARCHITECT.



A GENERAL VIEW.

SHOP FRONT OF AN OFFICE BUILDING, 680 FIFTH AVENUE, NEW YORK.



THE ALEXANDER SHOE STORE, 534 FIFTH AVENUE, NEW YORK.
CARRÈRE AND HASTINGS, ARCHITECTS.

The Design, Planning, and Equipment of the Small House

By C. H. JAMES, A.R.I.B.A.

THE housing shortage, of which so much has been said and written, is by no means confined to that type of house dealt with in the Tudor Walters' Report and such as is being, or has been, built by Local Authorities or Public Utility Societies in recent years. Members of the professional and middle classes have also had their difficulties. These have been principally brought about by a very real shortage, but have been increased by a desire to live in a convenient and well-designed house which could be run with a minimum of domestic help.

Many people, too, are waking up to the fact that a house is more than a mere shelter from the elements, and are groping about, often in the dark, for something æsthetically pleasing. The result of this groping has often been, as was inevitably the case with those of uneducated taste, something worse in its way than before. Meretricious ornament, sham half-timber work, and rough-cast of the worst kind abound in our new suburbs, and worst of all in seaside places and riverside resorts.

Architects, their functions and uses, are not as yet "understood of the people," the consequence being that even now but few of the houses which are being built in large numbers up and down the country are being designed and supervised by competent men.

How expensive to the client is the method of going direct to a builder for a house will, one supposes, never be realized except by the builder himself. Cases, however, do occasionally come to notice of houses which could have been well designed and built to contract at prices, including an architect's proper fee, fifty per cent. lower than that paid for a very inferior article, designed and erected by the builder himself. The latter, in cases like these, is quite prepared to get out an elaborate specification of work and materials, but as there is no one to see whether the work is done or the materials used, this must be regarded merely as a red herring drawn across the path.

The attitude of the public towards the architect must, in many cases, be the fault of the architect himself. He either fails to get his ideas down to the requirements of price and design of the client or is not sufficiently tactful to persuade the client to give him a freer hand.

This type of work is neither easy nor lucrative; there are few architects who will not in time tire of the exacting demands of clients (who naturally are exceedingly interested in the kind of house they are going to have), and of the small financial reward, often barely covering the actual office cost. A certain amount of satisfaction is, however, to be obtained from seeing one's clients happy and satisfied.

There may be times when the requirements of the prospective house owner are impossible of fulfilment without the violation of every æsthetic principle. In these cases the architect had far better inform his client at an early stage, for no good is likely to result where no understanding or sympathy exists. By far the majority of clients, however, can, with good humour and careful treatment, be moulded more or less to one's wishes, and special difficulties often lead to new trains of thought and produce a finished article of greater merit than would have resulted from more simple requirements.

From the point of view of street design, it is very unfortunate that so many people are forced, from lack of other suitable accommodation, to have houses built for themselves. Under these circumstances, single houses are almost inevitable, and chaos results. A house in two acres of garden and set well back from the road can possibly

afford to be of a totally different character from its neighbours. Small houses on $\frac{1}{2}$ to $\frac{1}{4}$ acre plots, all on a building line about 20 ft. from the road, must, however, be considered together if anything in the nature of a good street effect is to be obtained. This is seldom done, with the consequence that effort expended on one house is largely nullified by adjacent erections of totally different character. The most that can be done is to make the house so simple that it could not quarrel with its neighbours, whatever their design might be.

Until dwellings are again built to let, single houses, however much they may be deplored, will be the rule. Terraces and groups are a thing of the past; quietness and simplicity in each individual house must take their place as well as may be.

From the time of Wren up to the beginning of the last century there was a definite line along which house design progressed. Brick walls and sash windows were the rule. Variety in plenty was obtained by doorways and fanlights of differing design, panels in the wall surfaces, cornices of various patterns, brick and stone dressings, and in a hundred and one different and natural ways. Each house had individuality, yet all could live together without discord. To-day everything is different; one man has a fondness for roughcast and half timber, another for flat roofs and steel windows, and so on along the road, each trying to out-do his neighbour, and to exhibit his own cleverness without thought for the larger whole.

No amount of writing, however, will get us away from the fact that the small detached house is much in demand at the present time, and as this article proposes to deal with its planning and construction, it is time to cease destructive criticism, and to endeavour to offer a few helpful suggestions.

In most of the districts of England brick is the material "par excellence" both for construction and face work. It is usually the cheapest for permanent buildings; it has wonderful variety in colour and texture, and the unit being small it lends itself to decorative treatment at very little cost. Its chief disadvantage is that it is often very absorbent, so that a cavity will have to be left in the walls to prevent moisture penetrating. Brick can be used with all types of design, and, except in districts where stone is the obvious material, never looks out of place.

Rough-cast on brick, where cost or circumstance prohibits the use of face bricks, may look well, but the less "rough" the better. Pebbles should never be used for this purpose; cement and sand flicked on with a bunch of twigs gives all the texture required. Scratching with a hard broom is equally effective and less costly.

Cement rendering finished with a floated face is a pleasant surface, but a wooden float should be used for the purpose.

Unless some special brand of white or coloured cement is used, rough-cast or rendering will need two coats of lime-wash or distemper. The ordinary colour of cement work is one of the most depressing in the world.

Rubble stone or rough brick walls colour-washed are always beautiful, but are not popular with clients, who object to the biennial expenditure on recolouring, complicated by the fact that plants may be growing on the walls.

Of roofing materials much could be written. Plain tiles are very satisfactory. On any pitch over 45 degrees, and except in very exposed situations, they will keep out the weather if laid to a 3-in. lap without additional help from

boarding or felt. A good, thick, sand-faced tile makes a satisfactory roof from every point of view, but the thinner machine-made variety is to be avoided like the plague. Good plain tiles are one of the most expensive types of roof.

Pantiles, in the opinion of many, make the best-looking roof of all. They are not, however, watertight without assistance from felting or other material unless bedded and pointed in cement. Even laid with an undercloak of felt they are less expensive than good plain tiles.

There are various makes of patent tiles—Roman, corrugated, interlocking, etc.—which are often cheaper than either plain or pantiles, are more reliable in shape than the latter, and keep water out more effectively. They can be laid to a pitch of 30 degrees without an undercloak of felt or boarding. They are machine made, and have not got a very pleasant texture. They are, however, useful where the chief purpose of the roof is a covering, and where they do not form a dominant note in the design.

Good thick natural slate makes a very satisfactory roof, and looks particularly well with colour-washed walls; the thin slate which lies on a roof with such precision is to be avoided unless effectively hidden by a parapet wall.

Much good can be said for and against the various types of window; all are good if rightly used. The double-hung sash, perhaps, looks best of all. It may be used as in Wren's time, set on the face of the wall; this saves expense in stone cills, the oak cill of the window itself doing double duty. If set in reveals, as in the latter half of the eighteenth century, two or three inches of frame should still be left showing; the paint on this will be needed to brighten up the elevation, unless the reveals themselves are rendered and painted.

The advantages of this type of window are the ease with which a small quantity of ventilation can be obtained, and its good appearance. It is, however, liable to rattle in the wind, and sash-cords occasionally break. Wooden casement windows are less expensive than sashes. They have no sash-cords to break and should not rattle if their stays and fasteners are effective. They undoubtedly suit some types of design, but hardly justify their present popularity, except possibly on the score of cost. They are liable to blow off their hinges, and their curtains are constantly being sucked outside. Steel casement windows, if the standard sizes are used, are the least expensive of all in final cost. They are delivered hung, and with all fittings fixed, even to curtain-rod brackets if desired, and have only to be built in, painted, and glazed. They should not twist, rattle or deteriorate. The house must, however, be designed for them, and something in the nature of an architrave contrived in the wall itself to obviate their thin appearance. They are now made with frames $\frac{1}{2}$ in. wider than standard, which helps their appearance immensely.

Leaded lights seem hardly justified in the twentieth century, though they are beloved of clients, for the same reason, presumably, as Jacobean furniture.

Attention should be concentrated on the door and doorway of a house. This is the most important feature and the one on which a little exuberance is justified. If cost prohibits carving, mouldings are inexpensive, and much can be done to the door itself with paint and a good brass knocker and knob. Brass justifies its existence on a front door, even if it is taboo in any other part of the modern labour-saving house. It may be prejudice, but it seems to me that the doorway should be in the centre of the front when by any means possible.

Windows and doorways should always be painted white, or nearly so—no colour within reason is wrong for the doors themselves.

The plan of a house seldom suffers from being arranged symmetrically—is, in fact, usually improved by being so. More satisfactory exteriors and interiors are obtained, decoration and furnishing are easier, and probably the house will be less expensive to build.

The Government Housing booklets and reports contained, in addition to much sound general information, some very good plans of cottages which, slightly enlarged, and varied

to suit individual requirements, form a basis for the plan of any house in which not more than two sitting-rooms and four bedrooms are wanted. For those of larger size, say, up to £3,500, and in which economy is a factor, there are also three or four basic plans which are of great help in arriving at a solution. This was well proved in a recent £2,500 house competition, in which nearly all the better plans, including the first and second prize designs, were derived from the same root. Much time can be saved by a realization of this.

Of house plans, as of everything else, it may be said "There is nothing new under the sun." The house designer's skill may be expressed in the "sweetness" with which the plan works, in the placing of doors, windows and fireplaces, and in many other ways, but not in evolving a "new" plan.

When the limit of cost exceeds £5,000, and no more than three sitting-rooms and seven or eight bedrooms are required, some scope is left for original imaginative planning; but the average client, having less than that amount to spend, will be found to want the maximum of accommodation for his expenditure. It will then be a help to work out the number of cubic feet the building may contain, and to arrange the rooms as well as possible within this space.

Internal Fittings

Internal finish, floors, hot-water supply, heating, cupboards and kitchen dressers repay in these days all the study that can be given them. Get the inside of the house right and most clients will learn to like the exterior, however severe it may be, and however strong their yearning for "Jacobethan."

A very satisfactory floor for living rooms is hardwood boards or blocks. Deal floors, unfortunately, show every mark of furniture castors, and, however well stained, show wear at the doorways. Maple boards are probably the least expensive hardwood floor, being about two-thirds the price of oak before laying. This floor, once oiled and then wax polished, will last and look well as long as the house itself. The extra first cost over deal is almost exactly the same as good cork lino laid, namely, 5s. 6d. a yard.

Kitchen floors are usually laid with quarry tiles, but many people object to these as being cold and hard to the feet. Deal floors covered with lino are satisfactory provided the lino is taken up periodically, and, of course, hardwood boards are very good. Other alternatives are rubber, cork lino or patent composition made in sheets laid direct on the concrete with special adhesive.

Hot-water supply is best obtained by means of an independent boiler burning coke. This method is by far the most economical, costing about a farthing an hour if kept going day and night. Gas heaters are efficient, but expensive. Few modern small houses are now being fitted with kitchen ranges, unless gas is unobtainable, and as a means of obtaining hot water this apparatus is expensive and often unsatisfactory.

In a very small house, where a certain amount of central heating in addition to hot-water supply is desired, one coke-fired boiler may do both duties quite well, but if there are more than four radiators it will be better to put in two boilers. It is obvious that a boiler which will heat, say, six radiators in winter in addition to giving hot water is too large for the summer load of hot-water supply only, and water frequently boiling is a nuisance, at least.

Two separate installations cost slightly more to instal and necessitate more space, but are less expensive to run and more efficient in working.

The best position for the boiler is in a small room, the floor of which should be from one to three feet below the lowest radiator. When used for hot-water supply only, it may be in the kitchen, and many are so designed that they will do minor cooking operations, though not without loss of a certain amount, albeit small, of their efficiency.

For cooking gas is, at present, best and most generally used. The modern cooker is sightly and economical, does not require a flue, and takes up little space. Those with the

oven raised on a table and the griller at the side are much to be recommended where space permits.

Various kinds of patent kitchen dressers are now on sale, many of them imported from America and Canada. It is doubtful whether they are not so cleverly arranged as to be a nuisance to the ordinary Englishwoman. A hatch to the dining-room from the kitchen contrived within the dresser itself is very useful for the small house; for those of larger size a service pantry is better and should be placed, if possible, directly between the two rooms.

Most people want at least one coal fire on each floor, the remainder may be gas or, if central heating is installed, may be omitted altogether. Electricity is, in most parts of England, too expensive to use for warming or cooking.

Staircases, if the treads are made a little thicker than usual to prevent creaking and reduce noise, will require no carpets. A solid balustrade, either plastered or wood panelled, will save some work for the housewife; and turned balusters, unless really well done and with an open string, do not give the designer much satisfaction.

In a well-planned small house the stairs will land in such a position as to eliminate passageways as much as possible, and the landing should, of course, be well lighted.

Many people want "built-in" cupboards and wash basins, but few realize that such amenities cost money. The former, if provided, ought to be 2 ft. deep, and if reaching up to the ceiling they are easier to treat as part of the room.

Storage room for boxes must be provided. Where space does not permit of a separate boxroom, the roof space may be used, a small ladder being provided for access.

Generally it may be said that in detailing joinery, etc., the elimination of dust traps and unnecessary mouldings is as pleasing to the housewife as it is satisfactory from the point of view of the architect. The rounding of all angles where walls meet floors and ceilings, etc., is, however, merely an expensive form of madness. It is often asked for—it may have been done in houses—I have never seen it.

One of the greatest difficulties in connection with the building of small houses is to obtain well-designed and inexpensive fittings and decorative materials whose price is not exorbitant. Owing to the efforts of individual designers, as well as of bodies such as The Design and Industries' Association, this is fortunately becoming much less difficult to do. It is now possible to select from stock fire-place interiors, door handles and finger plates, electric light and gas fittings and stoves, as well as sanitary goods of a quality and design undreamed of twenty years ago, and at a price compatible with economical building.

Particularly is this noticeable with fires both for burning coal and gas. The Victorian fireplace, with its bars and brass knobs, has been completely superseded by those which consist of a simple narrow iron frame and firebrick back and sides, or at most a small movable iron bottom in addition raised a few inches from the hearth level. The theory that a fire needed lifting in order to make it burn has been completely exploded, and it is now known that the height from the base of the fire to the top of the opening controls, more than anything else, the satisfactory burning of the fire. This measurement should not exceed 30 in. unless it is proposed to use a hood.

Fireplaces built up in brick or brick and tiles are very simple and satisfactory, though possibly out of place in the average town dwelling. When used the bricks should be as small as possible. Excellent ones for this purpose, 6 in. by 3 in. by 2 in., are now made in England, as well as being imported from Belgium and Holland.

As a surround to the iron frame of the ordinary modern interior, tiles are probably the least expensive. Very good patterns in modern Dutch tiles 5 in. and 6 in. square are now obtainable at prices ranging from 8d. to 1s. or more each. The chief drawback to their use is that they do not lend themselves to cutting without spoiling the pattern. The most satisfactory way out of this difficulty is to get the fireplace frame made up in angle-iron exactly to fit the tile

proposed, or to use tiles 3 in. by 3 in. or 6 in. by 2 in. Good plain and mottled colours are obtainable in these sizes, and, many more joints being necessary, more latitude is given for cutting or easing to fit. Tiles should always be laid straight jointed, i.e., with horizontal and vertical joints carrying through; bricklayers prefer to "bond" them if left to their own devices.

Roman stone (Travertine) makes a beautiful and not expensive surround, which has the great advantage that it can be made exactly to fit. Other stones and marbles can be used where price permits.

Many simple and good designs in gas fires can now be had either for building in or for placing against the face of the wall. Built-in gas fires need no tile surround or mantel, and very little, if any, hearth, but most people will desire these appurtenances. A flue of about 9 in. by 4½ in. should be provided for gas-fires, preferably leading into an ordinary chimney-stack, but they can very well be ventilated into cavity walls, where local authorities permit, or have special small flues discharging through an air-brick under the eaves or into the roof space.

The advance in the design of electric fires has been equally great, but those which simulate a coal fire seem to be wrong and only suitable for theatrical properties. Even anthracite stoves can now be obtained that are pleasing in design without being any less efficient in working. An anthracite stove in the hall of a house is probably the best substitute for central hot-water heating.

Door furniture and fittings in many materials, and of good appearance, are now obtainable. Marked advances in design have been noticeable since the Government Housing Schemes started. Cocos wood or black iron handles are the least expensive, and of these the wood is the most generally satisfactory, the iron having a tendency to rust as soon as the black finish has worn off. Neat dead black iron rim locks and latches save labour in fixing, are more easily repaired, and are cheaper in first cost than mortise locks, though by some they are not considered suitable for any but the least important doors. Rim latches having a bolt instead of a key serve very well for those rooms which only require to be fastened from inside. Brass and bronze furniture, except the stamped variety, now costs in its simplest form from four to five shillings a set, which is not beyond the reach of the average small-house builder. Brass is disliked owing to its need of cleaning, but nothing looks better on a door. Brass rim locks, as used in Georgian days, make the best possible door-fastening, but their price is certainly beyond the reach of most.

Stove-enamelled door handles, in many beautiful colours, can be obtained at a reasonable price, and a material similar to that from which knife handles are made, and in many different shades, has recently been put on the market. It may be used not only for door furniture, but also for electric light and bell switches, hat and coat hooks, towel rails, and many other purposes.

Water taps of untarnishable material at a reasonable price are still to come. Most people will have to content themselves with those of nickel plate. These may now be had with a smooth cover over all the working parts. Provided no metal polish is used on them, and assuming good plating in the first instance, it will be many years before the brass becomes exposed. They may be kept bright by rubbing with a leather at intervals. China taps are rather big and clumsy in design, as well as being expensive and liable to break if roughly used.

The old-fashioned electric switch with its reeded brass cap and a projection of about 3 in. from the wall has almost disappeared. It is being replaced by what is known as the semi-flush pattern, with a smooth cap on a low rose, or, when price permits, by the flush-plate switch. The latter is more expensive in itself and to fix, and is liable to become loose and so to turn round.

Cupboards in bedrooms should have hanging rails in lieu of coat hooks, and these may be inexpensively made from electric light tubing. This material is also useful for curtain rods.

Some Notes on the Houses Illustrated

The Manor House, Hackney Wick

H. S. Goodhart-Rendel, Architect

The Manor House, Hackney Wick, was built for the occupation of the managers of the Eton Manor Boys' and Old Boys' Club. The external brick walls are colour-washed, and the roofs are covered with pantiles.

Pentrefelin Parsonage

Clough Williams-Ellis, Architect

Those who traverse the road between Criccieth and Portmadoc on the Carnarvonshire coast are rewarded by very beautiful natural scenery, but by the sight of scarcely a single modern building that reaches the level of architecture. The one exception that we can call to mind is the dignified little house that faces the sea, the sun, and the road between Pentrefelin and Wern.

The architect, Mr. Clough Williams-Ellis, has contrived the accommodation proper to a country parsonage within an L-shaped plan, the long stroke being the garden front, whilst the short stroke, which contains the offices, also serves to bound the entrance court on its western side, this being entered from an old by-lane on the north. The re-entrant angle of the L is occupied by a quarter circle porch, the upper story being corbelled out for the greater convenience of an extremely surprising but effective curving stair.

The materials generally are local grey granite and local (Festiniog) grey slates. The hall and corridor floors and skirtings are of slate slabs with wide white cement joints, and slate, too, are the window-sills, the fire-surrounds, and the hearths. Even the arms of the See of Bangor that embellish a recessed roundel in the entrance court are carved in the local slate, and very well carved, by a local craftsman.

Apparent in the actual building, if not in the illuminations, is a care for small details—the handling of the dormers and chimneys, the finish at the eaves and the verges, for instance, showing that Mr. Williams-Ellis understands, as a Welshman should, just what little idioms and inflections differentiate the traditional buildings of Wales from those of the rest of the United Kingdom.

A House at Welwyn Garden City

Louis de Soissons, F.R.I.B.A., S.A.D.G., and

A. W. Kenyon, F.R.I.B.A., Architects

The house in Russelcroft Road was built in 1922 at a cost of £2,903, including a garage. It is equipped with central heating, and there are lavatory basins in the bedrooms. The builders were Messrs. Bennet Bros., of Letchworth. The garden work was carried out by the Digswell Nurseries, Ltd., of Welwyn Garden City.

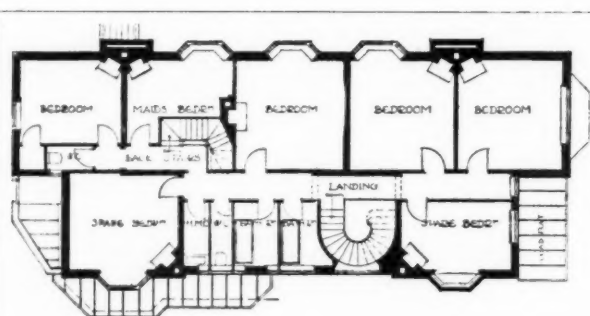
(Continued on page 71.)



"THE MANOR HOUSE." HACKNEY WICK: THE STAIRCASE

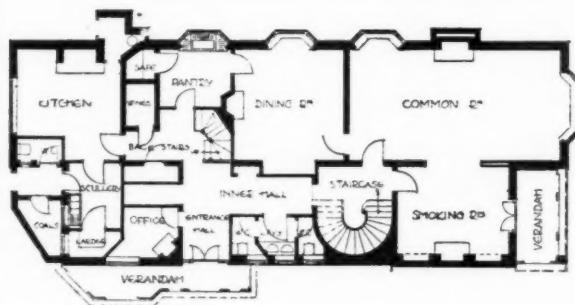


"THE MANOR HOUSE," HACKNEY WICK: THE ENTRANCE FRONT.
H. S. GOODHART-RENDEL, ARCHITECT.



FIRST FLOOR PLAN

0 5 10 15 20 25 30 35 40 45 50 ft



GROUND FLOOR PLAN •

"THE MANOR HOUSE," HACKNEY WICK. H. S. GOODHART-RENDEL, ARCHITECT.



THE COMMON ROOM

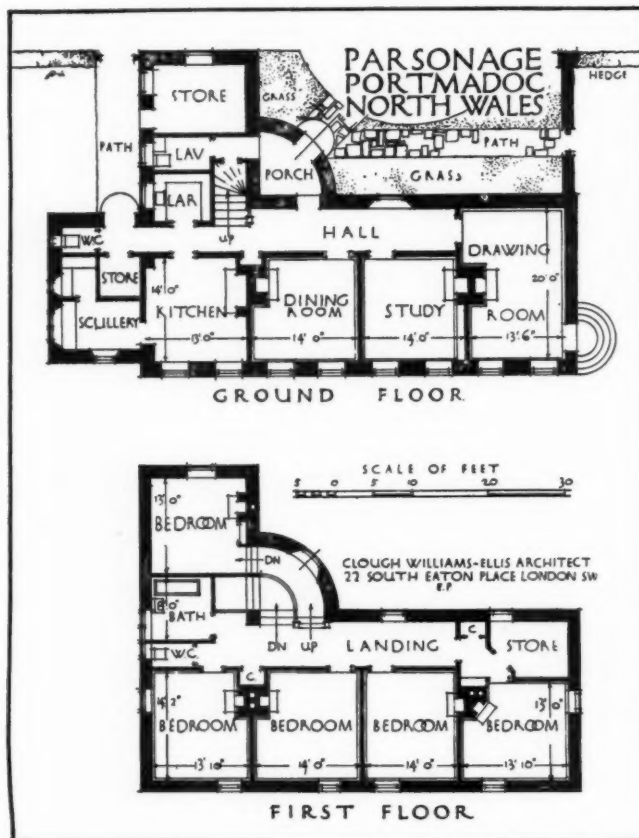


THE DINING ROOM

"THE MANOR HOUSE," HACKNEY WICK. H. S. GOODHART-RENDEL, ARCHITECT.



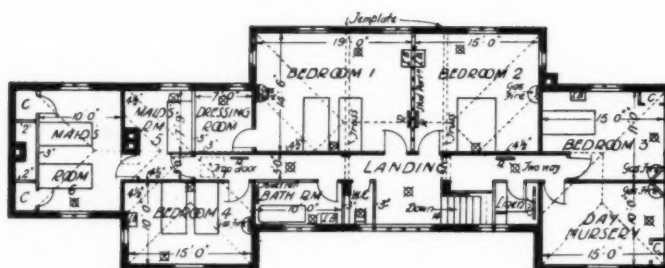
A VIEW FROM THE N.E., SHOWING POSTERN FROM GARDEN TO FORE-COURT.



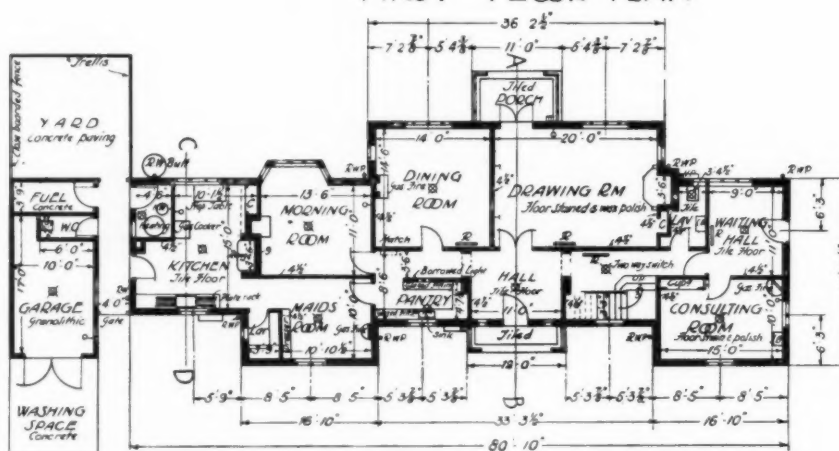
PENTREFELIN PARSONAGE, PORTMADOC. CLOUGH WILLIAMS-ELLIS, ARCHITECT.



PENTREFELIN PARSONAGE, PORTMADOC: THE GARDEN FRONT. CLOUGH WILLIAMS-ELLIS, ARCHITECT.



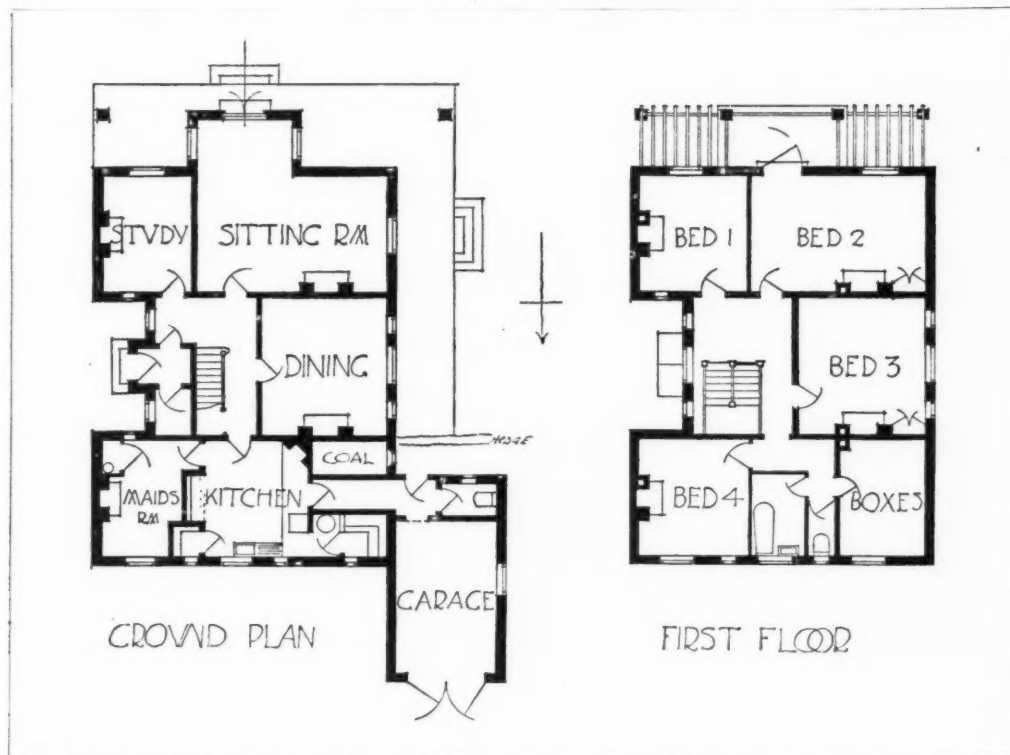
FIRST FLOOR PLAN



GROUND FLOOR PLAN

A HOUSE IN RUSSELLCROFT ROAD, WELWYN GARDEN CITY.

LOUIS DE SOISSONS, F.R.I.B.A., S.A.D.G., AND A. W. KENYON, F.R.I.B.A., ARCHITECTS.



A HOUSE ON THE COTE ESTATE, WESTBURY-ON-TRYM.
C. F. W. DENING, R.W.A., F.R.I.B.A., ARCHITECT.



THE ENTRANCE FRONT.



THE GARDEN FRONT

A HOUSE IN BROCKSWOOD LANE, WELWYN GARDEN CITY. LOUIS DE SOISSONS, F.R.I.B.A., ARCHITECT

House at Cote, near Bristol

C. F. W. Denning, F.R.I.B.A., R.W.A., Architect

This house has recently been completed for Mr. Sidney Foster. The external walls are 11 in. hollow, covered with rough-cast coloured fawn. Painting generally is white, the shutters are green, and the roof is covered with discoloured hand-made Dreadnought tiles with bonnet-shaped hips. It will be noted that the four chimney-stacks are symmetrically disposed. The external steps and the terrace are laid with 9 in. by 9 in. discoloured quarries. The principal view is from the south, the first-floor balcony being the best viewpoint. Door and window fittings were supplied by Messrs. Gibbons, Ltd., of Wolverhampton; hot-water circulation is by B.T.U. boiler. The contractors were Messrs. A. C. Stone & Co., Redland, Bristol.

Three Houses on Wildwood Road, Hampstead Garden Suburb Hennell and James, Architects

These houses are being built for one client for selling purposes, and the only conditions given to the architects were that they should attract purchasers and be saleable at a reasonable price. The minimum cost was fixed by the ground rents of the plots to which it had to bear a definite relation. "Through" living-rooms are provided, as the

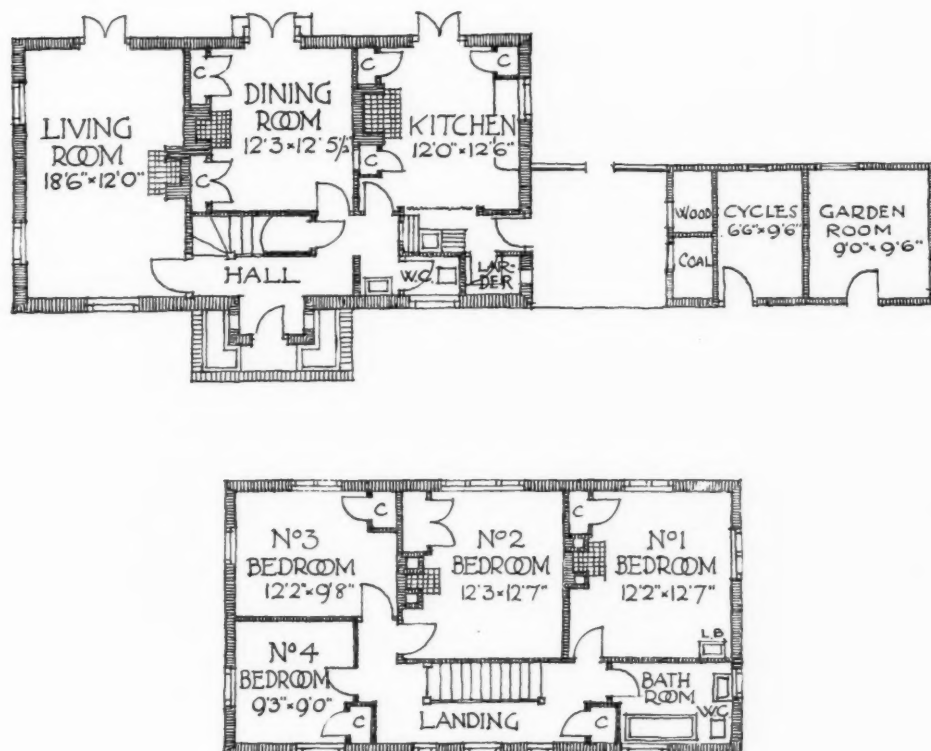
aspect is east and west, and good views are obtainable in each direction, the windows on the garden side overlooking the golf course. The materials are Dorking multi-coloured facings, with Dorking red dressings, sash windows, and artificial stone copings. The roofs are of sand-faced plain tiles, and the gutters behind parapet walls are asphalt. Central heating is provided, and the finishings throughout are of good quality. The contract price works out at about 1s. 4½d. per foot cube.

A House in Brockwood Lane, Welwyn Garden City

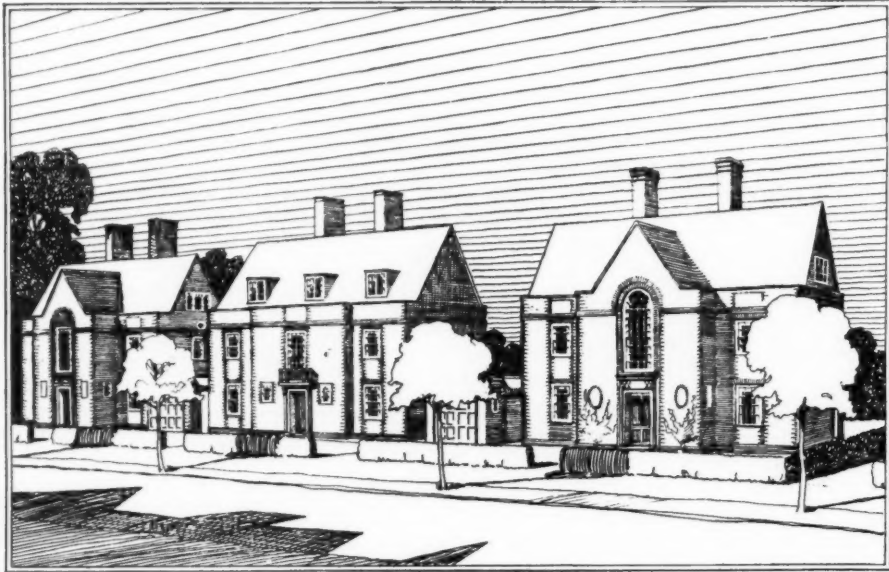
Louis de Soissons, F.R.I.B.A., Architect

This is a good substantial house along Georgian lines. The kitchen has been designed to be used as a sitting-room, care being taken to arrange the sink in a recess, which can be curtained off, and to design the fittings so as to simplify the work of putting away and getting their necessary contents. The hot water and central heating is run off a jacketed boiler in the kitchen fireplace recess, and cooking is done by gas. The dining-room in this house is usually used as a day nursery and is built with a practical blue and black painted dado, with a specially designed gas-fire surround and high metal guard to same.

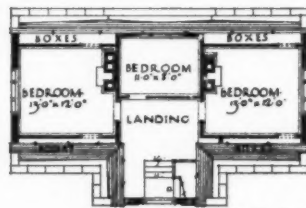
The outbuildings, to take coal and wood, the bicycles and pram, and gardening tools, are conveniently placed next to the back door.



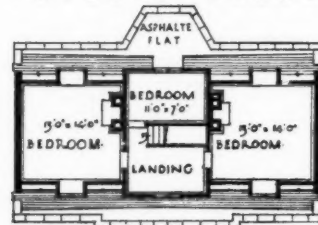
A HOUSE IN BROCKWOOD LANE, WELWYN GARDEN CITY. LOUIS DE SOISSONS, F.R.I.B.A., ARCHITECT.



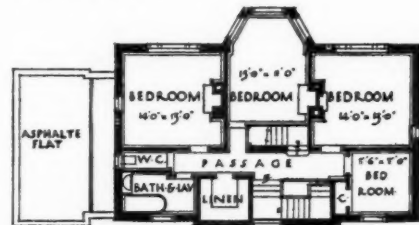
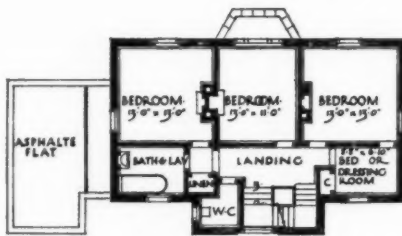
· END HOUSES ·



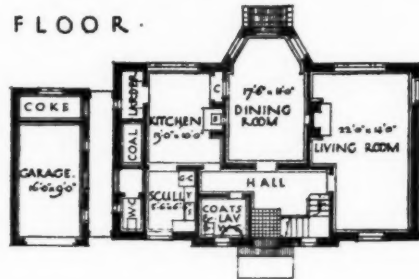
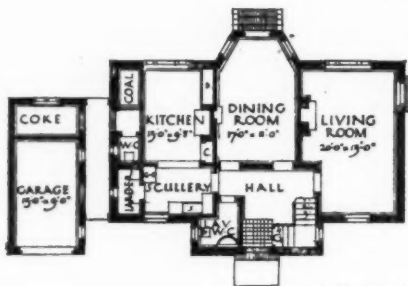
· MIDDLE HOUSE ·



· SECOND FLOOR ·



· FIRST FLOOR ·



· GROUND FLOOR ·

HOUSES IN WILDWOOD ROAD, HAMPSTEAD GARDEN SUBURB.
HENNELL AND JAMES, ARCHITECTS.

The Interior Equipment of the Home

Some Important Developments

WITH the big range of fittings at his disposal the architect of to-day has no difficulty in making a selection to meet any special requirement or to conform with the character of any particular room. Almost every fitting is now jointly produced by the artist and craftsman to secure the best design, and the highest utility. In the following pages we give an illustrated account of the progress that has been made in some of the more important departments of household equipment.

Decoration and Flooring.

Below are illustrated a room panelled in "Dekart," a dado in Medmenham tiles, and examples of parquet and wood-block flooring.

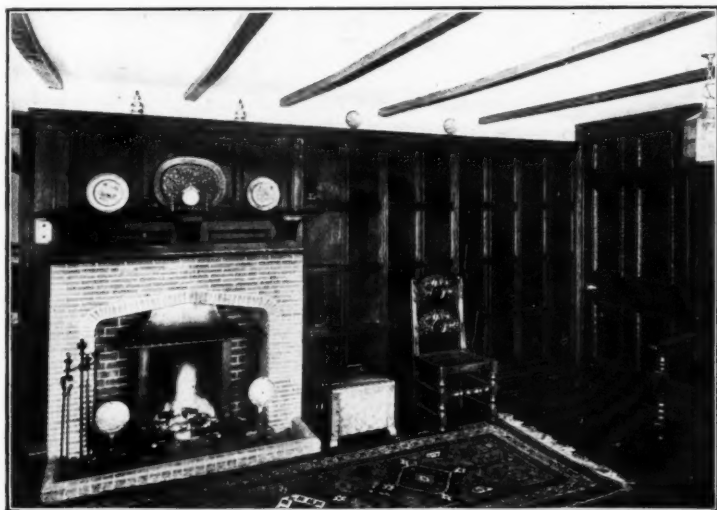
"Dekart" is a new material which can be prepared to bear the closest resemblance to any kind of wood, old or new. It is practically impossible either by sight, sound, or touch to distinguish it from natural wood. It can be sawn, and will take screws or nails without splintering, and if chipped, exactly

the same colour will be exposed as would be in the wood imitated.

The pottery from which Medmenham tiles are made was founded at Medmenham many years ago with the object of producing architectural pottery and tiles possessing individuality in design and execution, and approximating to those of the old potteries. The tiles were originally designed by Mr. Conrad Dressler, the sculptor, and were manufactured under his care and supervision. Mr. Dressler has taken up his residence in the United States, but the tiles are still manufactured in accordance with his methods, and the glazes are prepared in accordance with his formulæ.

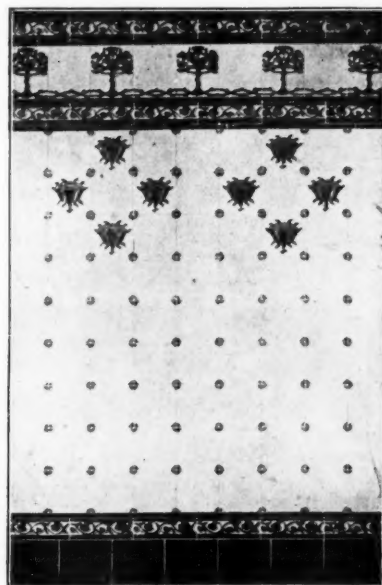
Sanitary Equipment and Door Furniture.

For bathrooms, nurseries, kitchens and sculleries, fittings and wall linings of the most modern description are available,

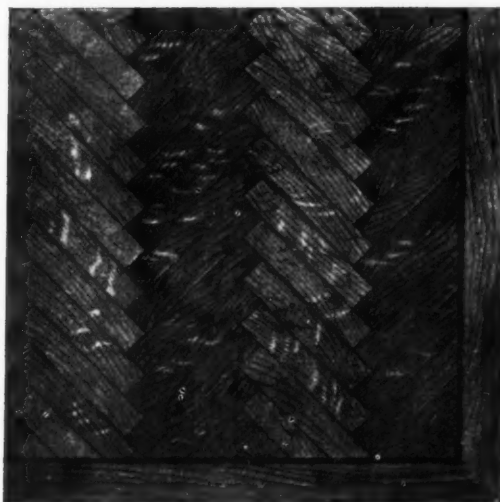
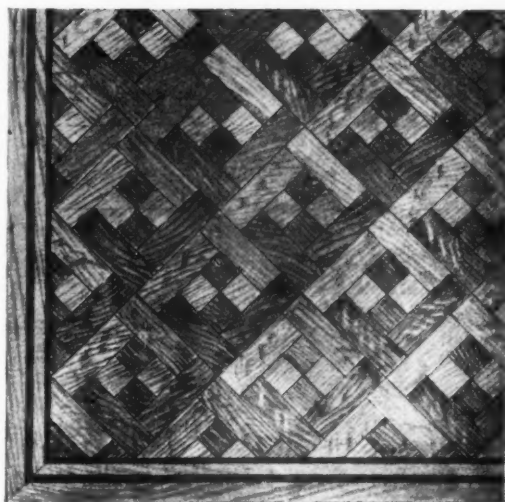


A "DEKART" INTERIOR.

Associated Crafts, Ltd.



The Art Pavements and Decorations Ltd.
A DADO IN MEDMENHAM TILES.



EXAMPLES OF PARQUET AND WOOD-BLOCK FLOORING.

Samuel Elliott and Sons (Reading), Ltd.

and for all rooms there is wood, glass, and china door and window furniture in great variety.

A "Vitrolite" lined bathroom recently installed in London is illustrated below. This lining is erected in large panels up to 10 ft. by 3 ft., and possesses a surface which nothing can stain and which is non-absorbent. It is fixed to walls with "Mastic" and not in cement. The bathroom illustrated is executed in large panels of black and white.

Another material which offers a good range of colours for wall linings, interior decorations and floors is "Manu-Marble." This material can, in fact, be used wherever natural marble can be employed.

The nursery service room shown was recently installed in a country mansion in South Wales, complete with its plumbing, hot and cold services. The outfit comprises a wash-tub with wringer and hot drying rails, oiled teak and bolted sink, oiled teak draining boards, teak plate and china rack, and pump filter. It is a most useful and necessary room in any well ordered nursery.

Another illustration of a typical show board, shows door knobs, finger plates and escutcheons as made of "Roanoid" in a variety of colours and shapes. To complete a definite decorative scheme in any apartment other fittings of the material can be supplied in a definite colour. This door furniture has been used in the Welwyn Garden City scheme, and in the Savoy Hotel, London. The furniture is made in a wide range of colours, has a high gloss finish which is easily maintained—a wipe with a dry cloth being all that is necessary to keep the material in condition.

Another old-established firm who specialize in architectural metal work are Messrs. Charles Smith, Sons & Co., Ltd.

Cas Fires.

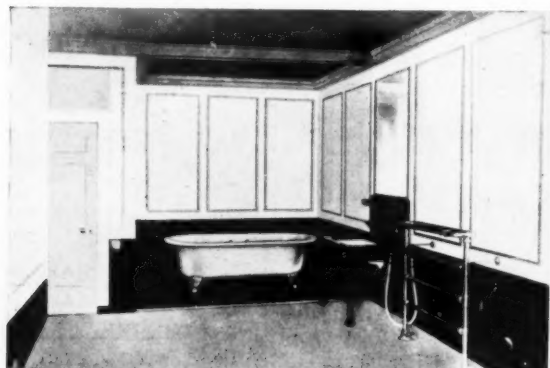
One of the advantages of the "Rubston" gas fire-places (see the left-hand illustration at the foot of, page 75) is that they need no trimming joists or trimmers, no skew-back arches or concrete hearth to comply with the building by-laws. Except

where an ordinary wooden mantel is used, the surround, hearth, curb, mantelpiece and shelf are a single unit, and the fixing is therefore simplicity itself. The "Rubston" gas fire-place is specially suitable for use with the Nautilus cast-concrete gas flue blocks, which save considerable sums in building construction and project into the apartment only to a negligible extent. The name "Rubston" is derived from the appearance of the material of which the surrounds are made, and which resembles rubbed stone. It can be supplied in grey sandstone finish as well as in the red sandstone.

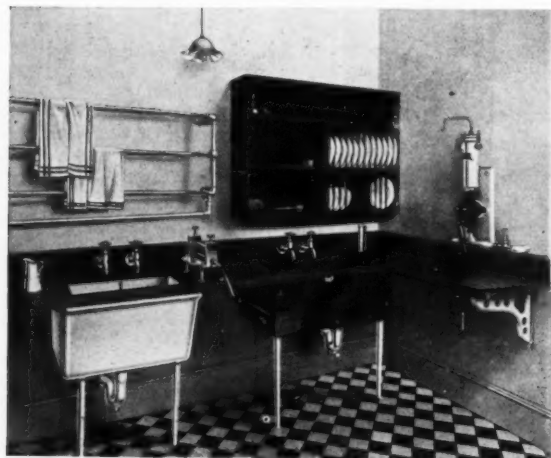
Another illustration (page 75) shows an artistic gas fire with gas lighting brackets in a panelled room. This gas fire has been installed in an all-gas kitchen in the house of a London architect. The enamelled front, sides and back plate of the cooker, and the simple lines of both the cooker and fire, all tend to reduce cleaning operations to a minimum and to prevent the accumulation of dust and dirt. The gas cooking stove is raised several inches from the ground in order that the cook may inspect the food without much stooping. The long warming closet fixed along the top part of the recess is heated internally by a gas burner which can be turned on or off by the manipulation of a tap. In many of the new labour-saving houses, which have been erected, or which are in course of construction, the flues for the gas fires have been built in the thickness of the wall, and the chimney-stacks, breasts, etc., have been eliminated.

Coal Fires and Boilers.

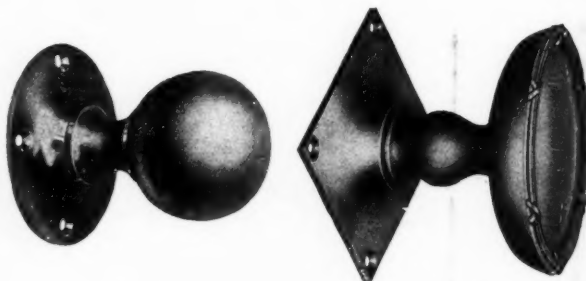
The convertible cooking and heating stove shown on page 76 is fitted with a large oven, two hot closets for plate-warming and light cooking—one on either side of the oven—and two lower hot closets for use when the stove is converted into an open fire, and a spacious hot plate accommodation, giving room for six saucepans. This stove is capable of cooking for fourteen persons. The stove can be supplied with or without a boiler; one of the illustrations shows the stove unfitted, with oven and hot closet doors open. The hot plates are raised and the fall bar down for an open fire. The size (8 in. wide by 12½ in. high by 9½ in. deep) of the lower hot closets, which can be used for light cooking when the stove is in use for open fire, is clearly seen in the illustration. Flue-cleaning has been made extremely easy. Four cleaning doors are shown inside hot closets, and



Vitrolite Construction Co. (Europe) Ltd.
A "VITROLITE" LINED BATHROOM.

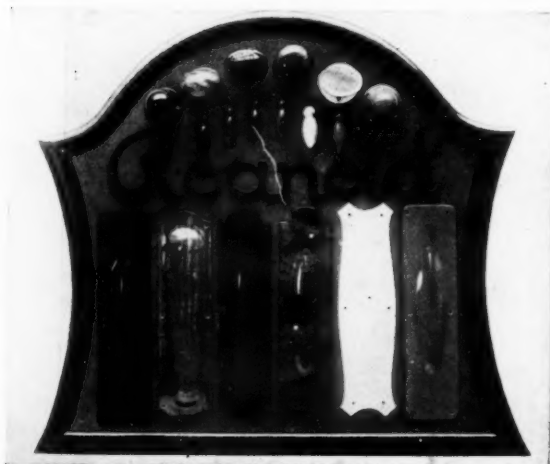


Mellows & Co., Ltd.
A NURSERY SERVICE ROOM.



TWO DOOR KNOBS.

Robert Adams.



A DISPLAY OF DOOR FURNITURE.

Roanoid Ltd.



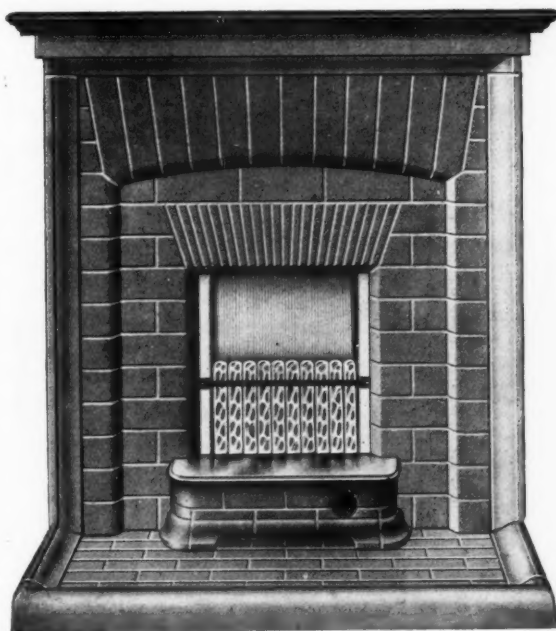
Richmond Gas Stove and Meter Co., Ltd.

A GAS HEATING AND COOKING INSTALLATION.

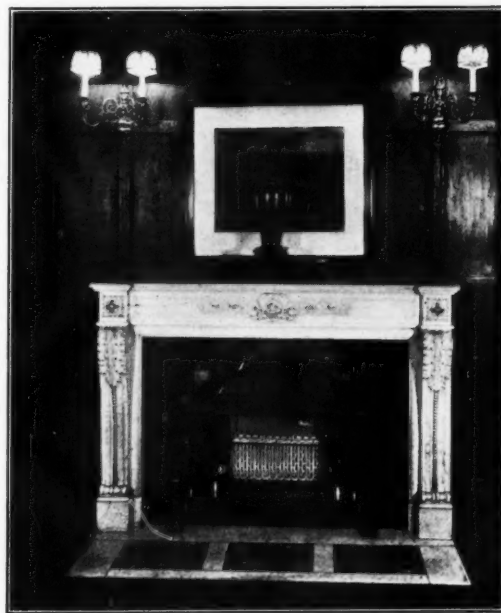
an additional large cleaning door in the bottom of the oven. When these doors are removed it is possible to actually see into the flues, thus allowing easy and thorough cleaning.

The introduction of the Carron firegrate fitted with a pressure boiler is also an important innovation. By the adoption of this form of grate the kitchen range can be dispensed with, as the arrangement ensures an efficient hot-water circulation, while the cooking may be done by the aid of a gas cooker. The kitchen can, therefore, be converted into a parlour or sitting room.

The question of heating the scullery to make it comfortable for the housewife in cold weather, has been overlooked in many housing schemes. The oven of the back-to-back grate (see page 76), being in the scullery warms the atmosphere, so that wet clothes can be hung up to dry. As there is no steam from cooking or drying of clothes in the living-room, that apartment is converted into a parlour or sitting-room. The oven of the back-to-back grate can be heated in twenty minutes, and a hot bath can be had in one hour after kindling the fire. When the fire is on in the living-room the heat is utilized for cooking purposes. The fire in the living-room or parlour appears altogether like a room grate. It has no mechanical contrivances to give it the appearance of a cooking stove. The Manchester Corporation alone have used fully 1,000 since July 1922, and another 1,000 order was placed six weeks ago.



The Davis Gas Stove Co. Ltd.



The British Commercial Gas Association.

TWO GAS FIRES. THAT SHOWN ON THE RIGHT HAS BEEN INSTALLED IN THE HOUSE OF A LONDON ARCHITECT.

Glasgow Corporation have already used about 800. They have also been fitted into bungalows and villas all over the country.

The open fire boiler illustrated on page 76 is fitted with a polished top plate and forms a useful auxiliary to the cooking range or gas stove. In addition, the doors when open will accommodate a kettle or saucepan, whilst flatirons can be heated or toast made at the open fire. The boiler occupies little space—can easily be connected to existing pipes acting independently of or auxiliary to the kitchen range boiler. It also makes a clean and effective combination with a gas cooker and requires very little attention.

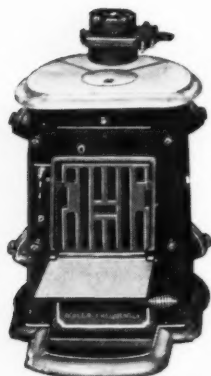
Many advantages are also to be enjoyed by the use of the other hot-water boiler shown for hot water heating and supply. In winter two separate boilers, for hot-water supply and heating, can be operated by the use of one fire and in summer one boiler only need be used for the domestic supply. There is also a hot-plate top for cooking, and the fire is always visible through mica windows. An open fire is available if required.

Lighting Fittings and Glassware.

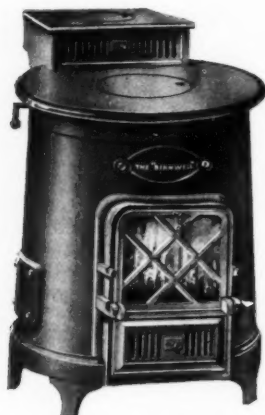
It is important that the lighting fittings and glassware should be correctly designed.

The principle involved in the reflector-refractor unit for direct lighting and the filterlite for semi-indirect lighting, illustrated on page 77, is the use of correctly formed prisms for redirecting and diffusing the light rays in certain predetermined directions. The reflector-refractor has a top reflector of prisms which redirect the upward rays in a downward direction and a lower refracting prismatic screen to shield the eyes and give a soft diffused light over an extended area. These units are admirably suited for the lighting of dining-rooms. The filterlite embodies a different principle, and redirects the major portion of the light rays upwards to the ceiling for semi-indirect lighting. It is a two-piece bowl having plain exterior surfaces with interior prismatic construction designed to control the light rays so as to give a wide light distribution with the maximum of efficiency and the minimum of contrasts and glare. Light control is achieved principally by means of refracting and diffusing prisms on the interior surface of the glass.

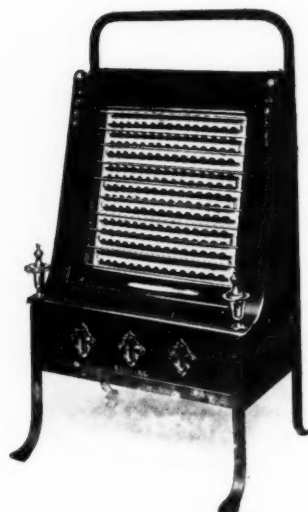
The "Luxor" unit provides a soft well-diffused illumination throughout the whole interior of a room, and harsh shadows and glare from the lamp are entirely eliminated. The main illumination does not come through the shade, which has nothing at all to do with the lighting, but is a separate decorative feature made possible by the construction of the unit. This permits the use of almost any translucent fabric that meets a special decorative requirement or individual taste.



The National Radiator Co., Ltd.
AN OPEN-FIRE BOILER.



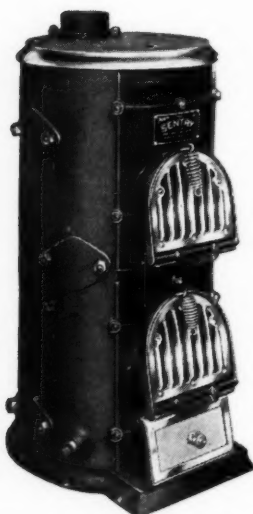
The Birnwell Fire Co.
THE "BIRNWELL" HOT WATER
BOILER AND STOVE.



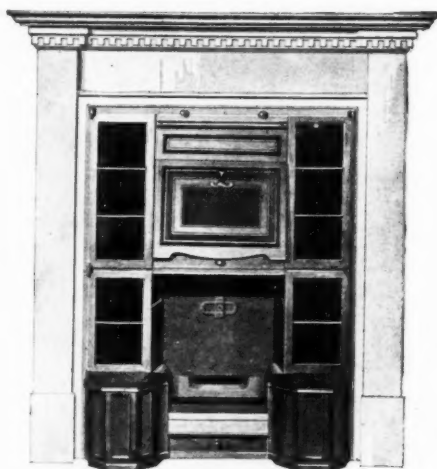
Belling & Co.
THE "BOUDOIR" ELECTRIC FIRE.



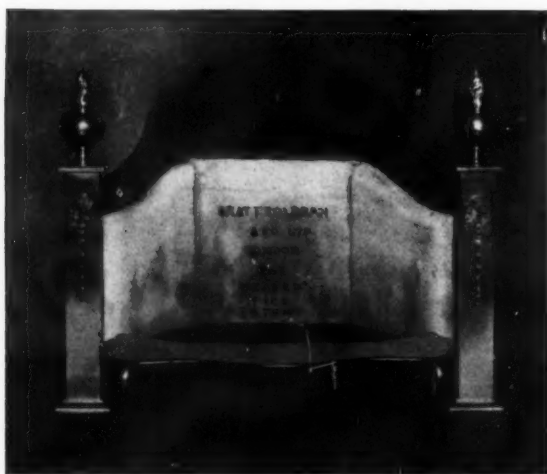
Allan Ure & Co.
A BACK-TO-BACK GRATE: THE KITCHEN SIDE.



Wood, Russell & Co.
A BOILER FOR HOT WATER HEATING
AND SUPPLY.



Closed.
The Interoven Stove Co., Ltd.
A CONVERTIBLE COOKING AND HEATING
STOVE.



Bratt Colbran & Co., Ltd.
A HEAPED FIRE DOG GRATE.



Open. *The Interoven Stove Co., Ltd.*
A CONVERTIBLE COOKING AND HEATING
STOVE.

SOME HEATING APPLIANCES FOR THE MODERN HOME.



Bagnis Frères.

A MODERN PENDANT FITTING: ANTIQUE INTERPRETATION.



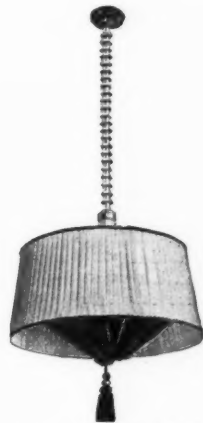
Jackson and Boyce.

A SIX-LIGHT GEORGIAN ELECTROLIER.



Holophane Ltd.

A FILTERLITE UNIT.



E. T. H.

A SILK SHADE FOR A "LUXOR" UNIT.



G. E. C.

A HALL LANTERN.



Holophane Ltd.

A REFLECTOR-REFRACTOR UNIT.



E. T. H.

A "LUXOR" UNIT.



G. E. C.

A DRAWING-ROOM PENDANT.

SOME ELECTRICAL FITTINGS SUITABLE FOR MODERN DOMESTIC INTERIORS.

Some Important Buildings of the Year

The year 1923 has been notable for the production of a large number of fine buildings in both London and the Provinces. In the following pages illustrations are given of some of the more prominent of these. The selection affords a means of judging with some degree of fairness the progress of architectural art in this country so far as it relates to the larger type of work.

Britannic House, Finsbury Circus, London Sir E. L. Lutyens, R.A., F.R.I.B.A., Architect

B RITANNIC HOUSE is not yet completed, but we include an illustration of it in this issue, for it is a building that is attracting great attention at the present moment. Writing in a recent issue of "The Weekly Westminster," Professor C. H. Reilly said: "Here is the first great modern block of offices to be built by our leading architect. Will Sir Edwin, who has been so successful in giving suitable character and individuality to a vast number of country houses, be equally successful in imparting the impersonal dignity and reticence required for the due expression of a solid commercial undertaking?"

"From the drawing in last year's Royal Academy one is pretty sure that he will, and that by this building he will set a new standard for the City."

Our photograph shows the building with hoarding and some of the scaffolding still in position, but it is possible to get a good idea of the general quality of the design. It has the touch of genius that would be expected in any work by Sir Edwin Lutyens. Sir Edwin is a law unto himself. Few present-day architects would have the courage to use the order *decoratively* as Sir Edwin has done, nor to perch it upon high pedestals over a balustrade. Yet the effect is surprisingly dramatic. Sanmichele himself could not have done anything more stimulating. The hoarding which obscures the lower part of the façade is to be removed shortly. It may safely be predicted that all architectural London will flock to see Sir Edwin's first stone essay in commercial architecture. His "Country Life" Office (the only other commercial building that Sir Edwin has designed), is of course a combination of brick and stone. The illustration of Britannic House is on page 79.

Messrs. Redpath Brown & Co., Ltd., are responsible for the steelwork, and Messrs. The Leyland and Birmingham Rubber Co., Ltd., have supplied approximately 16,000 square yards of rubber tiling.

The Armenian Church of St. Sarkis, Kensington

Mewès and Davis, Architects

S T. SARKIS CHURCH is built on a corner site. It has a north and west entrance, facing Iverna Square and Iverna Gardens respectively. The plan is in the form of a Greek cross with the addition of an apse at the east end and a sacristy at the south.

The church has been adapted from an existing building in the cloisters of Haghat in Armenia, the style of the architecture being thirteenth-century Armenian Byzantine with a certain Saracenic influence.

The whole of the exterior (including the church and turret roofs) is constructed in Portland stone. The effect is simple and severe with the exception of the ornamental angles.

The turret is heptagonal in plan, and is symmetrical on the north and south elevations.

The two entrance doors are in oak and richly carved.

The interior of the building is carried out in artificial stone, and is very simple. Four groups of pilasters (the caps of which are carved) support the four arches which carry the dome.

The altar, the upper part of which is constructed in alabaster, rests on a pentelicos marble base and is inlaid with lapis lazuli, rouge skyros, and green Mexican onyx.

All other ornaments, capitals, bases, bas-relief, crosses, etc., are gilded, the whole being Byzantine in feeling.

The big chandelier lighting the church is designed from Armenian records of the twelfth century. It is heptagonal in plan—a division which is symbolic in the Armenian religion—and has been carried out in wrought iron with embossed decorative scrolls. The top ring has seven candles, the bottom fourteen. (See pages 80, 81.)

Following is a list of the contractors and sub-contractors: Messrs. Holloway Bros. (general contractors); the Monnoyer British Construction Co., Ltd. (stucco work); P. Turpin (marble floor, oak doors, and leather screen); The Bromsgrove Guild (enrichments to altar, bronze and gilt work); J. Whitehead and Sons, Ltd. (marble

work); Baguès Frères (chandelier); Cash & Co. (electric lighting); Henry Hope and Sons, Ltd., Smethwick (glazing); W. J. Furze & Co., Ltd. (gilt cross and lightning conductor); Gillett and Johnston, Croydon (bells).

Bush House, Aldwych Helmle and Corbett, A.I.A., Architects

B USH HOUSE, the centre block of which has been completed, strikes a new note in the architecture of London. The northern elevation, which terminates the vista of Kingsway, is of an entirely different character from the southern end, which faces on the Strand. It has been designed as the centre feature of the whole of the northern curve of the site facing Aldwych, a length of approximately 637 ft. The extreme width of the centre block to Aldwych is 86 ft., while the height to the soffit of the arch is 78 ft., and to the apex of the pediment, 97 ft. The granite bases of the columns are of a size not attempted in recent years. These bases necessitated a certain amount of fine undercutting which is unusual in granite work, and owing to the weight and size of the blocks special machinery was used for their preparation. The caps surmounting these columns are also unusual in detail. The height of the capital is 6 ft. 2 in., and was executed in three stones. The arch consists of fourteen voussoirs only, and the keystone; the masonry used being of a very considerable weight and size. A special method was adopted to keep the centering rigid to receive the weight of the arch, which amounted to 116 tons. The architects finish off the circular loggia at the top by a splendidly conceived half dome. It is probably many years since such a piece of masonry construction has been carried out in this country. The extreme diameter of the dome is 47 ft. 6 in., and an interesting feature of this is that, owing to the slight stiling of the arch (a refinement in which our American confrères frankly delight), the dome has two radii. Special centering was prepared to receive the dome, the masonry of which weighs about 235 tons. Owing to the size of the coffers, which are sunk back to three different faces and which, in the lower tier, are pierced through the whole thickness of the stone, special arrangements had to be made for jointing. The thickness of the masonry in the dome has been made 18 in. throughout, owing to the piercings, which over such a large area considerably reduce its strength.

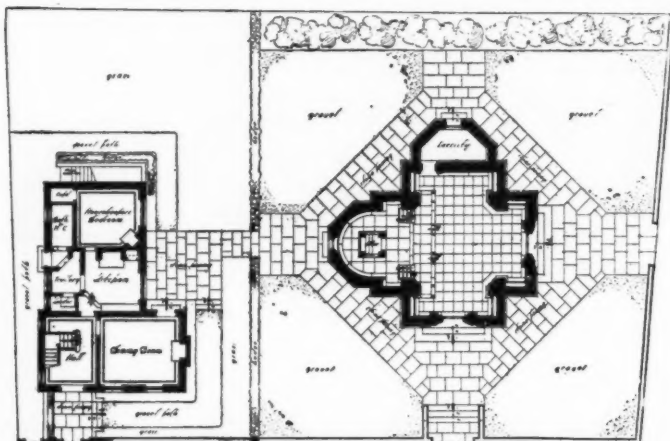
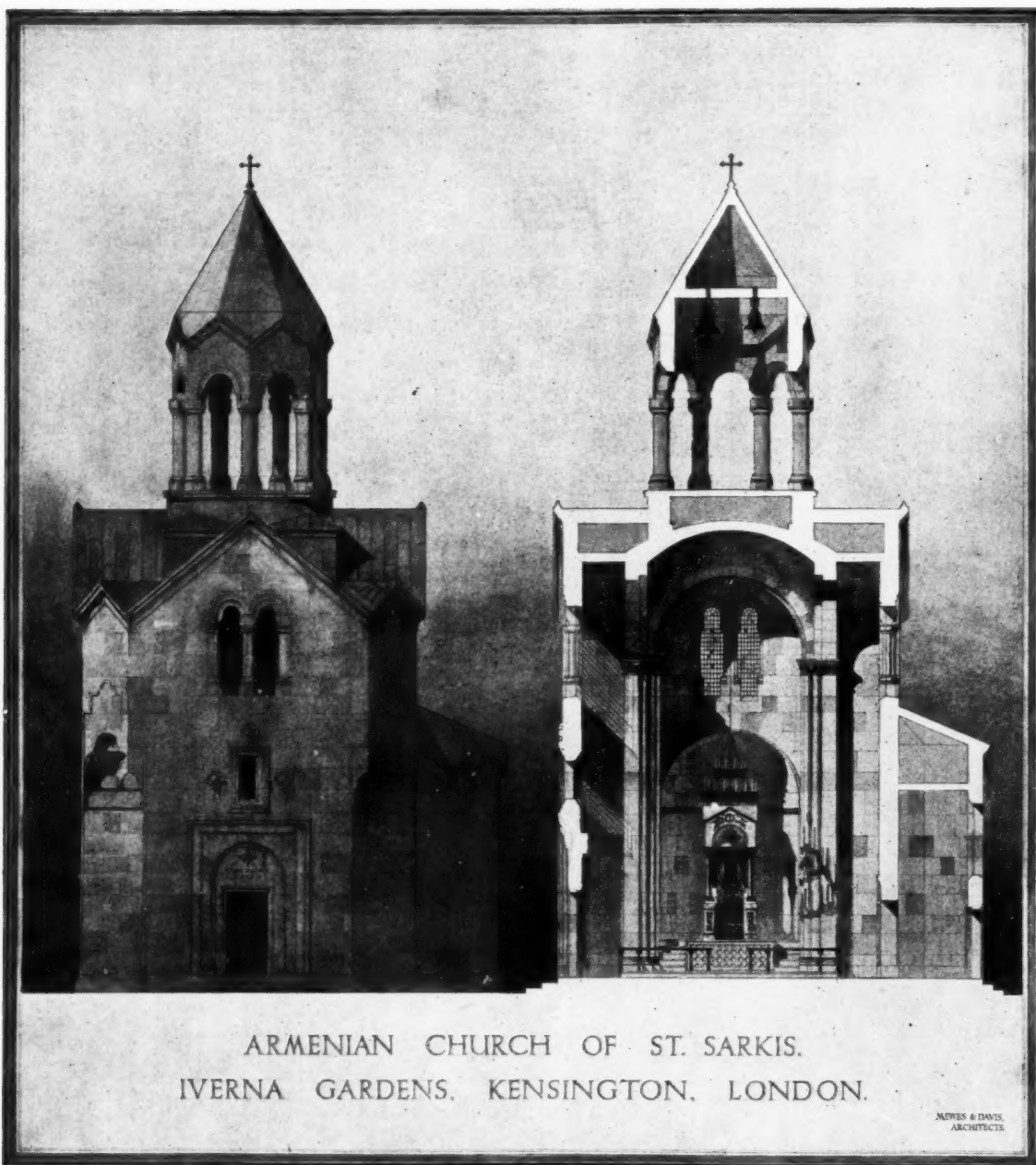
The design of the Strand façade is on a more intimate scale than that of the Aldwych end. This end immediately faces the church of St. Mary-le-Strand, and the proximity of position has settled to a certain extent the character of the entrance loggia. The treatment of the capitals on the pair of columns flanking the entrance is unusual, while the loggia itself is roofed with a vaulted ceiling in Portland stone, the groins of which change their plane as they rise from the springing up to the crown. The whole of the carving is kept flat, a feature, indeed, noticeable throughout the building. Circular medallions carved in stone flank the archway. The subject of one medallion is the ship of Columbus, "Santa Maria," and the other is the flagship of Erickson the Viking. The carving on the face of the arch represents the signs of the Zodiac. An interesting feature of the Strand pediment is the treatment of the tympanum. The whole of the carving throughout the building, including the capitals and the dome, was carried out by Messrs. William Fagan and Henry Poole, A.R.A. (See pages 82, 83.)

The walls, through which the building is heated, have been treated internally with the impenetrable paint of Messrs. R. Gay & Co., Ltd. It is understood that this paint has successfully solved the problem of decorating heated surfaces.

Messrs. John Mowlem & Co., Ltd., were the general contractors, the sub-contractors being as follows: Dorman Long & Co., Ltd. (steelwork); C. Isler & Co. Ltd. (artesian wells); Mather and Platt, Ltd. (sprinklers, fire hydrants, and service tanks); Waygood-Otis, Ltd. (lifts); Rosser and Russell, Ltd., R. Crittall & Co., Ltd., Haden and Sons, Ltd. (heating); Henry Hope and Sons, Ltd. (windows); Electrical Installations, Ltd. (lighting); Doulton & Co., Ltd. (sanitary ware); H. H. Martyn & Co., Ltd. (bronze doors and decorative metalwork); R. Gay & Co. Ltd. (paint); James Gibbons, Ltd., Wolverhampton (ironmongery); Matthew Hall & Co. (plumbers' work); Linmer and Trinidad Lake Asphalt Co., Ltd. (asphalte); J. Whitehead and Sons, Ltd., Fenning & Co., Ltd., A. and F. Manuelle, Ltd. (marblework and granite). The stonework for the building as a whole has been carried out by the general contractors, Messrs. John Mowlem & Co. The masonry and setting-out of the dome, which proved to be an extremely intricate piece of work, was carried out by the Bath and Portland Stone Firms, Ltd., under the supervision of their chief setter-out, Mr. N. Bird. The architects were satisfied with the way in which this important feature was executed.



BRITANNIC HOUSE, THE NEW OFFICES OF THE ANGLO-PERSIAN OIL CO., FINSBURY CIRCUS, LONDON.
SIR EDWIN L. LUTYENS, R.A., F.R.I.B.A., ARCHITECT.



THE ARMENIAN CHURCH OF
ST. SARKIS, KENSINGTON,
LONDON:
ELEVATION, SECTION, AND
PLAN.
MEWES & DAVIS, ARCHITECTS.



THE ARMENIAN CHURCH OF ST. SARKIS, KENSINGTON, LONDON.
MEWES AND DAVIS, ARCHITECTS.



BUSH HOUSE, LONDON: THE FRONT TO KINGSWAY.
HELMLE AND CORBETT, A.I.A., ARCHITECTS.



BUSH HOUSE, LONDON: A DETAIL OF THE STRAND FRONTAGE.
HELMLE AND CORBETT, A.I.A., ARCHITECTS.

The Shepherd's Bush Pavilion, London

FRANK T. VERITY, F.R.I.B.A., Architect

THE Shepherd's Bush Pavilion has been erected from the designs of Mr. Frank T. Verity, F.R.I.B.A., for Mr. Israel Davis. Writing in a recent issue of "The Architectural Review," Mr. Paul Waterhouse, P.P.R.I.B.A., says: The building to which Mr. Frank T. Verity has very properly put his graven name faces the broad end of the Shepherd's Bush green, with a countenance that entitles it to be called an essay in the Roman manner. By this I mean a great deal more than that it is a Classic design. "Countenance," as it happens, is a misleading expression; for whereas the majority of street designs are countenances pure and simple, and none the worse for that, the peculiarity of Mr. Verity's building; and its specially Roman aroma, are due to a restriction of the countenance proper to a portion of the composition. In this I see not parsimony, but skill. Economy if you like, but economy in the sense which means not the avoidance but the regulation of expenditure.

Dimly through the trees the approaching passenger is made aware of a mysteriously red bulk with a mysteriously grey roof—a roof formed not on British lines, but on the generous curves associated with that Latin Empire to whom all things seemed possible so long as they were big enough.

Nearer approach confirms the Roman impression, and once through the barrier of trees one reads with increased interest what I may call the writing on the wall. Red brick is the prevailing motive coupled clearly enough with a message as to the big span within. And Mr. Verity's bricks obey him as the Roman bricks obeyed the Romans. Like Roman bricks, they are bricks not brickwork, a mass of multitude, not a

dull surface. Their multiplicity, their close thronged disposition over wide surfaces, and the deep reveals of the openings with which they are pierced, tell truly, or perhaps artfully, a tale of lavish simplicity. It is upon this brick background, in itself a design, that there is drawn, not as a diagram upon a blackboard, but as a face upon a creature that super-design—a design in stone which gives the building not character only, but expression.

It is the south end of the elevation which gives countenance to the vestibule, or rather vestibules, and here it is that Mr. Verity changes his expression, or rather changes the covering of his building with the allurements of welcome.

His mood is still Latin. Never for an instant does he relapse throughout the whole effort of his design into the frivolities of what used to be the accepted concession to the supposed wishes of the theatrical public in theatrical architecture. Mr. Verity would not wish me to suggest that among modern architects he is a lonely pioneer in adopting "strict Classic" for these places of amusement. There is, indeed, something amazing in the fact that the financial promoters of these palaces have allowed and encouraged a far finer style of architectural design than was favoured by the theatre owners of earlier (though still recent) days. But even so, I congratulate him on a very steady study in consistent Latinity, carried through not in his elevations only, but carried courageously and austerely into his vestibules, and from them into the far more difficult regions of the interior of the spectatorium itself.

But to come back to the outside, and in particular to the out-



THE PROSCENIUM AND AUDITORIUM.



THE SHEPHERD'S BUSH PAVILION, LONDON. FRANK T. VERITY, F.R.I.B.A., ARCHITECT.

side of the entrance block. This is a huge square tower having near its summit a bold cornice, and, as its central feature, a great Roman arch. The base is girt in stone, stone columns break up the openings of ingress, and on the piers to right and left of the central void are two simple, pedimented window openings occurring at some height above the ground and having square-headed openings beneath them.

The simplicity of this adornment is triumphantly sufficient, and I see skill in the discernment which told off a single example of the same motive to do duty alone at the far-away northern extremity of the design. By this device the architect combats his only fear—the fear that the almost stoneless and conspicuously lateral treatment of the side of the

theatre might seem unduly divorced from the frontal masonry of the entrance front.

Following is a list of the contractors and sub-contractors: Messrs. F. Bradford & Co. (reinforced concrete steppings to pier); Clark and Fenn (all plaster work, including decorated fibrous-plaster work); G. C. Cuthbert (copperplate glazing); W. H. Collier & Co. (special bricks and arch tiles); J. Compton, Ltd. (organ); C. W. Courtenay & Co. (stonework); Archibald D. Dawney and Son (steelwork); Express Lift Co. (lifts); J. W. Gray and Son (lightning conductor); Haywards, Ltd. (casements); Helliwell & Co. (casements); J. A. King & Co. (pavement lights); London Asphalt Co. (asphalt); Malcolm Macleod & Co. Ltd. (concrete steps throughout building); M. and R. Moore (marble work); F. H. Pride (electric light fittings and bronze standards); Geo. Pixton & Co. (theatre chairs); Reading Boiler Setting Co. (boiler setting); Sinclair & Co. (fire hydrants); Stephens and Carter (flagstaves); Sturtevant Engineering Co. (vacuum cleaning installation); Synchronome Co., Ltd. (electric clocks); Waring and Gillow (painting, decoration, carpets, and curtain); Young, Austen and Young (heating and ventilation); Robert Youngs Construction Co. (joinery); Light Steelwork, Ltd. (grilles, iron stairs, etc.). Mr. Basil Davis was responsible for the design of the electrical installation.

No. 6 Duke Street, London

W. CURTIS GREEN, A.R.A., F.R.I.B.A., Architect

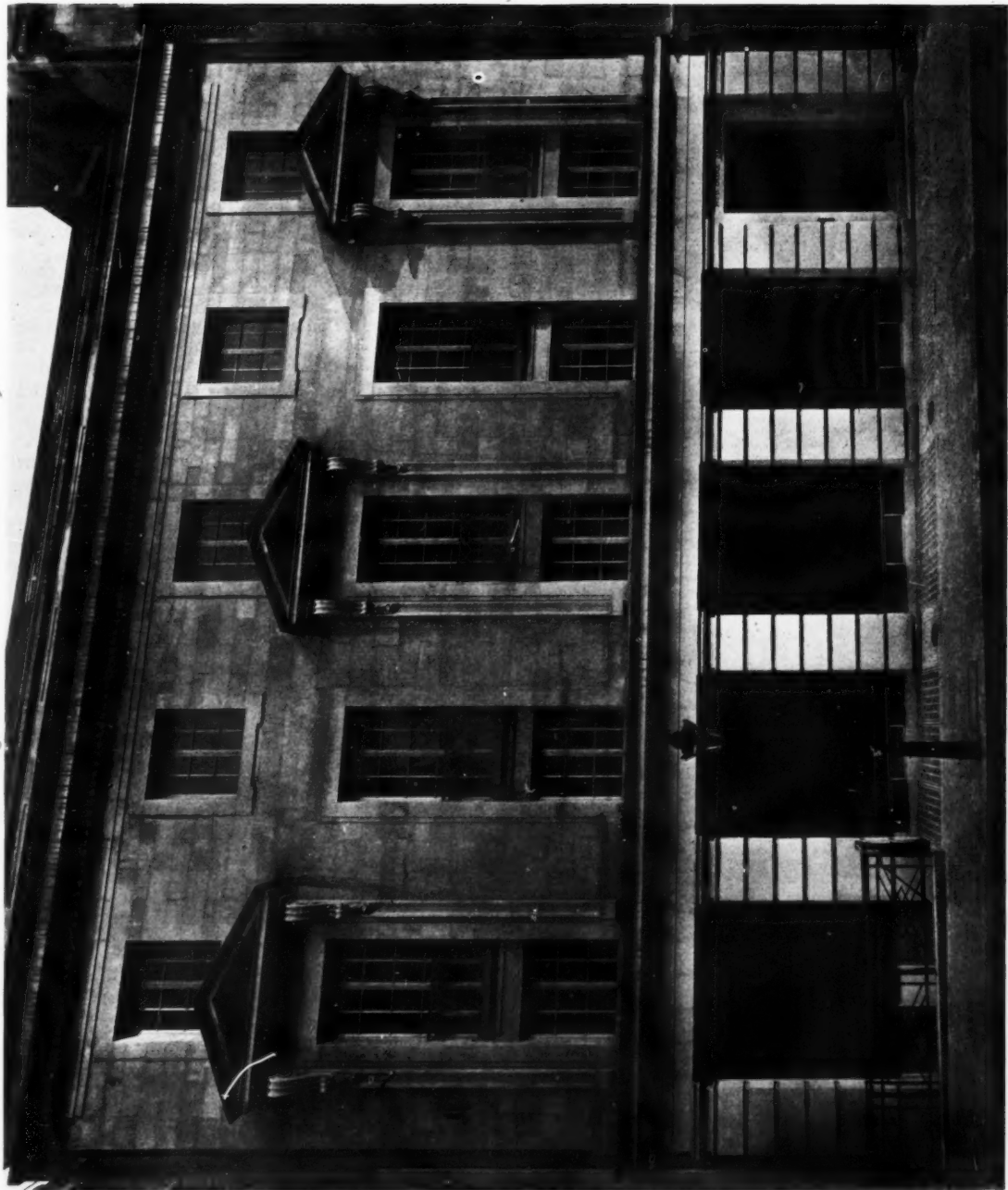
NO. 6 DUKE STREET has been erected from the designs of Mr. W. Curtis Green, A.R.A., F.R.I.B.A., for the Clerical, Medical, and General Life Assurance Society. The greater part of the building will be let off, the ground floor and mezzanine gallery to an art dealer, and the floors above as offices. The building is of fire-resisting construction. The front is built of Portland stone, and the back is faced with glazed brick. The internal joinery is of English walnut throughout, and a certain amount of gilding is applied to the woodwork in the ground floor and gallery. The design of the exterior is extremely simple and reticent. The paring of the mezzanine and first-floor windows is happy, and the fat architraves round the windows give them an importance

which saves them from meanness or monotony. The design owes an enormous amount to the delicate ironwork to the first-floor windows, which contains exactly the right note of simple elegance. There is an English breadth in the handling of No. 6 Duke Street which is entirely satisfactory.

Following is the list of the contractors: Building contractors, James Carmichael (Contractors) Ltd.; The Kleine Patent Fire-resisting Flooring Synd., Ltd. (fireproof floors); L. A. Turner (stone carving); J. Jeffreys & Co. (heating and h.w. supply); F. Geere Howard, Ltd. (electric lighting); Hollis Bros. (wood-block flooring); Henry Hope and Sons (letter boxes); James Gibbons, Ltd. (strong-room door and grille, locks, and furniture); Caston & Co. (w.i. area railings, lift enclosure); T. Easley, Ltd. (iron balcony fronts); Waygood-Otis, Ltd. (electric passenger lift); The Crittall Manufacturing Co., Ltd. (skylights and fire-escape stairs); Burke & Co. (marble paving); John Boldings and Sons, Ltd. (sanitary fittings); The British Luxfer Prism Syndicate, Ltd. (pavement lights); Empire Stone Co. (artificial stone steps and landings).



THE GROUND FLOOR.



NO. 6 DUKE STREET, LONDON. W CURTIS GREEN, A.R.A., F.R.I.B.A., ARCHITECT.

The Lady Lever Art Gallery

WILLIAM and SEGAR OWEN, Architects

THIS building stands in the village of Port Sunlight, Cheshire, and has been erected by the Viscount Leverhulme in memory of his wife, who died in July, 1913. The foundation stone was laid by the King, and the opening ceremony was performed by Princess Beatrice. The gallery will house a nucleus of Lord Leverhulme's collections of painting, sculpture, furniture, and china, and for that purpose comprises several types of rooms for their display. The general over-all measurements of the building are 330 ft. from north to south, and 140 ft. from east to west.

Four entrances give access to the galleries. That to be used daily by the public faces the south; that to the west is used on the occasion of special gatherings. The north and east entrances, although following the design and treatment of the others, are designed chiefly for the convenience of the staff. The galleries, generally speaking, are arranged around the central hall and the north and the south sculpture halls, and include on the north-east side four small period galleries, the Tudor room, and china hall; and on the south-east the William and Mary room, china and Napoleon galleries. The south-west side contains the Wedgwood rooms, china galleries, and masonic hall; the north-west side, the tapestry room, four small picture galleries, and the Kent room.

The sculpture halls are circular in plan, 42 ft. in diameter, the colonnade of twin columns carrying a domed light. North and south these lead into two galleries 42 ft. long and 22 ft. wide, and the space between these rooms is occupied by a large central hall 129 ft. long, of a central width of 25 ft., with galleries east and west on the higher level, the end portion having a width of 42 ft. The reception hall to the west is 24 ft. 3 in. square, having a domed ceiling. This leads on the north to the tapestry room 46 ft. long by 21 ft. wide, and on the south to the masonic room, of equal size. The four series of smaller galleries in which are displayed pictures, china, and furniture of different periods, are 21 ft. by 15 ft. 6 in. The vestibule on the west side gives entrance to the usual retiring rooms, also the masonic banqueting room.

The above accommodation is on one level, which is reached from the roadway by four flights of steps. The raising of the

structure in this way gives height for a semi-basement throughout the length of the entire building, providing accommodation for the storage of furniture, chairs, tables, pictures, books, etc., and also providing for banqueting hall, general kitchen accommodation, servery, etc.

All galleries are lighted from the top. The Kent room, Tudor room, and William and Mary room are panelled in oakwork of the respective periods, and the Napoleon room is a reproduction of decorations found at Malmaison.

The general interior decoration of the walls of the greater number of galleries is a dull black paint; others are treated as walnut, and the china galleries with silk hangings immediately behind the cabinet cases.

The walls of the reception hall and central hall are finished with a pilaster and panelled treatment in plaster. The sculpture halls are finished in French stucco plaster, and all vestibule walls in Hopton stone.

In addition to the collections of tapestries, oil paintings and water-colours, the collection of Chinese pottery and porcelain has been described by experts as unique.

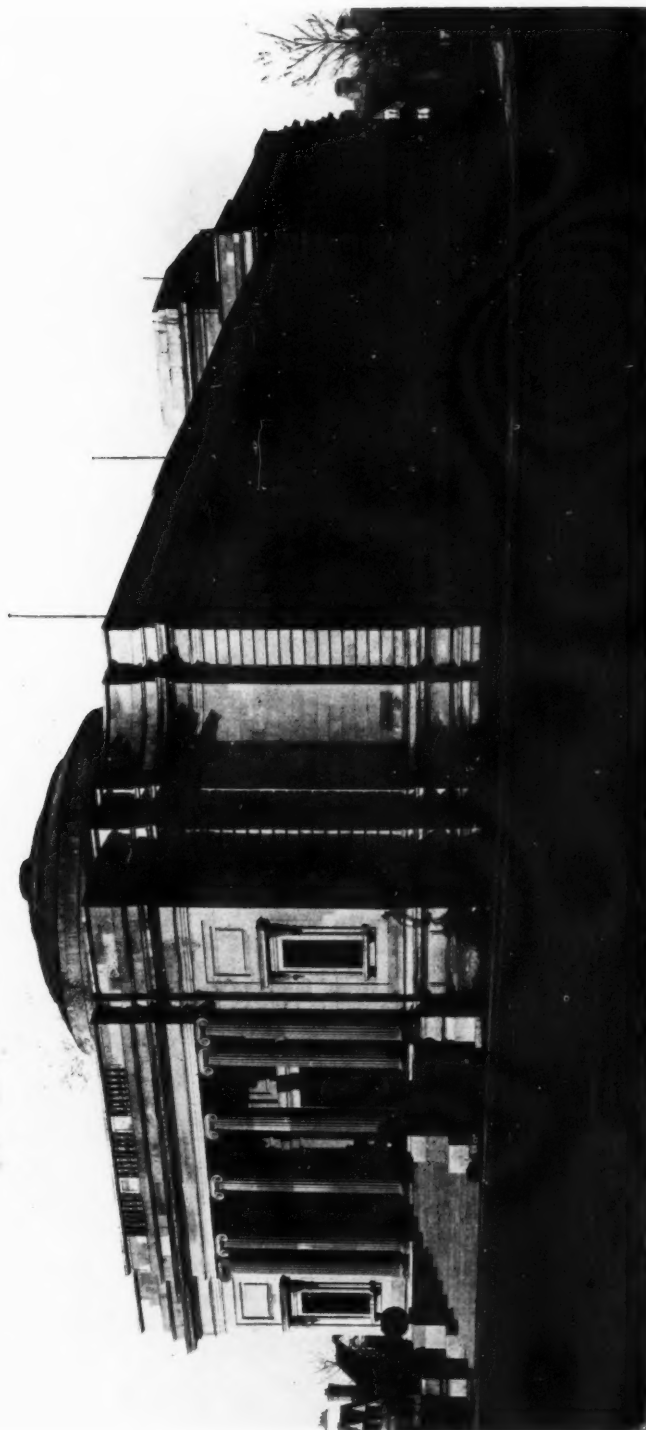
Furniture is represented by the craftsmanship of all the great makers—the Chippendales, Robert and James Adam, Hepplewhite, and Sheraton. The tastes in art of different periods are represented in the Tudor room, the William and Mary room, the Queen Anne painted room, and the Napoleon room, which is painted and stencilled in the manner of a room at Malmaison.

Sculpture is represented in two domed halls, the northern of which is devoted to the antique. In the southern hall is displayed work by Sir Francis Chantrey, Sir W. Goscombe John, Sir Bertram Mackennal, F. Derwent Wood, W. Reynolds-Stephens, and E. Onslow Ford.

The foundation work and general wall construction was carried out by the British Reinforced Concrete Company; the contractors for the general trades being the Bromboro' Port Construction Company (Messrs. Lever Brothers Building Dept.), who employed as sub-contractors: Messrs. Byrom (masonry); the late J. J. Millson, Manchester, and Messrs. Earp Hobbs and Miller, Manchester (carvers); Messrs. J. B. Johnson & Co., Crown Street, Liverpool (plaster work); Messrs. Williams Gamon & Co., Ltd., Chester (glass and metal work); Messrs. C. W. Williams & Co., Manchester (mosaic and marble work); Messrs. Lever Brothers Electrical Department (electric lighting); Messrs. Killick and Cochran, Liverpool (heating, hot water, and cooking apparatus). The ground around the building, and roads adjoining same, were carried out by the Estate Department.



THE WEST ENTRANCE.



THE LADY LEVER ART GALLERY, PORT SUNLIGHT: A VIEW FROM THE SOUTHEAST
WILLIAM AND SECAR OWEN, ARCHITECTS.

The National Bank, Liverpool

T. ARNOLD ASHWORTH and SON, Architects

THIS building forms an imposing background to Lord Street—the main thoroughfare of Liverpool. It is nine stories high, and of steel-frame construction. The main elevations to James Street and Fenwick Street are of Portland stone, and have been designed generally in the Greek style.

The architects, taking full advantage of the site conditions, have relied upon line and proportion for effect rather than a free use of ornament. The enrichments which have been employed are well distributed and, while possessing the Greek inspiration, they are strongly characterized by an individual interpretation.

The ground floor and basement are occupied by the bank, the upper seven floors being devoted to offices, with sanitary accommodation on the eighth floor. On the flat roof are the motor rooms, fan chambers, and water storage tanks.

The banking hall is about 70 ft. by 50 ft. by 17 ft. high, and is adjoined by the manager's and sub-manager's room and the waiting room. It is entered through revolving doors from James Street. For the public space and the counter a semicircular plan has been adopted, and compartments are provided for the transaction of business between the bank and its customers. These compartments are divided by glazed screens and bronze grilles. In planning the building space has been arranged for future extensions. The banking hall has a dado of polished Hopton Wood stone with black marble skirting; the walls are of Hopton Wood "Stuc"; and the frieze, cornice, beam casing, and ceilings are in enriched fibrous plaster. The columns and pilasters are of green "Scagliola" marble on black marble bases, and terminate with richly modelled fibrous plaster capitals. In

the public space the floor is paved with black and cream marble in bold, radiating "key" pattern. Counter, screens, and desks are in selected Cuban mahogany polished to a dark colour and dull gloss, with carton-pierre ornament. The large windows on the front and back elevations extend to the ceiling, and no artificial light is needed in daytime. In the basement the bank's portion is occupied by strong-rooms and accommodation for staff, stores, etc., and direct access is obtained from the banking hall by a private staircase and a bullion and book lift. In the basement there are also ample storage compartments and fuel lockers for each of the other tenants.

Access to the various floors is obtained by two electric elevators and a reinforced concrete fireproof staircase.

The general contractors were Messrs. William Moss and Sons, Ltd., the sub-contractors being as follows: Dorman, Long & Co., Ltd. (steelwork); Chatwood Safe Co., Ltd. (bank security); Richard Crittall & Co., Ltd. (heating, ventilating, and smoke-extraction plant); J. Gerrard and Sons (1920), Ltd. (reinforced concrete floors and staircases); John Tanner and Son (general plaster work and main contractors for bank decorations including fibrous plaster in banking hall); Craven, Dunnill & Co., Ltd. (tiling); The Art Pavements and Decorations, Ltd. (terrazzo staircases and landings, and marble divisions to lavatories); E. A. Clark, Ltd. (grates); William Moss and Sons, Ltd. (wood-block paving); Boothroyd Repairs, Ltd. (electric lighting); Walter Macfarlane & Co. (cast-iron window frames, cast-iron staircase balustrades, cast-iron balcony balustrades); The Carron Co. (cast-iron ornaments over entrance, cast-iron entrance gates); Ockleston and Drayton Johnson, Ltd. (steel sashes); Aird and Anderson, Ltd. (lightning conductors); Martyn & Co., Ltd. (stone carving); Edward O. Griffiths (carving on bank entrance doors); Musgraves (Liverpool), Ltd., F. E. Pescod (sanitary goods); Geo. Lowe and Sons (general ironwork); Quiggin Bros., Ltd., James Gibbons, Ltd. (locks and furniture); J. S. Nicholls, Ltd. (glazing); The Express Lift Co., Ltd. (passenger elevators and bullion and book hoist); Bellman, Ivey and Carter (Scagliola columns and pilasters—the columns and pilasters are in Cippolino Scagliola marble, the marble surrounding the steel stanchions showing no joint); T. B. Colman and Sons, Ltd. (revolving doors); John Stubbs and Son (marble, Hopton Wood stone and flooring in banking hall); Trollope and Colls, Ltd. (main contractors for bank fitting); Simplex Conduits, Ltd. (electric light fittings); James Gibbons, Ltd. (grilles, etc., to bank); British Reinforced Concrete Engineering Co., Manchester (B.R.C. fabric).



A VIEW IN THE BANKING HALL.



THE NATIONAL BANK, LIVERPOOL T ARNOLD ASHWORTH & SON, ARCHITECTS.

Lyons' Corner House, London

F. J. WILLS, Architect

THE restaurant of Messrs. Joseph Lyons & Co. in Coventry Street, Piccadilly, stands next to the original Corner House which was opened fifteen years ago. The new Corner House is claimed to be the largest restaurant in the world. Its nine floors range from 150 ft. above the street level to 70 ft. below it. Five of these are open to the public, another is devoted to staff mess-rooms, whilst two others are used for the making of confectionery. It is difficult to visualize the extent of the floor space. Each floor measures about 250 ft. by 250 ft., about half the size of a football field, the total floor area being about five acres.

With the exception of the steel framework (for which 2,400 tons of steel were made and erected by Messrs. Dorman, Long & Co.) the whole of the construction was the work of Messrs. Lyons' construction and engineering departments.

The new building stands on the site of the old and once famous "Piccadilly House" which, with bowling greens and a tennis court in front of it over the present thoroughfare of Coventry Street, was the resort of all the youth and fashion of the day. The site upon which this new restaurant stands was, indeed, the original "Piccadilly," which a little later gave its name to "the road of Reading" as far as Swallow Street, and much later still to the whole of the street we now know as such.

Terra-cotta, the material chosen for the façade, is, of course, one of the most durable. The proportions of the elevation are studied, and for a popular restaurant Messrs. Lyons may be said to have aimed, through their architect, Mr. Wills, at a style of design which makes their buildings as distinctive as any in town.

Perhaps the most striking feature of the interior is the marble work. One is struck, too, by the profusion of the costly and beautiful woods—mahogany and walnut for the great part—and by the riot of other decorative features—modelled plasterwork, glazed screens, colourful friezes, and shining glass. Cartouches, raised and sunk panels, architraves, pediments complete and pediments broken. Scrolls, swags, consoles, dentils, keystones, aprons, columns, pilasters, sun-

bursts, are all made use of in turn. It is doubtful whether there is a square yard of walling left unadorned.

There has been no attempt at uniformity of decoration. Rather has it been the other way. Thus the styles used in the various public rooms are Pergolesi, Louis XIV, Empire, Adam, and Louis XVI. It is interesting to note that the mosaic floor of the salon on the ground floor contains 2,534,000 pieces. There are four restaurant services, each of four of the floors being a complete restaurant in itself, with kitchen, larder, etc., which can provide 1,000 people with breakfast, lunch, tea, dinner, or supper.

The building has been decorated and lighted in the most lavish and artistic manner. The ground floor is decorated in Louis XIV style, and the first floor in Empire style, and the electric light fittings have been designed in strict accordance with the traditions of those periods. The fittings on the staircases are in rich French style, and those over the doorways are in conformity with the styles of their respective floors. The exterior illumination is carried out by a number of flood-lights from the opposite side of the road. The equipment is arranged in banks on the first floor of the building opposite and focused so as to obtain an approximately even illumination on the face of the Corner House. All the fittings were specially designed for the building in the fixtures design office of the General Electric Company, Ltd., in collaboration with Messrs. J. Lyons & Co., Ltd.

Following is a list of the sub-contractors who have been connected with the building: Sankey & Co., Ltd., Hammersmith (partition blocks and other materials); Crittall Manfg. Co., Ltd., Braintree (metal windows); Dorman, Long & Co., Ltd., Middlesbrough (structural steelwork—2,400 tons); Waygood-Otis, Ltd. (lifts); Babcock and Wilcox, Ltd. (water-tube steam boilers); Carrier Co., Ltd., Greenford (Carrier air-conditioning plant); G.E.C., Ltd. (Osram lamps and electric fittings); Shaw's Glazed Brick Co., Ltd., Whitebirk, Darwen (glazed terra-cotta); H. T. Jenkins and Son, Ltd., Torquay (marblework); Mather and Platt, Ltd. (standard service cast-iron tanks); Art Pavements and Decorations, Ltd. ("Biancola" non-slip inlay); F. Bradford & Co., Homerton (hollow block floors, etc.); W. and T. Avery, Ltd., Birmingham (weighing apparatus); H. Dyke Dennis, Ruabon, N. Wales (terra-cotta, bricks, tiles, etc.); G. Jackson and Sons and H. H. Martyn & Co. (decorative plasterwork); Stratford-on-Avon Guild, Ltd., Stratford-on-Avon (part of frieze); T. Laurie Price, Ltd. (refrigerating service); Jas. Keith and Blackman, Ltd. (ventilating fans); Jones and Willis, Ltd., Hornsey (shop front); Matthew Keenan & Co., Ltd., Bow (boiler and steam-pipe coverings); Old Delabole Slate Quarries (slates); Limmer Asphalt Co., Ltd. (asphalte); Birmingham Guild, Ltd. (lift enclosures); Aiton & Co., Ltd. (high-pressure piping); Gas Light and Coke Co. (gas).



A VIEW IN THE FIRST-FLOOR DINING ROOM.



LYONS' CORNER HOUSE, COVENTRY STREET, LONDON.

F. J. WILLS, ARCHITECT.

The Tivoli Cinema Theatre, London

BERTIE CREWE and GUNTON and GUNTON, Associated Architects

A FURTHER stage in the rebuilding of a widened Strand was reached with the completion of the new Tivoli Cinema Theatre. The building (see page 95) carries on the line of the Savoy and Cecil hotels, though continuity is broken by a small jutting peninsula of old buildings which, one hopes, may soon be removed. At the moment the new Tivoli has the odd appearance of being set back in a forecourt formed by the peninsula on the left and the old buildings of the Strand on the right. The building has been designed with a good deal of restraint in the principal elevation. Architectural interest is concentrated in the centre, the wings being plain and formed by a series of three set-backs. Though of a purely formal character, the elevation is not strictly symmetrical, the right wing being wider than the left owing to the placing of the entrance lobby upon that side.

The frontages are as follows: to the Strand, 122 ft.; to Adam Street, 92 ft.; to Durham House Street, 76 ft., a part of the building abutting upon the premises of the Adelphi Estate. The site is thus admirably suitable for a theatre of this description, and the fullest advantage has been taken of the three street frontages in arranging the exits. The public portion of the house has been planned in a way that ensures its being cleared in a minimum amount of time; three minutes would see the auditorium empty in a case of emergency. The auditorium has perfect sight lines, with no columns to obstruct the view. The ground floor below street level is entirely taken up by stalls holding just over 900 seats. Above the stalls is the circle which seats 637 people. The balcony seats 572 persons.

The proscenium arch is 30 ft. wide, and just over 20 ft. on soffit. The ceiling expanding from the proscenium towards the main part of the auditorium, and terminated by an elliptical arch, has the appearance of a semi-elliptical funnel

or inverted cone. This forms an admirable trumpet or amplifier for sound. The main part of the auditorium is crowned by a shallow dome, whose centre merges into a cylindrical shaft terminated by a sliding circular lantern of stained glass. This can be slid away during hot weather, leaving the shaft open to the sky. The whole is automatically controlled. The platform has been arranged to accommodate vocalists and soloists generally.

The auditorium can be flooded with various-coloured lights and their combinations, and are worked on dimmers so that they can be gradually brought into life from a dull glow to a maximum brilliancy, and be made to die away with the same gradual process. The whole is lighted by secret lighting, so that no naked light can be seen. A great feature in this respect is made of the main dome and lesser surrounding domes. The large dome has a span of 50 ft. Other lights are arranged in panels carrying out the cameo effect already described. The whole of the lighting is controlled from the biograph chamber.

The general contractors were Messrs. F. G. Minter, of Ferry Works, Putney, who were also responsible for the stonework, plumbing and sanitary work, down pipes, and rainwater heads, special woodwork, special doors, etc., and under whom the entire contract has been carried out with complete success. The sub-contractors were as follows: Ragusa Asphalt Paving Co., Ltd. (asphalt and roofings); F. B. Francis (carved stonework); Moreland Hayne & Co., Ltd. (steelwork); Kleine Patent Fire-resisting Flooring Syndicate, Ltd. (fireproof floors and partitions); Adamite Co., Ltd. (stucco—Atlas White); F. Jukes (casements and casement fittings); Mellows & Co., Ltd. (sanitary ware and fittings); W. B. Simpson and Sons (flooring—mosaic, marble, stone, and stair treads); Berkeley Electrical Engineering Co. (electric wiring and electric light fixtures, lifts and cranes, electric bells and telephones); F. de Jong & Co., Ltd. (plaster work—fibrous and modelled); Wotton and Sons (stained glass and leaded lights); Carter and Aynsley, Ltd. (art metal work and door furniture); and F. Jukes (art metal work); Fenning & Co., Ltd. (marble work); H. Hargreaves & Co. (heating and ventilating); Jardine Smith & Co. (organ); J. H. Gray and Son (lightning conductors); F. Burditt (fireproof curtains and doors); Le Grand Sutcliffe and Gell, Ltd. (wells and well-sinking); Leyland and Birmingham Rubber Co., Ltd. (rubber tiling); George Pixton & Co., Ltd. (chairs); British Vacuum Cleaner Co., Ltd. (vacuum cleaning plant); General Electric Co. (floodlighting and interior concealed lighting).

Glasgow Municipal Buildings Extension

WATSON, SALMOND, and GRAY, F.F.R.I.B.A., Architects

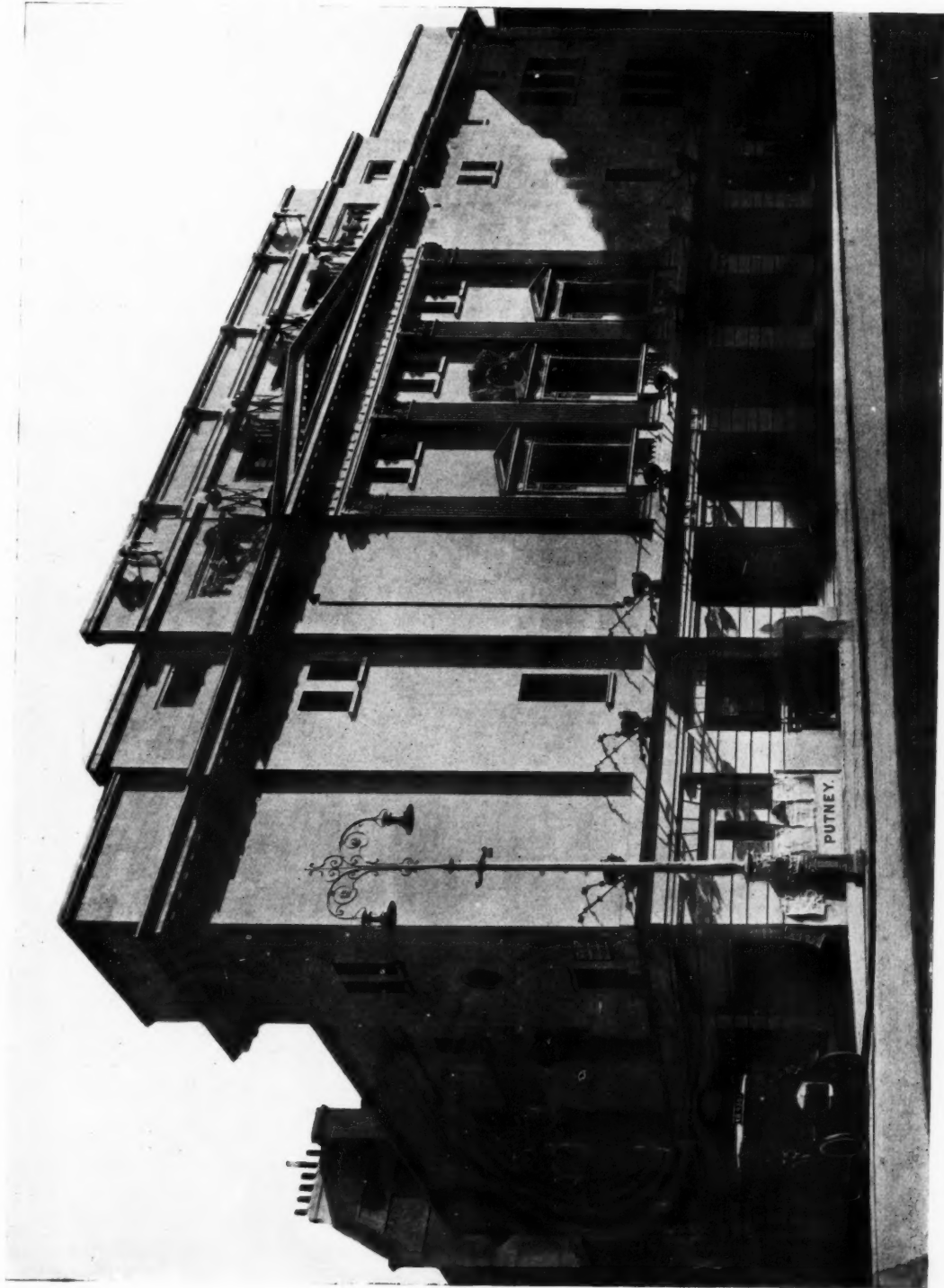
THE extension of the Municipal Buildings, Glasgow, which has been under construction for several years, is now, so far as the first portion of the scheme is concerned, completed. The extension was promoted by the Corporation in order to meet the growing needs of the administrative departments and to provide also a larger council chamber. The enlargement of the city by the absorption of the burghs of Partick, Govan, and Pollokshaws increased substantially the requirements of local government in respect of both the accommodation for administration and for the meetings of the Corporation. The reinforcement in the personnel of the Council which came with the annexation of these areas brought the total membership of the Corporation to 113, while the same development produced overcrowding in the administrative departments within the municipal buildings. It became necessary to find office accommodation elsewhere for sections of the staff, the city assessor's department especially suffering from limitation in space.

The staffs to whom the new accommodation has been allotted are those of the assessor, the registrar, the gas, water, and sewage departments, and also certain sections of the public health department. The work carried out so far is that of the erection of a new block immediately to the east of the present buildings. This block forms a handsome pile in keeping with the design of the older buildings to which it is connected by corridors bridging John Street.

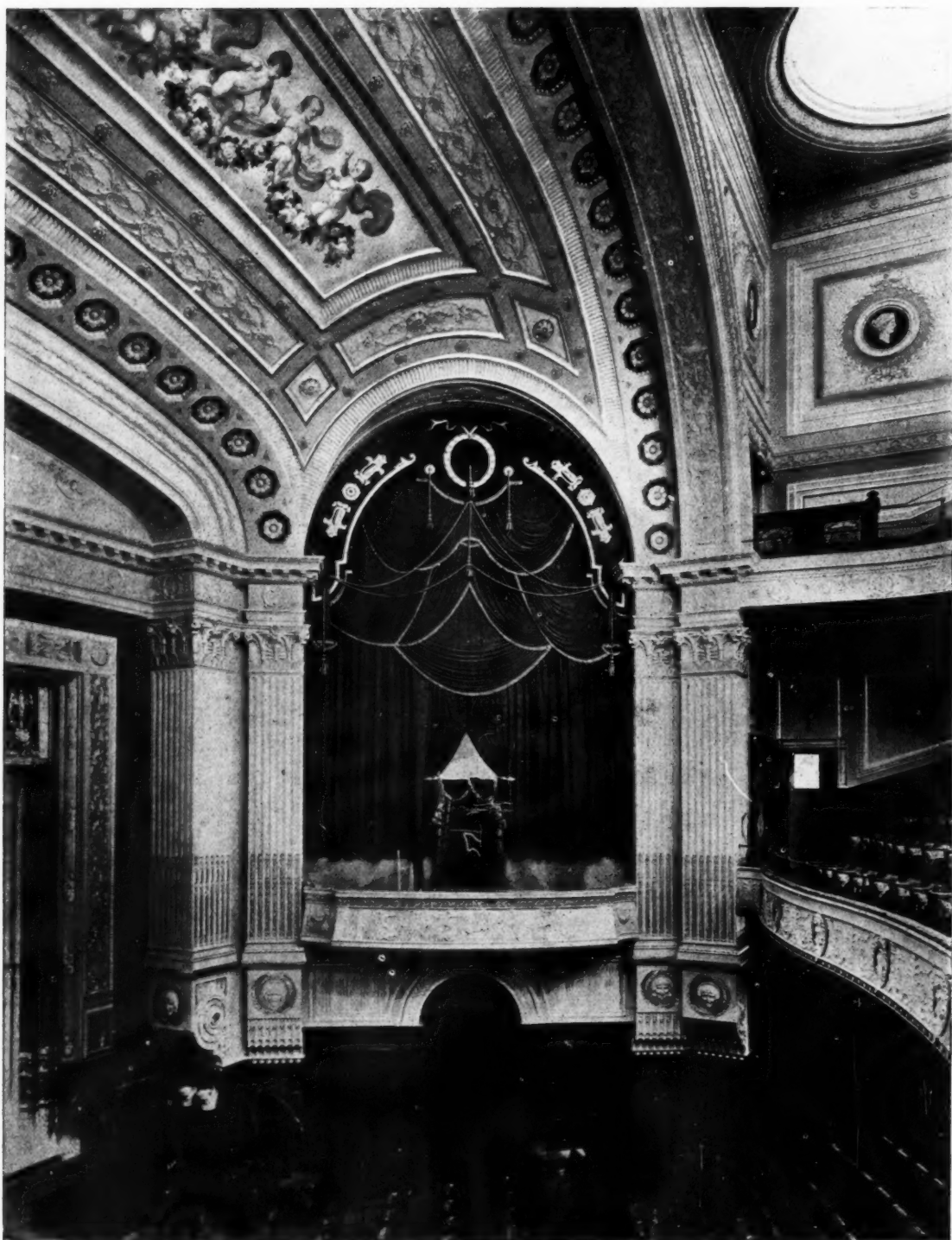
When the Corporation decided in 1913 to proceed with extensions of the municipal buildings they instituted a competition for designs, and some of the foremost architects in Britain took part in it. From a hundred sets of plans six were selected, and the architects submitting these were invited as a short list to take part in a final competition. The ultimate choice of the assessor was a tribute to Glasgow practice in the profession of architecture, a local firm—Messrs. Watson, Salmond, and Gray—being the successful competitors. In response to the request to provide for an enlarged council chamber the architects conceived the bold scheme of projecting the central feature of the municipal building façade to

the line of the pavement in George Square in order to secure the necessary space for this extension. This alteration, which will be undertaken at a more convenient season along with the internal rearrangement of the existing buildings, will effect a striking improvement in the façade fronting George Square, introducing as it will a larger architectural order similar to the George Street façade. Architecturally the building well upholds the reputation of modern Scottish architecture. The external elevations are boldly composed on monumental lines, a free-standing order being effectively employed in conjunction with a horizontally rusticated basement story. The entrance to Cochrane Street (see page 97) projects slightly beyond the main building line and is made a very dignified feature, containing a well-proportioned doorway, coupled columns being used in contradistinction to the single columns of the wing elevations. Internally the building fully maintains the dignified scale of the exterior, with its fine entrance hall and council chamber, spacious corridors and staircases and public spaces. The building is one that adequately represents the civic dignity of the great city in whose service it has been reared. The new extension, occupying the site in John Street immediately to the east of the present buildings, is a part of a scheme which will ultimately cover the whole area bounded by George Square on the north, Cochrane Street on the south, Montrose Street on the east, and John Street on the west.

The contractors were as follows: John Emery and Sons (mason, digger, and brick, mason work on north and south bridges, and cleaning down of stonework); Redpath, Brown & Co., Ltd. (structural steel); Melville, Dundas and Whitson, Ltd. (reinforced concrete, concrete of south bridge and tank); Hugh Twaddle and Son (plumber work); Henry Hope and Son, Ltd. (roof lights); Johnston, Park & Co. (electric light); Express Lift Co., Ltd. (electric hoists); Galbraith and Winton (marble work); Jas. Allan, Senr., and Son (steel stairs, etc.); Leyland and Birmingham Rubber Co., Ltd. (rubber floors); P. and W. McLellan, Ltd. (steel beams, etc.); John Crawford & Co., Glasgow (the whole of the wood-carving, including the carving on seats, and carved decoration in Burgh Hall); Ashwell and Nesbitt (heating and ventilating); The Limmer Asphalt Paving Co., Ltd. (asphalting roof, etc.); Walter Guthrie & Co. (carpenter, joiner, and ironmonger works, Burgh Court Hall joiner work); Wm. Tonner and Sons, (plaster work and Burgh Court Hall plaster work); The Crittall Manufacturing Co. (steel windows, gates, and railings); Wm. Meikle and Sons (glazier work); Toffolo, Jackson & Co. (terrazzo work); Kean and Wardrop (tile work); Milner Safe Co., Ltd. (safes); Alex. Stevens and Sons (hydraulic lift); George Sellars and Sons (painter work); Thos. Tannahill (desks). Stair treads are of Hoptonwood stone.



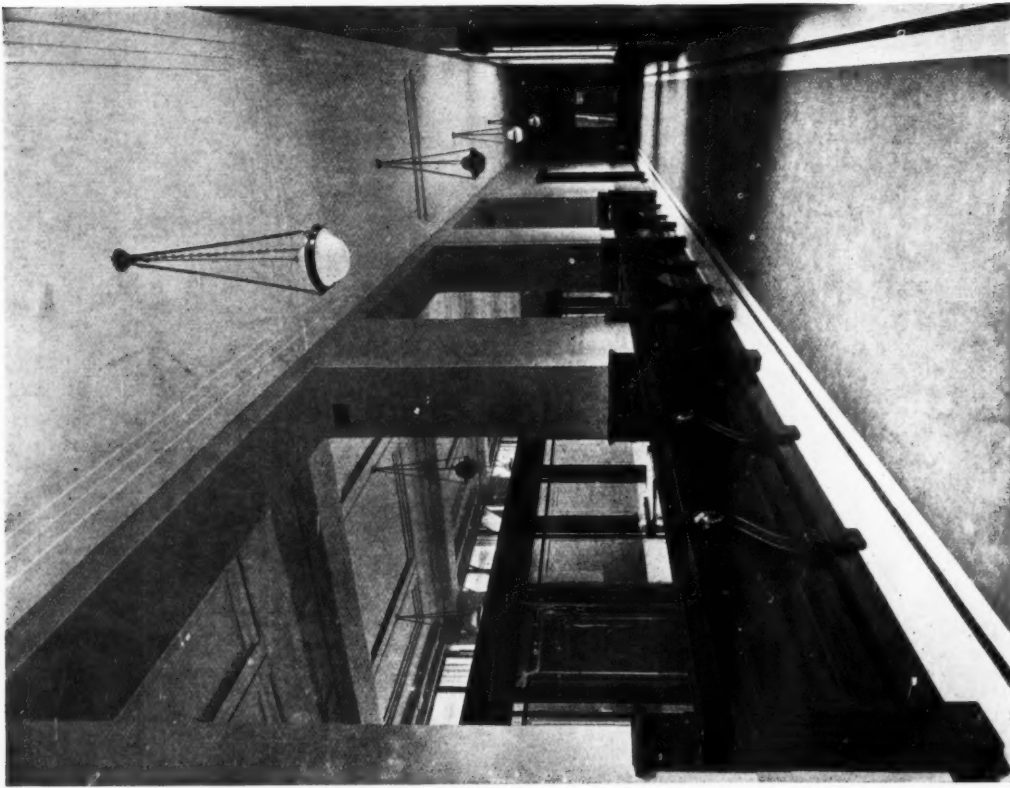
THE TIVOLI CINEMA THEATRE, THE STRAND, LONDON.
BERTIE CREWE AND GUNTON & GUNTON, ASSOCIATED ARCHITECTS.



THE TIVOLI CINEMA THEATRE: A DETAIL OF THE PROSCENIUM CEILING AND ONE OF THE BOXES.
BERTIE CREWE AND GUNTON & GUNTON, ARCHITECTS.



GLASGOW MUNICIPAL BUILDINGS EXTENSION: ELEVATION TO COCHRANE STREET
WATSON, SALMOND, AND GRAY, FF.R.I.B.A., ARCHITECTS.



A VIEW IN THE PUBLIC OFFICES ON THE GROUND FLOOR.

WATSON, SALMOND, & GRAY, F.F.R.I.B.A., ARCHITECTS.



A VIEW IN THE ENTRANCE HALL, JOHN STREET FRONT.

GLASGOW MUNICIPAL BUILDINGS EXTENSION.

The Chief Architectural Events of 1923

GENERAL

THE Architecture Club held an exhibition of modern architecture at Grosvenor House.

The Bi-Centenary of Sir Christopher Wren was celebrated in England in February by a service in St. Paul's, an exhibition, a fancy dress ball, and a banquet. Memorial volumes were published by the R.I.B.A. and "The Architectural Press."

Sir Banister Fletcher broadcast for the first time a lecture on architecture—an address on Sir Christopher Wren.

The Whitgift Hospital, Croydon, for long threatened with destruction by the Croydon Corporation, was saved by the action of the House of Lords.

The R.I.B.A. brought forward proposals for the adoption of an Academic Dress for Members of the Institute.

The Concrete Institute changed its title to the Institution of Structural Engineers.

The result of the R.I.B.A. Elections resulted in Mr. J. Alfred Gotch being elected president, and Messrs. E. Guy Dawber, W. Curtis Green, A.R.A., Harry Barnes, and Herbert T. Buckland vice-presidents.

Nearly three hundred architects were present at the opening of the British Architects' Conference at Edinburgh in June. The party was accorded a civic welcome.

Mr. Alfred Bossom, F.R.I.B.A., promised to provide funds for the annual award of a gold medal and travelling student-ship, and silver medals for architectural students.

The A.A. annual excursion was to Avignon.

Samples of six common building stones, placed at the initiative of Mr. Allen Howe upon the roof of the Geological Museum in Piccadilly ten years ago, were examined and described in a report which may now be seen either at the Museum in Jermyn Street or at the R.I.B.A.

The congestion of traffic in the London streets assumed serious proportions, and at last it seemed that the public would be driven to taking an interest in the problems presented. The necessity for the proposed Charing Cross Bridge grew very clear.

A new Housing Act passed through Parliament during the latter part of the year.

The Prudential War Memorial, erected in the courtyard of the company's head office, Holborn Bars, was designed by Mr. F. V. Blundstone, R.B.S.

The International Town Planning Conference and Exhibition at Gothenburg was attended by conferences of architects and town planners from all parts of the world.

The Royal Commission appointed to enquire into the annual cost of fire defence and direct loss caused by fires in this country reported that costs had much increased, and might at present be estimated at about £25,000,000.

The fifth annual country meeting of the Town Planning Institute was held at York under the chairmanship of Mr. Thomas Mawson, president.

Mr. G. Topham Forrest, F.R.I.B.A., read a paper before the R.I.B.A., upon the rebuilding of Ypres. Surprising progress has been made in the rebuilding of the town.

An exhibition of Town Planning was held at Olympia in connection with the Commercial Motor Exhibition. It was arranged to interest the public in modern town-planning problems naturally arising from an extension of our regional arteries.

A Public Works, Roads and Transport Congress and Exhibition was held at Islington in the late autumn.

BUILDINGS, ETC.

The spire of Chesterfield Cathedral, which was found to be leaning nearly 8 ft. out of the perpendicular, was restored by Mr. Leslie T. Moore, F.R.I.B.A., to the upright.

The Lady Lever Art Gallery, Port Sunlight, was completed to the designs of Messrs. William and Segar Owen.

Buckfast Abbey was partially completed under the direction of Mr. Frederick A. Walters, F.S.A.

The building for the Swedish Chamber of Commerce was completed to the designs of Messrs. Niven and Wigglesworth.

A tender for £115,610 was accepted for another extension to Selfridge's, Oxford Street.

Stowe House was converted into a public school by Mr. Clough Williams-Ellis.

The Dunfermline Central Library was extended to the designs of Mr. James Shearer.

The New Lyons' Corner House, Coventry Street, London, was completed to the design of Mr. F. J. Wills.

Mr. Eric Gill designed and carried out the Leeds University War Memorial.

A Bank at Southport for the Manchester and Liverpool District Banking Co., Ltd., was completed to the designs of Messrs. Francis Jones and H. A. Dalrymple, F. and A.R.I.B.A.

The R.A.F. Memorial on the Victoria Embankment, London, was erected to the design of Sir Reginald Blomfield, R.A., P.P.R.I.B.A. The bronze eagle and globe was modelled by Mr. Reid Dick, A.R.A.

Sir Edwin Lutyens accepted the invitation of the Manchester War Memorial Committee to design the memorial. A competition had previously been appointed, and was abandoned owing to the Committee not caring to commit themselves to the carrying out of the winning design.

The Canadian Government acquired the Union Club Offices in Trafalgar Square as their new London headquarters. Mr. Septimus Warwick was announced as the architect for the conversion.

The Ministry of Pensions Offices, Acton, was completed to the designs of Mr. J. G. West, (H. M. Office of Works). The building aroused some comment in the lay press by reason of its severity of treatment.

The major block of Bush House, Aldwych, was completed to the designs of Messrs. Helmle and Corbett, A.I.A. One of the most successful of modern business buildings, much interest in it was displayed.

Premises for the National Bank, Liverpool, were completed to the designs of Messrs. T. Arnold Ashworth & Sons. The building forms an imposing background to Lord Street—the main thoroughfare of Liverpool.

The Admiralty Screen in Whitehall was restored to its original design by the replacing of the column on either side and the blocking up of the side entrances made in the early years of the last century by a First Lord.

The big exhibition buildings at Wembley were all but completed by the close of the year. Concrete was used to a greater extent and in a greater variety of ways than in any other collection of buildings in the world.

The Loughborough War Memorial Tower, designed by Mr. Walter Tapper, F.R.I.B.A., was an original form of memorial consisting of a campanile and carillon.

The Canadian Monument at St. Julien was the first of six similar monuments to be erected by the Canadian Government to stand on the various cities in Belgium and France marking the progress of the Canadian army. It was illustrated in our issue for September 12.

Regent Street, London, was almost demolished upon the falling-in of the Crown leases, and a number of big new business premises were either completed or started upon during the year. Very little of Nash's work remained at the close of the year.

A big new Cinema—the Tivoli—was erected in the Strand to the designs of Messrs. Bertie Crewe and Gunton & Gunton. It stands on the site of the famous old Tivoli, demolished in 1913.

Extensions to Glasgow Municipal Buildings were carried out to the designs of Messrs. Watson, Salmond and Gray, F.F.R.I.B.A. The extensions comprised the greater part of the elevation to Cochrane Street, the whole front towards the old buildings, with which it is connected by bridges, and a short length of façade towards George Street.

The Shepherd's Bush Pavilion Cinema was completed to the designs of Mr. Frank T. Verity.

The condition of Waterloo Bridge—first noticed in THE JOURNAL (October 10)—aroused interest, and expert examination was called for and a report is to be made.

The Hibernian Branch Bank, Sackville Street, Dublin, was completed to the designs of Messrs. William H. Byrne and Son, Architects.

The new Caird Hall, Dundee, was opened by the Prince of Wales. It was designed by Mr. James Thomson, F.R.I.B.A., City Architect.

The first portion of the Islington Municipal Buildings was completed to the design of Mr. E. C. P. Monson, F.R.I.B.A.

The Winchester Housing Scheme at Stanmore was opened by the Prince of Wales. Mr. W. Curtis Green, A.R.A., F.R.I.B.A., was the architect.

COMPETITIONS

Messrs. J. M. Porter & Co. were the winners of the Colwyn Bay Town Hall Competition.

Mr. Lionel B. Budden, M.A., A.R.I.B.A., won the Birkenhead War Memorial Competition.

Mr. W. Harding Thompson and Mr. P. D. Hepworth won the Ramsgate West Cliff Development Competition.

Messrs. Greenaway and Newberry won the Chelsea Hospital for Women Nurses' Home Competition.

Mr. J. B. F. Cowper, A.R.I.B.A., won the Hampstead Labour Savings Flats Competition.

Messrs. T. Spencer and M. R. Martin, A.A.R.I.B.A., won the Ryde Concert Pavilion Competition.

Messrs. Charles Nicholas and J. E. Dixon-Spain, FF.R.I.B.A., won the Cairo Hospital Competition.

Messrs. W. Naseby Adams, A.R.I.B.A., and E. R. Arthur, B.Arch., won the Dewsbury War Memorial Competition.

Mr. Walter Gilbert won the Troon War Memorial Competition.

Mr. F. W. Doyle Jones won the Ossett War Memorial Competition.

Mr. John B. Thornley won the Prestwich Shops Design Competition.

Messrs. Cullen, Lockhead and Brown won the Lanark War Memorial Competition.

Messrs. G. Wyville Horne and Shirley Knight, A.A.R.I.B.A., won the Bournemouth Pier Pavilion Competition.

Mr. E. Vincent Harris, F.R.I.B.A., was premiated in the Tunbridge Wells Pavilion Competition. Mr. E. Guy Dawber, F.R.I.B.A., was the assessor.

Messrs. Alfred E. Jones, M.R.I.A.I., and Stephen S. Kelly, M.R.I.A.I., were the winners of the Cork City Hall Competition. Mr. Lucine O'Callaghan, F.R.I.A.I., A.R.H.A., was the assessor.

Mr. T. Harold Hughes, F.S.I., A.R.I.B.A., was premiated by Mr. T. Stanley Hamp, F.R.I.B.A., in the Hull Cenotaph Competition.

Mr. A. Dunbar Smith was premiated in the Armstrong College Library Competition. Mr. H. M. Fletcher, F.R.I.B.A., was the assessor.

Mr. Rupert Savage, F.R.I.B.A., was premiated in the Birmingham Masonic Temple Competition. The assessor was Sir Banister Fletcher, F.R.I.B.A.

Messrs. Herbert J. Rowse, A.R.I.B.A., and Arnold Thornley, were premiated in the big Holt Shipping Office Competition. Mr. Gilbert Scott was the assessor. The building will cost at least £1,000,000.

Mr. Walter H. Brierley, F.S.A., was premiated in the Durham School War Memorial Competition. Sir Charles Nicholson was the assessor.

Messrs. F. J. Horth and H. Andrew were premiated in the Greenwich Baths and Washhouses Competition. Mr. H. V. Ashley, F.R.I.B.A., was the assessor.

Messrs. Thomas Worthington and Sons were premiated in the Manchester Masonic Temple Competition. Professor C. H. Reilly, F.R.I.B.A., was the assessor.

Messrs. George Baines and Son, F.R.I.B.A., were awarded first place in the Northampton Church and Schools Competition.

The design of Mr. J. H. Parker, of Margate, was placed first in the Largs Pavilion Competition.

Mr. A. V. Elliott was premiated in the Chiswick U.D.C. Competition for the lay-out of a river embankment promenade adjoining the River Thames below Barnes Bridge.

Messrs. Herbert J. Rowse, A.R.I.B.A., and Lionel B. Budden, M.A., A.R.I.B.A., were premiated in the Cambridge Collegiate Buildings Competition. Mr. Lovett C. Gill, F.R.I.B.A., was the assessor. The award occasioned much feeling and discussion in the architectural papers, and three of the unsuccessful competitors signed a letter to the Press urging that in future the Jury System of assessing be adopted. The total scheme of buildings may involve an outlay of £100,000.

Mr. Vivian Pendleton was premiated in the Wirral Poor Law Institution Competition.

Messrs. J. G. Prestwich and Sons were premiated in the D.I.C. House Competition. Professor C. H. Reilly, F.R.I.B.A., was the assessor. The cost of the building is to be £42,000.

Messrs. S. N. Cooke, F.R.I.B.A., and E. C. Davies, A.R.I.B.A., were premiated in the Hull Art Gallery Competition. Mr. John W. Simpson, PP.R.I.B.A., was the assessor.

M. Epitoux, of Lausanne, was premiated in the International Labour Office Competition, Geneva.

Mr. James M. Honeyman, A.R.I.B.A., was premiated in the Glasgow University Sports Pavilion Competition.

Messrs. Willmott and Smith, Cardiff, were premiated in the Swansea Masonic Temple Competition.

PERSONAL

Sir Edwin Cooper, F.R.I.B.A., had a Knighthood conferred upon him in the New Year's Honours List; the occasion being upon the completion of the great Port of London Authority Building.

Three ladies, Miss Gertrude W. M. Leverkus, Miss Winifred Ryle, and Miss Eleanor K. D. Hughes, were elected Associates of the R.I.B.A.

The R.I.B.A. awarded a bronze medal to Mr. W. Curtis-Green, A.R.A., for his Wolseley Building, Piccadilly, W., under their scheme of giving annually a medal and certificate to the architect designing within four miles of Charing Cross "The Best Building of the Year."

Mr. W. Curtis-Green was elected an A.R.A.

Sir John Burnet, A.R.A., R.S.A., F.R.I.B.A., was awarded the R.I.B.A. Royal Gold Medal.

Mr. E. Stanley Hall, M.A., F.R.I.B.A., was elected President of the Architectural Association in succession to Mr. Stanley Hamp.

Professor Beresford Pite, after twenty-three years service in the cause of Art Education, retired from the position of Professor of Architecture at the Royal College of Art, South Kensington. A dinner was given in his honour. Mr. Hubert J. Worthington, M.A., A.R.I.B.A., was appointed as his successor.

Mr. Edwin Williams B.Arch., A.R.I.B.A., won the Henry Jarvis Travelling Studentship. He was a fifth-year student at the Liverpool School of Architecture.

An illuminated address from his colleagues was presented to Mr. Paul Waterhouse, retiring President of the R.I.B.A., upon his relinquishing the presidency.

The presentation portrait of Mr. Paul Waterhouse, PP.R.I.B.A., was painted by Sir William Orpen, R.A.

Mr. W. H. Bidlake, M.A., F.R.I.B.A., was elected Gold Medallist of the Birmingham Civic Society for 1923.

Mr. Maurice B. Adams, F.R.I.B.A., the architectural editor of the "Building News," retired at Michaelmas after fifty-one years' continuous service.

Mr. C. McArthur Butler, Secretary of the Society of Architects, completed twenty-five years' service in office.

OBITUARY

The Earl of Plymouth, for many years associated with works of public benefit, who helped to found the London Society, and held the post for many years of First Commissioner of Works, died in March.

Mr. Edwin T. Hall, F.R.I.B.A., the well-known hospital designer, died.

Mr. Maurice Drake, the well-known artist in stained glass, died at the age of forty-eight.

Mr. Harry Inigo Triggs, F.R.I.B.A., died at the age of forty-seven.

Sir Ambrose Poynter, Bart., died at the age of fifty-five.

Mr. E. Keynes Purchase, F.R.I.B.A., F.S.I., senior partner in the firm of Messrs. E. Keynes Purchase and Roland Welch, died at the age of fifty-one. He left £30,166.

Mr. Frank Darling, of Toronto, the distinguished Canadian architect, and R.I.B.A. Royal Gold Medallist for 1915, died at the age of seventy-three.

Mr. J. H. Morton, F.R.I.B.A., South Shields, died at the age of seventy-three. He was the designer of many notable buildings in the neighbourhood.

Mr. R. Frank Atkinson, F.R.I.B.A., died at the age of fifty-two.

Mr. W. S. Braithwaite, one of the best known Leeds architects, died at the age of sixty-eight.

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