

Wednesday, May 21, 1924.

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THE ARCHITECTS' JOURNAL & *Architectural Engineer*

With which is incorporated "The Builders' Journal."



FROM AN ARCHITECT'S NOTEBOOK.

*Architecture aims at Eternity; and therefore
is the only thing incapable of modes and
fashions in its principles.*

SIR CHRISTOPHER WREN: PARENTALIA.

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

Drawings of Architecture. 5.—The Arc de Triomphe, Paris
From a Water-Colour by William Walcot



The original from which this reproduction is taken is now on exhibition in the gallery of the Fine Art Society.

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Why Not a Brighter London?

IT is popular to talk to-day of a "Brighter London." But the slogan had not been invented when, a few years ago, we proposed one or two architectural ways of brightening the capital. And our idea of making London brighter was not that of the very alert business folk who have the present campaign in hand. The new movement is not in its essence æsthetic. It is rather a sort of window-dressing to draw to England those seekers after pleasure or good bargains who, after the war, developed the distressing habit of going to Paris instead. So London is made brighter with cabarets, revues, late trains, after-theatre suppers, and irritating electric signs in the West End.

All that a Brighter London means to these people is a gayer London. You shall not see the gingerbread for gilt. Yet beneath all the glitter of the imitation gold it is gingerbread still. And this bustle and bubbling does not suit our sober English ways. It does not brighten London at all. It only gives to it that air of false gaiety which sometimes seeks to hide—though it only makes it stand out in bolder relief—a sadness the world must not share. It is all very well for those who want, and quite properly want, to attract visitors from all the ends of the earth to this grey city by the Thames, but a carnival costume is out of place over the black robes of mourning.

In its climate and its colouring, in its buildings and its skies, London is neither gay nor glittering. It is dull and demure, like the Victorian damsels who flit through the pages of Bulwer Lytton and Trollope. There is still the shadow of the crinoline over the city. Hidden by the gloom there may be merriment. Out of the greyness may come the sound of laughter. Life pulsates and throbs no less beneath the cloudy heavens here than under the clearer and bluer skies of the south. But there is a discreet reticence in our joying that befits our northern home. London was not meant for a carnival city, and was not designed for such revelry as, on a summer's day, riots on the Riviera. To those to whom the great traditions of the capital, so well expressed in some of its more characteristic architecture, appeal, a "Brighter London" such as we are told we are getting seems a clumsy mockery.

Let us have a Brighter London by all means, but not the kind which to-day appears to be demanded. We are concerned chiefly with its buildings, and here is the true beginning. There can be no real change until we have got rid of the smoke and the fog. Grey skies and grey buildings are the gift of Old King Coal. And London has never had a gift that has cost her more. Until we are free of this evil we cannot get brighter buildings. But once given clear skies and smokeless air the architects can soon give us a really

brighter city. We can then have frescoes on the outer walls. We can revive the almost lost art of mosaics. Paint and enamels can make the woodwork gay. And tinted concrete will keep its colour without the constant need of a costly spring-cleaning. But under conditions which give the architect so wide a scope there would be need of rigorous censorship. Otherwise the danger of jazz streets would be too certain and too close to avoid. But with some æsthetic authority to control the colour schemes of street and square we might secure results of unexpected beauty. Is it too much to hope that in the years ahead a dream like this will come true?

There comes an entrancing vision of shops, all decorated according to their wares, all with a special individuality of their own, but all in harmonious relation. There comes the hope of some super-architect who will be given the task of planning streets and co-ordinating all the buildings in them so that the whole will appear as the ordered masterpiece of genius. And what could not be done with places like Piccadilly Circus? Indeed, there seems no reason why a start could not be made even to-day. The energetic promoters of the Brighter London, who are in close touch with all the big stores, might well take up this matter. For instance, there is a chance for the tenants of the buildings which form the corners of Oxford Circus and of Piccadilly Circus to strike a new and joyous note by joining in a scheme of floral decoration. Window-boxes with flowering plants forming a glowing link of colour at each story all round the circus would certainly be attractive. And down the length of the main shopping thoroughfares the tradesmen might well set up artistic standards carrying the insignia of their trade below the light. Nor need there be any difficulty in using window-boxes here, too, to give a bright touch to the street. But for all such schemes co-operation is essential. London cannot be brightened by individual effort. It is too vast for that. The only plans that have any chance are those which embrace whole streets and squares. And the only hope of the architectural future of the capital lies also in co-operation. In other words, we must town-plan London if architecturally we are to brighten it. There is no reason why this should not be done in time.

Kingsway leads the way. True it is not so good as it might have been, but it is at least a long way ahead of any other effort since the days of Nash. That was the only time when London was designed on a logical plan. Wren had his chance in the City after the great fire, but the citizens would not let him have his way. If Inigo Jones had been able to carry out his designs for the rebuilding of Whitehall we should have had a finer West End.

Unhappily London, like Topsy, has "just growed." But those who object to any interference with that cheerful but scarcely scientific method of development may be reminded that an attempt to town-plan London is broad-based on historic precedent. Our ancestors never hesitated to adapt the town to their architectural needs. Indeed, our respect for tradition to-day need not be questioned, for we are suffering for it more than our ancestors ever did. Or perhaps it would be truer to say that our solicitude for property is the chief barrier to our progress in town-planning the capital. But in any case there is no tradition of London which stands in the way of alteration.

We have more relics of our historic past than has Paris. But Paris is better planned, more æsthetic, architecturally brighter. And we shall only get a truly Brighter London when we chase the smoke from our chimneys, plan the town on more modern lines, and give our fellow-citizens brighter architecture in tune with the brighter skies.

CROSSLEY DAVIES.

The R.I.B.A. Election: A Final Word

Saturday next is the last day for sending in voting papers for the R.I.B.A. Council election. During the past few weeks we have devoted a good deal of space to the discussion of the points at issue. Protagonists on both sides have said their say, and our readers have had put before them the arguments for and against the amalgamation of the two principal architectural organizations in this country with the object of securing the Statutory Registration of Architects. Our sympathies (as we have already made clear) are entirely with the amalgamationists, and it is our sincere hope that the Council's candidates will be unanimously elected. On the anti-amalgamation side a good deal has been made of the fact that joining together involves a certain amount of sacrifice. This is very true, but it has to be remembered that the sacrifice is not confined to the Associates of the Institute; large numbers of Fellows share it. Then there is the sacrifice of the Society of Architects, which is willing to suffer extinction in the interests of the cause for which it was founded. Let it be admitted that amalgamation means sacrifice all round; but is it not justified in view of the ultimate gain? Let us also bear very clearly in mind that the sacrifice is only temporary. It may be compared to the step backward that the mountaineer takes when he sees that it will help him to secure a firmer footing on the path that leads to the mountain top. It is the slight "giving" of the tug-of-war team preparatory to the concerted haul that brings victory. It is the backward thrust of the express engine before it can get the steam into its cylinders to set the train in forward motion. Amalgamation provides the motive power to secure registration, and that is its entire justification. Registration once accomplished, all is accomplished. The Institute becomes the head of a united profession, whose interests, as well as those of the public, are consequently far better served than they ever can be under existing conditions. The forthcoming election is without question the most momentous in the history of the Institute, and there is no need for us to urge upon members the obligation of recording their vote.

Wanted—A Commission on Bridges

Despite repeated official assurances that there was nothing seriously wrong with it, Waterloo Bridge has been closed. We are not surprised; the official view so often represents what ought to be rather than what is. In official circles there always seems to be a reluctance to let the public know the truth, due, possibly, to a dread lest the public should turn upon its representatives and rend them when it is discovered that there has been a failure to protect public interests. If Gilbert were alive he would, we imagine, find no difficulty in devising a punishment to "fit the crime"; it would be something "lingering," probably "with boiling oil in it." The lack of legal provision for the corporal punishment of inert members of public bodies deprives us

of a natural and legitimate right, with the consequence that when a bridge breaks down or a vital traffic artery is closed we have to stifle our indignation and get round the obstruction as best we may. How pitiful it is that the greatest city in the world should be allowed to become the mere sport of chance. For years past artists—the impractical, visionary, inefficient artists—have pointed out to the level-headed, practical guardians of the public weal the fact—obvious enough—that London's bridge and other communications were hopelessly inadequate and out-of-date. They did more; with the expenditure of much valuable time, and at their own cost, they drew up designs showing how things could be improved. They held exhibitions and conferences and published books; they formed deputations to Ministers of the great public departments. In every conceivable way they did what they could to arouse the official mind to some realization of the true condition of things, but without success. If the mandarins wished to get rid of their visitors with as little trouble as possible, they would say politely that "their suggestions would receive consideration." Sometimes they would be frank and say, bluntly, that these ideas for improving London were wildly impracticable; they would cost money; they were not economic propositions, and so forth. Well, Waterloo Bridge is closed, and money has got to be found for the rebuilding of it. In the meantime we have chaos, overwhelming and complete. There are huge traffic blocks at the cross-roads on either side of the bridges that make alternative routes, and congestion in all the tributary thoroughfares. The bridges themselves groan under the heavy additional loads they are called upon to bear. Frenzied officials improvise hasty schemes for meeting the emergency, and contractors prepare to fling their temporary bridges across the Thames. It would be laughable if it were not so deplorable. And even now there is no sign, beyond some clauses in a Bill before Parliament, that any effort is being made to deal constructively and comprehensively with the London bridge problem. What is wanted is a Government Commission on London bridges to go scientifically into the question of traffic requirements, and to co-ordinate and direct the energies of the miscellaneous authorities that are all engaged in trying to govern London, or some small parts of it. The Age of Chaos must quickly give way to the Age of Order, or confusion must become worse confounded.

Inspiration

This little isle, "bound in by the triumphant sea," has always been responsive to outside influence, and most of all to architectural influence. Right up through the ages we have been an adventurous race, journeying abroad to see what the other fellows were doing, and returning richly laden with spoil. At different moments in our strange eventful history we have been Greek, Roman, Italian, French, Dutch. We have taken a glance at America and have looked towards Germany. Withal we have somehow contrived to remain English. But we shall never lose this habit of ours of deriving inspiration from foreign sources. The tradition of acquisition continues, the only difference being that the spoil now comes to us. The kindly architects of other lands send us exhibitions of their magnificent works and, as the architectural students have been quick to remind us, we shall not remain unaffected. That was an ingenious idea of the students at the "Swedish Ball"—the brilliantly coloured cartoon showing the Stockholm Town Hall waddling across the North Sea, with all our most famous buildings standing to receive it with their roofs, domes, and towers deferentially doffed. Our Swedish visitors were not slow to appreciate the joke. That other joke of the portraits of past-presidents gaily rigged out with paper pyjamas and nightshirts...! (discreet coughing). Well, students will be students, and it must have been difficult to resist the inspiration of that dressing-gown portrait of a highly respected past-president.

Bertram Grosvenor Goodhue: An Appreciation

By Professor L. B. BUDDEN, M.A., A.R.I.B.A.

IT is always difficult to "place" an artist, however eminent, immediately on his death. We are too near the subject we observe to see it in perspective, too much ourselves enmeshed in the influences of our time to estimate correctly either their force or their value. When the artist in question is a distinguished American architect, the difficulty of assigning him his true position is greatly increased. The practice of architecture to-day, upon any considerable scale, is no longer the individual affair that painting and sculpture continue to be. In the office of an architect executing large commissions there is normally a body of indispensable colleagues. One or two of these may be acknowledged partners; but the remainder are termed assistants and treated as subordinates, though often they are, in effect, responsible collaborators and even originators, without whose intimate and extensive help the work could not be done. It is true that in America these useful gentlemen are not suffered to languish in quite that degree of obscurity which is thought to be a right and proper protection for them with us. On the other hand, the delegation of duties in an American office is as a regular custom carried much farther than in England, the office is more elaborately organized throughout, and specialists in styles and in particular types of programme are accepted as necessary elements of an efficient staff. So that, though everything is done very frankly, the task of establishing the authenticity of a given reputation may prove to be an intricate and inconclusive pursuit.

Goodhue's name first began to be well known in association with Cram and Fergusson, the partners of his Boston days. Later, after the partnership was dissolved, Goodhue practised independently in New York. Precisely what part either of his former partners had in the work which is chiefly ascribed to him during these days cannot be determined by anyone who has not special sources of information. Taking the buildings which were executed whilst all three worked together, and comparing them with those carried out under Goodhue alone, it would seem that Cram's influence, as a mediæval enthusiast, was of the "safe" kind, resulting in continental Gothic strictly true to type and period. Fergusson appears to have been wholly responsible for the exquisite Colonial work, ecclesiastical and domestic, that was produced at that time, and which continued to be done after Goodhue had left the firm and up to the time of Fergusson's death.

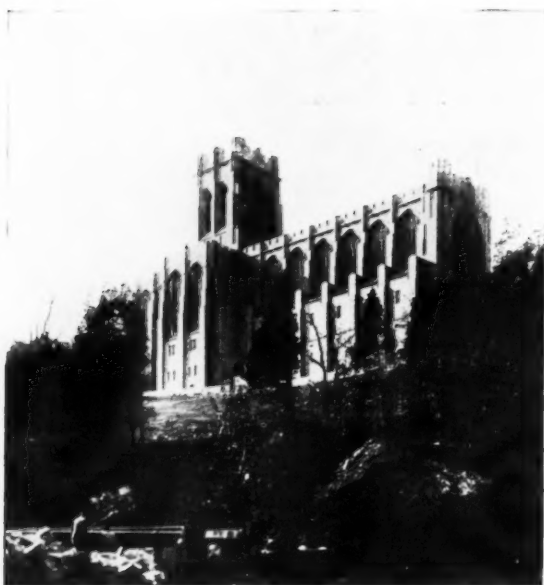
Whilst still in partnership with Cram and Fergusson, the design of certain very important buildings, notably the California State building and the Fine Arts building in the Panama-California Exposition at San Diego in 1915, as well as the architectural control of the entire exhibition, were exclusively entrusted to Goodhue. From the evidence which these and his later works afford, from the qualities that consistently repeat themselves regardless of all changes in style and in staff, and from some at least of the known facts concerning the conditions under which he conceived and drew out his ideas, he may be regarded as genuinely the architect of the great majority of the schemes that bear his separate name. These mark him out as a man of very individual temperament and power.

A great deal of his practice was ecclesiastical, collegiate, and scholastic. Most of these commissions he carried out in a manner which was a personal development from mediæval sources. For this reason, and perhaps because his work in other styles was until recently less known, he was often described as a Gothic architect. But he repudiated the label—as, indeed, he would have repudiated any classification which might seem to limit him to one historical mode of expression. Yet in spirit he could actually be that rare and curious phenomenon, a modern Goth, half a contemporary and half a throw-back. The

other traditional style which, until his last period, chiefly attracted him was the Spanish Colonial Renaissance, a convention in which he obtained at San Diego and in his design for Havana Cathedral effects as richly dramatic and essentially of the same order as those he achieved in the great reredos of his St. Thomas's Church, New York. In his final manner, of which the Nebraska State Capitol and the design for the Liberty Memorial, Kansas City, are the chief fruits, Roman and Greek forms are treated in a fashion that is really mediæval. They are both striking and impressive compositions, and neither of them could have occurred to the classic mind. As an architectural portent, Goodhue, in this last phase, might be compared to Mr. Gilbert Scott. The one has given to Gothic architecture the attributes of classic, the other to classic forms a mediæval arrangement. Both have sought more and more to eliminate detail, to rely on expanses of surface, on strong contrasts of vertical and horizontal massing.

There would seem to be little chance of Goodhue's latest and most original ventures leading to any general movement. He was there too much of an individualist, his final work was too personally his own for that to happen. He had, as might have been expected, little liking for the means through which movements to-day are created and sustained, for schools or school training. The Beaux Arts was his pet aversion, and he never lost a chance of ridiculing or belittling it. In the office he saw all the educational machinery that an architect ought to need, provided he supplemented what he learnt there by home-reading and travel. His own office was probably unlike any other in the intensity of the life lived in it and in its carefully observed traditions. Every Christmas (later the date was changed to Twelfth Night), a reception was held in the office; the staff, their wives and friends, and a few selected clients were the guests; speeches and presentations would be made, and a specially written play would be performed. And then a verbatim account of the whole thing would appear in the professional press. Speaking on one of these occasions Goodhue said: "Architecture, at least as produced here, comprises not only designing, drawing, construction, and supervision, but, as you have seen, play-writing, scene-painting, and acting, and, as you will see later, musical composition and the writing of the Latin verse." He had, without realizing it, established a miniature school which, in so far as its inevitable limitations would allow, must have contained something of the virtue of a real school. He preached always the importance of travel in the education of an architectural student, and practised what he preached. Nearly every summer he came to Europe and assiduously studied and sketched mediæval buildings, chiefly the French cathedrals, for these had the scale and magnificence that he sought as the prime virtues of architecture.

If it is unlikely that Goodhue's essays in the fusion of Gothic and classic principles of design will, with profit, be carried farther by his successors, what he did in his earlier manners may well have more far-reaching consequences. In so far as such a thing could be done he established unaffected Gothic architecture in America, and almost made it seem at home there. His West Point Academy, his St. Vincent Ferrer Church, to name only two examples, are not period reproductions: they do express in remote but vigorous language things that on occasion can still be expressed that way. But there is another achievement for which Goodhue may be largely remembered, and for which he may be more justly praised. As much as any man he opened up the possibilities of the Spanish Colonial Renaissance style for development in the southern States of North America. The San Diego Exposition was a revelation.



THE CHAPEL, U.S. MILITARY ACADEMY, WEST POINT.
CRAM, GOODHUE, AND FERGUSSON, ARCHITECTS

Fortunately its finest works were constructed in permanent material, and these will remain splendid monuments to Goodhue's art at its best.

L. B. B.

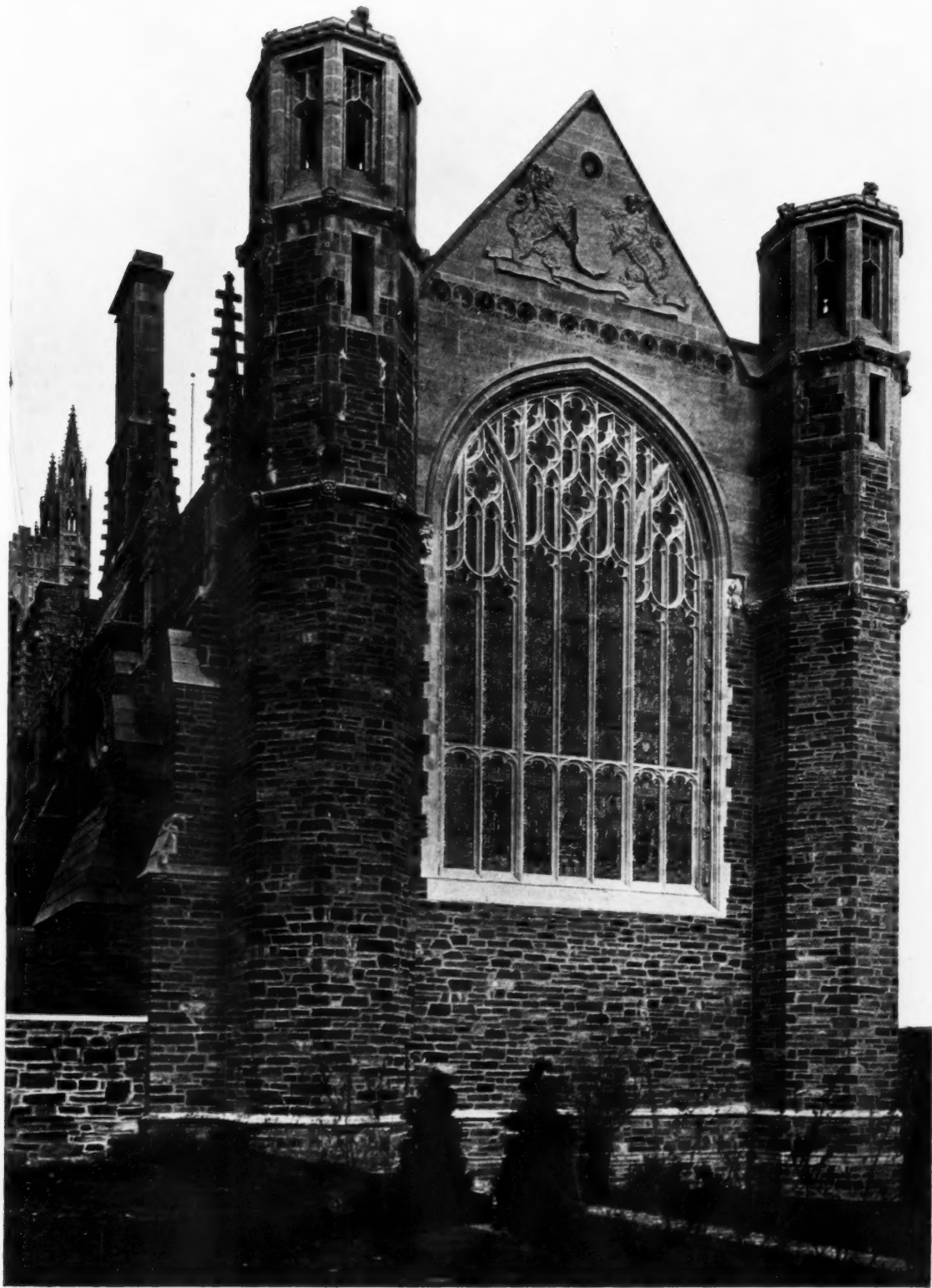
The Nebraska Capitol marks a radical departure in American state house architecture. Its chief feature is a tower rising from the centre to a height of 400 ft. This tower, surmounted by a colossal figure called "The Sower," is seen from thirty to forty miles from every direction. The tower is 80 ft. square at the base and tapers only slightly as it rises, a square, severe shaft, pierced on each of its four sides by long continuous windows and terminating in a graceful dome of coloured or gilt tile. The object of the architect in making this feature was to furnish the comparatively flat state of Nebraska with an elevated building which could be at once an object of beauty and a source of inspiration. But while this architectural feature distinguishes the building and makes it different from all other capitols, it is also utilitarian to the very top. At the top, underneath the dome, is the war trophy room, in which are stored the battle flags and other relics of the Civil War, the Spanish and Philippine wars, and the recent conflict. The building is enriched by sculpture, painting, and vaulting of coloured and gilt tile. The figures over the main entrance represent Wisdom, Justice, Power, and Mercy, and were modelled by Lee Lawrie, who was responsible for all the sculpture for the building. Four courts opening to the sky admit light and air to the interior, and the plan is arranged so that every office in the building opens upon the outside or upon one of these courts. Even the rotunda receives direct light from the windows formed in the tower as it emerges from the roof. The new capitol stands on the site of the old one. It is the third state house to be erected on the grounds since Lincoln was made the capital when the State entered the Union in 1867.



NEBRASKA STATE CAPITOL. BERTRAM G. GOODHUE, ARCHITECT

The Graduate College of Princeton University, Princeton, N.J.
A View of Proctor Hall

Cram, Goodhue, and Fergusson, Architects



The late Bertram Grosvenor Goodhue, though practising latterly alone, was for some years in partnership with Messrs. Cram and Fergusson, with whom he was jointly responsible for the design of the Graduate College of Princeton University.

Modern Stained Glass

Some Work by Leonard Walker, R.I.

THE art of the stained-glass worker has long been under a cloud, for the reason, presumably, that we have not had artists, in sufficient number, capable of turning out work of any quality. With the decline in design and craftsmanship there has been a falling off in demand, except for such purposes as the doors and fanlights of suburban villas, of which ignoble work the less said the better. But there are signs of an awakening interest in this very ancient and very beautiful form of decorative art. To-day we have a number of first-rate artists working in the medium, men who are not merely copying from the mediæval exemplar, but are doing really modern work and creating a new tradition in stained glass. Encouragement is coming from architects in the form of definite commissions for new buildings, even strictly commercial buildings, which provide distinct possibilities for the employment of stained glass designed in a modern spirit.

What are the essential qualities that should be possessed by the modern stained-glass designer? First, a fine sense of colour composition; second, the power of *decorative* design; third, the ability to conform to an architectural scheme. These three qualities are possessed in a marked degree by Mr. Leonard Walker, R.I., of whose work some fine examples (now illustrated) have lately been on view at the Selfridge Store. These comprise a series of stained-glass windows which have been designed and carried out by Mr. Walker for the Hong-kong and Shanghai Bank in Singapore. The illustrations which we give in this issue convey a general idea of the character of these decorations, but as their effect naturally depends most upon their colour, monochrome cannot do justice to them; they must be seen to be appreciated. The exhibition at the Selfridge Store

is now closed, but Mr. Walker has erected in his studio at 151A, King Henry's Road, N.W. 3, one of the largest panels, and we understand that it could be seen there by appointment before it is shipped to Singapore in about a month's time.

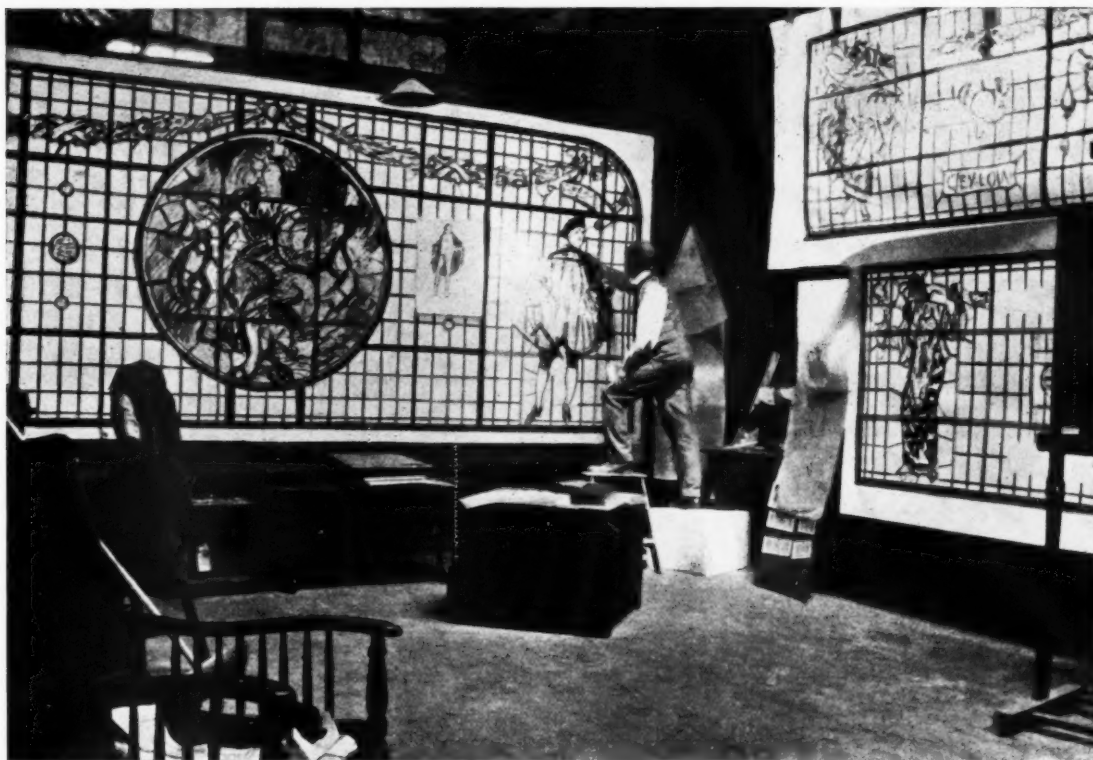
The centres of the two large lights show, in the one, a female figure symbolical of "Commerce" holding a globe upon her knee, and in the other the symbols of the Hong-kong and Shanghai Bank, consisting of a ship in full rig, a Chinese junk sailing the seas, with a mountain in the background. The remaining portion of the two large lights, and the other smaller windows, contain figures representing the various nationalities with whom the bank does business.

Mr. Walker thus poetically expresses his conception of the possibilities of stained glass:—

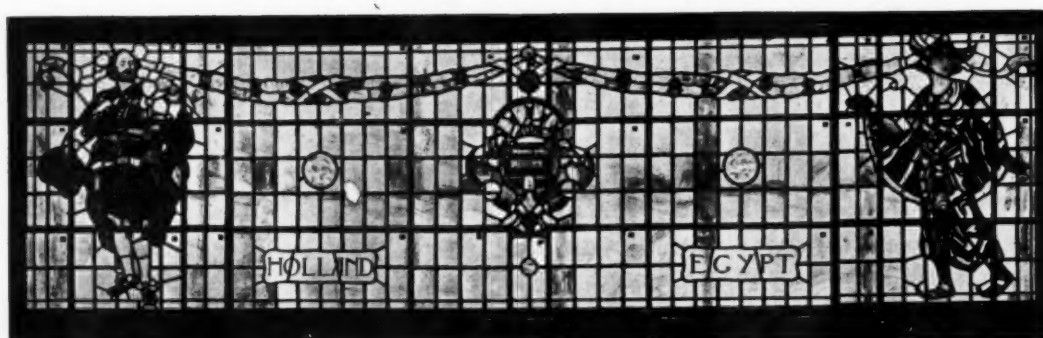
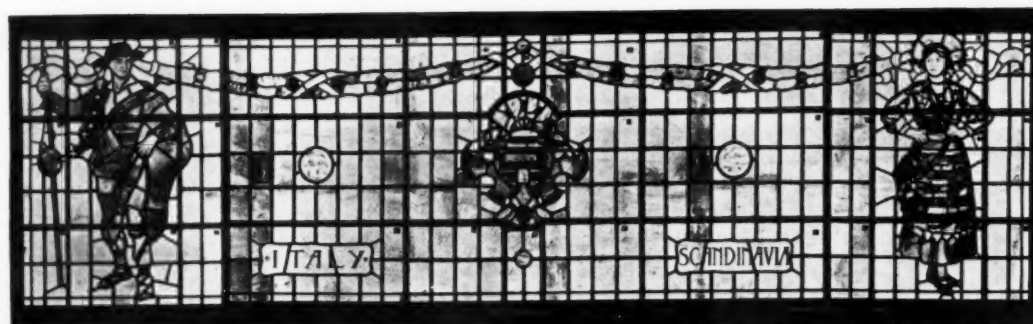
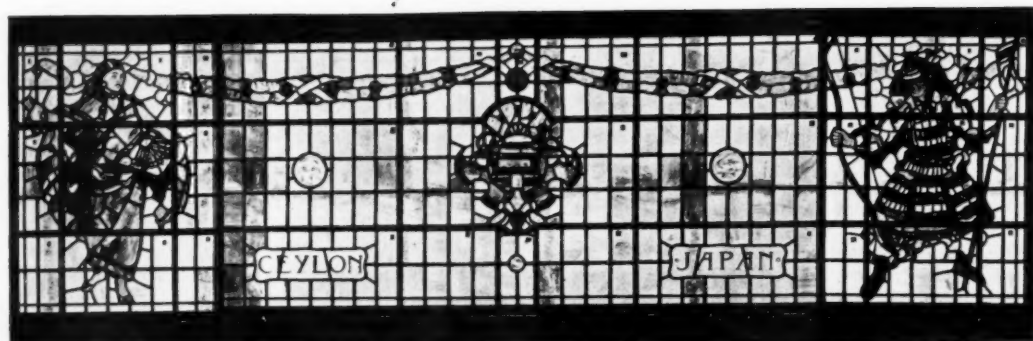
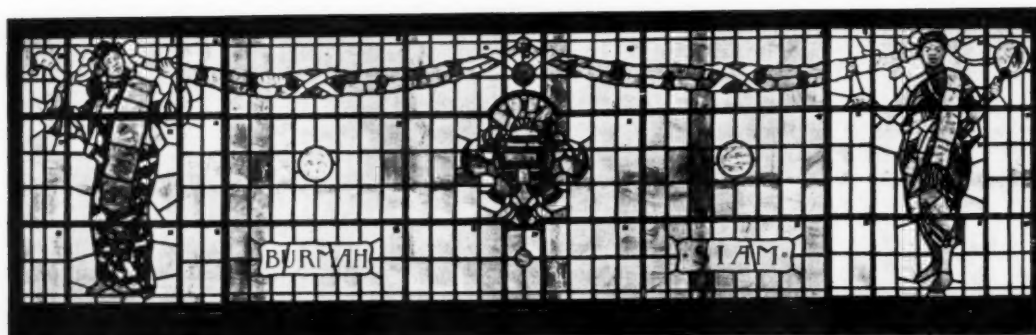
"The beauty of glass is as the beauty of flowers set free by the touch—persuasive, selective—of their lover, whose art it is to release the blooms of the perfect rose from their age-long briar prison. To enhance their loveliness he may use such formal setting as sympathy suggests; but if he dare to break them, drill them, work with them sententious mottoes in unnatural wreaths, beauty dies, and his laborious offering is but a melancholy garland for her bier. . . . Stained-glass windows should be to the edifice as jewels are to their setting, the one complementary to the other."

That is exactly the effect that Mr. Walker has secured in his windows for the Hong-kong Bank. They are richly designed jewels which must enhance the effect of the building which forms their setting.

The scale of the work may be gathered, from the illustration below, which shows Mr. Walker at work on one of the largest cartoons.

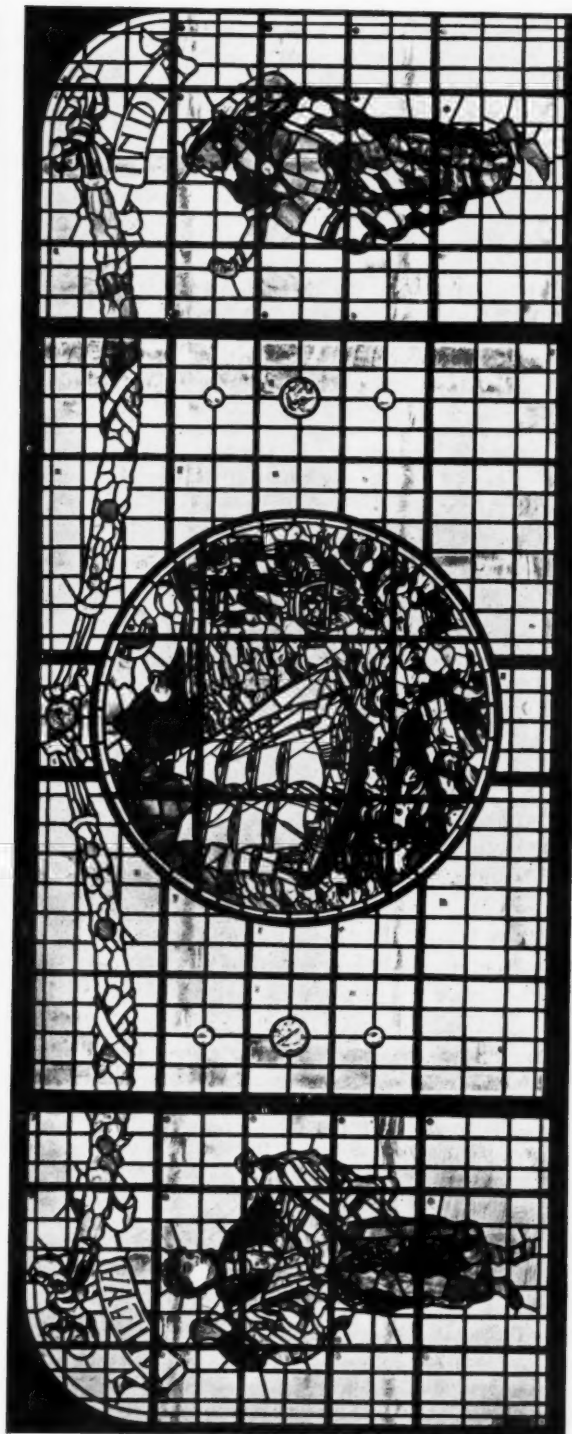
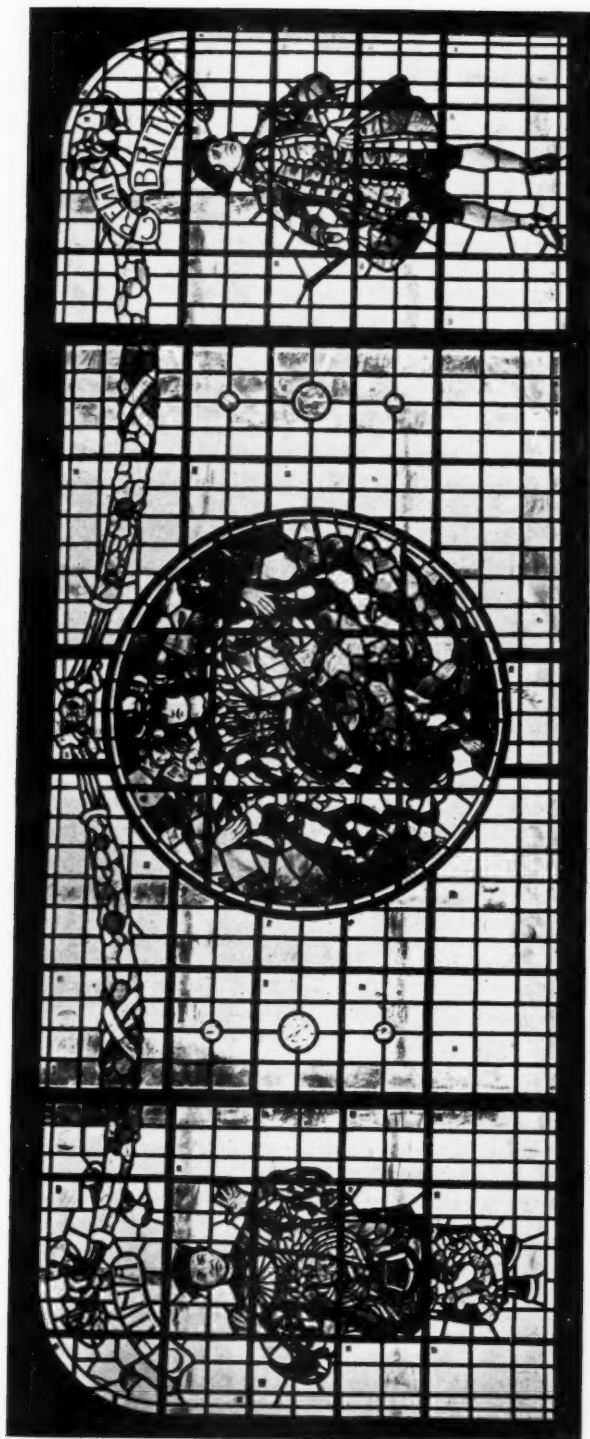


MR. WALKER AT WORK ON A CARTOON IN HIS STUDIO



STAINED GLASS WINDOWS FOR THE HONG-KONG AND SHANGHAI BANK, SINGAPORE.

BY LEONARD WALKER, R.I



STAINED GLASS WINDOWS FOR THE HONG-KONG AND SHANGHAI BANK, SINGAPORE
BY LEONARD WALKER, R.I.

The New "Fortune" Theatre, Drury Lane

E. SCHAUFELBERG, Architect

THIS new theatre, which was designed by Mr. E. Schaufelberg for Mr. Laurence Cowen, the playwright, is now finished. It has been built on a site in Covent Garden, facing the colonnaded side elevation of Drury Lane Theatre, and is the first theatre to be built in London since the war. It is called "The Fortune," thus reviving the name and the memories of the famous house in which Shakespeare acted.

The site on which the new "Fortune" theatre has been erected is historic ground. Here, or hereabouts, was the famous "Cockpit," afterwards re-christened the "Phoenix," built about 1610, and the first theatre to be built in Drury Lane. Later, the almost as famous Albion Tavern, the haunt of the literati and the actors of the Georgian and Victorian eras, bade its guests welcome on this site.

The present building adjoins the Scottish National Church in Crown Court, and this church, having a right of way through the whole length of the site leading from Russell Street to the gallery exit of the church, has made the planning problem of the present theatre a most difficult one. Allowance had to be made for this passage, which measures 9 ft. in width, and the site charter permitted building under and over this encumbrance. Without this passage the site measured only 3,430 sq. ft., and this is the real space available for auditorium and stage. The smallness of the site necessitated a choice of construction which would yield the greatest saving in space, and after careful consideration reinforced concrete was decided upon, without any facing of brick or stone whatsoever. The consequence of this is that actually only 5 in. of reinforced concrete separate the upper circle wall from the building line. For this the aggregate was made up of Derbyshire pearl spar, and Atlas White cement was used, and the whole face was finally bush-hammered with automatic tools. The method is one new to this country, and the effect obtained is rather different from that which was attempted. When successfully carried out the resulting surface is a strikingly exact reproduction of natural granite, if crushed granite is used as an aggregate. The variations in surface finish are only limited by the number of available aggregates of different colour and character. All windows are made of mild steel, and the frames are set in the face overlapping the concrete, the windows being thus more or less flush with the building line. This saves special reveal work. No attempt has been made to mould the concrete in any way whatever, and the only ornamentation introduced takes the form of ribbons of cast lead. Generally attention was paid almost exclusively to outline and proportion, and all detail has been kept subdued and conforming to the nature of the material employed.

In the interior no attempt was made at a set style effect, and line and colour were relied upon entirely.

In spite of the smallness of the site, the stage itself occupies roughly two-fifths of the space available, together with the dressing-rooms more than one half. There are fifteen dressing-rooms, including a rehearsal room, and there is a suite of excellent offices over the top of the auditorium along Russell Street.

Much difficulty was experienced with the "sighting"—that is, in the securing of a perfect view of the stage from all parts of the house. With Mr. Cowen's long experience of theatres this was overcome, with the result that the line of sight is now perfect.

The equipment of the theatre and the stage with electricity, heating and ventilation, sprinklers, hydrants, vacuum cleaners, stage gear and plumbing, is complete and up to date in every detail, and all has been installed according to the very latest Council regulations, in spite of the great difficulty presented through lack of space. As will be seen from the illustrations, there is not a single

pipe of any kind showing on the outside of the building, and since there are no areas available anywhere, it is obvious that space in the interior had to be provided for all shafts and piping.

There are three electrical intake rooms, one for the stage main circuit, one for the theatre main circuit, and one for the ordinary network mains. The stage electrical installation is a combination of the English batten and spotlight system, with the Schwabe-Hazait system of indirect lighting. The latter includes an artificial horizon, movable in every direction, lighted by means of upper and lower horizon lighting, and a cloud apparatus. The English system comprises powerful up-stage batten lighting and a comprehensive distribution of spot lighting. All battens are counterweighted, and all gear is ball-bearing. The battens themselves are steel. There are a light bridge, false proscenium, and lighting perches, as well as vertically movable stage floor spaces.

This theatre is the first building in London with a non-combustible stage roof, as required under the new regulations, and the skylight, which opens automatically in case of fire, is a model of efficiency.

In the engineering equipment of a modern theatre the question of an adequate ventilation and heating system is of primary importance. The Fortune Theatre is unique in many respects, but not least in its site compression, necessitating the most careful consideration in the planning of the plant.

The designing and equipment of this installation was placed in the hands of Messrs. Sulzer Bros., the well-known English and Continental firm of engineers, who have been responsible for similar work of such widely divergent character from the ventilation of theatres and public buildings to that of the enormous tunnels penetrating the Alps.

The Fortune is the first theatre to be erected in London following the lessons obtained from the disastrous American theatre fires of the last few years. The most careful attention has been devoted to the investigation of cause and effect in these cases, and from them a design has been evolved which is believed to be as nearly perfect as engineering science can provide.

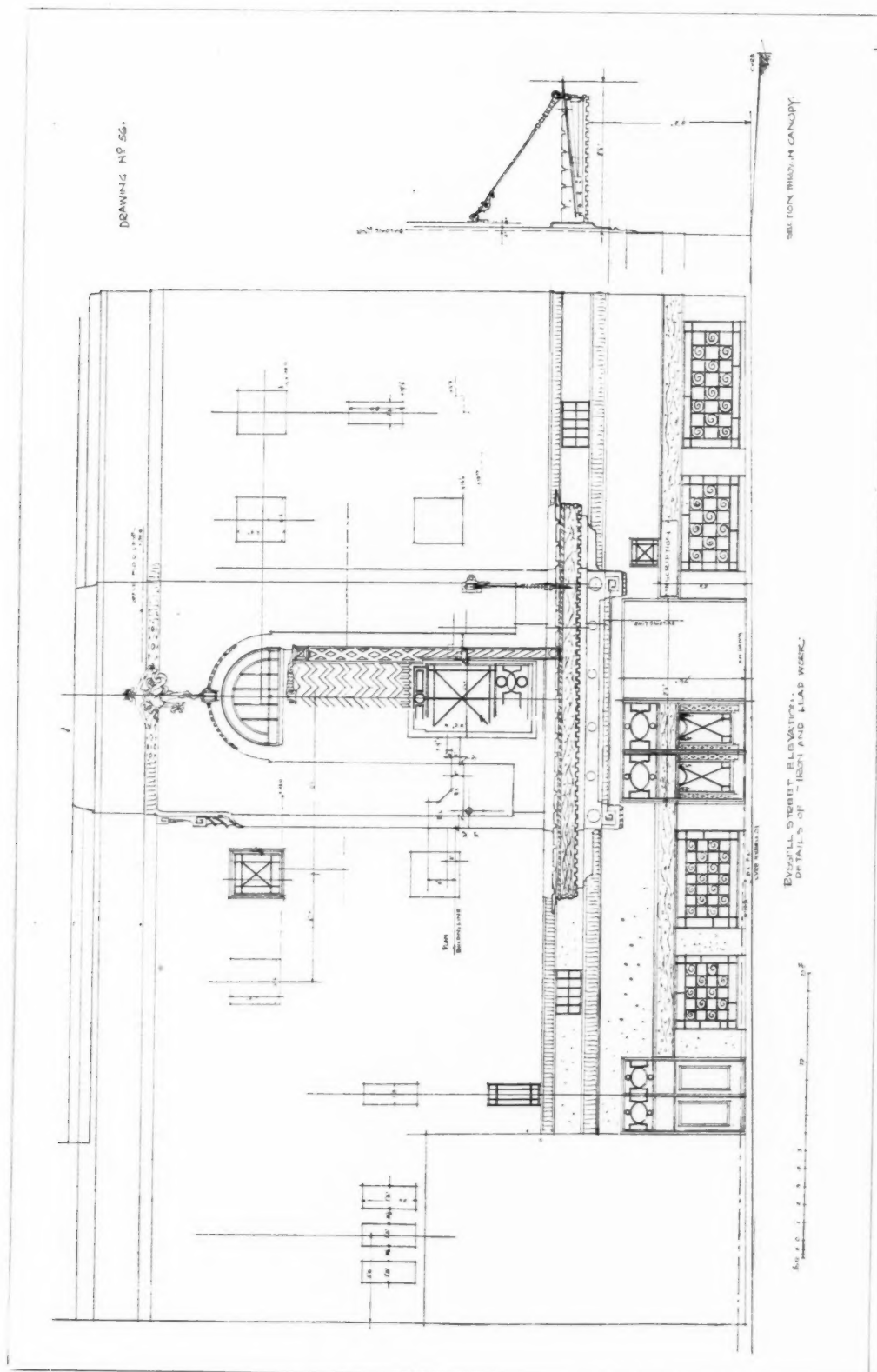
The fresh air is conveyed by means of a vertical shaft from above the roof level, and after having been washed by means of Sulzer Atomisers, is warmed to the required temperature by passing through a heater battery, and is then discharged into the auditorium by a large Sulzer fan capable of delivering 625,000 cubic feet of air per hour. The clean, warmed fresh air is admitted through gratings in the stalls floor and through the floor, steps and risers of the balcony and circle. Additional inlets are provided at the ceiling line of balcony and circle, as also to the orchestra room and the foyer. In winter fresh warm air is supplied, while in summer fresh, cleaned, cooled air is delivered through the same system.

The heating and ventilation presented very great difficulties since there was almost no space at all available for boilers and blowing chambers. The auditorium is heated by means of a plenum system, the distribution of the warm air being effected by means of a warm-air chamber extending through the whole space under the floor of the stalls, with outlets under the seats giving not more than 10 ft. per minute flow in a space of 100 sq. in. each. Smaller plenum spaces are arranged under the dress circle and upper circle, and no gratings have been placed in the walls in any single instance. The extract chamber is placed on the roof, and the extraction of the air is effected in one place only, exactly over the proscenium arch. This has been done in order that, in the event of a fire occurring on the stage, no flames or smoke would invade the upper circle, but would be

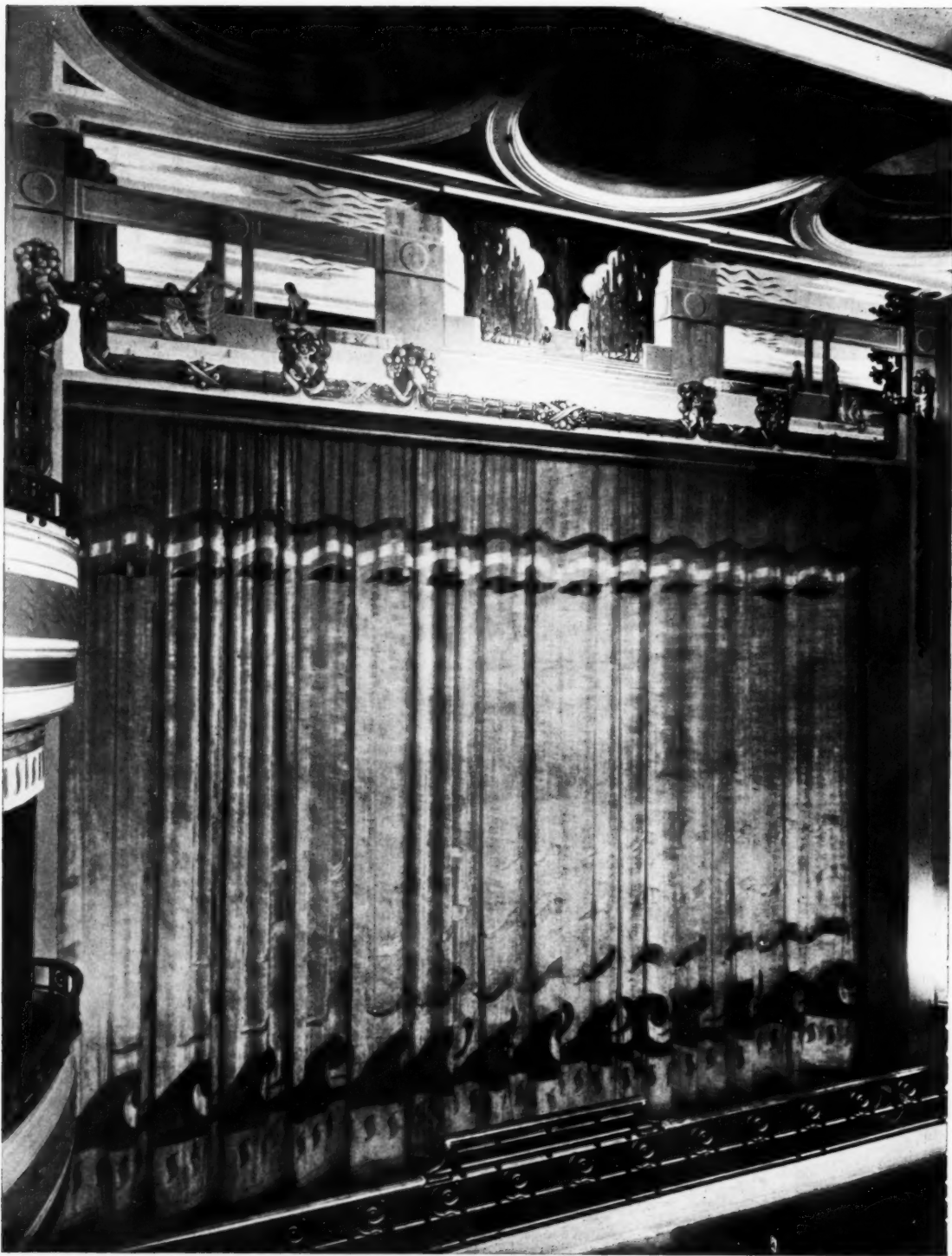
Current Architecture. 232.—The New "Fortune" Theatre, Drury Lane
E. Schaufelberg, Architect



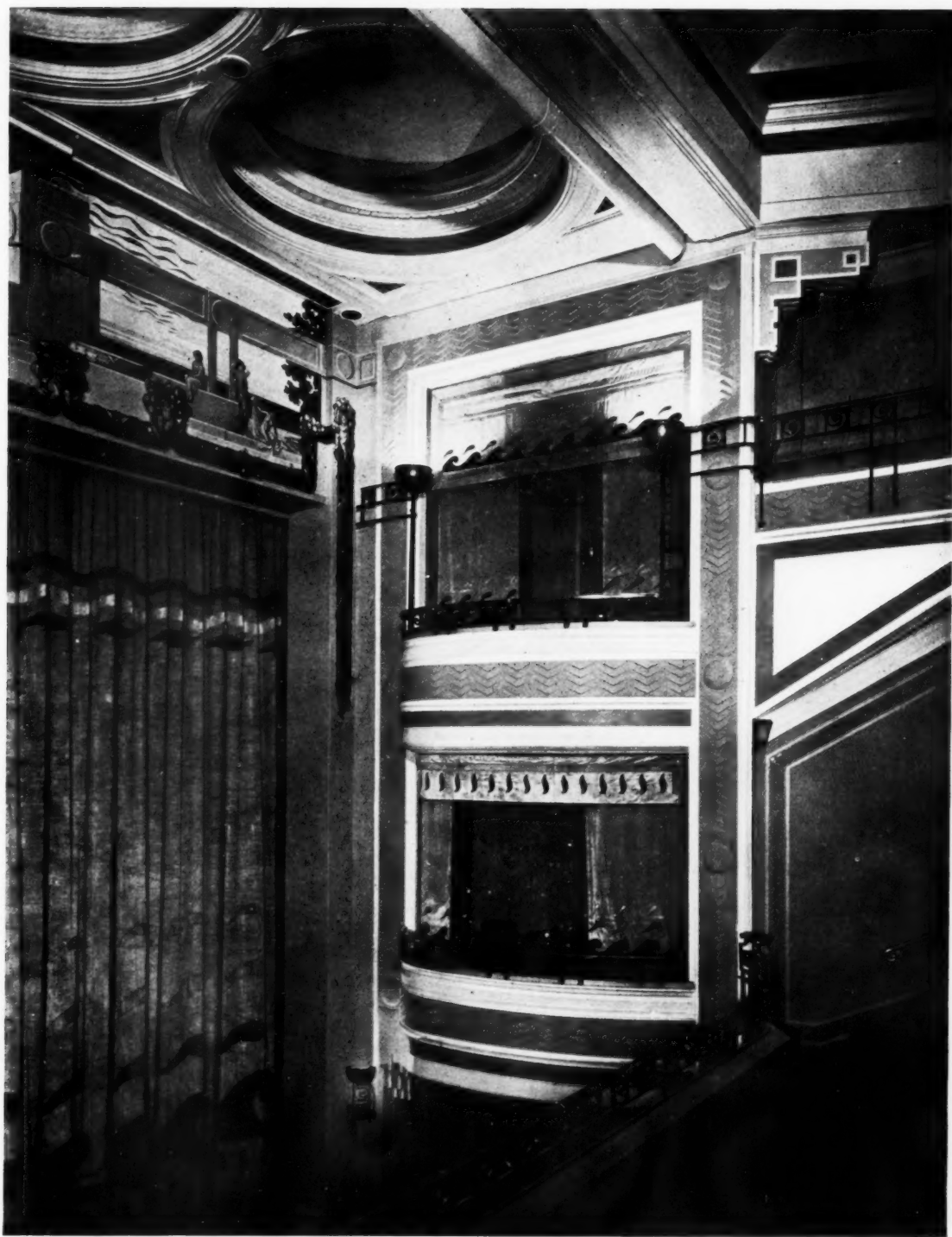
The "Fortune" Theatre stands, not actually in Drury Lane, but in Russell Street, off Drury Lane, under the shadow of the side façade of the famous Theatre Royal. As will be gleaned from the accompanying article, Mr. Schaufelberg, the architect, has attempted something new in theatre design.



THE NEW "FORTUNE" THEATRE, DRURY LANE: DETAILS OF PRINCIPAL ELEVATION. E. SCHAUFELBERG, ARCHITECT.



THE NEW "FORTUNE" THEATRE, DRURY LANE: THE PROSCENIUM OPENING.
E SCHAUFELBERG, ARCHITECT.



THE NEW "FORTUNE" THEATRE, DRURY LANE: A VIEW OF THE BOXES.

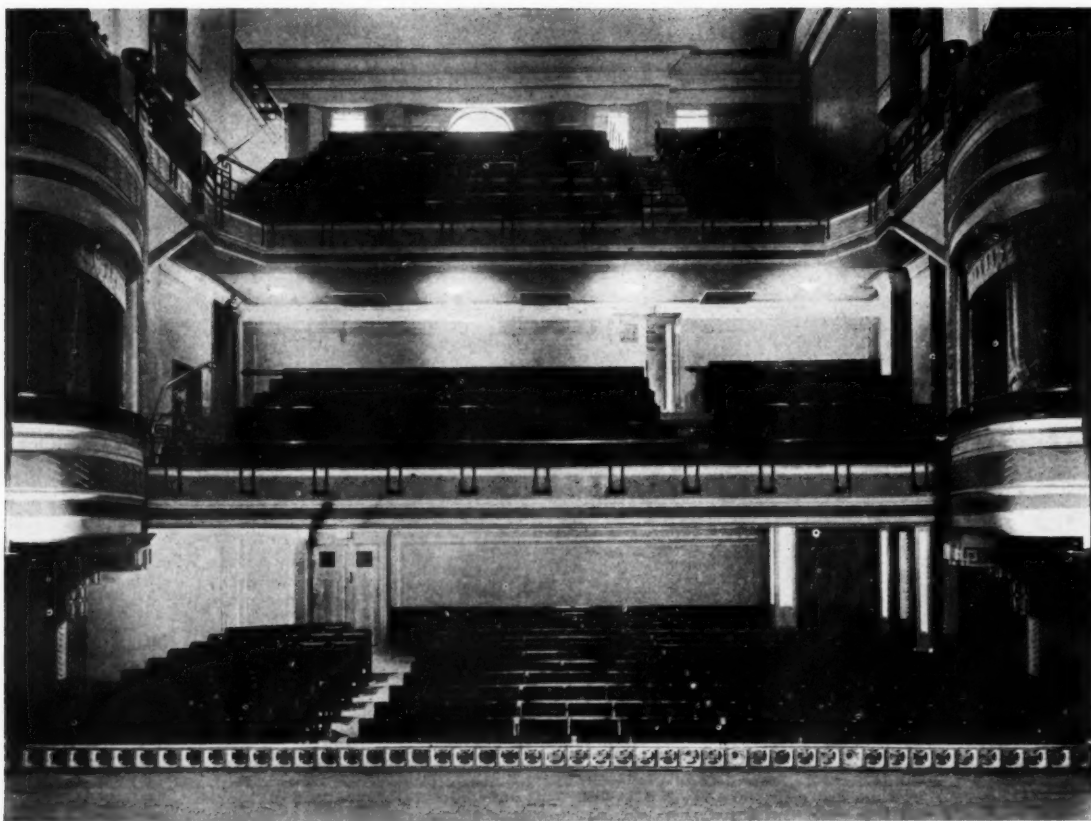
E. SCHAUFELBERG, ARCHITECT.



THE STAIRCASE.

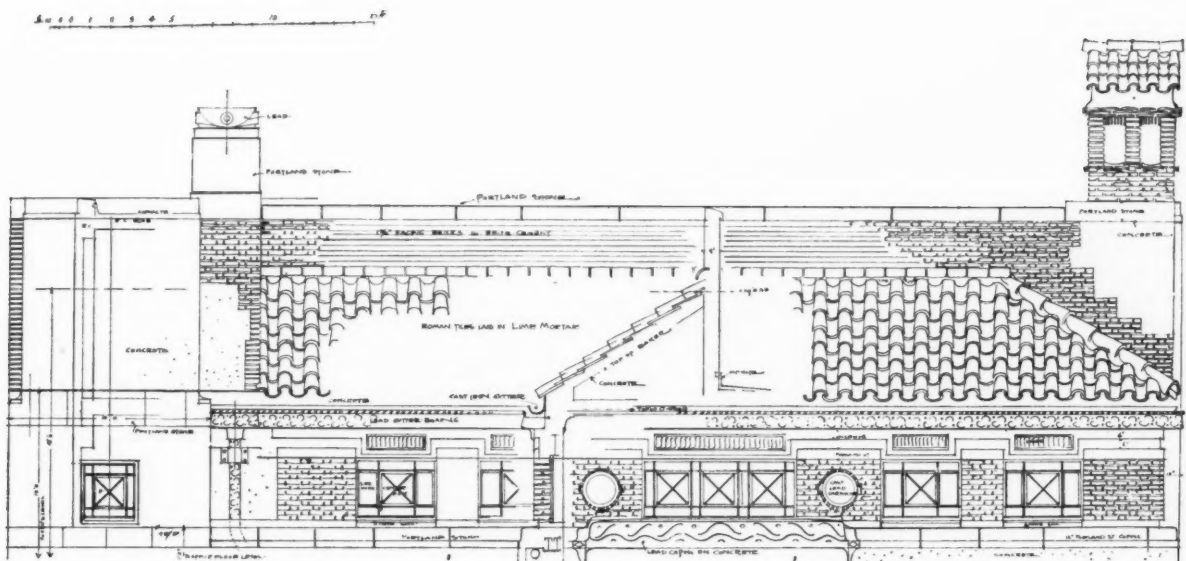


THE BOX OFFICE.

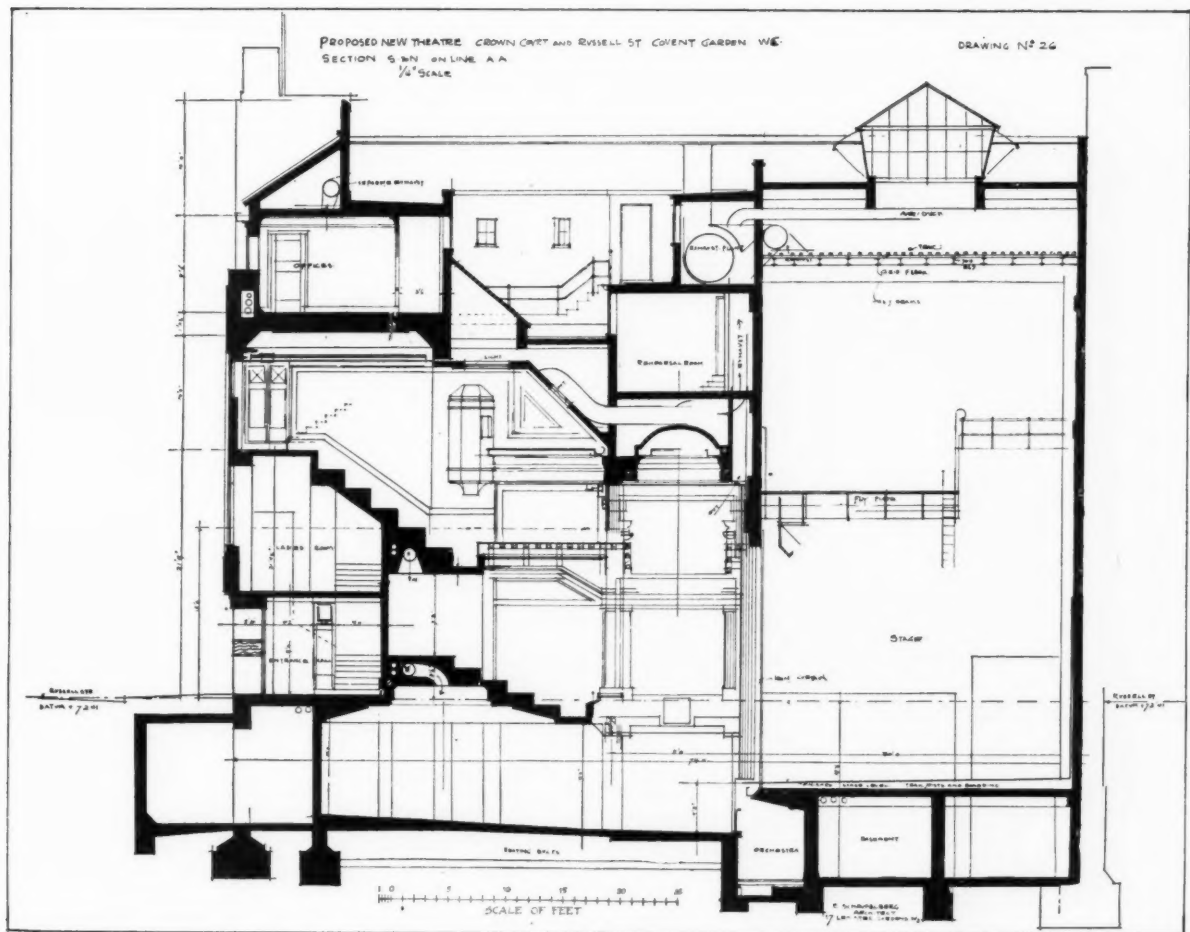


THE AUDITORIUM.

THE NEW "FORTUNE" THEATRE, DRURY LANE. E. SCHAUFELBERG, ARCHITECT.

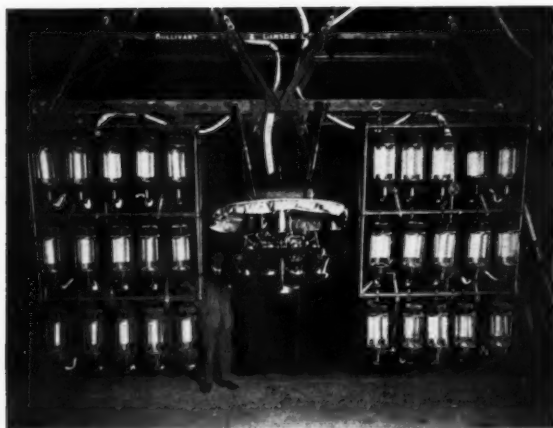


A ROOF DETAIL.



A LONGITUDINAL SECTION.

THE NEW "FORTUNE" THEATRE, DRURY LANE.E. SCHAUFELBERG, ARCHITECT.



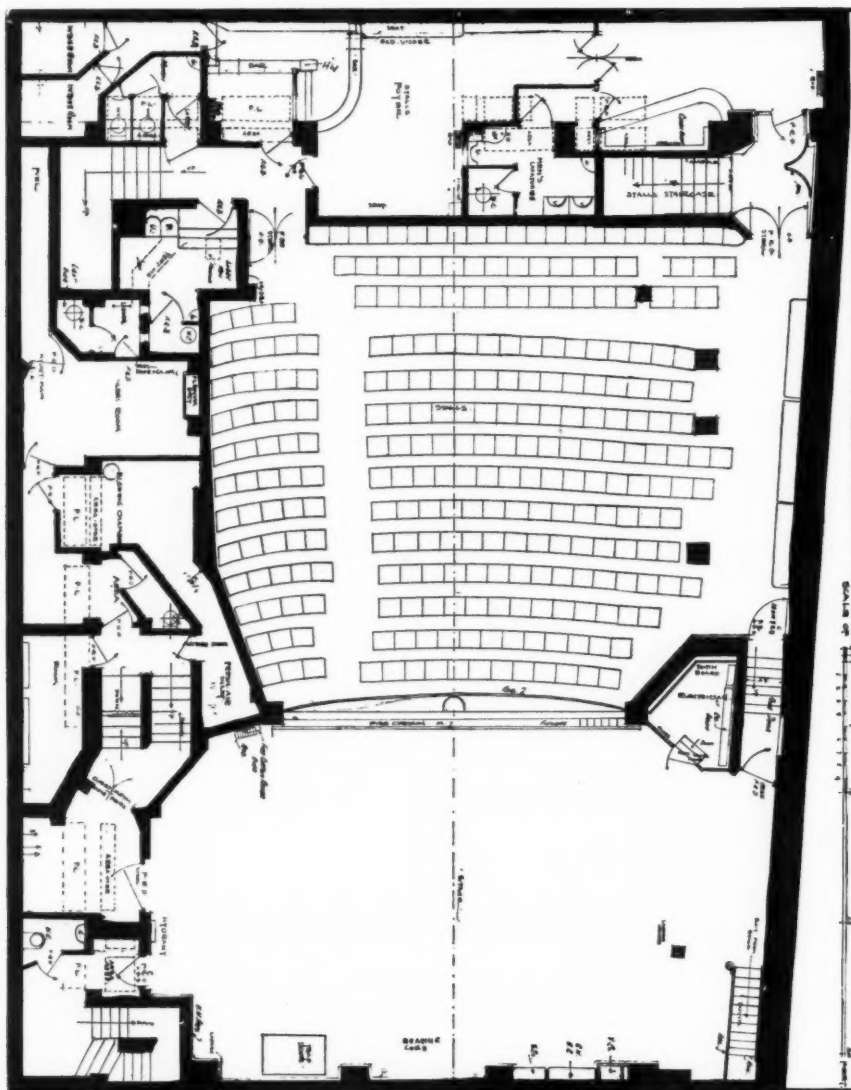
PART OF SCHWABE-HAZAIT STAGE-LIGHTING EQUIPMENT.

drawn straight up on the auditorium side of the proscenium arch during the time required for the fire curtain to descend. All other portions of the building, including the stage and the roof of the stage, are heated by means of a low-pressure hot-water system. The heating plant also provides the hot water for all the dressing-rooms.

The whole of the interior construction has been carried practically upon independent steel framework, designed by Messrs. S. H. White and Son, consulting engineers, in conjunction with the architect, and fabricated and erected by Messrs. A. D. Dawney and Sons, Ltd., of London and Cardiff.

The general contractors were Messrs. Bovis, Ltd., and the following sub-contractors carried out work in connection with building: Thos. Faldo (asphalt); Sydney A. Wright, Shiplake (2 in. hand-made, facing-stock bricks); Trussed Concrete Co., Ltd. (reinforced concrete construction); Archibald Dawney & Co. (steel work); Frank Wright & Co. (tiles—wall, ceiling, floor, and roofing); Henry Hope and Sons (casements and casement fittings, pipes, and R.W. heads, art metal work, gates, railings, hand-rails, balusters); Davis and Bennett (plumbing and sanitary work); Veronese Co., Ltd. (plaster work—fibrous or modelled); Galsworthy, Ltd. (bronze work and railings); E. Schaufelberg and Oslers, Ltd., and Galsworthy, Ltd. (design—electric light fixtures); Anselm Odling (marble work); Bullivant and Gimson, Ltd. (hoisting gears, lightning conductors, etc.); Sulzer Bros., Ltd. (heating and ventilating, boilers); Crittall, Ltd. (strong-room doors, safes, etc.); Merryweather Ltd. (fireproof curtains and doors); J. Avery & Co., Great Portland Street (curtains and hangings); "Nesta," Ltd., Tottenham High Road (seating); Ernest F. Moy, Ltd., Camden Town (switchboards, etc.); Imperial Lighting Co., Ltd. (stage battens); Schwabe & Co., Berlin, and G.E.C., Kingsway (special stage lighting apparatus).

The hand-painted scenic effects over the stage were carried out by the Benedict Arts and Crafts Co., Ltd.



THE NEW "FORTUNE" THEATRE, DRURY LANE: STALLS PLAN. E. SCHAUFELBERG, ARCHITECT.

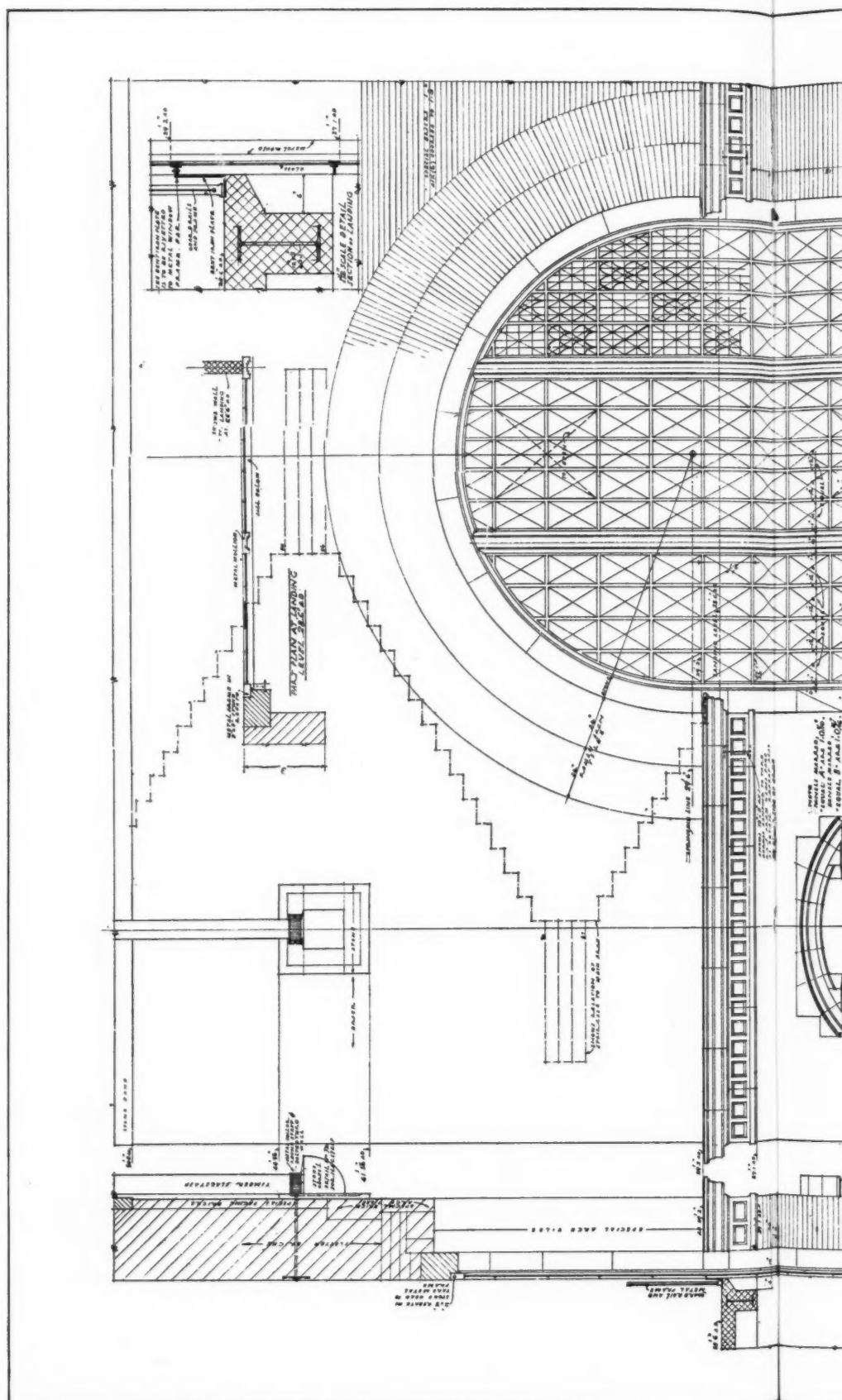


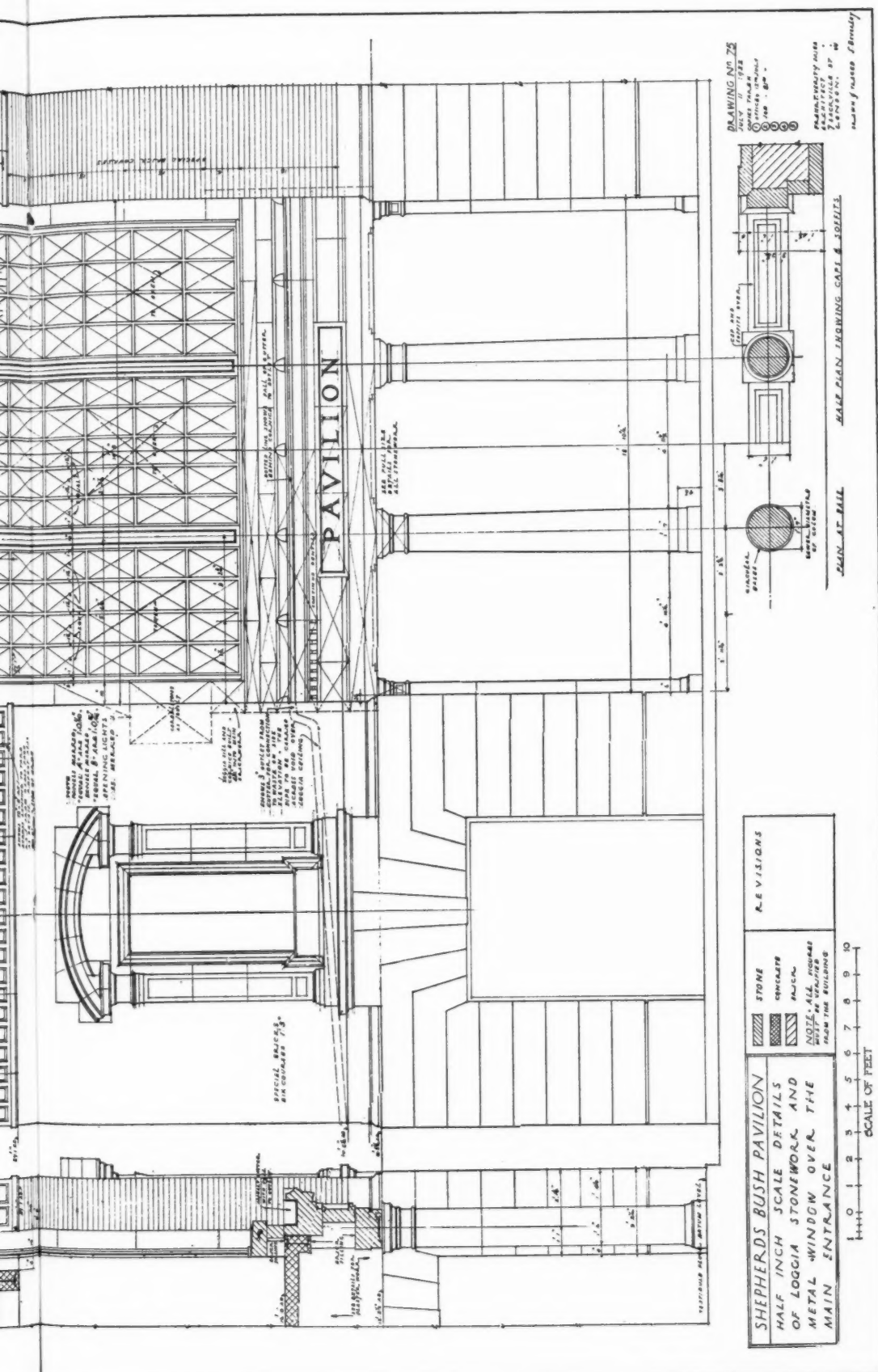
House and Stables at
Queen Camel - Somerset

(Royal Academy Exhibition.)

Architects' Working Drawings. 78.—The Shepherd's Bush Pavilion, London : Details of the Loggia Stonework and the Metal Window over the Main Entrance

Frank T. Verity, F.R.I.B.A., Architect





The above is a detail of the street frontage which was accorded the R.I.B.A. Gold Medal for 1924. The prevailing material is red bricks, with stone dressings.

A Great Profession and a Supreme Institute

By Major HARRY BARNES, V.P.R.I.B.A.

DISENTANGLED from all the sophistications of the Defence League, the real issue before the members of the R.I.B.A. is how registration can be obtained and yet the Royal Institute remain the supreme and controlling organization of the profession. That is the real problem to be solved.

The Defence League has had its chance to solve it; they were successful in placing a Council in office for the sole purpose of solving it.

What was their solution?

Obsessed by their antipathy to the Society of Architects and yet compelled to proceed with a Registration Bill, they were driven to deprive the Institute of its great place in the profession and to make it subject to a Board on which the hated Society of Architects was to have a place. No longer the first, the Institute was to be one of many, and as far as one can gather the present attitude of the Defence League is—the more the merrier.

Well, their policy was not acceptable to the Institute, and the Council were turned out of office with the same thoroughness with which they were installed.

They had been tried in the balance and found wanting.

The present Council came into office to deal with the same problem. They had one guiding principle. The Institute must be supreme. There was going to be no super-Institute brought into being by any action of theirs.

That principle could lead to only one of two alternatives. Either the Society of Architects must be absorbed, because on no other terms was it possible to secure registration with

the Institute as the sole and supreme controlling body of the profession, or registration must be abandoned, because if the Society of Architects remained a separate body they would oppose any Registration Bill in which they did not share the control, and, on the other hand, the Council would never agree to the Institute being supplanted by another body on which they had only part representation.

That was the *impasse*. That will be always the *impasse* if the policy of the present Council is not accepted.

All the apologists of the Defence League refuse to face it. They hope by stirring up the pettiest parochial jealousies to defeat the Council in their great effort to consolidate architects into a great profession with a status equal to law and medicine, and to maintain the supremacy of the Institute.

They will fail in their attempt.

The private practitioner, confused by the reverberating voices in his ears, may well determine the question by reference to the fact that the Council has the support, not only of the vast majority of the most eminent individuals in the profession, but also of all the allied societies. To ask him to believe, as the Defence League does, that such support is given to proposals that are designed to shatter the profession and wreck the Institute is to insult his intelligence and to abuse his confidence. He will ask himself the questions: Do I want a great and consolidated profession? Do I want the Institute to remain supreme? And of his answer I have no doubt.

Unity Among Architects

By W. S. PURCHON, M.A., A.R.I.B.A.

THE present R.I.B.A. Council election is one of supreme importance, not only to the members of the Institute, but to the profession generally, for it presents an opportunity for the taking of a definite forward step in the best interests of British architecture. The problems before the Council were of a particularly difficult nature, and the Council has dealt with them with marked ability, and with a statesmanlike breadth of outlook which augurs well for the future.

In agreeing to the scheme proposed by the Council of the R.I.B.A., the Council of the Society of Architects also deserves the best thanks of the profession. The Society has done, and is still doing, valuable work, but the aims of the two bodies are so essentially similar that much obvious overlapping occurs, and while merging its identity in that of the Institute is a big thing to ask of the Society, the Council of the Society has done that big thing by agreeing.

The present position is that the R.I.B.A. Council asks the members of the R.I.B.A. to vote on its proposals at the election which is now being held, and in doing this their attitude is clearly thoroughly logical. A referendum at this stage would only result in an expression of opinion, and would not settle anything constitutionally. The Council rightly says that it was elected with a mandate to try to produce a working policy in the direction of registration. The Council has produced such a scheme, and now asks the voters to show by their votes whether it still has their confidence. If the voting is in favour of the present Council's action, the scheme will be submitted to the necessary general meetings. A referendum is being taken of the Licentiatees for the obvious reason that the latter have no votes.

It may be said (and strange things are said during elections!) that the Society will take advantage of the negotiations to introduce a flood of new members into the Society. The answer to this is clear and definite: we have the assurance of the president of the Society that they will not do so.

It is being said that if the Associates agree to this scheme they are really agreeing to the admission not only of members of the Society, but of a great mass of members of the allied societies and unattached architects. This is nonsense. No one under the scheme can get into the Institute except the members of the Society, unless the general body definitely votes for such an enlarged proposal, and no one has asked them to do anything of the kind.

Masses of alluring figures are being produced by opponents to the scheme. In one such series of figures the total number of non-members of the R.I.B.A. in the allied societies is given as a "further influx," ignoring the fact that many members of the Society are members of allied societies.

Much is being made of the supposed impossibility of registration. It is remarkable that this attitude is being adopted by a number of those who have long been associated with the registration movement. Now that the prospects of getting registration are clearly improving, we are being told that it is impossible to get it, and we are being urged to vote against the most practical scheme for getting it that has yet been produced.

In this connection it may be pointed out that Mr. George Hubbard, who was nominated as vice-president by the so-called "Defence League," has resigned from that body and withdrawn his name from the voting list, because he believes

that the possibility of obtaining registration, under the Institute scheme, is not so remote as formerly.

The latest circular—may it prove to be the last!—issued by the "Defence League" states that the *vital question* as to whether a measure of registration had *any chance* of being adopted by Parliament was never put to Mr. Shortt. This has been done, and Mr. Shortt has answered clearly and definitely: "I am of opinion that there is more than a possible chance, there is a reasonable probability, with a reasonable case on public as well as professional grounds. My opinion, of course, assumes that the proposed amalgamation will be carried out, without which the difficulties would be very much greater."

To my mind there is only one danger—that of thinking that one's own vote does not matter. It is remarkable how many people there are who say they are in favour of a proposal; who are genuinely in favour of it, and who mean to support it, but who, as a matter of fact, do not take the trouble to fill up and return their voting papers.

Even at this late date there are probably numbers of voting papers still awaiting attention, and I therefore appeal to all members of the R.I.B.A. who have not already sent in their papers to vote *at once* for the candidates named below, all of whom have been nominated by the present Council and support its proposals in full.

PRESIDENT.
Gotch, John Alfred (Northampton).

VICE-PRESIDENTS.
Barnes, Major Harry.
Buckland, Herbert Tudor (Birmingham).
Dawber, Edward Guy.
Lutyens, Sir Edwin Landseer, R.A.

HON. SECRETARY.
Keen, Arthur.

ORDINARY MEMBERS OF COUNCIL.
Adshead, Professor Stanley Davenport.
Ashley, Henry Victor.
Burnet, Sir John James, A.R.A.
Cave, Walter.
Corlette, Major Hubert Christian.
Fletcher, Sir Banister Flight.
Fletcher, Henry Martincau.

Green, William Curtis, A.R.A.
Jones, Francis (Manchester).
Keppie, John (Glasgow).
Lanchester, Henry Vaughan.
Monson, Edward Charles Philip.
Rees, Thomas Taliesin (Liverpool).
Sadgrove, Edwin James.
Scott, Giles Gilbert, R.A.
Thomas, Sir Alfred Brumwell.
Thomas, Percy Edward (Cardiff).
Verity, Francis Thomas.

ASSOCIATE MEMBERS OF COUNCIL.
Bagenal, Hope.
Bradshaw, Harold Chalton.
Bucknell, Leonard Holcombe.
Budden, Professor Lionel Bailey (Liverpool).
Slater, John Alan.
Waterhouse, Michael Theodore.

Correspondence

The R.I.B.A. Council Election

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Owing to an error on my part Mr. Maurice Webb's name appears on the voting paper for the Council election. He had asked me to withdraw it, but I, inadvertently, omitted to do so.

IAN MACALISTER.
Secretary, R.I.B.A.

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—A few months ago you were good enough to publish a letter from me about registration, before the present R.I.B.A. Council's proposals were known. Now that these have been published, and an election upon them is taking place, will you allow me to say that in my opinion they are eminently wise, generous, and just, and that they indicate that those who drafted them may be trusted to produce a Registration Bill which would be acceptable both to the architectural profession and to the public whom its members serve.

It is to be hoped, therefore, that the Council's nominees may be elected overwhelmingly.

G. A. T. MIDDLETON.

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—In the president's letter to the electorate, of May 9 last, the opinion of Mr. Edward Shortt, K.C., is quoted to the effect that if the proposed amalgamation with the Society of Architects should take place there would be "a reasonable probability with a reasonably good case on public as well as professional grounds" of obtaining registration. I submit that this opinion should be taken *cum grano salis*. For Mr. Shortt was asked to assume two hypotheses:—

(a) That the Society of Architects would oppose registration if administered by the R.I.B.A.

(b) That the R.I.B.A. would not consent to registration if administered by an independent body, such as a joint Board.

I contend that neither of these two hypotheses is founded on fact, and that had Mr. Shortt been asked for an opinion as to the possibility of obtaining registration if the two bodies interested in it suggested it independently of each other, his opinion would have been the same as that quoted by the president. If this assumption be correct the whole of the arguments advanced by the supporters of unification fall to the ground. And further, if we believe that the Society of Architects would approve a scheme of registra-

tion that was not based upon antecedent unification, shall we not be correct in saying that, practically, the Council of the R.I.B.A. is allowing itself to be coerced by the Society for an ulterior object, which is other than that of registration?

ALFRED W. S. CROSS.

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—The question of "unification," as presented to the members of the R.I.B.A. and the Society of Architects, with a recommendation from the Councils of both bodies for acceptance, is now "amalgamation," and not "unification"—quite different objectives—unification meaning "to reduce to unity or uniformity," whilst amalgamation means "to mix, to unite." Why the change of policy?

The Councils of both bodies appear to think that so long as they agree all will be well, but what of the unattached architects? Are they to be part of the "mix," or are all to be "reduced" at a later stage? A comparison of the number of architects in the country with the memberships of the R.I.B.A. and the S.A. will show that there is a vast majority outside of these bodies. Yet both Councils tell us that their united effort (when amalgamated) will so impress Parliament that it will grant to them "protection" or "registration"—call it which seems most palatable, but what will be the attitude of the unattached architects to this proposal? Will they meekly submit to be ruled by the R.I.B.A. without representation, or will they, too, be admitted into the Institute on similar terms to the present proposals? In my opinion, the ultimate end of the present procedure—if it is to remain at "amalgamation"—is to invite defeat from outside, to lose the labours of forty years of the S.A. (an independent body pledged to registration), to lose the present acknowledged status of the R.I.B.A. and, further, to encourage discontent and dissension in the ranks of both societies.

Other societies in the past have desired registration, but have either failed to obtain it, after application to Parliament, or have profited by the experience of others and abandoned the attempt. I allude to the chartered accountants, the Surveyors' Institution, the Institute of Civil Engineers, and the Worshipful Company of Plumbers. Except for the lawyers, who obtained registration many years ago, no doubt through their very great influence in the House, no society has been successful, except those directly connected with public health—the doctors, nurses, veterinary surgeons, and dentists.

It is noted that Mr. Shortt has, at a late hour, given an expression of opinion in favour of registration, but in the light of all the above, is it reasonable to suppose that architects are to be given special consideration? Then why continue to "cry for the moon"? Again, *prima facie*, registration appears to be the object of the R.I.B.A. and the S.A. But is it? Viewed with an unbiased mind and in the light of past failures, one is inclined to think that kudos (excuse slang) or perhaps oligarchy, is uppermost. True, the S.A. members lose their individuality, but gain *locus standi*, and in so doing admit defeat in the pursuance of an original objective, and give colour to probable failure to continued effort in the same direction when amalgamated. Further, if it is so desirable that the S.A. should be incorporated with the R.I.B.A. *before registration*, surely it is equally desirable and more reasonable that the R.I.B.A. should grant similar terms to all the members of its own allied societies. This is not attempted, and a sufficient reason should be forthcoming from the Institute for the neglect of its own protégé.

Now, a word to the Associates of the R.I.B.A. At the present moment the Associates are "masters of the house," but after "amalgamation" on the terms now propounded it will not be so, because the Associate class will be a minority within the Institute, and for this reason one is not surprised that Fellows and Licentiates are being urged to support the project, as by so doing they advance their own positions to one of authority within the Institute at the expense of the examined class.

Associates should, therefore, give this careful thought and act as they think best when voting at the forthcoming elections, which, in their own interests, the interests of the Institute, and eventually the interest of the whole profession, will be *against* the present proposals for amalgamation.

FRANK H. HEAVEN, Associate.

The Holmside and South Moor Collieries Cottage Hospital Competition

SIR,—I see from the criticism of the above competition in your JOURNAL that the authors of the three premiated designs based their estimate of cost on the cube basis of *rs.*, *rs.* 3½*d.*, and *rs.* 6*d.* per foot cube. As the cost of actually carrying out any of these designs will probably work out at nearer *rs.* 9*d.* per foot cube, this means that the authors of the successful designs have exceeded the cost stated in the conditions by 75 per cent., 38½ per cent., and 16½ per cent. This seems to me to be hardly fair on those competitors who kept strictly within the cost laid down in the conditions.

In my opinion, all competitors who based their estimate on a cube figure of less than *rs.* 6*d.* per foot cube should have been disqualified.

I may state that I was not a competitor in this competition, so that my remarks are entirely disinterested. It is only right that those who enter for competitions should *all* realize that where any limit of cost is mentioned it is only for amusement and no serious note need be taken of it.

"ICARUS."

King's College, Cambridge, Competition

SIR,—The letter of apology which Messrs. Tait and Rees have signed, and with which Mr. Gordon H. G. Holt has asked to be permitted to associate himself, is completely satisfactory to us.

We accept the unreserved withdrawal of their charges, and now consider the matter closed.

HERBERT J. ROWSE.
LIONEL B. BUDDEN.

The Exhibition of Modern Swedish Architecture

THE Exhibition of Modern Swedish Architecture arranged by the Architectural Association in the galleries of the R.I.B.A. was opened by His Excellency Baron Palmstierna (Swedish Minister in London) on Monday afternoon last week.

Among those present were: Mr. E. Sahlin (Swedish Consul-General in London), Professor I. Tengbom (president of the Swedish Architectural Association in Stockholm), Mr. C. Bergsten (vice-president of the Association), Mr. A. Bjerke (chief architect of the Gothenburg Exhibition), Mr. Hakon Ahlberg (secretary of the Swedish Architectural Association), the president of the Architectural Association (Mr. E. Stanley Hall), the president of the Royal Institute of British Architects (Mr. J. A. Gotch), Mr. Alister G. MacDonald, Consul H. Eriksson, Sir Gregory Foster, Sir Edward and Lady Boyle, Lord Bury, Sir William and Lady Joynson-Hicks, Sir Newton and Lady Moore, Sir Charles and Lady Walston, the Hon. Mrs. Fitzroy Stanhope, Sir Lawrence and Lady Weaver, Dr. and Mrs. Hagberg Wright, Sir Clement and Lady Kinloch-Cooke, the Right Hon. Sir Maurice de Bunsen, Admiral Mark Kerr, Sir Henry and Lady Penson, Mr. Arthur H. Davis, Professor A. E. Richardson, Mr. Raymond Maude, Mr. Alfred Praga, Mrs. de Beaufort, Mr. and Mrs. C. Harmsworth, Mr. Herbert Baker, Miss Cecil, Mr. W. B. Simpson, Mr. and Mrs. Wigglesworth, Mr. and Mrs. Wester, Mr. and Mrs. Charles Sims, Mr. and Mrs. Hugh Spender, Mr. and Mrs. Siosteen, Miss Weinberg, Miss H. C. Bjork, Mr. Hamilton Lamplugh, Mrs. Clogg, Mr. and Mrs. C. A. Lowenadler, Mrs. Henry MacDermot, Mrs. F. Nicholson, Mr. and Mrs. de Mara, Mr. Erik Carlsten, Mr. Hadin, Mr. F. R. Yerbury (secretary of the Architectural Association) and Mrs. Yerbury.

Mr. E. Stanley Hall expressed the pleasure the Architectural Association felt in welcoming their Swedish friends, who had brought to this country the first exhibition of Swedish architecture. He was not sure it was not the first

ever held outside Sweden. They were proud to know that the Crown Prince of Sweden had given his patronage to the exhibition. From the earliest times in history the fire and energy of the North had revived and quickened its Southern neighbours. They had that fire, force, and enthusiasm in their work which those in this country were anxious to foster and maintain in their modern architecture.

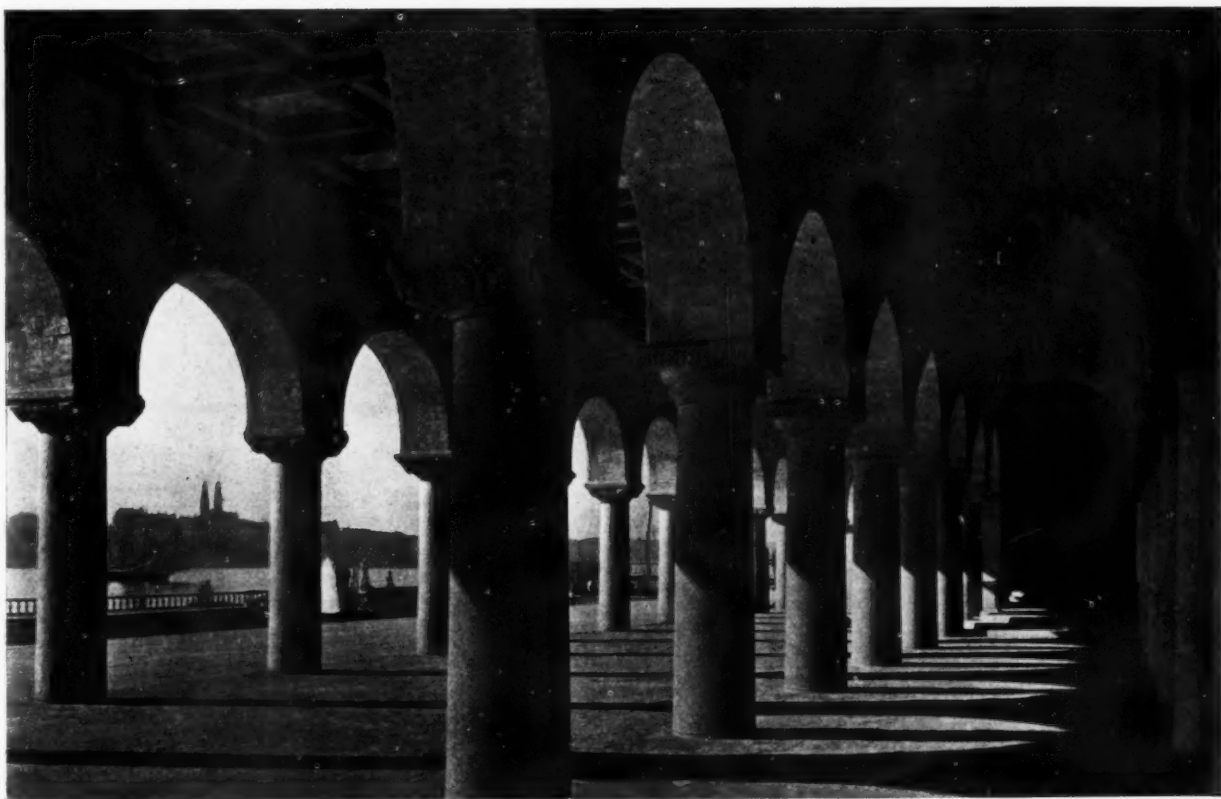
The Swedish Minister expressed his sincere regret that Sir Aston Webb (president of the Royal Academy) could not be present owing to the unfortunate accident he had recently sustained. The Swedish Royal Academy had nominated him a member of their academy, and in the absence of Sir Aston he would ask his son, Mr. Maurice Webb, to receive the diploma for his father. He (the speaker) was particularly pleased to open the exhibition, as he understood the initiative had been in British hands. It revealed a spirit of real interest, sympathy, and close comradeship between the two countries which Swedish people were accustomed to meet with on this side of the North Sea, and to which they were quick to respond. There was much in common between the two nations, and the more they studied what they had produced in different fields of art the more they felt how akin they were in their ways of expression of what was in their minds. Their natural aspirations, their views, their outlook on life, corresponded to a great extent. On behalf of his Swedish friends he expressed their gratitude to the Architectural Association for initiating the exhibition. He then declared the exhibition open.

Mr. Maurice Webb, in reply, remarked that the honour would do his father as much good as the medicine prescribed for him. Sir Aston sent a special message thanking the Swedish Academy for the honour conferred upon him.

Mr. J. A. Gotch, P.R.I.B.A., afterwards moved a vote of thanks to the Swedish Minister for his sympathetic speech.



THE SOUTH FRONT FACING THE LAKE.



THE LOGGIA FLANKING THE PEOPLE'S COURT.

Photos: F. R. Yerbury.

THE STADSHUS AT STOCKHOLM. RAGNAR OSTBERG, ARCHITECT.

The Royal Academy

Paintings and Decorations

AT Burlington House this year decoration has its triumphs no less pronounced than portraiture. It is in these directions that the exhibition is most interesting. Landscape is not so good as usual, although there are some fine things by George Clausen, Sydney Lee, Arnesby Brown, Algernon Talmage, Walter Russell, and Sir H. Hughes-Stanton. In subject pictures there is W. Russell Flint's "The Lemnians," full of strong colour and business, with its appeal to curiosity, easily satisfied, however, by reference to the classical dictionary. There are fine things in this class by Charles Ricketts and Charles Shannon, and some less fine, and by Annie Swynnerton, Alfred Wolmark, Harold Harvey, Maurice Greiffenhagen, and Glyn Philpot. In still life there are two admirable examples of Davis Richter's virtuosity.

These subjects and still lifes have decorative qualities, but there are others which are wholly, if not always ostensibly, true pieces of decoration, and there is no doubt that the success of the academy this year is largely due to them. Philip Connard's two "Panels for the Phoenix Room at Celestion" stand first in the category. Not only, however, in this dual production is his decorative sense paramount, in what must be called his pictures, here shown, it is the dominating factor also. There are four of these: "A River in France," two at Dieppe, "Spring on Wimbledon Common," and all have brilliant decorative qualities added to their real artistry. You could not live with these works without being happy.

Next in bright, high colour are two portrait works by Charles Sims, which have definite decorative value; portraits with pictorial interest, useful in any interior scheme, and almost mural in character. There are no mural decorations as such, but that fine mural artist, Gerald Moira, has a delicious composition called "The Old Wooden Pier," with strong, pure colour, the subject—women and children bathing—that might well be used in many a vacant wall-space.

Another ostensible decorative panel is Wilfred de Glehn's "Leda," a pleasant study of the myth, in which the painter's fine draughtsmanship and cultured handling of colour are seen to great advantage. Still another is "The Source," a panel by Marianne Stokes. Percy Sturdee's "Laïs of Yoshi-

wara," and Olive Bourne's "Spring Festival" have good decorative qualities.

Among the works of the artists we have now come to recognize as painters of decoration there are some good things, such as Colin Gill's "Venus and Cupid," Harry Morley's "Penelope and the Suitors," "Apollo and Marsyas," and "The Pedlar," F. Cayley Robinson's "Pastoral," and Harry Watson's "Past, Present, and Future." All these artists have a distinct faculty for mural design, and the present exhibits prove once more how satisfactorily this might be utilized in the embellishment of our public and semi-public buildings. In comparing the works of this small band of designers with those of the larger group of decorative paintings described, it is easy to distinguish their more fitting character for all-over wall decoration; the more painter-like things becoming clearly distinguishable as piece-decorations.

There is an interesting distinction, too, to be traced in the treatment of exterior buildings as between architecture and pictorialism. There are three pictures of buildings which are startling in their excellence. Terrick Williams has painted his finest canvas in his "Quiet Evening, Honfleur." Colour and tone are harmonious to a degree; the time of day conveys a strong sense of rest, the scene a sense of peace. "Penzance," by Stanhope Forbes, is a magnificently rendered transcript of the main street of the Cornish town, replete with a realism transposed into an architectural vision which is altogether admirable. No less arresting is "Segovia," by A. E. Haswell Miller, an accomplished study of buildings with fine tone painting. Sydney Lee's "Venice" is good, and it is interesting to compare the treatment of building façades with the façades of the great cliffs of limestone rocks to which the artist has accustomed us. "A Border Stronghold," by A. E. Borthwick, is striking, as is also Isobelle Dods-Withers' "Albi after the Inundation." Rhoda Dawson's "Church in East Anglia" is a pleasant study giving a quiet, grey impression, and Denis Eden's "In the City of Palladio" is a good piece of unostentatious work. Sir David Murray contributes no less than five canvases of Wells, two of them large.

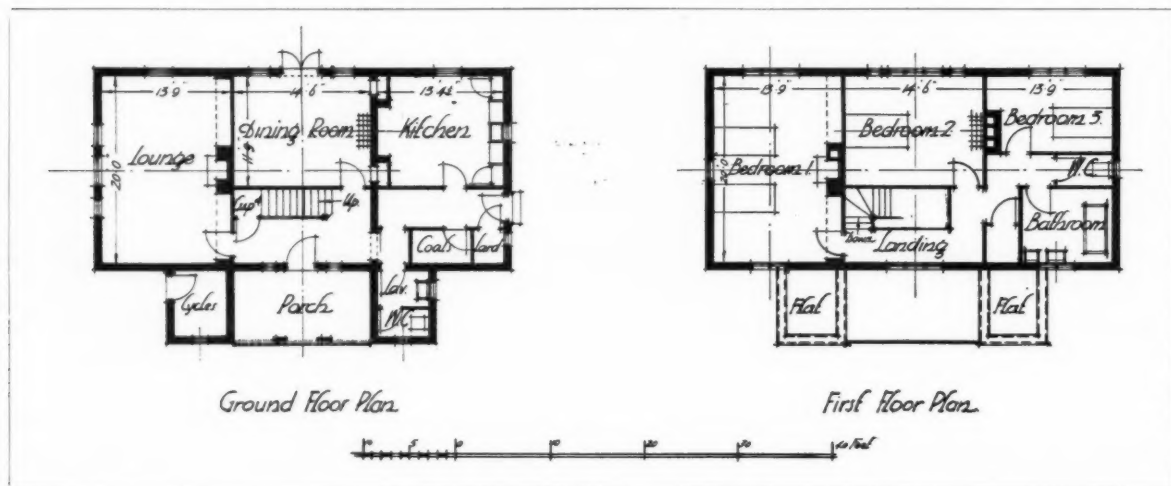
KINETON PARKES.

A House at Pinner, Middlesex

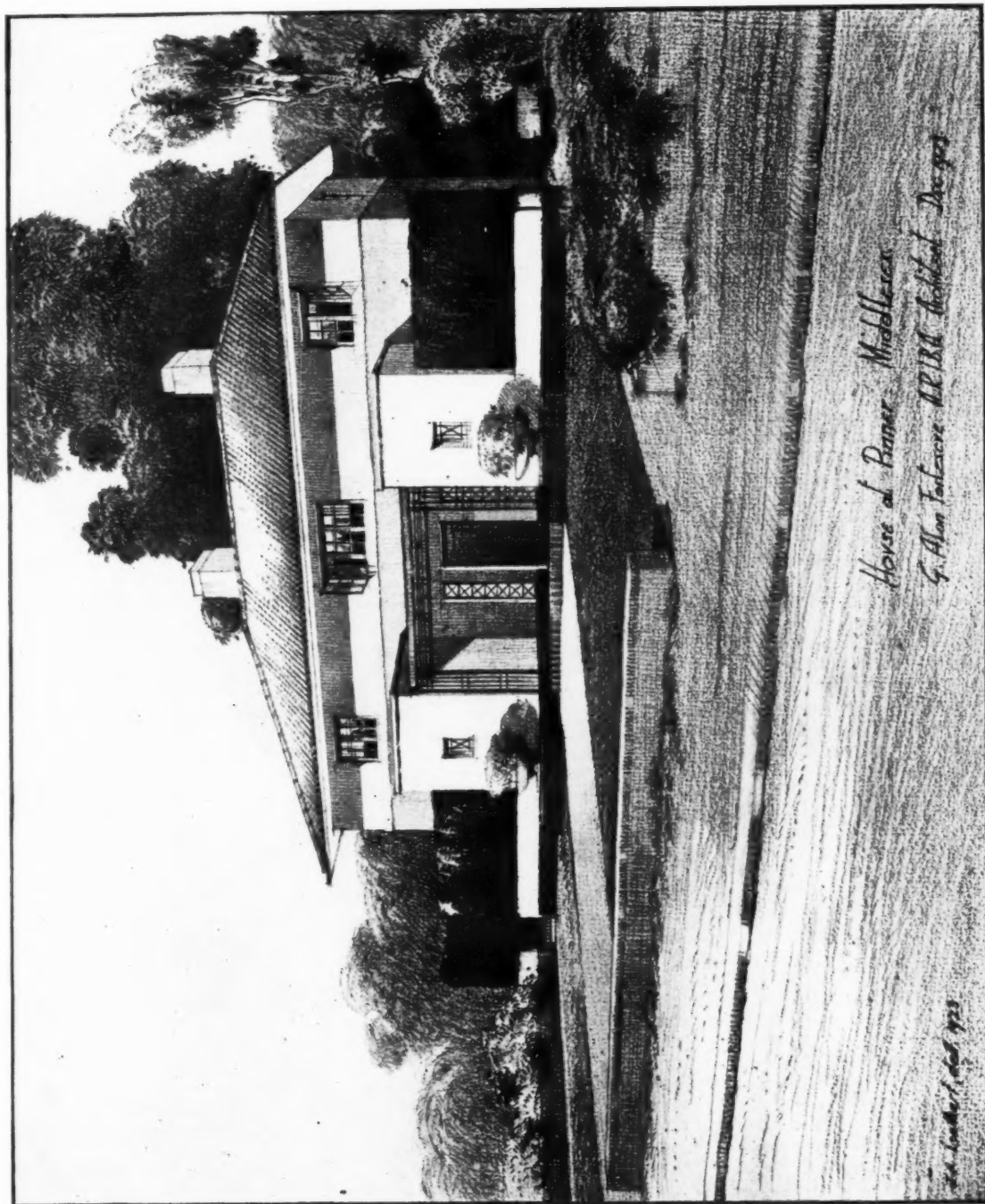
The walls of this house are built in 9 in. brickwork, with Portland cement stucco in two coats—the last coat finished with wood float. The plinth and chimneystacks are in Luton grey bricks. Italian tiles are used for the roof, with eaves projecting 2 ft. from the wall, the soffit being filled

in with $\frac{3}{4}$ in. V-jointed boarding. The windows are steel, in wood frames.

The builders were Messrs. Wilby & Co., Hampton Wick; the ironmongery being supplied by the K. C. B. Foundry Co., and grates by Bratt Colbran & Co.



PLANS OF A HOUSE AT PINNER. G. ALAN FORTESCUE, A.R.I.B.A., ARCHITECT.



*House at Pinner Middlesex
G. Alan Fortescue A.R.B.A. Architect. Dec 1923*

See sketch of Dec 1923

A HOUSE AT PINNER, MIDDLESEX. G. ALAN FORTESCUE, A.R.B.A., ARCHITECT.

Little Things that Matter—30

Convenience, Construction, and Appearance ; Local Colour and Material

By WILLIAM HARVEY

ARCHITECTURE does not make its appeal to the spectator on the grounds of appearance alone, and the critic must feel satisfied that sound construction and reasonable convenience exist behind a pleasant elevation before he can give it his unqualified approval.

It is not necessary, of course, that an architect should proclaim to the world every detail of construction, nor publish upon the exterior of his building every fact connected with its internal arrangements, but the appearance of the work should at least give no hint that anything is amiss with either construction or convenience.

The artistry exhibited in the elevation should arise naturally and inevitably from the conditions limiting the building's use and from the material of which it is made, without recourse to *tours de force* of either design or construction.

A recent exchange of letters in "The Times" concerning a scholarly design for a proposed bridge indicated how exasperatingly modern architecture is beset with pitfalls in this respect, and how the resources of our civilization contribute to our architectural perplexities. The great tensile strength of the steel and reinforced concrete proposed as the materials for the internal structure of the bridge permits of a large span and small rise in its arches. These forms were adopted in the design in response to the obvious convenience of giving the roadway an approximately level course with a free waterway below.

Granite masonry would not of itself possess the advantage of great tensile strength nor permit of these practical conveniences being obtained, and a proposal to clothe the reinforced concrete with granite voussoirs for the sake of surface protection and of appearance, though it is in accordance with modern practice throughout the civilized world, may not lead to the most satisfactory results. It may be doubted whether a bridge apparently composed of granite, but exceeding the appropriate span for this material, will not convey an impression of fragility highly objectionable and inappropriate in a permanent engineering structure, though pardonable, perhaps, in an exquisite and trivial ornament. (See Fig. 1.)

The future will determine the question whether the valuable protective qualities of the granite can be combined with the tensile strength of the steel in an artistically satisfactory manner, and it may be hoped that the answer will be in the affirmative. A condition will be that the combination of the two materials will be pleasantly obvious in the finished result, and there must be no doubt whether the bridge is actually composed of steel masquerading as granite or is veritably composed of granite, built into a shape which subjects it to stresses beyond all reasonable limits.

Such a thorough constructional and artistic combination of the dual materials of modern building has never yet been accomplished, and the great task of the next generation of architects and engineers will be to bring it about.

The famous Eddystone lighthouse is perhaps the finest example of a scheme in which steel and granite have been combined to produce sound structure which is also acceptable artistically. No one doubts that the great Pharos tower is all the better for its metal cramps and bars which supply the tensile strength necessary to permit of the reduction of mass to proportions suitable to the conditions of site and purpose. But this is an isolated example produced in obedience to natural laws whose tyrannical force had been demonstrated by experiment on former buildings. Its

lesson can hardly be applied immediately to every girder which supports a house front over a plate glass fronted shop; and bressummers, which affect the manners of classic megalithic architraves without reference to any rule of classic intercolumniation, will continue to offend the taste of the purist in construction, the archaeologist, and the artist who has studied the composition of classic buildings.

The duality of material and the complexity of structural resources are already with us, affecting the most trivial decisions in connection with small buildings.

To avoid incompatibility between construction and expression has become one of the little things that matter, even in the limited sphere of house-building where, though the architect is not liable to be entrapped into a dilemma on a colossal scale, the same considerations apply.

The possibility of bridging an opening of any width by means of a steel joist has been grasped by the houseowner as a means of opening up the side of a room to light and air in summer; folding-doors, sliding shutters, or some such device being used to exclude cold and rain during unfavourable weather.

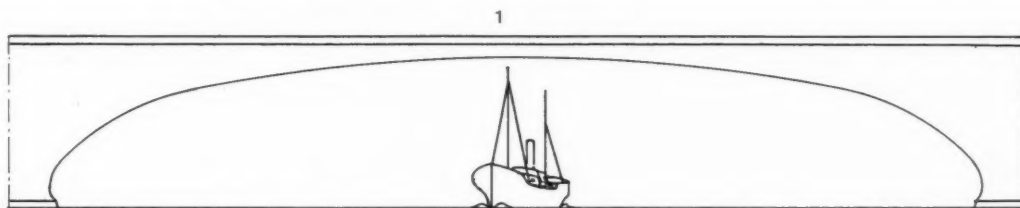
Under the conditions prevailing before the introduction of steel, the opening would have been restricted to moderate proportions and then framed up with substantial story posts of oak, bracketed at the top to diminish the effective span of the massive bressummer; construction, convenience, and appearance would all be satisfied by the arrangement. (See Figs. 2 and 3.)

The appearance of the modern bay window fitted with ingenious sliding casements is not so satisfactory. Whether the means to do ill-deeds really secures their accomplishment or whether it is just a question of indifference, the yawning chasm left in the building by removing the glazed frames is appalling. (See Fig. 4.)

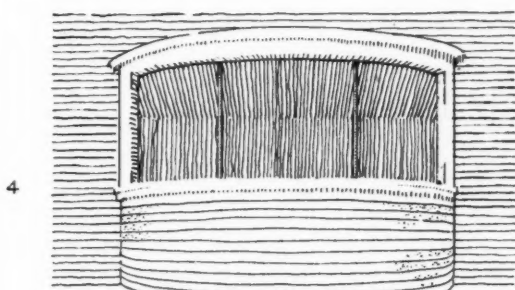
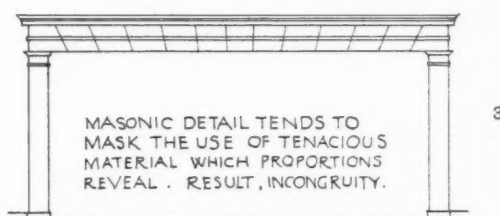
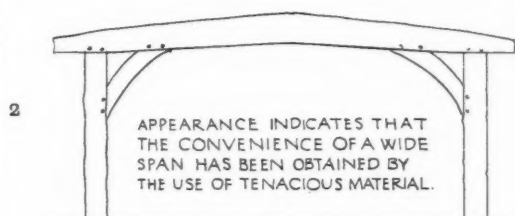
The houseowner should be content with an almost unobstructed outlook, and permit his architect to install sufficient posts or other visible supports to carry the framing of the cornice and unite sill and entablature in a pleasantly proportioned colour scheme. Failing this, the convenience of a really useful and highly-ingenuous invention lacks the artistic property that should accompany it. The matter of providing posts, not only of sufficient actual strength, but of apparent strength and size to carry on the colour scheme is a trifling detail, but the whole house is condemned to look out of harmony without it.

New inventions naturally lead the designer astray by presenting him with opportunities for which no precedent exists. The use of metal framework and light steel cradling to form the basis of shapes originally confined to genuine vaulting in ponderous materials has been the occasion of a host of minor absurdities. Such vaulted ceilings on easy terms are almost certain to betray themselves by the fatal facility with which they can be hung up anywhere, whether sufficient apparent abutment and support exists for their springing and haunches or no, and the exquisite modelled shapes that are made possible by modern methods of construction demand the closest possible supervision if constructional inanities are to be avoided. The difficulties in the way of producing genuine vaulting in ponderous material without reinforcement are great, but they have the merit of imposing some sort of inevitable consistency in the whole system, which must be built in accordance with natural laws of gravitation and equipoise, and an artistic harmony generally accompanies a sound structural treatment.

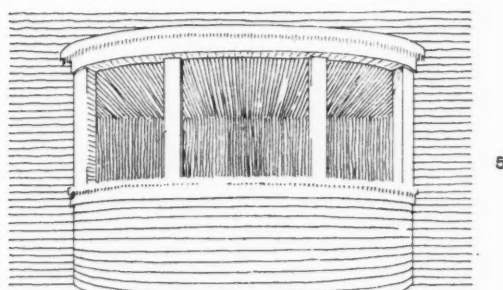
As vaulting is now constructed artificially as an architectural feature rather than as a natural and ordinary method



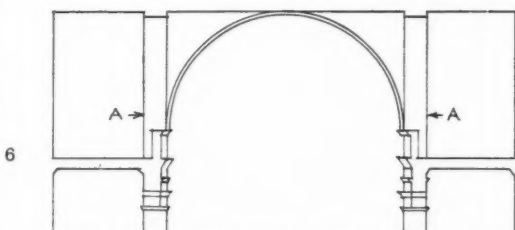
LARGE SPAN & LOW RISE ARE CONVENIENCES OBTAINED BY THE USE OF TENACIOUS MATERIAL SUCH AS STEEL. A PROTECTIVE COVERING OF GRANITE MAY BE STRUCTURALLY USEFUL YET FAIL TO EFFECT AN ARTISTIC RESULT FOR THE UNMASONIC PROPORTIONS WILL NOT ACCORD WELL WITH A SUPERFICIAL MASONIC TREATMENT



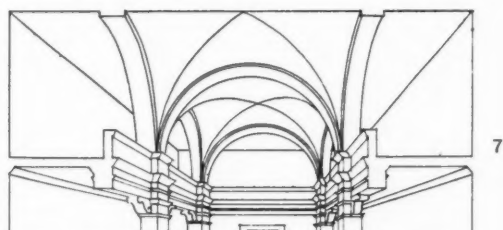
BAY WINDOW EITHER GLAZED WITH PLATE GLASS OR WITH SHUTTER SASHES REMOVED IN HOT WEATHER. SMALL STEEL STANCHIONS APPEAR FEEBLE



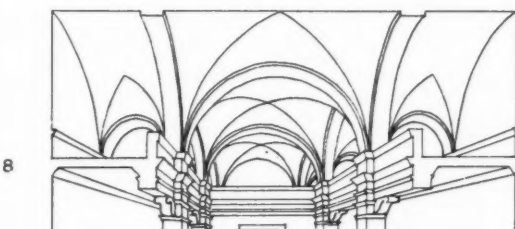
BROAD MULLIONS APPEAR STRONGER AND CARRY THE COLOUR SCHEME OF CILL, JAMBS, & HEAD ACROSS THE SHADOW OF THE WINDOW OPENING.



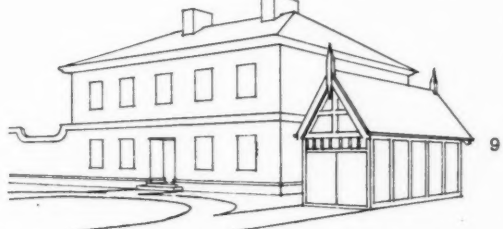
LATH AND PLASTER VAULT BETRAYS WEAKNESS AT A.



INCONSISTENT SCHEME OF PLASTER VAULTING.



GALLERY OF TENACIOUS, VAULTING OF COMPRESSIONAL MATERIAL.



DISCORD BETWEEN HOUSE AND SHED.

LITTLE THINGS THAT MATTER DIAGRAMS.

DRAWN BY WILLIAM HARVEY

of roofing a space, it behoves the architect to avoid inconsistencies by assisting his powers of design with accurate perspective drawings and models wherever possible. The section (see Fig. 6) does not betray the horrid discord of curved and flat surfaces shown in the perspective sketch (Fig. 7), and at first glance might have conveyed the impression of the more pleasant scheme shown in Fig. 8.

If the convenience of the building demands that head-room should be maintained by a flat ceiling over the gallery, it would be better to forego any attempt to introduce a dummy vault over the main span. The lack of "follow through" in the play of light and shade will sufficiently demonstrate the want of unity between the curved and flat parts of the ceiling, even to lay spectators who may not be in a position to be offended at the seeming weakness in abutting the haunch of the vault.

The "art of leaving out," always valuable in design, is particularly so in a vaulting scheme. Great freedom of design is obtained by omitting all pilasters and ribs, and designing the vault simply and solely as an assembly of curving surfaces. Where these are really nothing more than metal-lath and plaster the elaborate composition of bogus "constructional" ribs would seem particularly unjustifiable—a proceeding calculated to make both John Ruskin and Bentley turn in their respective graves. Whether the vaulting be light or heavy, such as demands little abutment or much, it is a point of discretion to confine it within well-defined limits in any building where a portion only of the accommodation is vaulted and the remainder constructed with flat ceilings. A vaulted corridor should communicate with the flat-ceilinged rooms around it by means of ordinary square-topped doors, unless the windows on their far sides can be made round-headed to match, in which case the doors can be surmounted by pierced lunettes. It is far more economical, however, to cut the vaulted portion of the building clear away from the remainder, and where the vaulting is merely plaster and the surrounding walls simply partitions, their attenuated character is not so badly betrayed by the square-headed doorway as by the construction of a lunette with an arch of inadequate breadth of soffit.

The employment of sound local materials in a manner which develops an established tradition can generally be trusted to produce reasonably good results. The front of local stone carefully designed to maintain the tradition of the village street is far too often spoilt by flanking walls of cheap brick or cement rendering, as if the spectators were expected to walk with eyes shut until they arrived immediately in front of the building.

On open sites, too, even where the main building has been consistently designed, the outbuildings, garage, and sheds are often run up of materials which fail to harmonize with those of the house. This is a lamentable waste of opportunity, for the minor buildings may, and should, be made to blend with the larger, to form a single scheme. Variety of material may, of course, enter into the composition, but the colour values and the structural consistencies should be regarded. Makeshift sheds bought "ready for erection" are not particularly economical, though they may save a few pounds in first cost, and their air of having been turned out on commercial lines is a heavy price to pay, artistically speaking, for the privilege of creating a discord. Where the economy of upkeep is being considered in the planning as well as economy in first cost, the advantage is all on the side of an architectural lay-out for house and sheds to be built of similar material and kept as self-contained as possible. A workshop room is practically a necessity in a country house, and a great deal is gained by including it in the ground plan of the main building, where it will reduce the price per foot cube if sensibly planned and detailed. In such a position steps are saved and comfort increased; the handy-man of the family does not have to tramp down the garden to search in a leaky shed for screw-driver or spanner or come in again with muddy boots before he can find a place to wash oily hands.

The tendency for houseowners to buy up temporary sheds erected on the site by the contractor; or railway coaches, tramcars, and derelict 'buses, because they can be obtained at a nominal rate, is really founded upon a financial misapprehension; their temporary character renders them unfit for the expenditure of the very considerable sums generally required to set them up in anything like habitable state, and it is extremely difficult to disguise their original purpose of transport in such a way as to make them appropriate units in a design whose main theme is (or should be), stability.

Restriction to a single material of construction has led to very interesting architectural creations in the past, as in the beehive domes of Mycenæ, where the appropriate solemnity of a tomb is maintained simultaneously with true expression of the constructional processes. In a modified form the benefits of adhering to local materials can be seen in many parts of Britain where transport happens to be difficult. The same constructional background and the same colour scheme may be maintained in the boundary walls, the pavings, the outbuildings, and the house without any lack of variety, and many of our most charming villages owe a great part of their picturesqueness to the way in which different ideas of convenience for different purposes and upon different sites have all been worked out in some simple uniform material, such as granite boulder work and thatch, or limestone ashlar and pantiles.

The hideous effect of other materials and manners of work intruded into these once harmonious groups is well-known, and should persuade those who build to abandon the purchase of mutually incompatible units to be assembled within the restricted area of a single site.

R.I.B.A. Council Meeting

Following are notes from the minutes of the last meeting of the Council of the R.I.B.A. :—

Architectural Scholarship at Oxford and Cambridge Universities.—On the recommendation of the Board of Architectural Education it was decided to offer to the universities of Oxford and Cambridge (in alternate years), on behalf of the R.I.B.A., an annual scholarship for the advancement of the study of the art of architecture within these universities in schools recognized by the university authorities and the R.I.B.A. as qualifying for the degrees of the universities and for exemption from the examinations of the R.I.B.A. respectively.

Special Examination.—It was decided to allow candidates for the special examination to take the examination in two parts, as in the case of the final examination.

International Competitions.—It was decided to take up the question of international competitions with a view to the revision of the existing regulations for these competitions.

Tokyo Imperial University Library.—On the recommendation of the Literature Standing Committee it was decided to present to the Tokyo Imperial University library all the volumes of the third series of the R.I.B.A. "Journal."

The Architects' and Surveyors' Assistants' Professional Union.—The Council unanimously approved the report of the committee which has recently conferred with the representatives of the Architects' and Surveyors' Assistants' Professional Union, and which recommended that steps be taken to secure the representation of the architectural group of the A.S.A.P.U. on the R.I.B.A. Council, that joint enquiries be held on the subjects of the overcrowding of the profession and the establishment of a minimum wage for assistants, and that the Union should be given representation on the Registration Committee.

National Association for the Prevention of Tuberculosis.—Mr. E. Stanley Hall was appointed to represent the R.I.B.A. at the tenth annual conference of the National Association for the Prevention of Tuberculosis, to be held in London on July 3 and 4 next.

Société Vaudoise des Ingénieurs et des Architectes.—Lt.-Col. H. P. L. Cart de Lafontaine was appointed to represent the R.I.B.A. at the fiftieth anniversary celebrations of the Société Vaudoise des Ingénieurs et des Architectes at Lausanne on June 21 next.

Reinstatement.—The following were reinstated: As Associates—T. H. O. Collings, A. Wickham Jarvis; as Licentiate—Andrew G. Cole.

The Town Planning Conference at Wembley

We publish below extracts from three of the papers read at the Town Planning Conference organized by the Town Planning Institute in connection with the Exhibition of Town Planning held at Wembley. Digests of the papers read by Professor S. D. Adshead, Mr. George L. Pepler, and Mr. C. J. F. Atkinson, appeared in our last issue.

Planning Estate Roads

By T. ALWYN LLOYD, F.R.I.B.A., M.T.P.I.

A GOOD deal has happened during recent years to alter the character of estate roads from what was considered suitable in the early days of the town-planning movement. These changes have come about as a result of the greatly increased volume of motor traffic of all kinds, and are also consequent on the enhanced cost of road-making since the war. Fifteen or twenty years ago, when the first site-planning experiments came into being, the natural tendency was towards a reaction against the hide-bound and entirely unsatisfactory type of "by-law road" development. Such roads, in their rigid uniformity, were obviously unsuited to modern ideas in estate development. They were wasteful and expensive, and as a direct consequence houses were crowded on to the frontages in a very congested manner.

Judged by to-day's standards, it would seem that this very natural desire to plan narrow, lightly-constructed residential roads was carried too far. This certainly applies to many of the minor roads carried out under State-aided housing schemes during recent years, when costs were so high. The widths of carriageways were often cut down to dangerous limits, footpaths were eliminated or narrowed down; some of these roads will have to be altered. The use of motors for private purposes and for the delivery of shop goods and furniture, apart from the heavier motor transport, has made a profound difference in conditions previously governed by horse-drawn vehicles, in regard to widths and construction of roads and to the area of turning spaces. The necessary provision of private garages has also modified one's ideas in grass margins and entrance gates. There is surely a happy medium at which we should aim in laying out estate roads, somewhere between the rigid extravagance of pre-war "by-law roads" and the ill-advised economy of the other extreme to which I have referred.

With regard to the site and its physical features, may one utter a word of friendly protest against some of the so-called "practical" methods of dealing with natural obstacles? So sophisticated have we become, particularly as the result of drab urban environment, that even in these days, when there is a growing appreciation of the advantage of comely surroundings, there is frequently a desire to plane things down to a flat uniformity.

There is everything to be said for a line of good trees being left along one side of a new road, even if new trees have to be planted on the other side. The houses can be set well back behind the larger trees, possibly by means of an open green, and they will give useful relief in the layout. Whilst it is not worth altering the line of road to fit in with a ragged old hedge, a hedge of reasonable regularity can be laid and trimmed before the gardens are planned, and made into a very satisfactory boundary at the side of the road.

Most excellent results follow the placing of a road alongside a brook, provided ordinary care is taken to keep the place tidy. A low fence or grass bank at the side of the footpath will act as a useful barrier; if light concrete or timber bridges are run across at intervals to give access to the houses on one side, they provide picturesque features.

There is nothing which looks better than a properly constructed road running along the bottom of a valley; the slopes or walls to the front gardens of the adjacent houses, if they are kept within reasonable limits, add to the

interest of the picture. On the other hand, a road taken along a ridge, although very delightful to saunter on in open country, is not satisfactory to lay out, as the gardens sloping down to the houses on each side give a feeling of restlessness which is not pleasant. For the same reason, a *cul-de-sac* running down hill is not a good plan to adopt.

It usually happens that some portion of the estate to be laid out fronts an existing main road. Here it is important not only to provide for future widening of the road, but to set the new houses well back from the dust and noise of traffic. This can be done to best advantage by providing an inner carriage drive immediately in front of the houses, with an intervening strip of grass or shrubs between drive and road. The extra cost of this drive is well repaid by the convenience and quietness afforded; the saving on long front paths and fences can also be set against the cost of the drive.

It is desirable to mark adequately the entrances to the principal estate roads from main roads. This can be effected by erecting dignified gate piers, or by emphasizing the junctions by specially built-up corners. As the most valuable building plots are situated at such road junctions, the corners are frequently left unbuilt on for many years after the remainder of the estate is completed. This presents a very poor setting to the roads, and, more than anything else, contributes to the sense of dissatisfaction which one encounters in viewing an unfinished estate. At road junctions a sufficiently ample radius to give space for cars to drive in and out without damaging kerbs or causing alarm to passing traffic should always be allowed.

Main Roads through Districts likely to be Town Planned

By JOHN A. BRODIE, M.Inst.C.E.,
Hon. Vice-President T.P.I.

We have not yet reached, and are not likely for some time, if at all, to reach the stage already arrived at in some American cities, such as New York, where at certain hours long lengths of carriageway approaching important intersections are crowded for their full width with vehicles at a standstill awaiting the passage of cross traffic, and the whole block sometimes 200 yds. long of closely packed traffic is moved forward like a regiment of soldiers before traffic is again similarly stopped.

In London and our larger cities generally we are not yet so badly congested, but it is evident that great care will have to be exercised in providing opportunities for bypassing traffic around the congested centres, as serious blocks do occur at many well-known points, which cause great inconvenience.

The changes observable in roads and their use during the past forty years lead me to doubt whether most of us are to-day taking long enough views and making suitable provision for the requirements of even the next forty years, which is a very short period in the life of a town.

It is often difficult to settle what widths and proportions should be decided upon in planning main roads, so much depending on the conditions obtaining and the size of the town under consideration. Generally speaking, until a city extends to a distance greater than, say, three miles from the central area, high speed for passenger transit does not become an absolute necessity, as within this distance usual tramway services averaging, say, six to eight miles per hour, enable residents to reach the outskirts within thirty minutes.

and the saving of ten minutes in such total time is not looked upon as of vital importance. In the larger towns some of the older and narrower main roads may therefore continue to serve such distances usefully, but should be widened and improved as rebuilding on the frontages takes place.

In the case, however, of towns or portions of towns extending from three to six miles from the central area the question of speed for passenger and general transit becomes a matter of much greater importance, and an average speed increased to fifteen or twenty miles per hour enables residents to reach their homes still within the thirty minutes which are usually considered a reasonable limit of time for travelling to and from business.

In such cases the advantages derivable from properly designed main arterial roads become more apparent, and if consider that a present total width between fences of 120 ft., with width between buildings of, say, 150 ft., may be safely looked upon as a minimum. The 120 ft. width will probably be fully utilized by the time the area is developed up to a distance of, say, six miles, after which the provision of express routes in open cutting will probably be found necessary to give the necessary fast passenger services to distances lying further out, and room for such express tracks can then be found within the total width of 150 ft. between buildings.

It is important that each section of a main road constructed should form portion of a complete system of through main roads even if not at present capable of being fully carried out, as for instance where satisfactory arterial roads through the outer areas are already constructed, and difficulty arises in providing suitable connections through the built-up portions of a town down to the central area. As it will probably be found quite impossible by reason of the very heavy cost to widen and improve all existing main arteries through fully developed areas a selection should be made for early treatment.

One great advantage of planning and fixing the positions and directions of the main arterial and secondary roads required for traffic purposes is that greater freedom can then be given to the architect or developer laying out the areas lying between main routes, and as the subsidiary roads within the areas defined by traffic roads are as a general rule only required for purely local or residential traffic of the lightest description, lighter construction and narrower carriageways can also be allowed, so that on the whole, where proper consideration is in the first instance given to traffic requirements, there can be some saving made on the total cost of laying out the area.

Distribution

By RAYMOND UNWIN, F.R.I.B.A., PP.T.P.I.

Distribution, as the word is here used, refers both to the general distribution of population or of industrial development, and to the distribution of the different parts of any particular town or urban district. This aspect of town planning specially requires study at the present time; for it is the most essential and difficult part of town planning schemes; moreover, it is the part in connection with which it is most urgent to provide for further progress.

Economical site planning, methods of development suitable to different densities, the use of roads of varying widths and characters to suit the probable traffic needs, are much more generally understood than they were twenty-five years ago. The necessity for protecting residential areas from the incursion of incongruous buildings is now more generally realized than formerly; and, though not so generally, the importance of preserving valuable commercial and industrial areas from being used for buildings or purposes less important for the public advantage; moreover, there is a growing realization of the importance of reserving land for open spaces. In the last-mentioned directions, however, advance in this country has been of a tentative character. On the one hand, the realization is being forced

upon us that, if we are to secure proper development of urban areas, the control of distribution as regards population, industry, open spaces, and, indeed, of all the different parts of the town, must be carried much further than we have hitherto attempted; on the other hand, we have already been faced with the difficulty of carrying out even a moderate degree of distributive regulation, without doing injustice to land owners, or incurring heavy liabilities for compensation to those whose property may be depreciated in actual or prospective value. This obstacle is already impeding even our tentative advance in this most essential direction; it is a serious difficulty in the way of a more general application of zoning or distributive regulation which town planners feel to be essential to proper progress. This difficulty, therefore, should now be faced frankly, and removed effectively. It is becoming more and more evident, that, apart from some method for dealing adequately with the problem of distribution, a great deal of what we call town planning, many city improvements, and much that is done to ameliorate our traffic difficulties, will prove to be no real remedies. They are but that kind of palliative which, by easing the most obvious and keenly felt symptoms, enable the bad conditions to be carried a little further, to become, in fact, a little worse, before they reach the stage of breakdown.

It should be realized that the difficulty does not arise because town planning is a costly enterprise; or because it is economically disadvantageous to the community that it should be wisely distributed, and that the various parts which go to make up the city in which a community dwells should be allocated to those districts which are most adapted, by their location and circumstances, for each of the several functions which have to be provided for. On the contrary, all the evidence that we have goes to prove that there is a great advantage to the community in town planning and proper distribution; an advantage, moreover, which is definitely reflected in the value of land to which these principles of development are applied. There is nothing, in short, of the nature of an economic law standing in the way of what is proposed. The difficulty is of quite a different nature. It arises from the fact that land values follow the method of distribution; that they will accrue to one piece of land under one system of development, and to another piece of land under a different system. Where there has grown up, under the private ownership of different pieces of land, a certain expectation of values based upon a haphazard system of development, many of these expectations must be disappointed, and many exceeded, if an orderly method of distribution based on skilled foresight is introduced.

Probably it is most in accord with our English traditional methods of procedure to keep to the system of full compensation to which our owners are so firmly wedded, and to develop much further the system of betterment which has tentatively been recognized; at the same time making greater use as an alternative method of the public purchase of areas of land upon which contemplated improvements are fairly certain to confer substantial increased value. Thus we shall, as we often do, move gradually on more than one line of progress, by compromise and adjustment.

I would add that the matter is one of urgency, and that if owners of land wish to avoid wholesale purchase, nationalization with limited compensation, or other more drastic methods for dealing with the subject, they will be wise to recognize this urgency, and help to devise a scheme which will satisfy the legitimate needs of the public, in order that this obstacle which at present stands in the way of proper development of towns and of the efficient distribution of industry and of population may be removed. For such obstacle will not long be tolerated either by local authorities who are faced with the difficult problems of town planning or by the public who are looking to them for some relief from the intolerable conditions which are still spreading further, particularly in our industrial towns, as a result of the shortsighted and haphazard methods of development adopted.

Contemporary Art

Some Modernist Adventures.

The Chenil Galleries' directors are holding an exhibition at the Alpine Club in Mill Street, W., of the works of two of the youngest and most daring adventurers among the London artists: Ralph Chubb and Leon Underwood, and have associated with them those of Olive Snell, who is definitely daring in placing her normal drawings in such dangerous company. Neither Chubb nor Underwood have the least idea as to the normal any more than William Blake had. There is a reminder of Blake in Chubb's "Torture of Creation," a large work in oils in which he has ambitiously essayed to represent one of the least explicable of all mysteries. His version is worthy of consideration, undeveloped and crude as it is, but on these accounts, and as the work of a young artist, all the more promising. None of his work is elegant; none of it accomplished in technique; but none of it is less than earnest. There is more accomplishment in the paintings, drawings, and sculpture of Leon Underwood. Indeed, in the latter he has produced works of imagination, consequence, and real plastic beauty. There is a torso in Mansfield sandstone which illustrates an admirable *rapprochement* between treatment and material, and presents such beautiful contours as are seldom seen in the work of young sculptors. There is also a small alabaster carving, a relief in slate, a fat Nereid in Portland stone, which has its qualities, and two pieces in marble, while in "Dusk" and "God-dess" the artist gives evidence of his modelling abilities, which are, however, less than his glyptic. In his graphic work there is more than a hint of his plastic quality, but here there is room for further development, both in form and colour. On the whole, I should say that Leon Underwood is a sculptor before he is a painter, for his twofold powers of carving and modelling demonstrate a real feeling for three-dimensional expression. This, in painting, he also attempts, and succeeds so far as the impossible in this direction permits.



TORSO IN MANSFIELD STONE.
BY LEON UNDERWOOD.
(*The Chenil Galleries.*)

Mark Gertler at the Goupil Gallery.

Whatever may be said of realism as a system of graphic representation, in the hands of Mark Gertler it assumes an unreal form of expression. His large picture of "The Coster Family on Hampstead Heath" at first sight seems to be a representation of real life, photographic in its intensity. When it is examined and thought over, it proves itself entirely unrealistic. The drawing is sound, but tone and the effects of light and shade are treated quite perfunctorily. The picture is a great illustration, with all the illusions of real life dealt with pictorially, and immensely interesting at that. There are eighteen drawings on the walls, and with the prepossession occasioned by the large work, their examination proves that they are veritable feats of the imaginative faculty exercised by means of an ostensible realistic formula which fails to produce a realistic result. The very definiteness of the drawing—its heavy quality, its static condition—is responsible for the illusion, but the drawing of "Potiphar's Wife and Joseph" could never pretend to absolute realism.

A Fine French Etcher and Some Drawings.

At the Greatorex Galleries there is a collection of nearly fifty etchings by Auguste Brouet, whose work will be much sought after in England following so admirable a display. The prints are nearly all numbered from the sumptuous two-volume work on the artist published in Paris last year.

At the same galleries E. A. Chadwick shows a number of pleasant water-colour drawings of gardens and other subjects.

At the Fine Art Society there is an amusing set of Lewis Baumer's contributions to "Punch," and other drawings.

Wallace Wood's water-colours of quality at Walker's Galleries include some architectural studies, and in the same galleries there is a large assortment of water-colours of English scenes and of the Holy Land, by Bridget Keir.

KINETON PARKES.

[An article on the paintings and decorations at the Royal Academy appears on page 880.]

Law Report

The Housing and Town Planning Acts

Rush v. The Paddington Borough Council.

May 7. King's Bench Division. Before the Lord Chief Justice and Justices Shearman and Roche.

The matter came before the court on an award of an arbitrator and raised a point under the Housing and Town Planning Acts, 1909 and 1919. An arbitrator was appointed to settle a dispute between the owner of houses in Waterloo Road, Paddington, and the Borough Council under section 39 of the Acts.

Mr. Rush, the appellant, was the owner of the property, and the local authority gave him notice to repair the houses to make them reasonably fit for occupation. The repairs were not carried out within the twenty-one days given, so the Council did the work themselves, charging the owner with the cost, which amounted to about £30. Mr. Rush appealed to the Minister of Health on the ground that the notice given him was not reasonable with regard to time, and an arbitrator was appointed, while the Ministry intimated that although the time might not be reasonable it was their opinion that the question of the reasonableness of the time given was not open to the appellant on appeal against an order for sums of money due for work done.

Mr. Harney, K.C. (for Mr. Rush), said in order to fulfil the statute the Borough Council had to show that they had carried out the provisions of the statute, one of which was that the owner should have reasonable time in which to make repairs.

The Lord Chief Justice, after hearing protracted legal arguments, said this case was covered by the decision in the case of "Ryall v. Hart." The demand for payment was an unlawful demand by reason of the fact that the notice to repair imposed an unreasonable time limit, and the appellant's right of appeal was not negated by lapse of time. Nor was it open to the Minister of Health to say that the failure to observe a condition precedent was of necessity a matter that made an appeal against a demand for money spent abortive.

Justices Shearman and Roche agreed, and the case was accordingly sent back to the arbitrator with the question raised answered accordingly.

The Week's News

A New Town Hall for Southampton.

A new town hall is to be built at Southampton at a cost of £300,000.

City of London Housing Schemes.

The total amount spent by the Corporation of London on housing schemes is now £1,296,472.

Change of Address.

Mr. Henry J. Chetwood, F.R.I.B.A., has transferred his office to No. 88 Gower Street, London, W.C.1.

Leeds Street Improvements.

A £500,000 street widening and construction scheme has been approved by the Leeds Improvements Committee.

Carlisle Building Schemes.

The Carlisle Corporation are borrowing £49,868 for the erection of 100 brick-built houses and 50 concrete bungalows.

Worthing Building Developments.

Fifty-one plans, involving a total constructional cost of over £34,000, were passed by the Worthing Corporation last month.

Stockton-on-Tees Hospital Improvements.

Mr. Leonard Ropner, of Rimsell, Stockton-on-Tees, has given £10,000 towards the fund for altering and enlarging the local hospital.

422 More Houses for Nottingham.

The Nottingham Corporation have received the sanction of the Ministry of Health for the building of 422 new houses on the Sherwood estate.

A New Cinema for Leicester.

Upon the site of the Granby Street Picture House at Leicester, a new theatre, double the size of the present building, is to be erected.

More Houses for Gainsborough.

The Ministry of Health have sanctioned the scheme of the Gainsborough Urban District Council for the building of another fifty houses.

Newcastle Bridge and Street Works.

A scheme for a new bridge and street improvements, to cost £995,000, has been adopted by the Corporation of Newcastle-on-Tyne and Gateshead.

The Licentiates and Registration.

Up to May 9 replies had been received from 716 Licentiates who were asked to express their opinion on the proposals of the Council of the R.I.B.A. Of these, nineteen were not in favour, and 697 were in favour.

London's Small House Buyers.

So many people are buying their own houses under the Small Dwellings Acquisition Act, that the London County Council are enlarging their estimates by £40,000, so that mortgages can be granted.

War Memorial Houses for Wrexham.

Out of the surplus from the fund for the erection of a war memorial in memory of the officers and men of the Royal Welsh Fusiliers, it has been decided to build houses adjoining the barracks at Wrexham, rent free, for Welsh army pensioners.

The R.I.B.A. Special Associateship Examination.

The Council of the R.I.B.A., have decided that candidates for the special examination qualifying for candidature as Associate shall be allowed to take the examination in two parts if they so desire, as in the case of the final examination.

Improving the Belfast Parks.

The City Council have decided to apply to the Ministry of Home Affairs for Northern Ireland for a loan of £17,753 to erect in several of the public parks pavilions, bandstands, and railings, as well as the provision of equipment for children's playgrounds.

The Exhibition of Architecture, Wembley.

The exhibition of Modern British Architecture (arranged by the R.I.B.A. and the Architecture Club) will be opened by the Earl of Crawford and Balcarres on Monday, May 26, at 3 p.m., in the Short Period Rooms, Palace of Arts, British Empire Exhibition, Wembley.

Hove Improvement Schemes.

Among the proposals discussed at the last meeting of the Hove Town Council were the erection of a new fire station at

an estimated cost of £8,000. It was proposed to adopt electricity for the lighting of the Front, the cost of installation being estimated at about £2,000.

The Blackpool and Fylde Architectural Society.

The Blackpool and Fylde Architectural Society have presented Mr. Richard Bamber, for over thirty years building inspector for the Blackpool Corporation, with a gold watch, and an illuminated address placing on record their appreciation of Mr. Bamber's courtesy to the local architectural profession.

Chester-le-Street Housing Schemes.

The Chester-le-Street Rural District Council have received the sanction of the Minister of Health to loans of £16,800, £1,300, and £294, in respect of the erection of twenty houses at Lamesley, and twenty at Edmondsley; and loans of £8,400 for twenty houses at Lumley, and of £600 and £147 for the construction of roads and sewers respectively.

Keighley Improvement Schemes.

The sanction of the Minister of Health has been received by the Keighley Corporation to loans of £16,315 and £1,000 for the erection of houses and the construction of streets under Part III of the Housing of the Working Classes Act, 1890, and of £7,200 for making grants under the Housing Act, 1923, in respect of eighty houses.

Halesowen Housing Plans.

The Halesowen Urban District Council have decided to invite applications from architects in the district for the preparation and completion of a scheme for the building of forty houses on the surplus land of the Hurst Green housing site. The surveyor has been requested to find suitable sites for building in other parts of the district.

Yorkshire Bridge and Road Improvements.

Rastrick Bridge, at Brighouse, is to be widened, at a cost of £11,870, and the Fallingroyd (canal) bridge at Mytholmroyd, is to be reconstructed at a cost of £9,200. Part of the Leeds and Birstall road, in the Gildersome urban district, is to be reconstructed at a cost of £10,700, and £8,430 is to be spent in widening the Todmorden Road at Hawksclough, Mytholmroyd.

Six Panel Memorial for L.C.C.

A war memorial, consisting of six panels overlooking the ceremonial staircase, is to be erected in the County Hall, Westminster. The panels will be arranged on either side of the Council's coat of arms in colour, and a portion of the lettering will be incised in gilt. The panels will bear the names of three councillors and 1,065 members of the staff of the London County Council.

The late Mr. George Moxon.

We regret to record the death of Mr. George Moxon, of Barnsley, architect. Mr. Moxon was in practice in that town for over forty years. Associated with Mr. Robert Dixon, he was architect for the Workhouse Infirmary buildings, and he designed the operating theatres, the Marshall wing, and other extensions of the Beckett Hospital. He erected a large number of Wesleyan churches in this and other districts.

Stoke Poges Church Spire Removed.

The spire of Stoke Poges Church, immortalized in Gray's "Elegy," has been removed. Mr. Breakspear, the architect to St. George's Chapel, Windsor, having advised this step as necessary for the preservation of at least the tower on which the spire was built. A temporary cover is being placed on the tower, in the hope that the appeal for £6,000 to restore the church and purchase land, the acquirement of which by builders might lead to disfigurement of the churchyard, may be successful, and a new spire erected.

An Old-time Guildhall Discovered.

At Poole, during a storm, the roofs of some old tenements were blown in, and the buildings were ordered to be demolished. When the owner started the demolition he came across an arched window. A local antiquarian was called in, and his investigations revealed a narrow arched fourteenth-century window and massive walls of huge block flint. When the partitions were removed a large hall, 40 ft. by 24 ft., was found. This is believed to be the guildhall of the ancient fraternity of St. George. Other finds include an arched stone doorway, a well-preserved Gothic doorway, and an historical fireplace with the date 1535 scratched on it.

The Architects' Benevolent Society

The Annual General Meeting and Report

IN the absence of Mr. J. A. Gotch, P.R.I.B.A., the hon. treasurer, Mr. W. Hilton Nash, was elected to the chair at the annual general meeting of the Architects' Benevolent Society, held in the rooms of the R.I.B.A., on Tuesday afternoon, last week.

At the outset, a vote of sympathy with Sir Aston Webb in his unfortunate accident, was passed.

The following report of the Council was unanimously adopted:—

The Council have the pleasure to submit their seventy-fourth annual report. Seventy applicants have been helped during the year as follows: Twenty-one architects and architects' assistants, thirty-two widows of architects, and seventeen orphans, the sum of £1,477 18s. 6d. having been expended in their relief. In addition, £407 has been paid out in pensions to the Society's pensioners. Subscriptions have maintained a high level, a total of £1,106 os. 6d. having been received.

The Society's scheme of professional insurance by which architects may insure their lives through the Society and thereby donate the commission, or half of it, to the Benevolent Fund, has been progressing steadily during the year. In February, 1923, a circular letter was sent to all members of the Royal Institute of British Architects, the Society of Architects, and the Architectural Association, to presidents of allied societies, directors of architectural schools, and to the whole of the architectural Press; and it was followed in May by a circular from the Sun Life Assurance Society which was sent out with the annual report, and later as an inset in the R.I.B.A. Journal. The results were encouraging. Up to date, thirty insurances have been effected and a total of £10,136 has been insured. £51 16s. has been received by the Society in commission and £41 16s. has been returned to the insured. In addition, the sum of £39 12s. has been paid to the Society by the Sun Life Assurance Society as a sliding scale commission on the total for the first year. Commission still to be received from insurance already effected amounts to £6 15s., which, added to what has been received, makes a welcome addition to the capital of the Society of £98 3s. It may be mentioned that this does not close the account. A certain percentage of the premiums will be handed over to the Society annually, which will be regarded as a subscription from the insured, and will be entered in his name in the annual report. For the first year the amount received in this way will be £13 4s. 6d., which it is hoped will be greatly augmented as time goes on.

In connection with the insurance scheme the Council would like to record their thanks to Mr. H. L. Anderson, who presented to the Society, as an alternative to insuring his life, £300 in 3½ per cent. Conversion Loan. Donations from others of varying amounts to the total of £214 12s. 6d. were also received. Further donations not directly attributable to the insurance scheme amounted to £288 1s. 3d. Among the larger donations may be mentioned:—

£75 from Mr. Vincent Craig; £50 from the 1922 Emergency Committee through Mr. Maurice E. Webb; £20 from Mr. E. O. Warne; £10 10s. from Mr. H. L. Anderson; £10 10s. from Mr. Graham C. Awdry; £10 from Mr. H. Beswick; £5 10s. from Mr. L. Sylvester Sullivan; £5 5s. from Mr. E. Bomer, the Burnley District Society of Architects, Messrs. Driver and Blomfield, Mr. Edwin Gunn, Messrs. William and Edward Hunt, Mr. W. Campbell Jones, Mr. W. Hilton Nash (honorary treasurer), Mr. S. G. Parr, Mr. Stanley Peach, Mr. Joseph Pennell, Mr. E. H. Rouse, Mr. Arthur Sykes, Mr. A. A. H. Scott, Mr. George C. Wingrove, and the York and East Yorkshire Architectural Society; £5 from Mr. Herbert Baker, Mr. A. Hunter

Crawford, Mr. E. A. Johnson, and Mr. A. E. R. Mackenzie. The sum of £20 was received in payment of the third instalment of Miss Raggett's legacy, and £25 was bequeathed by Mr. W. A. Webb.

In place of Sir William Emerson, who resigned his position as a trustee of the Society, the Council have the pleasure to nominate Mr. Paul Waterhouse, M.A.Oxon, F.S.A., P-P.R.I.B.A.

The Council regret to report that the Society has lost by death many supporters during the year, including Sir Ambrose Poynter, Bart., the Rev. W. F. Yates Rooker, Mr. Walter Burrows, Mr. Arthur Clyne, Mr. William Cooper, Mr. Ernest Flint, Mr. Arthur Harrison, Mr. E. Haslehurst, Mr. R. H. Kerr, Mr. George Lethbridge, Sir James Lemon, Mr. Sidney Mugeridge, Mr. A. E. Murray, Mr. George H. Paine, Mr. Marshall Robinson, Mr. A. E. Sawday, Mr. T. F. Tickner, Mr. W. Henry Ward, and Mr. W. E. Willink.

The five senior members of the Council retire by rotation, viz., Mr. Dendy Watney, Mr. Henry Lovegrove, Mr. Lewis Solomon, Mr. Percy B. Tubbs, and Mr. Arthur Sykes.

To fill the vacancies caused by these retirements the Council have the pleasure to nominate: Mr. W. Campbell Jones, Mr. C. H. Brodie, Mr. Digby L. Solomon, Mr. W. Henry White, and Mr. Maurice E. Webb.

The Council have the pleasure to acknowledge their great indebtedness to the Royal Institute of British Architects for the use of office accommodation, and to Mr. MacAlister and the staff of the Institute for courteous help on all occasions.

The election of Council for the year of office 1924-25 proceeded as follows: President, Mr. J. Alfred Gotch, F.S.A. (president of the R.I.B.A.); vice-president, Mr. Thomas Dinwiddy. Ordinary members: Mr. William Grellier, Mr. Osborn C. Hills, Mr. George Hubbard, Mr. L. S. Sullivan, Mr. A. Saxon Snell, Mr. H. L. Anderson, Mr. Albert E. Kingwell, Mr. W. Campbell Jones, Mr. C. H. Brodie, Mr. Digby L. Solomon, Mr. W. Henry White, Mr. Maurice E. Webb, Mr. R. Dircks, Mr. E. J. Partridge (representing the Society of Architects), Mr. E. Stanley Hall (representing the Architectural Association), Mr. Henry Lovegrove (representing the London Society), Sir Charles Nicholson as hon. secretary. Mr. Hilton Nash was re-elected as hon. treasurer, and Messrs. C. H. Brodie and Henry Lovegrove, hon. auditors.

Votes of thanks to these gentlemen were passed for their services during the past year of office.

The A. & S.A.P.U. Elections.

Following are the results of the elections of officers and members of the Executive Council of the Architects' and Surveyors' Assistants' Professional Union for the year 1924-25:—

President.—The retiring President, Mr. J. W. Denington, Licentiate, R.I.B.A., was re-elected.

Vice-President.—Mr. James Macaulay, F.S.I., F.F.S., M.T.P.I.

Hon. General Treasurer.—Mr. C. G. Wright, A.R.San.I. Trustees.—Messrs. A. W. Sheppard, A.R.I.B.A.; Chas. Pickford, Licentiate, R.I.B.A.; and R. Gordon Strachan, F.S.I. Hon. Auditors.—Messrs. C. H. Rattenberry, and S. Sanders. Chairman Executive Council.—Mr. Chas. McLachlan, A.R.I.B.A.

Vice-Chairman Executive Council.—Mr. J. A. Gould. Members' Executive Council.—Messrs. A. Boulton, M.S.A.; Don. Cameron, P.A.S.I.; H. G. Clacy; F. R. Jelley, A.R.I.B.A.; J. O'H. Hughes, M.S.A.; A. M. Laurie; F. G. Lynde; G. W. Mitchell, A.R.San.I.; J. V. Hibbert, F.S.I.; A. S. Reeves, Licentiate, R.I.B.A.; H. R. Surridge; J. W. Waghorne, F.R.I.B.A., and A. W. Yeomans.

The A.A. House List

Following are the results of the elections for the House List of the Architectural Association for the session 1924-5 :—

PRESIDENT.	HON. SECRETARY.
Goodhart Rendel, H. S.	Waterhouse, M. T.
VICE-PRESIDENTS.	PAST PRESIDENT.
Slater, J. Alan.	Hall, E. Stanley.
Sullivan, L. S.	ORDINARY MEMBERS OF COUNCIL.
HON. TREASURER.	Ansell, W. H.
Jenkins, Gilbert H.	Lutyens, E. J. T.
HON. EDITOR, "ARCHITECTURAL ASSOCIATION JOURNAL."	Hepworth, F. D.
Robertson, Manning.	Gill, C. L.
HON. LIBRARIAN.	Milne, O. P.
Moberly, A. H.	Tilden, Philip.
	Ramsey, S. C.
	Newman, T. W.
	James, C. H.
	Merriman, H. I.

The Royal Sanitary Institute Congress

The thirty-fifth congress of the Royal Sanitary Institute will be held at Liverpool from July 14 to 19. The Marquess of Salisbury, K.G., P.C., G.C.V.O., C.B., as president of the congress, will deliver his address at the inaugural meeting in the St. George's Hall, on July 14, at 8.30 p.m. The Lord Mayor of Liverpool is chairman of the local committee who have in hand the arrangements for receiving and entertaining the delegates and members, who are expected to number over 1,000. The congress is divided into sections, which include sanitary science, engineering, and architecture, and conferences will be held of representatives of sanitary authorities, port sanitary authorities, engineers and surveyors to sanitary authorities, and sanitary inspectors. Among the subjects to be discussed are housing, regional surveys, arterial roads, town planning and water supply, the lighting of factories, and ship sanitation. The health exhibition will be on a larger scale than usual, and exhibits representing all phases of municipal sanitation and domestic comfort will be shown. Visits have been arranged to works and institutions illustrative of the sanitary administration of Liverpool and district.

List of Competitions Open

Date of Delivery.	COMPETITION.
July 4	The Glasgow Corporation invite competitive plans of a public hall to be erected on a site near Bridgeton Cross. Estimated cost £25,000. Premiums £150, £100, £75 and £50. Apply Office of Public Works, City Chambers, 64 Cochrane Street.
Sept. 30	Designs are invited for a statue in bronze and a pedestal (at a cost of about £5,000) in honour of the late Sir Ross Smith, K.B.E. Apply The Agent-General for South Australia, Australia House London.
Sept. 30	The Committee of the Harrogate Infirmary invite designs for the extension of the infirmary by the addition of 67 beds. Mr. Sydney D. Kitson, M.A., F.S.A., F.R.I.B.A., Assessor. Premiums of 150, 100 and 50 guineas. Applications for conditions of the competition, accompanied by a cheque for two guineas, should be made to Mr. Geo. Ballantyne, Secretary, The Infirmary, Harrogate, not later than May 31.

Competition News

Salford Baths and Washhouse Competition.

The R.I.B.A. and the Society of Architects have issued notices requesting their members not to take part in this competition until the conditions have been amended.

Coming Events

Wednesday, May 21.

Institution of Structural Engineers.—"Economics in Concrete." By Mr. B. Price Davies.

Saturday, May 24.

Edinburgh A.A.—Visit to Falkland Palace.

A Correction

On page 829 of our last issue we stated that Messrs. Clare and Fenn were responsible for the plasterwork of the new head offices of the Canada Life Assurance Company, in St. James's Square. This should read Messrs. *Clark* and Fenn.



By Appointment.

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