Wednesday, July 2, 1924.

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With which is incorporated "The Builders' Journal."

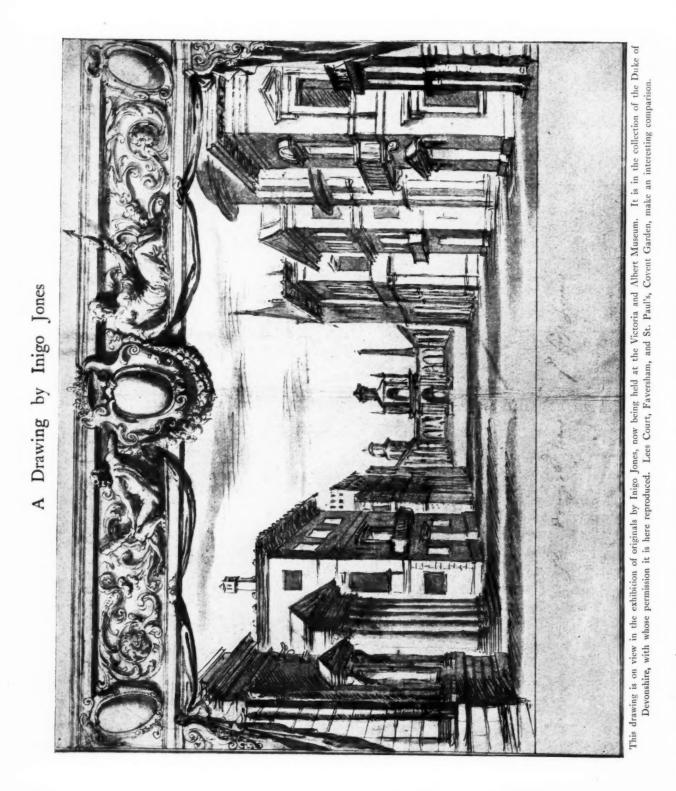


#### FROM AN ARCHITECT'S NOTEBOOK.

. The man who has stood on the Acropolis And looked down over Attica; or he Who has sailed where picturesque Constantinople is, Or seen Timbuctoo, or hath taken tea In small-eyed China's crockery-ware metropolis, Or sat amidst the ruins of Nineveh, May not think much of London's first appearance— But ask him what he thinks of it a year hence?

LORD BYRON.

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



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## THE

# ARCHITECTS' JOURNAL

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

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## A Voice in the Wilderness

N making a purchase there are surely two aspects in which the question of price has to be considered. The one is the price in relation to the purchaser's capacity for payment, the other is the price in relation to the value of the object purchased. Thus, one man may spend five pounds upon a pair of boots, and another fifteen shillings; both may be good or bad investments, according to the quality of the boots and the affluence of the pur-However good the boots, five pounds would chasers. scarcely be a wise investment for a man whose weekly earnings were, say, three pounds ten; similarly, a fifteen shillings pair of boots would be a poor investment for a man whose position demanded a certain elegance of attire. On the other hand, if each purchase good value, spending according to his means and purchasing according to his needs, each will have invested well. And, as with boots, so with houses. Yet it would seem that with regard to the Government's housing proposals only one aspect of the price question is receiving attention, and that is the nation's capacity for payment. But what of the commodity which it is proposed to buy? Will this represent, firstly, good value for money, and, secondly, will this be a commodity for which there is something more than a passing need? No house can be good value for money unless it endures for several generations, and unless throughout that period it is fulfilling a need. Are these matters receiving consideration? We fear that they are not.

The present Housing Bill is supposed to be a financial Bill, yet how can finance be considered independently of the thing to be financed? Houses we must have—on this all are agreed; and even presuming a general agreement upon the method of paying for the houses, the matter does not end there. There must be guarantees that the houses are good houses, and of the kind that people want and are likely to continue to want for some time to come. Otherwise, however cheaply the houses may be built, they will be dear houses, and the nation, while burdened with an immense debt, will have no compensating assets.

Meanwhile, no attempt is being made to ensure that the houses which the nation is to buy will be worth buying. Such apathy is without parallel. If we buy battleships or guns, the department responsible takes a little interest, not only in the amount of money to be spent, but also in the quality of the purchase. Mistakes there may be from time to time, but never before has the nation contemplated such a vast expenditure with so little care for the objects to be purchased. And most curious of all is it that throughout all the talk that has centred both in and out of Parliament on the subject, scarcely anyone has raised the question of the kind of houses, and the few queries that have been raised have turned, for the most part, upon accommodation only. Important as this matter is, it is only one of a multitude of matters which absolutely must receive consideration before any kind of housing scheme can be safely embarked upon, however perfect its financial arrangements may seem to be.

The Addison scheme was costly, but for the most part the nation got good value; good value, that is, when taking into consideration the prices then ruling. The nation got good value because the Government kept strict control over the kind of houses towards the cost of which it intended to contribute. The Government was determined, as far as possible, to subsidize neither ugliness nor slums.

A month or two ago a deputation of architects waited upon the Minister of Health to plead, not for architects, but for architecture. The deputation was received sympathetically, yet, apart from the presumption that a publicspirited action is never wasted, it is doubtful if the members of the deputation had not been—for themselves at any rate—more profitably employed upon their own affairs, for it would seem that the nation is to have houses but no architecture.

Day by day the countryside is devastated by more ugliness, so that where, here and there, one comes into a nicely laid-out Addison housing scheme, it is, as it were, to enter a refreshing oasis in the midst of the desert. It is only possible to tolerate such things when we regard them as the misguided or selfish actions of individuals. But surely it is impossible that you and we should, willy-nilly, year after year, have to pay for the building of these atrocities; and not only ourselves, but our children as yet unborn. If we can tolerate this, do we deserve to have won the war, do we deserve the beauties of our countryside, do we deserve to inherit our noble lineage of architectural tradition?

The question of housing is one that transcends party politics. It might, however, surely have been expected that that party which represents those whose lives have had less access to beauty, convenience and orderliness, might have been all the more anxious to secure these things, and that they at least would have insisted that the standards set by the Addison regimen should be raised rather than lowered. One might have expected their attitude to be that architecture shall no longer be a monopoly of the rich, as it has been since the industrial revolution broke down local traditional building methods. Every house that is built is to be well built, both in itself and in relation to its neighbour. Now, at last, we can bring beauty to our door, not the beauty of luxury, but the beauty of simplicity, co-ordination and fitness. Moreover, we will see that our houses are comfortable, that we have room for our prams and our cycles, that our kitchens are conveniently planned and equipped, that we shall have gardens and sunny rooms, and sufficient space for comfort, decency and health.

This is what we might have expected, surely, rather than to find ourselves, as architects, as a voice in the wilderness.

# Notes and Comments

## Disfiguring the Countryside-

Our contributor, Karshish, recently called attention to the desecration of the New Forest by the erection of mean buildings, of no architectural character. What is happening in the New Forest seems to be happening everywhere. Go where you will nowadays you are almost certain to be confronted by paltry and unsightly new erections. When you see these things in their native surroundings-the more offensive regions of suburbia, for instance-you do not mind overmuch; one more bruise on a diseased apple does not greatly matter. But when you see them violating the virgin beauty of the countryside you may be excused if your blood boils. The most beautiful spots are not proof against the despoiler ; on the contrary, the greater the beauty of a place the more likely is your incompetent "architect or gimcrack builder to inflict his abominations upon it. Not even so remote and austere a region as Dartmoor can escape contamination. Villages that as recently as 1914 were entirely unspoiled are now afflicted by flimsy modern buildings of flaunting vulgarity. Many of these places serve the purposes of garages and refreshment huts, and are doubtless a direct consequence of the extraordinary "revival of the road," and the development of travel by charabanc. Widecombe, famed, as everybody knows, for the adventures of Tam Pearce's Grey Mare, Bill Brewer, his several friends, and "Old Uncle Tom Cobley an' all," is even losing its charm. A few years ago this ancient, weather-beaten little village, nestling in the heart of the moor, was a place of sleepy quietness, won only after much toilsome pedestrianism along rough moorland roads. When you reached it you felt your effort more than rewarded by the sight of its quaint and venerable buildings-its peace, its sense of being off the beaten track. Omar himself could not have conceived a more blessed paradise for the enjoyment of his loaf of bread, flask of wine, and book of verse beneath the bough. To-day the place seems to have lost its spell. On the stretch of greensward opposite the tall-towered church there now stands a big and very ugly dining hutment, a veritable blot upon the landscape, while other smaller, though no less architecturally offensive, places of refreshment are scattered about the surrounding lanes. Charabancs rush into the small "square" of the village every few minutes, while hordes of visitors "Kodak" it from every conceivable angle. Much of this is doubtless inevitable, and to be accepted as part of the price we have to pay for "progress." But it is deplorable that hideous modern structures should be allowed to defile these oldworld villages.

## -And the Remedy

What is the remedy? Simple and obvious enough, and, like most simple and obvious remedies, one that will probable be tried last of all, when much irreparable damage has been done. It is the employment of a competent architect to exercise some measure of control over the architectural character of proposed new buildings, not only in the villages, but in the towns as well. "Ah," say the stout individualists, "interference with the liberty of the subject." And why not? The sanitary inspector interferes with the liberty of the subject." And why not? The sanitary inspector interferes with the liberty of the subject, and so does the medical officer of health. The local surveyor is also a very interfering person, who refuses, moreover, to pass plans that fail to conform with local building by-laws. We are a profoundly illogical people. We control building, *per se*, with the utmost rigour of the law, but we are entirely indifferent to its spiritual expression. We care for the body but leave the soul to take care of itself. The remedy is at hand, and in course of time it will be applied. Every local authority should employ an architect just as it employs a surveyor and a medical officer of health. The surveyor is an ex-

cellent man at his job, but usually he knows little of architecture, and, as things stand at present, has no power to enforce *architectural* modifications in designs, even if he wished to. This is work for an architect. It need only be part-time work, and the salary nominal. Some public spirited architects might even be willing to take it on for nothing ! However this may be, architectural control is seen to be more than ever necessary if this country of ours is to be saved from the hands of the "private enterprise" privateers so justly castigated a few weeks ago by "Karshish."

## A Truce to Discord

It is a pity that some distinguished architects have thought proper to rush into print to prejudice the case for registration before it has even been properly formulated. No one has ever denied—not even the most ardent re-former—that there are academic objections to architectural registration, as, indeed, there are to any organization of men, whether for trade or professional purposes. But when all has been said against, there remains an overwhelming case for the registration of architects. Mr. Pite, in his letter to "The Times," which we quoted last week, urged that "the limitation of the exercise of the art of design in building to persons registered as qualified by a professional body is inimical to the liberty of the subjects of the King, and contrary to the interests of architecture.' As we took occasion to point out last week, Mr. Pite has entirely misapprehended the purpose of registration, which is to restrict the use of the title "architect" to those who have shown themselves to possess reasonable qualifications. At the present moment anyone may call himself an architect, and we have frequently seen that honourable title in association with others by no means of the same order. One conjunction, we remember, was "architect, auctioneer, and insurance agent,"—occupations that blend about as well as oil and water. The unrestricted use of the title "architect" tends to lower a learned profession in the eyes of the public, who are normally without the knowledge to enable them to distinguish between the qualified and the unqualified practitioner. There need be no alarm on behalf of the natural architectural genius who is incapable of, or superior to, the passing of the Institute examinations; we may rest assured that his interests will be duly protected under registration. The incompetent, however, should be legally prohibited from calling themselves architects, just as medical quacks are prohibited from calling themselves doctors, or market-place tooth-pullers dentists. The advantages of registration so heavily over-balance the disadvantages that it is difficult to see how qualified architects can be opposed to it. Now that unity in the profession has been at last obtained, the unconverted will do architecture a real service if they will refrain from criticism in the Press until the public have been given an opportunity of knowing exactly what registration means.

## The Oxford Conference

The annual midsummer Conferences of the R.I.B.A., held during the past three years at Liverpool, Cardiff, and Edinburgh, were so remarkably successful that the meeting is likely to become a permanent institution. This year's Conference is to be held at Oxford, and it is expected that the attendance will create a record. A fascinating programme has been arranged, including tours of the historic colleges and visits to surrounding places of interest. The full programme is given elsewhere in this issue. The Conference will be fully dealt with in the JOURNAL, and some features of special interest to visitors will be included in our next issue. \*

# Civic and Domestic Qualities in Architecture--II

By A. TRYSTAN EDWARDS, M.A., A.R.I.B.A.

(Concluded.)

HE previous article was devoted to a discussion concerning the civic and domestic qualities of a house, in so far as these qualities find expression in the plan and the roof. It was a logical procedure to consider the plan and the roof first because these are the elements which have the greatest power to deter-mine the social character of the design. If both plan and roof conform to civic standards it is not easy for the façade to violate them in a very flagrant manner, because the building has already been subjected to a severe disciplinary restraint. But it is possible, nevertheless, for the façade to lack the necessary domesticity. We have seen that in the plan a :d roof too great individuality, too great a particularity of form such as deprives them of a social and æsthetic relation to neighbouring plans and neighbouring roofs is a cause of offence. It now remains to consider the degree of individuality which it is legitimate to express in the facade of a house.

When one comes to design terraces or other large groups of houses in continuous formation a certain difficulty arises, especially if the unit of the façade is repeated. The fact that each unit is the dwelling-place of a separate family *must* receive formal expression. The symbol of the dissociation of family from family is the door, and if we give the doors a special emphasis the problem is on the way to being solved. Thus a very familiar type of terrace to be seen all over London, and in provincial towns as well, the terrace of formal design having a series of classical porches is a complete success, as far as the expression of the essential character of domesticity is concerned, for there is not the slightest shadow of doubt that the architectural formation is a dwelling-place of families who, while, indeed, sharing in a common street and being content to subordinate their façades to a single street picture, have sufficiently asserted their separate social existence.

These rows of porches have been the subject of much ill-informed criticism and even sneers on the part of people living in fussy gabled houses which are greatly inferior to such terraces in all the qualities of urbanity. Some of these terraces are charmingly detailed, and what strikes one is the tremendous variety of treatment of which this kind of façade is susceptible. Judged by the æsthetic standpoint the porches, having a horizontal terminal feature, form a rhythmic series which combine into a unity. Of course, if every porch were surmounted by a gable the virtue of the composition would at once disappear. Let us imagine, for an instant, what is the effect of a long terrace in which the doorways are scarcely emphasized at all. Obliterate the porches and substitute quite unobtrusive entrances. If the façade is rather plain and the windows arranged in a kind of pattern, which may be described as "arithmetical progression," what is the obvious criticism? Of course, people say "It looks just like a barracks." This is a true criticism, based upon an acknowledgment of the fact that here the tenants have not been properly differentiated, for the building might easily be the dwelling-place of soldiers, i.e., of an association of human beings who are not subdivided into units of family. In the design of terrace houses, it is always dangerous to allow the doorway to sink into obscurity. If the entrance is made very small and plain then we must find some other means of dissociating the units. A quite satisfactory means of doing this is to give each house a bay window preferably extending to all floors. Nowadays it is very common to find



I.-CARLTON HOUSE TERRACE, FROM ST. JAMES'S PARK.

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that people who like porches do not like bays, and viceversa. Of course, both of these features can be abused, and nobody wants too many porches in a row nor too many bays. Yet, like the porch, the bay, apart from its pleasing effects when judged from the inside of the house, has an important formal significance and use. We look at the terrace and say : "So many bays, so many families," and the fact of domesticity has found expression. The bay of plan curved in a sector of a circle was a very favourite feature in the eighteenth century and early nineteenthcentury designs. For instance, some of the beautiful houses in Park Lane display this characteristic. They have both the urban and domestic qualities in a high degree, they are in continuous formation and of approximately uniform height (I do not speak of the costly, but atrocious, red brick and terra-cotta rustic façades which are gradually going up as the leases of the old houses fall in), yet each separate dwelling is distinct.

Fig. 3 shows a short row of tall houses where it is obvious that the porticoes are most necessary to the attainment of the right domestic character. Fig. 2 is an example of a combination of porticoes and bays, and here the formal separation of house from house is doubly secured.

The necessary definition of the boundaries of the individual home can also be obtained by means of a row of gables, each of which extends over the façade of a single house, but while such a treatment may adequately express the *social* fact of domesticity, it has the æsthetic objection that the formal unity of the group is apt to be destroyed. It might be thought that the obvious way of giving expression to the diversity of the family unit would be to make every house quite different from its neighbour. As, however, comparatively few people live in houses which they have had built to their own design, it stands to reason that the true expressiveness of each individual house would be

confined to the lifetime of its first occupant. And who would not prefer to live in a sensible normal house in a sensible normal row than inhabit a dwelling-place especially arranged to give play to the idiosyncra ies of a previous tenant! Moreover the eye demands a larger unit, some means of bringing scale and cohesion into the street. The design of these larger units is the most ambitious task which the domestic architect can set himself. The difficulty here is that the building is apt to express a unity which does not exist among its inmates. In spite of the multiplicity of its entrances, it may easily give the impression that it is some institution whose members are bound together by a common tie. In reality it is merely a domicile inhabited by a large number of people of diverse interests and occupations who live in the same town, it is true, but who are not associated in any other way. Again, it is possible that in a composition a part, say the centre of an extremity, is so accentuated beyond the other parts that one would naturally assume that it was inhabited by somebody more important than his neighbours, whose superior status is expressed by the position accorded him in the group. Hence, to give such a large building the character of domesticity it is essential that no part of it should be very much more conspicuous than any other part, although, of course, some slight accentuation is necessary if there is to be a composition at all. Many of our Georgian residential squares are admirable examples of this reticence in design, and numerous terraces have a similar quality. A typical one of this latter kind is the group whose central feature is brought forward perhaps a few inches and surmounted by a flat pediment scarcely higher than the parapet wall, while at the ends there are smaller projections. Fig. I gives a view of the very beautiful back façade of Carlton House Terrace. In this case the grouping is so pronounced that to a certain extent the domestic character has been sacrificed. In Fig. 4, however, where a quadrangle is given a



2.-COLVILLE SQUARE, NOTTING HILL

central cupola, this focal point of interest, which seems to bind the whole composition together, has a social justification in that the building is the home of people whose lives are ordered by an institution. It is a fatal error to combine two houses under a single pediment; the occupants are thus forced into a union which might be most distasteful to them, and they often take revenge by painting their respective halves in contrasting colours, so that their separate identity is clearly established. The architect may declaim against the lack of æsthetic taste that is here displayed, but in this instance his own ignorance of social psychology must be held responsible for the defacement of his design. It was not sufficiently domestic, so his clients had to take steps to improve it in this respect, even at the cost of marring the beauty of his façade. If a speculative builder were to erect houses displaying in a marked degree the blemishes that have been mentioned here he might fail to find tenants, for the public would regard his work as eccentric and bizarre. The love of the ordinary, the conventional, is deeply rooted in the human mind, and this salutary instinct should be encouraged, because otherwise there would be no adequate background to things which have a right to be distinguished. Where people live in a group of dwellings combined in an architectural unit they prefer a group which is not an isolated example of its kind, but supported on either side by other groups, different in design, perhaps, but still expressing the same spirit of subdued individuality. In places where there is only one single residential square, which shows up obtrusively in the plan of a town as if it were the abode of privileged or else peculiar citizens, it is never very popular. There must be a plurality of squares before such a formation becomes truly domestic in character.

These are the two main qualities of domestic architecture —the individual dwelling-place must have a formal differentiation from its neighbours, and yet it must not on any account be obtrusive. The ordinary man likes the limits

of his abode to be properly determined; on the other hand he likes to enter or leave it without any comment being made. There are occasions when this love of seclusion can be indulged to the full. So far as the general public is concerned, the character of a building is determined by what the public sees of it. Often, a hedge which obscures a house from view, or a high wall with a fairly small door through it, such as is common in Turkish and Moorish cities, is suggestive of mystery and a certain charm of seclusion. The ancient Roman town house, comprising interior courts surrounded by shops, was in its way a perfect solution of the problem that this type of architecture presents. For what could be more truly private than an abode of which only the entrance is visible? Americans sometimes sneer at our tall fences and the bushy screens by which our country and even suburban villas are hidden from view, and contend that we show a churlish spirit in thus putting a check upon the kindly curiosity of our neighbours; and they point to their own unobstructed house-fronts that greet the passer-by and show that even a private retreat can be a public ornament. The Englishman would probably reply that it is neither arrogance nor selfishness which causes him occasionally to conceal his dwelling-place, but merely modesty. His house is of interest to his friends who enter his garden gate, but he does not imagine that it could be a matter of concern to anybody else. In the midst of a great city, however, one generally seeks unobtrusiveness not by seclusion but by a discreet measure of uniformity.

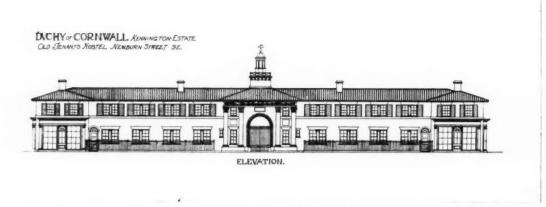
It may be asked to what degree is it necessary to give to every separate person a habitation unique of its kind. Is uniformity in the pattern of the home an affront to the individuality of its occupant? Before answering this question, let us see if we can obtain any guidance from the art of dress, in which a similar problem has been solved long ago by the general common sense of mankind. Now, nobody would seriously contend that in order to express



3.-LADBROKE GROVE, NOTTING HILL.

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4.—THE OLD TENANTS' HOSTEL ON THE DUCHY OF CORNWALL ESTATE, KENNINGTON. ADSHEAD AND RAMSEY, FF.R.I.B.A., ARCHITECTS.

his individuality a man must wear clothes cut in a fashion peculiar to himself. Putting aside the purposes for which uniform has been accepted as the correct apparel, even on many civilian occasions it is customary for men to dress The social function of dress is far more important alike. than any personal or decorative object which the costumier may try to give it. Of course, within the limits of the convention determined by a particular social circumstance, certain variations in costume are permissible. For instance, the ordinary clothes worn in the daytime by men engaged in sedentary occupations, while conforming to a very definite style, admit of considerable variations in texture and in the minor details. But at an evening-dress function the uniformity of their dress is very marked, but this does not detract from their personal status in the least. In fact. uniformity although, of course, it is not the only means of expression, is one of the most necessary factors in the social significance of dress. An occasional recourse to uniformity is quite essential to the full expression of the concept of domestic architecture. The advantages which dress has over architecture is that the various degrees of conventionality can exist in temporal succession, whereas in a town their relation is confined to space-that is to say, the formal and repetitive in architecture must exist side by side with their opposites. It remains, then, to effect a suitable adjustment between these elements, beginning our argument with the assumption that the analogy from the art of dress has served to establish the propriety of an occasional row of dwelling-places of repeated and identical design.

Let us consider a formal terrace of houses capable of accommodating about fifty families. If these fifty families were the only inhabitants, or even if they constituted a considerable fraction of the inhabitants of a town, it would be monstrously absurd for them to be housed alike; for they would not have the chance of enjoying in domestic architecture the element of variety attainable by them in the domain of dress. But if we assume that this terrace belongs to a great city in which there may be thousands of other streets, each with its separate and characteristic formal or informal arrangements, it is clear that the charge of monotony, in so far as this is directed to the repetitive element in the group, must be withdrawn, for this particular row of buildings is but a tiny fraction of a city, which offers a most liberal choice in modes of habitation. In fact, the town would really be far more monotonous if there were no formal repetition of its architectural units, for nothing can be so monotonous and tiring to the mind as is an unending and insignificant diversity.

Besides the narrowness of vision which causes the individual house to be conceived as a separate entity, having no relation to its neighbours, there is another kind which leads to a pre-occupation with one street picture to the exclusion of the neighbouring street picture. One street may show a charming expression of domesticity in the guise of uniformity and another may be equally charming and domestic, although it assumes the guise of diversity, and it is only by relating the two in one's mind that one can properly appreciate the virtues of either.

There are theorists who contend that architecture to be truly domestic in character must be "picturesque." But it is unfortunate that many of the devotees of what is commonly called "the picturesque" interpret the phrase To them it denotes prettiness and an in a narrow sense. assemblage of small features such as hips, gables, dormers, bays, oriel windows, and so on. Everybody admires the quaint cottage on the country-side, but it is an unbearable thought that this type of habitation should be multiplied indefinitely to form whole towns and cities. It is just as if we were asked to abstain from all meat and substantial food and subsist upon a diet of flummery, chocolate éclaires, and cream puffs. The theorists whom we are now considering have this conspicuous defect; they have eyes for the small picture, but they have no eyes for the great picture, which includes not only one building or small part of a building, but a whole street or even a whole city. Many of the most formal compositions are even more picturesque, in the true sense of this word, than are the haphazard arrangements of buildings one often sees in mediæval towns, for they comprise pictures which are nobler, of a higher unity, and more significant.

Continuity, sociability, order, a fundamental respect for the thing which is next to it, these are the expression of the urbane spirit which should animate all the arts. Whether we are dealing with a large architectural formation, such as a street or the smallest piece of ornament, the principle is the same. Sometimes not only a continuity of form but a continuity of tradition is necessary. Just as we must not object to living in a house contiguous to our neighbour's house and of identical design with it, if this particular arrangement happens to contribute to the amenity of the town in which we live, we must not be ashamed to repeat certain elements of architectural style belonging to our forefathers if these same elements are permanently conducive to the dignity and good manners of buildings which are situated in a town. Yet many types of house are still to be built which will show great novelties in form and in accommodation. The designs may legitimately be distinguished by a pronounced diversity of treatment but it is difficult to imagine that architects of the future will ever be freed from the obligation to make every new house express unmistakably both the domestic and the civic qualities.

[The previous article appeared in our issue for June 18.]

# Ivan Mestrovic: Architect-Sculptor

## By KINETON PARKES

ESTERDAY an exhibition of the earlier and later works in marble, bronze, and wood by the Jugoslav sculptor, Ivan Mestrovic, was opened at the Fine Art Society Galleries, 148 New Bond Street, London. Possessed by the architectonic passion, Ivan Mestrovic, who is only forty years of age, burns to erect great buildings. His most ambitious project is the Temple of Kosovo, the great structure which he has designed to enshrine the new birth of the Southern Slav Empire. Kosovo is the place where in 1389 the ancient

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in addition, statues and studies, equestrian and otherwise, of further Serbian heroes, such as the marble Strahinic Ban, which now belongs to the British nation. These were all seen at South Kensington, and many more single works, numbering altogether over seventy—a prodigious display which included not only plaster studies, but works in marble, stone, wood, and bronze of ideal subjects, portraits and ecclesiastical works.

Mestrovic has deep religious feeling, and he has given this fervent expression in the architectural-sculptural work



GIRL PLAYING. BY IVAN MESTROVIC.

Serbian Empire was lost to the Turks on the tragic "Field of the Blackbirds." The wondrous deeds of this encounter have filled Serbo-Croat history and formed the basis of most of the myths and legends of the Southern Slavs. Mestrovic's temple reproduces these in plastic form; architecturally and sculpturally.

The model of the Kosovo temple was seen at the astonishing exhibition of the artist's works at the Victoria and Albert Museum in 1915, where, with its details, it provided a display such as has never been seen in England before or since. The temple itself is huge, heavy, and grave; original in design, owing nothing to any other kind of architecture. Its details are prodigious; the twelve great caryatids of Types of Serbian Womanhood stand in the atrium of the central hall; there are six more great figures of the Serbian Widows; the great symbolic representation of Slav destiny, the Sphinx; the torso and head of the hero, Milos Obilic, who, at Kosovo, slew the Sultan; the colossal statue of whom is to be placed in the central hall of the temple, and, he finished last year at Cavtat in Ragusa, the beautiful promontory in the Adriatic Sea, flanked by the mountains of the coast of Dalmatia, his native land. This is the of the coast of Dalmatia, his native land. mortuary chapel commemorating the four members of the Racic family who died at short intervals from each other, and whose sculptured memorials form part of the decoration. To achieve a complete work, even if on a small scale, was a satisfaction to the artist's architectonic sense, and into the making of it he threw all his energy and talent. It is made of bracca, a native stone, Dalmatian marbles and bronze; measures 16 metres by 14 by 92 high, and is surmounted by a lantern with a bronze angel and the bronze bell, also modelled by the artist. The bronze double doors have four figures of saints surrounded by a border of heads of other saints and the signs of the zodiac. The portal is guarded by two caryatids of angels. In shape the chapel is cruciform, based on an octagon; the porch, the altar, and south and north chapels form the members of the Cross. The altar consists of a bas relief of the Descent from the

Cross, and above, the Lamb of God supporting a Pietà with, on either side, three angel figures playing musical instruments, and candlesticks on c nsoles add to the illumination from above. The roof, carved in diminishing lines with angels' heads, draws the attention downwards to the Mother of God, and these angels' heads are repeated in the other chapels and in the cupola. The chapels are occupied by St. Rochus, with his dog, and by the Crucifixion, two impressive pieces of sculpture which are matched by several angel figures, with children adorning the walls between the altar chapels and porch. The exterior design is very simple, the stones all equal and brick-shaped; the roof of flat worked stone layers rising to the lantern, with its angel cross. The caryatides of the porch bear a plain architrave and a pediment, with simple ornament, and around the whole chapel above an ornamented cornice. The porch is led up to by five steps.

To the spiritual significance of this monument is added the spirituality of its author, which exhibits, as do all his works, his passionate national reverence. These other works often take a religious shape, such as the carved wood reliefs of the Prayer on the Mount of Olives, and the Tempta-



Detail of Bronze Door.

tion, and the wood group of Mother and Child, two decorative reliefs for a chapel, exhibited in 1915 at South Kensington, where also was the relief of the Deposition from the Cross. For the exposition of pure beauty of line, however, the marble reliefs, such as the **J**Dancing Woman of the same exhibition, must be studied, and for the exposition of character, the portrait busts in bronze of Rodin, the artist's mother, the artist's wife, and others.

The originality and vigour of his architectural work may be judged from the accompanying illustrations.

There has been only one previous exhibition of Ivan Mestrovic's sculpture in this country —that at the Victoria and Albert Museum, held during the war, and to which Mr. Parkes refers. But immediately he was placed in the front rank of great artists by English critics.

We believe Mr. Mestrovic did not, on the occasion of that exhibition, come to England, because of the war, but he will be in London some time this month, and this will be his first visit. Of his art it may be said that, national as it is in feeling, it is, like all great art, also above and beyond nationality.—Ed. A. J.



Detail of Angel and Child.



The High Altar.

MORTUARY CHAPEL, RAGUSA. BY IVAN MESTROVIC'

of

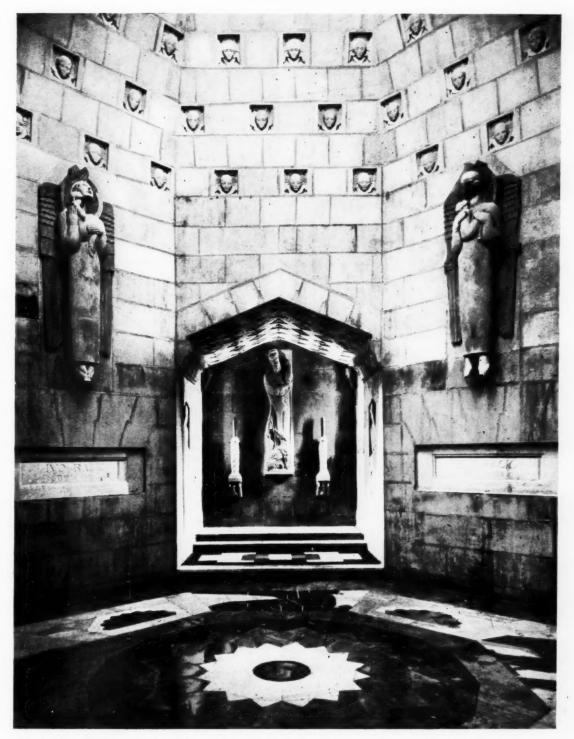
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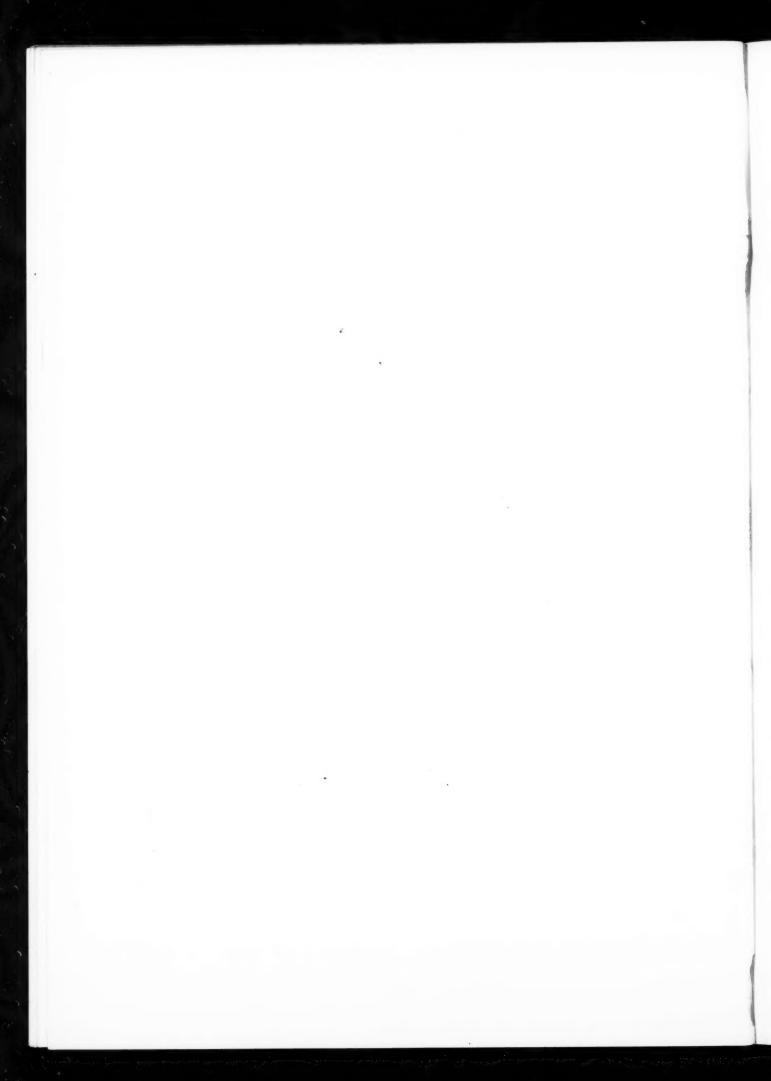
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The Chapel of St. Rochus in the Mortuary Chapel at Ragusa By Ivan Mestrovic

An exhibition of sculpture by Ivan Mestrovic is now being held at the Fine Art Society Galleries in New Bond Street. Mestrovic is an enthusiast for architecture, and has designed a number of buildings of religious significance, the mortuary chapel illustrated above being a characteristic example of his work.



# The Housing Schemes of Three Governments

## A Comparative Review

OW that a third housing scheme is about to be launched, it is well that we view the venture with some reference to those others which were drawn up by two previous Governments—the Acts of 1919 and 1923. With regard to the first, the result of the three years' work under the Act was reviewed by a writer in our issue for January 3, 1923, and it will be sufficient for our purpose to quote from that article. Our contributor wrote :

"Considered numerically, it may with some justification The amount be said that the results are disappointing. of energy, enthusiasm, and hard work which went to forward the cause of housing might appear to be incommensurably recompensed by the comparatively small number of houses produced. The estimated need in 1919 was half a million houses. The actual number of houses completed by the end of October this year (1922), under both the 1919 Acts, was 184,916. In addition, 3,056 dwellings have been provided by conversions of huts and large houses, and 30,229 more houses are passed for erection, of which the majority are in actual course of construction, making a total of 218,201 dwellings. Even the result thus baldly contained in a bare statistical statement represents no mean achievement when the enormous difficulties to be encountered are considered. It is doubtful if any other Government has ever carried out such a programme, or has made so rich a contribution to the immediate needs of the community. . . . However, to view the matter on a mere statistical basis is to ignore the deeper significance of the three years' work.

"The really important things are that standards in housing have been immensely raised; that the whole nation has had its interest in housing quickened as never before, so that there is scarcely a parish in the whole of Great Britain that has not a committee of men and women considering the question with keenness and intelligence. The results of thus turning the nation's thought to matters pertaining to housing have spread out in countless ramifications. To them may be attributed much of the experimental work which has been carried out in new systems of construction. Various methods for the use of concrete as a house-building material have been devised, which have been important factors in reducing costs. To them may be attributed the enormous improvement in laboursaving devices and household equipment which are lessening the drudgery in thousands of homes. To them also may be attributed the efforts and determination to combat the smoke evil which desecrates the countryside, wastes millions of pounds annually in uneconomical fuel consumption, in unnecessary laundry work, and in disintegrating buildings, and which condemns the majority of the nation to live in Yet a permanently sunless and unhealthy atmosphere. more than all these things is the quickening and reviving of civic consciousness, without which our towns must always remain dirty, chaotic, and ugly, and the eyes, ears, and nose be subjected to continual offence until the very senses themselves atrophy and cease to serve us

"A most superficial inspection is sufficient to show how immensely superior these houses are to a similar class of house of an earlier pre-war date; superior in the comforts and amenities of life which they provide, and superior in their general grouping and in their relation to each other. Their efficiency, their "home-worthiness," insure their being art in the fullest and richest connotation of that muchabused word, even though they are not consciously "artistic," which quality has often in the past consisted in marring simplicity with meretricious, applied ornament. Their plans show conclusively the wisdom of having insisted upon proper ventilation and sunshine, convenient planning, and low density. These are lessons that have been so thoroughly inculcated that whoever provides houses in the future will be compelled, if he wishes to market his goods, to abide by them."

The material result of nearly a quarter of a million dwellings was, in the circumstances, no mean achievement, and its absolute result of a changed mental attitude towards housing conditions and standards, and a changed spiritual attitude towards civics, marked an advancement in national life which none but the purblind could ignore.

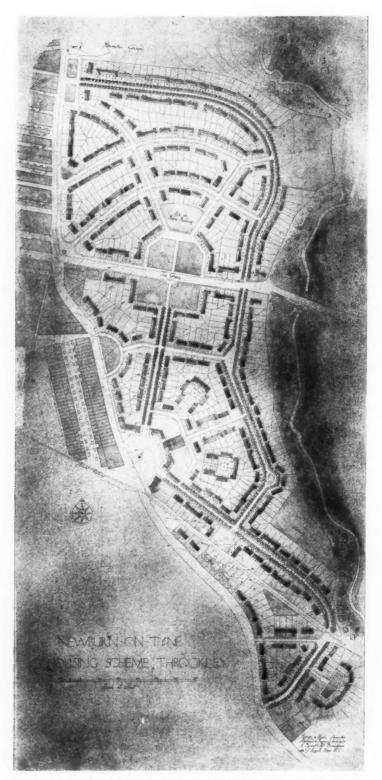
Under the Housing Act of 1919 the architect was called in to design the houses and deal with problems of lay-out and prospect, and the excellent results of this bringing in of the architect are writ large all over the country. Wherever a housing scheme of any magnitude was carried out, there were to be found delightful gardens. Not the least valuable result of this provision of land was an ample set-back for houses on different sides of the roads. How enormously the provision of sunlight has been affected by this need not be stressed. Of equal importance was the adoption of the broad frontage instead of the cramped frontage—with squeezed-out r dwellings—so familiar in industrial England.

About eighty-five per cent. of the houses contained three bedrooms, five per cent. had four bedrooms, and about ten per cent. two bedrooms. About forty per cent. of the houses had parlours, the remainder had a living-room and a scullery. In urban areas the houses were, as a rule, provided with baths. In urban areas the number of twelve houses to the acre was adopted as a standard. In rural areas, from four to eight. In the case of substantial housing schemes, a carefully prepared scheme of lay-out, suited to the contour of the land, was adopted. Special efforts were made to eliminate costly road expenditure and adopt inexpensive garden suburb standards of lay-out. The minimum distance between house fronts was 60 ft., and the greater part of this space was given in the form of set-backs in front gardens. The schemes marked a great advance in the development of working-class estates as far as the planning of lay-outs was concerned. (The great improvements secured will be appreciated by reference to the illustration given on page 14 of the plan prepared for the Newburn Urban District Council by Messrs. Harvey and Wicks and Adshead and Ramsey.) The accommodation cannot be regarded as in any way excessive or extravagant. Indeed, it was suggested by many that in the desire to practise economy, the Ministry of Health had erred in the direction of making the rooms too small. In the earlier stages of housing schemes, criticism was levelled against the efforts of the Ministry of Health to secure economy in cost by limiting the height of rooms to 8 ft. A compromise was effected, and in special cases a height of 8 ft 6 in. was allowed. The materials of which the houses were built were not always as good as Local Authorities desired, but then many of the houses were constructed during a period of scarcity of material.

## The Employment of the Architect

From time to time economists" on the war-path" suggested that a valuable economy in building could be secured by the elimination of the architect and the adoption of a few simple blue-print type plans. Happily for the housing schemes carried into effect, Local Authorities refused to accept this unwise guidance.

As elsewhere pointed out, the amazing feature of the achievement was indeed to be found in the fact that for the first time in the history of the country there had



NEWBURN-ON-TYNE HOUSING SCHEME AT THROCKLEY: PLAN OF LAY-OUT.



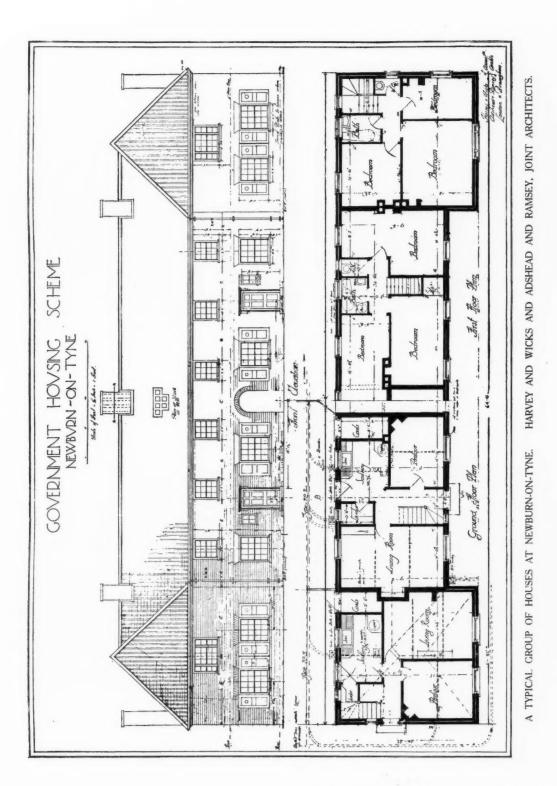
NEWBURN-ON-TYNE HOUSING SCHEME: SOME TYPICAL VIEWS. HARVEY AND WICKS AND ADSHEAD AND RAMSEY, JOINT ARCHITECTS.

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NEWBURN-ON-TYNE HOUSING SCHEME, HARVEY AND WICKS AND ADSHEAD AND RAMSEY, JOINT ARCHITECTS.



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NEWBURN-ON-TYNE HOUSING SCHEME. HARVEY AND WICKS AND ADSHEAD AND RAMSEY, JOINT ARCHITECTS.



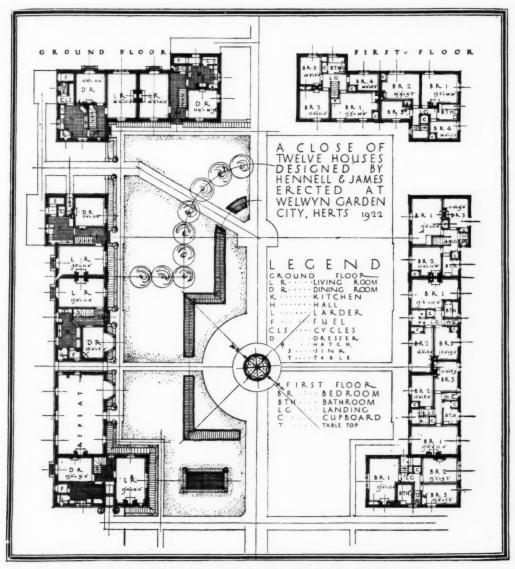
WELWYN HOUSING SCHEME : SOME TYPICAL HOUSES. HENNELL AND JAMES, ARCHITECTS.

been adopted on a large scale the principle that the skilled designer of houses should be called in to render fruitful service. It will not be too much to say that this decision to bring in the architect was triumphantly justified, and impartial critics are bound to admit that a demonstration of an unanswerable kind has been provided in favour of the enlistment of his skill. Indeed, one has only to compare the illustrations given in this issue of typical cottages built under the 1919 Act with the typical workingclass houses of the old type to appreciate the advance.

## The Chamberlain Act and the Present Bill.

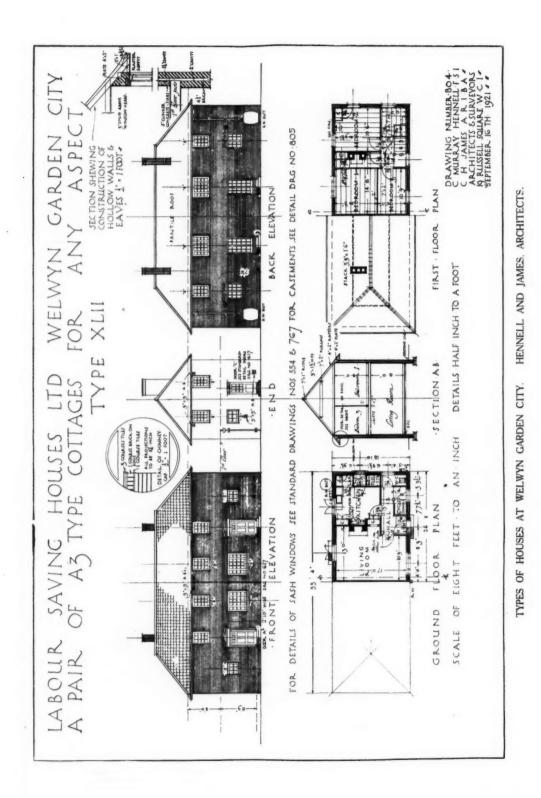
In 1923, following on the success of the Conservative Government at the General Election, a new Housing Policy was prepared. In the first draft of the Bill as presented to the House of Commons, a limit of 850 super feet of floor space was fixed as the maximum space for two-story cottages to be made the subject of subsidy grants. But the strong public protest made had the effect of increasing this minimum measurement to 950 feet super in the case of a one-story house or flat. It has been said that the Chamberlain Act never had a chance because the Conservative party were not in office sufficiently long, and when the Labour party came into power they had their own ideas for dealing with the emergency. In the present Bill the Chamberlain Act size is to be maintained, and in view of the wording of the resolution it will be impossible to propose that the subsidy shall be given to larger houses.

Of the new Bill before the House of Commons, the results can only be reviewed when they exist, but what seems most open to criticism in the new Bill is the utter disregard of æsthetics. Economies had to be practised, and economies have been practised, but where they are practised by the elimination of the architect it does not bode well. An Act passed, we believe, in Elizabeth's reign, forbade cottages to be erected unless a certain amount of land were laid to each cottage. Mr. Wheatley, like Dr. Addison before him, has looked to it that there shall be no overbuilding, but he does not seem equally aware that a row of houses, though erected in the Garden of Eden itself, will be as slummy as the Jago unless due regard be given to the materials used and the design. And both these are matters that cannot be dictated from headquarters in Whitehall, but must receive individual attention by architects on the spot. It cannot be over-stressed that mean houses produce mean people, and what but the two together constitutes a slum?



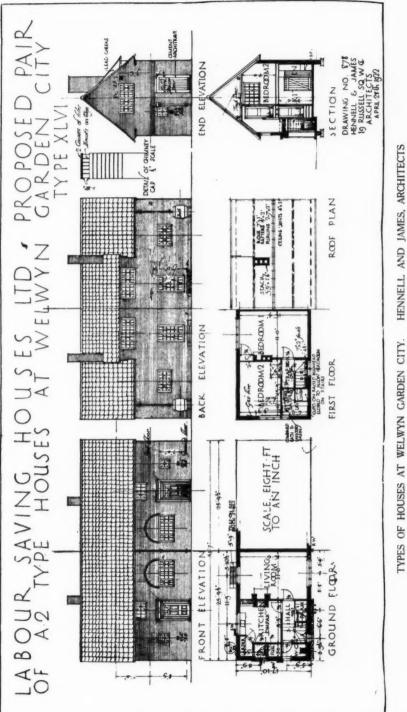
PLAN OF A CLOSE OF TWELVE HOUSES AT WELWYN GARDEN CITY. HENNELL AND JAMES, ARCHITECTS.

THE ARCHITECTS' JOURNAL, JULY 2, 1924



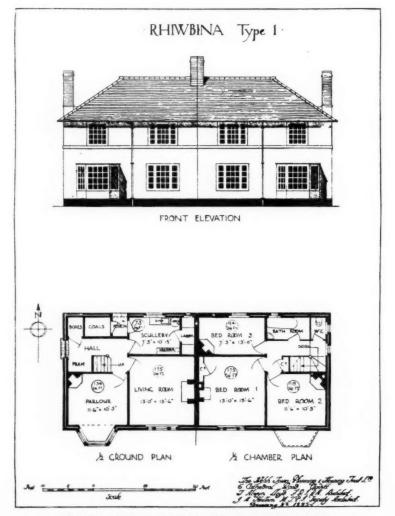
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THE ARCHITECTS' JOURNAL, JULY 2, 1924

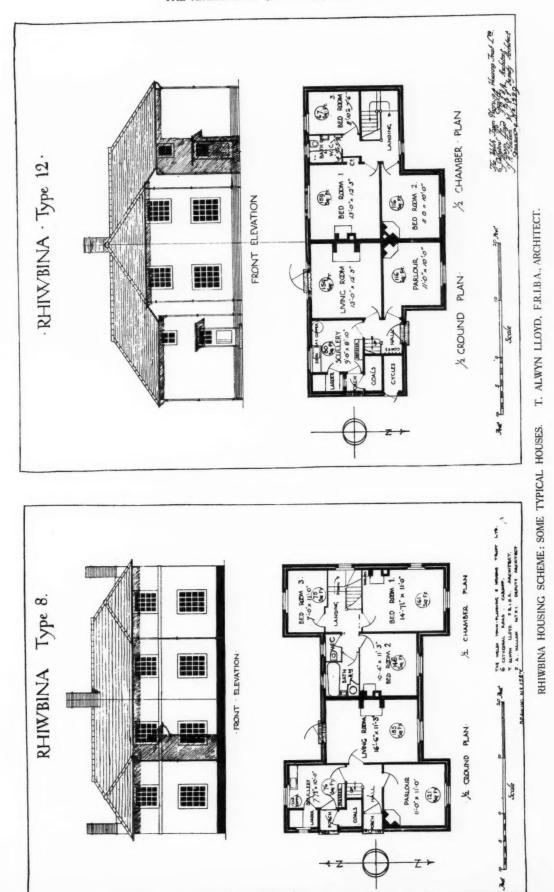


THE ARCHITECTS' JOURNAL, JULY 2, 1924





RHIWBINA HOUSING SCHEME : SEMI-DETACHED HOUSES. T. ALWYN LLOYD, F.R.I.B.A., ARCHITECT.



THE ARCHITECTS' JOURNAL, JULY 2, 1924

## Some Notes on the Housing Schemes Illustrated

## Newburn-on-Tyne

HE houses built by the Newburn-on-Tyne Urban District Council (illustrated on pages 14 to 18) stand upon two sites, one at Throckley and one at Lemington, situated about two miles apart. They are built of a local reddish brown coloured brick of rather rough texture, and the roofs are covered with patent double Roman tiles. Every effort was made to introduce variety into the schemes by the use of different types, in pairs and in groups of fours, and special attention was given to the treatment of the entrance doors. The majority of the houses have sash windows, but in some cases where a gabled roof has been used, casements have been employed on the first-floor windows, in conjunction with sash windows on the ground floor. The joint architects for the scheme were Messrs. Harvey and Wicks and Adshead and Ramsey.

## Welwyn Garden City

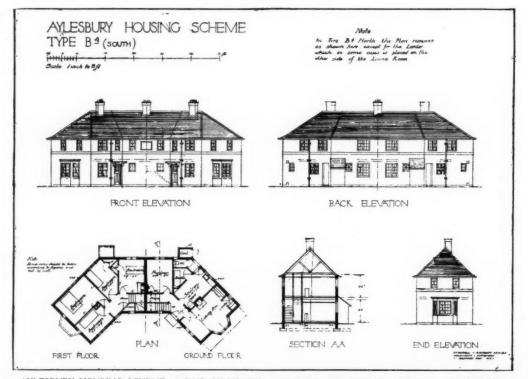
These houses form part of a "middle class" housing scheme embarked on by a "Public Utility Society," known as "Labour Saving Houses, Ltd.," which received Government financial assistance under the 1919 Housing Act. It will be appreciated, therefore, that the architects, Messrs. C. Murray Hennell, F.S.I., and C. H. James, A.R.I.B.A., were strictly limited as to cost. The building of the first twenty-eight houses was started in 1920, when good facing bricks were practically unobtainable except at prohibitive prices and in uncertain quantities. Roughcast was, therefore, resorted to, but in the later houses the availability of bricks facilitated a Georgian treatment of the elevations, mixed red and Luton grey facings being used. The siting of the houses was more or less dictated by the general town planning of Welwyn Garden City, the levels of the land (severe and difficult falls being encountered throughout), and the fact that the Society required for the most part semi-detached houses.

## Rhiwbina Garden Village

This garden village has been built by the Cardiff Workers' Co-operative Garden Village Society, Ltd. The site is 3½ miles from Cardiff, beautifully placed under the foothills, and well wooded. The houses built are of nine types, all with parlours, mostly with three bedrooms, but some have four. The materials used in construction are 11 in. hollow external walls, covered with fine cement, cast and colour-washed, with blue brindled bricks for chimneys and porches. A few groups are built with brindled facings with light joints. The latter groups are covered with thick green slates, and the whitewashed groups have blue and purple slates of uneven colours. The floors of living-rooms and parlours are of wood-blocks, the halls and sculleries being paved with quarry tiles. The architect was Mr. T. Alwyn Lloyd, F.R.I.B.A., M.T.P.I., of the Welsh Town-Planning and Housing Trust, Ltd., Cardiff, who was assisted by Mr. J. A. Hallam, M.T.P.I., the deputy architect of the Trust.

## Aylesbury

This scheme was carried out by a panel of architects nominated by the R.I.B.A., Mr. C. H. B. Quennell, F.R.I.B.A., being responsible for the general lay-out and road planning, and Mr. R. G. Muir, F.R.I.B.A., of Raymond Buildings, and Messrs. Murrell and Pigott, AA.R.I.B.A., of Bedford Row, for the houses. Owing to the extent of the ground available, an open type of lay-out was possible, and the great majority of the houses were planned as semidetached. A large number of types were adopted, giving considerable variety, and special types were designed for quadrants and similar positions. The facings generally are in lime rough-cast, bricks being introduced as available. All the roofs are of tiles. Artificial stone window frames the full thickness of the wall, and artificial stone mullions with metal casements, give an added interest to the houses, this method being found economical in execution ard maintenance.



AYLESBURY HOUSING SCHEME: A PAIR OF HOUSES. MURRELL AND PIGOTT, AA.R.I.B.A., ARCHITECTS-

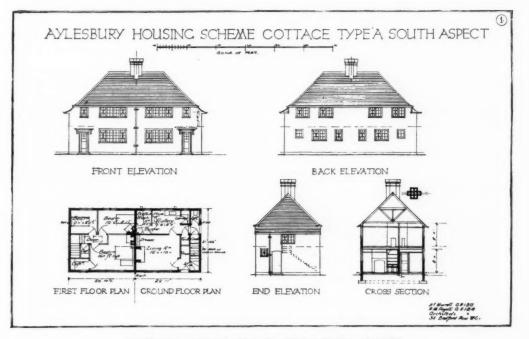
THE ARCHITECTS' JOURNAL, JULY 2, 1924



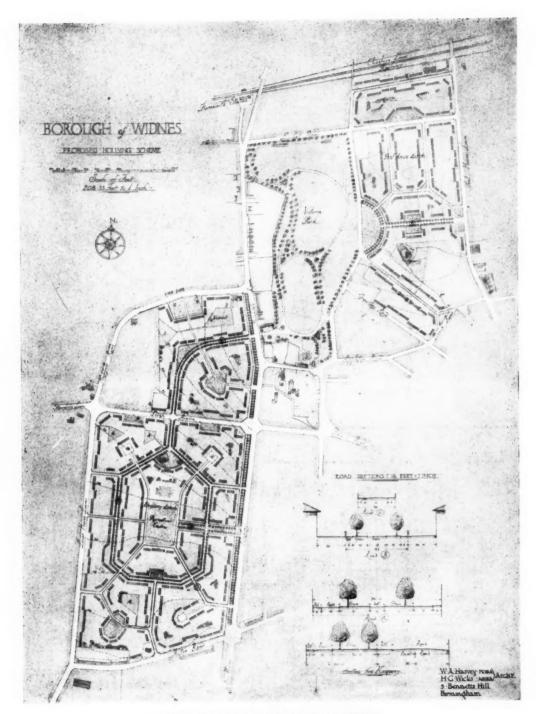
A GENERAL VIEW.



A GENERAL VIEW. TYPE A. SEMI-DETACHED HOUSES IN FOREGROUND.



AYLESBURY HOUSING SCHEME : SOME TYPICAL HOUSES. MURRELL AND PIGOTT, AA.R.I.B.A., ARCHITECTS.



THE LAY-OUT OF WIDNES HOUSING SCHEME. HARVEY AND WICKS, F. AND A.R.I.B.A., ARCHITECTS.

## Little Things That Matter-33 Water Supply as an Element of Architecture By WILLIAM HARVEY

ODERN custom in architectural matters has instituted a division between the useful and the ornamental that did not exist in earlier days, or was, at least, far less definite than it is with us. The difference in scale and construction between a great work of Roman architecture and a useful necessary aqueduct was merely one of detail, and persons inclined to love simplicity might even prefer the aqueduct (see Fig. I). Water supply was considered an important, and a not unpleasant, thing, worthy to appear in the open, where it might be recognized for what it was, a vital necessity of human existence and a matter of pride and congratulation to any city that possessed proper apparatus for maintaining an adequate flow.

Our modern waterworks, on the contrary, are utterly divorced from all architectural beauty, and only appear as disfiguring elements to be kept in the background as far as may be practicable. Climate has something to do with our less exuberant outlook upon the subject, for under grey skies the leaden surface of a pool is not the thing of exhilaration and delight that water can become when visited by the brilliant rays of a thirst-provoking sun. It is only on an exceptionally bright day that the water in the fountain basins in Trafalgar Square acquires something of the sparkle or the artistic quality associated with water at Tivoli, Venice, or Damascus, but that does not excuse our absolute contempt for all possibilities of orderly arrangement in our cisterns and pipes, or the horrors that are produced in public under the name of hydraulic engineering.

It is not practicable to return to the use of stately aqueducts to carry water across our low-lying valleys, but it should be possible to avoid unpleasant associations in the provision of a necessary article of diet and household use. If pumping engines and boiler-houses, surrounded by heaps of coke and clinker, must replace the simple gravitational methods of the ancients, some care ought to be expended in their design, and the factory chimneys and syphon pipes kept from intruding themselves more than is absolutely necessary (see Fig. 2). But the cure of public unsightliness is nobody's business, and a suggestion that the apparatus should be designed with an eye to beauty and housed in buildings that might conceivably avoid becoming a disgrace would probably only arouse resentment and the suspicion that architecture was trying to interfere in the province of the engineer.

But though the neighbourhood of the public waterworks must be left for the moment but one step better than the surroundings of the gasworks, there is no necessity for private installations in country houses to disfigure the landscape or make their presence heard and felt at a mile's distance; water in a pipe has strange potentialities for making hammering noises that can be felt as well as heard, and it is highly desirable that those forms of hydraulic ram chiefly remarkable for producing noises from which even the deaf cannot escape should be avoided for the future.

Where pumping has to be resorted to in obtaining water supply the actual installation of machinery devolves upon the engineer, but whether power-driven pumps, rams, airlift or pneumatic systems are employed, certain points might be regarded over and above the delivery of a pure and copious water supply at a convenient spot.

Noise is, perhaps, the most objectionable property of a private water plant, but unless the architect co-operates with the engineer the presentation of the power-house and its appurtenances is liable to be merely utilitarian. The provision of a separate water-tower from which the supply may gravitate quietly to the house at a little distance may be useful in respect to avoiding noise, but it will not be wholly satisfactory if the house is flat-walled with warm red bricks and cream-painted joinery and the water-tower is a skeleton construction with spidery legs of hard grey reinforced concrete, whose outline, colour, and constructional method all pronounce it a misfit and entirely out of place in the architectural scheme (see Fig. 3). Where the main building exists and a new water-tower is decided upon the design for the new work should harmonize with the old, not that slavish imitation of features is desirable, but an air of agreement must be established between the various elements of the scheme. The tank, its supports, pump shed, and pipes should be grouped in an orderly way to prevent the interpenetration of the grounds by what appears to be the corner of a factory or a slum.

In these hard times it is always well to make every expense serve a double purpose, and instead of planting the architectural garden pavilion at a point where it will face towards the skeleton water-tower it might be worth while to combine the two and take advantage of the height of the tank-room to make the belvedere on top. In the absence of the noise difficulty, several advantages are gained by keeping the water-storage tanks at some high point in the main building itself. Appearance is improved if the unattached outbuildings can be avoided, and the thick walls necessary to sustain the weight of the tanks will make a warmer house of it.

The practice of stowing tanks away in a loft is frequently abused, but it has this to recommend it, that it places an unsightly thing out of sight. It also provides some protection against extremes of weather, though seldom enough to be efficient in this climate. A properly lined tank chamber either within the loft of a sloping roof or specially arranged for the purpose either above or below the surface of a flat one is what is really wanted. If this were provided it would be unnecessary to hamper the tanks themselves with bulky packings, except in particularly cold and exposed situations. The height at which the storage-tank is fixed affects the pressure at every draw-off below, particularly those on the top floor, and, other things being equal, the greater the height the better, though that entails more pumping if the supply is obtained by such means.

In some country districts, even in England, water is scarce enough to make the storage of rain-water a convenience, or, in some particularly dry years, a necessity. In a few cases rain-water is used for household purposes, including cooking and drinking, and in almost all parts of the British Isles a certain amount of stored rain-water is used in gardening, but no adequate tradition exists to ensure that either the engineering or the architectural side of the work will be carried out either efficiently or pleasantly. The methods of storage vary immensely. A complicated assembly of filters, cisterns, ball-inlet valves, valve pits, and distributing pipes may be installed, or the provision may be limited to the familiar water-butt at the back door. This old institution is worthy of respect as a feature with pleasant and picturesque associations, and as a colour note in the countryside, but too much must not be expected of it, and it is being replaced by the far less attractive galvanized iron tank, except where consciously artistic pre-ferences insist upon its retention. A water-butt made of a material like oak, which expands with moisture and contracts with dryness, is bound to give trouble if alternately filled and emptied. Its contents will naturally be used and exhausted at the end of a period of drought, and the staves then shrink and the seams open. By the time a good soaking downpour arrives the charming old-world feature is letting in daylight from all directions and leaking like a

sieve. It is in no condition to retain more than a few quarts. Tarring the outside is but a partial remedy, and tarring the inside fouls the water and makes it fit for nothing. The wooden water-butt is probably no noisier than any other form of water-tank placed in the same position at the foot of the downpipe, but the gurgling and chuckling noise produced by the entry and exit of water when the barrel is full to outlet level is distressing to those of a nervous disposition.

Å tank of galvanized iron used instead of a water-butt may be made to take its place in the architectural composition by being surrounded by a wall of brickwork similar in appearance to that of the house. Better still, a reinforced brickwork tank can be constructed with an inner lining of waterproofing material. Where the water is used for gardening and is applied by means of a can, a tank not exceeding 3 ft. in height permits of the can being speedily filled by dipping (see Figs. 7 and 8). A higher tank necessitates a draw-off tap, which may be given a screw nozzle for hose attachment if the relative levels of tank and garden make this course practicable.

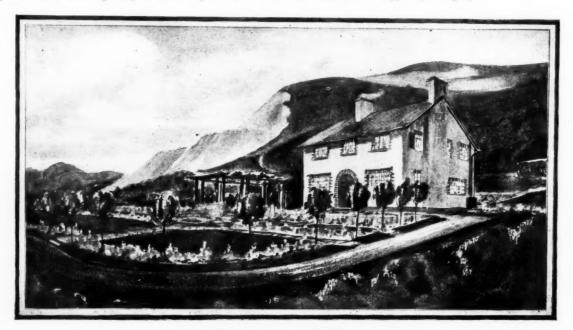
Tanks or butts situated outside the house have their limitations, however, as when it is required to obtain soft water for baths, lavatory basins or the laundry, it has to be dipped and fetched in jugs or pails; a toilsome and inconvenient process. A much more labour-saving position for the rain-water storage-tank is at a higher point just below the level of the eaves of the roof, with supply pipes laid on to the kitchen sink, the bathroom, and to a garden tap outside the house. The tank may be either in or outside the house, provided it is suitably protected, and if inside, the upper part of the back entrance lobby or the coal store is a convenient place for the supply of a one-story cottage; that is to say, if the coal store is where it should be, on the same floor as the kitchen and in its immediate neighbourhood. The inlet and overflow pipes must be arranged with care to avoid damp in the building, and a safe drip tray below the tank is an advantage. Easy access to the tank for cleaning is important, as even if a certain amount of straining is performed before the water enters from the catchment area of roof and gutters, some dirt is sure to find its way into the supply.

Where rainwater has to be used for all purposes cleanliness is a first consideration, and flat roofs that can be easily approached for cleaning are preferable to pitched roofs in this respect. A difficulty in regard to the cleaning of roofs, which also serve as catchment areas is that the dust and all impurities are liable to gravitate towards the inlet of the cistern. A cesspit fitted with a container bucket should be arranged between gutter outlet and cistern, and a watertight stopper should be inserted in the pipe before the roof is swept and swilled. All dirty water used in washing the flat can then be removed by baling or syphoning through a hose from the cesspit above-mentioned, before new supplies of rainwater are allowed to find their way into the cistern. Filtering is necessary, and this should be performed at a point as nearly adjacent to the point of inlet as possible so that all stores of water are sweet from the commencement.

Storage-tanks for water used for domestic purposes must be in duplicate to permit of one being filled while the other is emptied for cleaning. This is generally arranged by placing two tanks side by side, or building a large tank with a watertight bulkhead or partition down the centre. The bulkhead must be strong enough to withstand the water-pressure when one side is full and the other empty. A valve near the bottom of the partition, or a syphon pipe over the top, permits of the water-level being equalized in the tanks when both are in use, the connection being shut off when it is desired to fill or empty one side or the other separately (see Figs. 5 and 6).

Tanks erected within the house at a high level are possibly rather more costly to install than tanks built underground and fed by the overflow from gulleys at the feet of the down pipes, but the convenience of the "head" obtained by placing the tank aloft and the elimination of pumping and carrying water must be set off as an economy in upkeep. Time cannot be spent to advantage in dipping water by the jugful when unemployment receives a dole and the wages of domestic labour are kept high in consequence.

The elimination of unsightly manholes is also worthy of consideration. A modern installation of underground water tanks requires half-a-dozen such means of access, and creates a problem in their artistic management. One is wanted for the filter pit, one to the ball valve, two to the duplicate tanks, one to each outlet valve, and one to the distributing chamber. This elaboration of access pits should count as a minor argument in favour of the disposition of the tanks within doors in spite of the slight difficulty involved in their support (see Fig. 6).



A HOUSE AT PEBBLE HILL, BETCHWORTH, SURREY. WILLIAM HARVEY, ARCHITECT.



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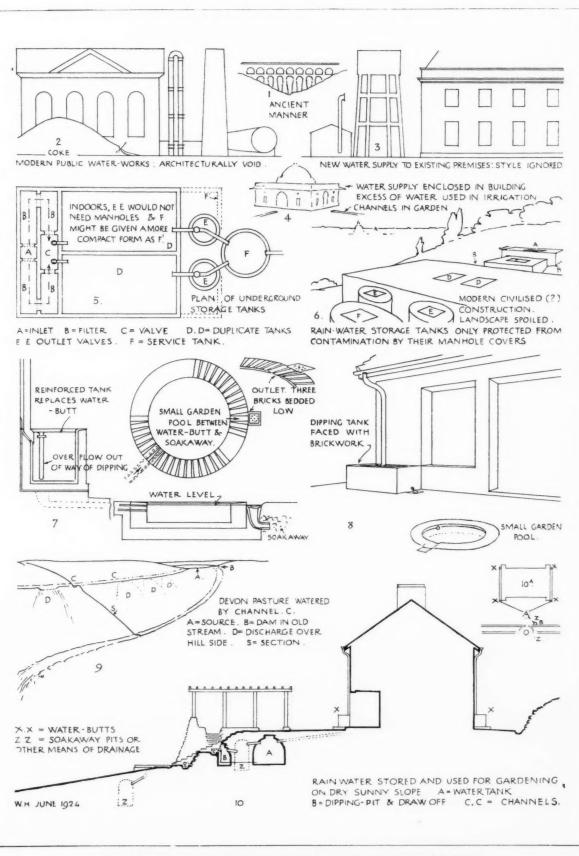
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LITTLE THINGS THAT MATTER DIAGRAMS DRAWN BY WILLIAM HARVEY.

29

Of course, the outdoor water-storage system need not be so ugly as we make it. The "Backward" peoples of the East who still retain some idea of beauty in useful things, build a clean, vaulted chamber above the spring and arrange for the collection of the water supply in a fair marble tank before it starts upon its course in the pipe run (see Fig. 4). Where expense can be spared for an architectural treatment there is no reason why the same method should not be adopted with us instead of the reinforced concrete tank tops half buried in the ground and showing as dingy grey patches in the landscape. Where the water supply is copious enough to permit of a certain proportion being used for gardening and garden decoration, the oriental economy is worth noticing. Drinking and household supply is first run off, then water for the bathing pool is collected at a slightly lower level, and from the overflow of both the garden channels are filled.

It is not sufficiently realized that the method of watering gardens and fields by small channels is not confined to the East. In Exmoor and Dartmoor, hillside grasslands, on slopes that might otherwise become parched, are irrigated by the same means. A small trench is dug around the shoulder of the hill, practically following a horizontal contour of the ground, but with a slight fall from the source of supply. The water is allowed to flow over the ground it is desired to irrigate by the simple expedient of breaking down the side of the trench at any chosen point. The end remote from the source is opened first, and when the land below this part has been well soaked, another part of the bank is breached, and so forth, until the whole length of canal has been utilized (see Fig. 9). Where a garden is situated on a hillside the same system may be employed to make use of—and to get rid of—excess of rainwater.

A channel that is sometimes full and sometimes empty would be unsightly in a garden unless planned with care, but by arranging the water-course among vigorouslygrowing plants and bounding it with rocks the channel need not be of too obvious a character. The cistern in this case may be situated at the highest available point of the hillside to which water can be delivered from the gutters of the house, and as purity of supply is not material, filter tanks and manholes will not be required. An occasional cleaning will be wanted, and the top of the cistern may be covered with a removable paving slab, which can be covered with mould if it is in a position that makes a conspicuous cover objectionable. The outlet valve may be arranged in a nook in a rock-bank, with screw nozzle for hose attachment, a small pool being constructed underneath to catch drips and communicate with the channels or overflow and soakaway (see Fig. 10).

Any garden that is large enough to provide room for the regulation four soakage pits situated at least 10 ft. distant from the corners of the house, may have an underground water storage tank made at a very slight additional cost. Four 10-ft. lengths of drain can be deducted and set off against those necessary to connect from the feet of the down pipes to the tank, and one soakage pit beside the tank is all that is needed if taken down into an absorbent subsoil.

Methods of getting rid of rainwater on country sites were described in THE ARCHITECTS' JOURNAL for April 9, 1924.

## The British Architects' Conference at Oxford

## The Four Days' Programme

Fuller details have now been issued of the programme for the annual conference to be held at Oxford, from July 9 to 12. Arrangements have been made by which Members of the conference can obtain return tickets to Oxford, available from July 8 to July 14 inclusive, at the reduced cost of a single fare and a third (fractions of 3d. to count as 3d.), by using a Special Conference Voucher to be obtained on application to the Secretary, R.I.B.A., 9 Conduit Street, London, W.I. The headquarters of the conference from July 9 to 12 will be at 90 High Street, Oxford; until July 9 all correspondence on the subject should be addressed to the Secretary, R.I.B.A., 9 Conduit Street, London, W.I. Full particulars of accommodation in hotels, colleges, and lodgings can be obtained on application to the Secretary, R.I.B.A. The programme is as follows :—

## Wednesday, July 9.

Members will assemble in Oxford. At 8.30 p.m. they will be received by the Vice-Chancellor of the University of Oxford, in the hall and garden of Wadham College.

## Thursday, July 10.

10.30 a.m.—The conference will assemble for the inaugural meeting in the Sheldonian Theatre (Broad Street), when the members will be officially welcomed by the Vice-Chancellor, and Mr. E. P. Warren, F.S.A., will deliver a lecture entitled : "An Historical Sketch of Oxford."

 ${\tt I}$  p.m.—Conference luncheon in the halls of Magdalen and Queen's Colleges. (Price 5s.)

2.15 p.m.—A group photograph of the conference will be taken in the garden of Magdalen College.

2.30 p.m.—Personally-conducted visits to University and College buildings.

5 p.m.-Town Hall. Official welcome on behalf of the corporation

5.15 p.m.-Tea in the Town Hall. (Price 1s.).

5.45 p.m.—Lecture in Town Hall by Mr. Raymond Unwin on "Town Planning in a City like Oxford."

8.30-11 p.m.—Reception in the hall and gardens of Magdalen College at the invitation of the Berks, Bucks, and Oxon Architectural Association.

## Friday, July 11.

9.45 a.m. to 6 p.m.-Alternative programmes :-

(a) A tour by steamer from Salter's boat house (Folly Bridge) to Abingdon (lunch, 1 p.m.), Dorchester (tea on steamer, 4 p.m.), and return by motor coach by way of Iffley, arriving at Oxford at 6 p.m. (Inclusive price, 105 6d.)

(b) A tour by motor coach, starting from Oxford at 9.30 a.m., and proceeding by way of Faringdon, Lechlade, Coleshill, Fairford (lunch), Burford (tea), and returning to Oxford at 6 p.m. (Inclusive price, I.4s.)

7 p.m. for 7.30 p.m.—Conference banquet in the hall of Christ Church (price inclusive of wines, cigars, etc., 22s.).

## Saturday, July 12.

This day will be reserved for privately-arranged excursions and visits, for which full information and advice can be obtained at the conference headquarters during the preceding days.

Membership of the conference is free, but members will individually pay the cost of the luncheon on July 10, the tea on July 10, the tour on July 11, and the conference banquet. Ladies are particularly invited to attend the conference. In view of the great success of the previous conferences at Liverpool, Cardiff and Edinburgh, it is expected that there will be an exceptionally large and representative gathering at Oxford from all parts of the country. It is most desirable that notification should be made to the Secretary, R.I.B.A., as soon as possible by those intending to be present. The arrangements will then be greatly facilitated.

## Correspondence

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## Sound Transmission from the Architect's Point of View

## To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Mr. Hope Bagenal's articles on "Sound Transmission from the Architect's Point of View" are most interesting. I am surprised, however, that he makes no reference to Professor Sabine, who seems to have solved finally the difficulties of acoustics from the architectural standpoint.

After much experiment Prof. Sabine was able to predict the acoustical properties of a building before its construction; in other words, he could deliberately design a building that would be acoustically exactly what he thought it should. Mr. Hope Bagenal's article would seem to be a confession that our own architects are as yet not masters of sound phenomena when it comes to designing places for music.

OWEN S. JARRAIT.

## Lead Paints (Protection Against Poisoning) Bill

## To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—You may have observed that this Bill came on for second reading in the House of Commons on June 20. Strenuous opposition from both the Liberal and Conservative side was offered to the part of the Bill which proposes prohibition (i.e., the prohibition of the use of white lead for interior painting), while there was general acceptance of the part which provides for regulations, and particularly regulations to prohibit the dry rubbing down of paint. The Under-Secretary for Home Affairs sought to represent that there would be a breach of honour and a betrayal if the House did not ratify the Geneva Convention, but the Home Secretary had to disavow this as merely a flight of Welsh eloquence.

It was obvious that if it were pressed to a division the Bill was likely to be defeated, and so not only the opposed prohibition part, but also the generally accepted regulation part, would have been killed. The Home Secretary therefore gave an undertaking that if the second reading were allowed and the prohibition part were knocked out in committee, he would not withdraw the Bill, but allow it to become one for regulations only; and this was agreed without a division.

WHITE LEONARD.

## Double Staircases

## To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—In reference to your recent description of this device as new, is it not the case that Sir Aston Webb used it at 13 Moorgate Street, E.C., a building which was erected about 1893?

In that building the tenant's staircase winds over the owner's staircase, used by an insurance company.

R. LANGTON COLE.

## To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—I see in THE ARCHITECTS' JOURNAL a drawing of a double staircase at Messrs. Peter Robinson's new building. You say "so far as we are aware no similar arrangement has before been adopted in this country. The idea is, in fact, American."

May I point out to you that this arrangement has been used before, and is not American, for an example may be seen in the church tower of Tamworth (Staffs), which was built before America was discovered.

There are two doorways, one leading from the churchyard, the other from the interior of the nave, it being possible for a person to leave the church *via* the top of the tower, and vice versa. Another may enter the church, both persons being quite unconscious of the other's presence. THOS. H. FOSBROOKE.

## To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—In your issue of last week you give reproductions of the double staircase in Messrs. Peter Robinson's new building by T. P. and E. S. Clarkson and H. Austen Hall, architects, stating that, "so far as we are aware, no similar arrangement has before been adopted in this country."

Many years ago I saw a school somewhere in Scotland with a staircase of this type used to separate the boys and girls. I cannot remember where the school was, but my memory seems to associate it with Aberdeen or Alloa.

Whether American or not it seems a very obvious method of solving the problem of a dual staircase for such purposes as stated above, and I have often discussed it with other architects in working on school competitions. I rather think a somewhat similar principle is to be found in some of our mediæval castles in providing secret staircases. WILLIAM DAVIDSON.

## Victory Scholarship Competition, 1924

The number of entries received this year for the Victory Scholarship amounted to thirty-six. Thirty-three designs were received from competitors sitting at Aberdeen, Bristol, Glasgow, Liverpool, and London, on Saturday, June 7, from 10 a.m. to 10 p.m. The programme, which was handed to each competitor upon arrival, consisted of a reception pavilion in an exhibition. The jury of assessors, after long and careful deliberation, submitted the following report :--

We, the undersigned, being the Jury of Assessors in the Society of Architects' Victory Scholarship Competition, have to-day selected nine drawings bearing the following index numbers for the final competition : 153, 159, 161, 166, 172, 173, 176, 177, and 187.

173, 176, 177, and 187. Signed : Arthur J. Davis, A. E. Richardson, Howard Robertson, Lionel B. Budden, G. D. Gordon Hake.

June 24, 1924. The authors of these designs were then declared to be as

follows :— R. H. Brentnall, of Bristol, 153; A. C. Todd, of Liverpool, 159; A. C. Townsend, of Liverpool, 161; Joseph Addison, of London, 166; A. E. Cameron, of London, 172; Miss A. M. Hargroves, of London, 173; C. H. Short, of London, 176; S. Thomson, of London, 177; G. A. Butling, of Liverpool, 187. The final competition will be held on Saturday, August 9, the title of the programme for which will be disclosed to the competitors seven days beforehand.

The whole of the esquisses are on exhibition at 28 Bedford Square, from 10 a.m. to 5 p.m. daily, until Friday, July 11, inclusive.

## List of Competitions Open

#### Date of Delivery. COMPETTION. July 4 The Glasgow Corporation invite competitive plans of a public hall to be erected on a site near Bridgeton Cross. Estimated cost 425,000. Premiums £150, £100, £75 and £50. Apply Office of Public Works, City Chambers, 64 Cochrane Street. Aug. 23 The United Grand Lodge of England invite designs for re-building the Preemas.ms<sup>-1</sup> Hall in Great Queen Street, Kingsway, London. Apply, with deposit of one guinea, to the Grand Secretary, Freemasons' Hall, Great Queen Street, London, W.C.2. The envelope should be marked "M.M. Competition." Sept. 1 Entertainment hall for the Beschill Corporation. Premium £50 and £53. Apply Town Clerk, Beschill. This competition is open only to architects in the district. Sept. 30 The Hamilton War Memorial Committee invite designs for the gas mated cost of the memorial will be £2,000. Premiums £60, 440, £40, and £10. Mr. G. A. Paterson, President of the Glasgow Institute of Architects, will act as Assessor. Apply, with deposit of £1 is., to Mr. G. A. Paterson, President of the Glasgow institute of Architects, will act as Assessor. Apply, with deposit of about £3,000 in honour of the late Sir Ross Smith, K.B.E. Apply The Agent-General for South Australia, Australia House, London. Sept. 30 Competitive designs are invited for a Memorial Cub House and Pauloin to be crected on the Grasow. Apply Mr. Hugh R, Buchanan, Hon. Secretary, Glasgow. The competition is confined to former pupils of the Hign School Of the Glasgow. The Committee, 172 St. Vincent Street, Glasgow.

Sept. 30 The Committee of the Harrogate Infirmary invite designs for the extension of the infirmary by the addition of 67 beds. Application had to be made by May 31.

## Obituary

## The late Mr. Edwin Seward, F.R.I.B.A.

It is with deep regret that we record the death at his residence at Weymouth of Mr. Edwin Seward, F.R.I.B.A. Born in 1853 at Yeovil, Somerset, where he was articled as an architect and surveyor, Mr. Seward went, in his sixteenth year, to Cardiff, and there remained during the whole of his successful professional career until his retirement, following a serious breakdown in 1915, when he returned to his native county, residing up to the time of his death at Weymouth. When he went to Cardiff he acted as assistant to the late Mr. George E. Robinson. For some years he was a student and visitor at the original Cardiff Science and Art Schools, and secured various Queen's prizes, medals, etc., for architectural and decorative designs from the central department at South Kensington in national and other competitions. In 1875 he joined Mr. W. P. James (the then surveyor to the county of Monmouth) and Mr. George Thomas in practice as architects and surveyors. During his forty years' professional life he was the architect and designer of a number of public buildings in South Wales and Monmouthshire. These included the Wye Bridge, Monmouth, the Cardiff original municipal buildings, the Cardiff workhouse. and the workhouses at Ely and Pontypridd, the Central Library and Museum Buildings at Cardiff, the Celtic Corridor at Newport Road, Cardiff, and the Harbour Trust Offices and Council Chamber at Swansea. He was also the architect of various residences, banks, and business premises at Cardiff, Swansea, and elsewhere in South Wales. Of these latter probably the most important is that of the Cardiff Coal and Shipping Exchange. This fine building, the use of which has contributed so materially in establishing and maintaining the commercial prestige of Cardiff, was Mr. Seward's own idea as to the needs of the port. In this enterprise he had the active support of the leading firms and business men of the day

The advancement of Cardiff, culminating in its being given the status of a city, afforded Mr. Seward splendid opportunities, and he allied himself wholeheartedly with educational and kindred activities, particularly in the encouragement of art and its accessory subjects. With the late Earl of Plymouth and the late Marquess of Bute and others, he was actively interested in the establishment of the South Wales Art Society and Sketching Club. He was a leading promotor of a great industrial fine art and maritime exhibition held in the Cathays Park in 1896. These enterprises, which primarily aimed at the cultivation of the asthetic taste, were really the precursors of the National Museum of Wales. His archæological investi-



THE LATE MR. EDWIN SEWARD, FR.I.B.A.

gations included the discovery of the Norman castle at Cefn On. He was first president of the South Wales Institute of Architects, 1894-5.

## The late Mr. F. H. Moore, A.R.I.B.A.

We regret to record the death of Mr. Frederick Holyoake Moore, J.P., A.R.I.B.A., at Warwick. For fifty years he had been officially connected with the Warwickshire Agricultural Society.

## Contemporary Art

## Old Masters.

An interesting collection of various schools from the primitives downwards is being shown by Messrs. Agnew's at their galleries in Bond Street on behalf of Lord Haig's appeal for ex-Service men. A diptych with eight subjects from the Life of Christ dates about the end of the thirteenth century and is of the Tuscan or Roman school; there is an Annunciation, by Fra Filippo Lippi; a pair of cassone fronts depicting scenes in connection with David, Saul, and Goliath, by Francesco di Stefano Pesellino, and to these early works is added a portrait of Sir Hyde Parker by Romney, a range of 600 years. Not all of the thirty-seven works shown are masterpieces, nor are they all representative of their makers, but they are without exception full of material for study and comparison. There are two splendid landscapes, one by Jacob van Ruisdael, "A Cornfield at the Edge of a Wood," and the other, "A Landscape with Cattle," by Gainsborough, the latter one of the finest that the artist ever painted.

## Contemporary Art Society.

The enormous divergence in aim and accomplishment between the old and the new is illustrated at Messrs. Colnaghi's galleries. Here there is a loan exhibition of "modern" French and other art, including Picasso. It is not satisfying, but it is puzzling. There is a "Nude" by André Derain which is brilliant and significant; so much so as to dwarf every other work in the gallery. There is a "Pastoral" by Charles Guerin as good as some things by Boudin and Daumier, together with a few drawings by Gauguin and others, which are convincing as evidence of their authors' graphic powers. But this conviction is not consistently upheld by most of the more obtrusive larger works. There are architectural studies by Othon Friesz, Jean Marchand, and Maurice Utrillo, which show a feeling for form, but none for colour, and Pablo Picasso's "Still Life," "Design," and "Boy" are wilful and perverse, but yet stirring and convincing. Many of the exhibits are jejune; many others grotesque; and there is a great deal that is quite unconvincing; it may be sincere and honest, but if so, its claim to those qualities is not well established. I feel that there is more in modern art than is here attested. Among the drawings are examples of fine work by less "modern" men, such as Degas, Forain, and Lepère, and some few prints, including woodcuts, by C. Beltrand and D. Galanis, normal-visioned representations of "Coin de Galerie à Notre-Dame" in colours, and "Le Château des Papes, Avignon."

#### The Beaux Arts Gallery.

An exceptionally fine set of water-colour drawings is exhibited by E. Rowley Smart. The Italian lakes provide the subjects, and the artist has provided a delightful record of them. There are two architectural things—"Brisino" and "Strada Grande, Gignese"—which are rendered with true particularity. The drawing is always compact, and the full value of the subject always asserted. It will be interesting to see the results of wider excursions by Rowley Smart, especially if he guards against any further tightening up of his method.

Harold Speed's show at the same galleries of paintings and drawings is a pleasant one. He has gone widely afield for matter, but the interest of his work does not depend entirely on subject, for he has a feeling for colour and for quality. This latter I greet with pleasure, especially in the oil paintings. It is too often disregarded. One main reason for the lack of charm in modern work is the cursory use of paint, which precludes a love for quality. There is quality in Harold Speed's work, and in that of Rowley Smart. There is quality of the finest in the show at Agnew's, but it is lamentably absent in that of Colnaghi's galleries.

## The Twenty-One Gallery.

Some paintings in Spain are being shown in the Adelphi by E. Stewart Wood, together with a number of quaint wax medallions by Florence Callcott, worked in the miniature manner. KINETON PARKES.

## The International Advertising Convention

Below we publish the programme of the Joint Sessions of the Business Papers Departmental and the National Industrial Advertisers' Association, to be held on July 15 and 16 in con-nection with the International Advertising Convention at Wembley. This has been arranged in conjunction with the American Associated Business Papers, the National Publishers' Association, and the National Industrial Advertisers Association.

1st Session (Tuesday afternoon, July 15). "General Session." Chairman, F. J. Frank, President, Associated Business Papers.

Address by Jesse H. Neal, secretary-manager, Associated Business Papers, and secretary of the A.A.C. of W. Topic: "The Business Paper—The Main High-way to Specific American Markets."

way to Specific American Markets. Address by Phillip C. Gunion, adver-tising manager, The Hyatt Roller Bear-ing Company. Topic: "How Hyatt Opens up New Markets through Indus-trial Business Papers."

Address by Harry Tipper. Subject : "Industrial Co-operation in the United States and the Business Papers."

Address by Sir Ernest Benn, Bt., C.B.E. Subject : "The Press and Industry."

Address by Ewan S. Agnew of "Punch" Subject: "The influence of Class Papers on English Journalism."

and Session (Welnesday morning, July 16).

General Subject: "Industrial Mar-kets." Chairman, Julius S. Holl, adver-tising manager, Link-Belt Company, kets Chicago.

Address by Malcolm Muir, Vice-Presi-dent, McGraw-Hill Company, illustrated with charts and lantern slides. Subject : "Industrial Markets of America."

Address by Bennett Chapple, pub-licity director, American Rolling Mills

Company, Middletown, Ohio. Subject un lecided.

Address by G. W. Morrison, publicity manager, Ingersoll-Rand Company, New York. Subject undecided.

Two speakers on British subjects to be provided by the British business paper publishers.

3rd Session (Wednesday "fternoon, July 16).

General Subject: "Trade Markets." Chairman, Sir Edward Iliffe, C.B.E., M.P., Vice-President of the P.T.P. and M.P., Vice W.N.P.A.

Address by Capt. A. U. M. Hudson, Morgan Bros. (Publishers), Ltd. Sub-ject : "Distribution to British Markets." ject :

Address by Colonel Hutchinson, The London Press Exchange, Subject : "Advertising in Relation to the Distri-bution of Merchandise to British Mar-bete."

Address by A. C. Pearson, Vice-President, United Publishers Corpora-tion. Subject: "Distribution in Ameri-can Markets."

Address by an American advertisin agent yet to be selected, on a subject relating to distribution through dealers.

Address by J. C. McQuiston, adver-tising manager, Westinghouse Electric and Manufacturing Company, Pitts-burgh, Subject: "How Westinghouse Uses Dealer Papers in Increasing Sales to Utimate Consumers."

The convention to be held from July 14 to 19 will be attended by the leading advertising, newspaper, and busi-ness executives from the British Empire, United States (2,000 of whose delegates are expected), France, Belgium, Holland, Sweden, Spain, Italy, etc. During the conference it is hoped to find means of lessening the difficulties which beset world trade; make more widely known the resources of the British Empire; demonstrate the excellence of British goods and British craftsmanship; extend our world markets; improve our methods of marketing our products; organize British advertising and selling methods on a higher pitch of efficiency; and to improve international relations-commercial and diplomatic.

## Advertising and the Empire

The following letter appeared in "The Daily Telegraph" last Friday

SIR.-If it be admitted that the future of the British Empire depends on the provision of useful opportunity for its peoples, the supreme importance of a movement now in progress for British trade development cannot be disputed. It is on behalf of this movement-the Convention of the Associated Advertising Clubs of the World-that we address you.

Sometimes in the past history of British trade effort has been concentrated upon production alone, to the neglect of something not less vital to national interests, namely, selling. Evils, of which unemployment is the worst, were attributed to what was called over-production, even when the world was crying aloud for goods. Markets opened and developed at home and abroad through the use of legitimate commercial advertising seem to be the true answer. When the existence of supplies and the worth of British manufactures are properly made known the country's trade and commerce benefit.

The development of advertising on modern lines has revealed one outstanding principle. Whatever may have been thought when advertising was in its infancy, the fact is now recognized by all advanced advertisers that veracity is of supreme importance. So greatly is this appreciated that technical associations for the development of advertising in all parts of the globe have, in their federated body, the Associated Advertising Clubs of the World, adopted as their bond of union the motto, "Truth in

Advertising." This association, composed of more than 278 different clubs, is to meet in conference at the British Empire Exhibition during July. Delegates from 160 clubs in America, twenty-five in the British Dominions, ten on the Continent of Europe, and forty in Great Britain, Northern Ireland, and the Irish Free State will be present, to the number of about 3,000.

The importance of such a gathering for British commerce can hardly be over-estimated. Trade promotion by the most powerful implement yet discovered—truth in advertising— will be emphasized afresh. The choicest specialists of the world are to assemble with the object of finding out by discussion how untruth in advertising can be eliminated. If, by concerted action, this purpose can be achieved, so that a statement published by advertisement shall receive unquestioning belief because truth in advertising has been made universal, publicity, by which alone Imperial trade can be extended to the full capacity of its desert, will be incalculably strengthened. The whole world will be benefited, and not the British Empire alone, by the improved distribution of British products thus brought about, and the relief of unemployment will not be inconsiderable. In view of the important benefits which can result from this conference, we invite every business man to get fuller information for himself from the Convention Offices, Sentinel House, Southampton Row, London, W.C.2 .-- Yours very truly.

LOUIS A. NEWTON (Lord Mayor of London). BURNHAM. LEVERHULME.

## Architects at Wembley

The British Empire Gas Exhibit Committee entertained the Presidents and Councils of the R.I.B.A., the Architectural Association, and the Architecture Club, at luncheon in the Lucullus Restaurant, British Empire Exhibition, on Monday of last week. In the absence of Mr. Milne Watson, the chairman of the British Empire Gas Exhibit Committee, who is attending a conference of the League of Nations, at Genoa, Mr. F. W Goodenough, chairman of the Executive Committee, presided, The chairman, in proposing the toast of "Art and Industry," informed the company that the exhibition had that day been opened exactly two months, and was established as a complete success, materially and also in the higher sense. The need of the world to-day in domestic, industrial, national, and inter-national life was a greater development of the spirit of goodwill and co-operation which the exhibition typified. There art and industry worked together in the highest sense—artist, craftsmen and manufacturer. That same principle should be applied to the homes and the work places. They had endeavoured to make the gas exhibition informative in all the departments lighting, heating, cooking, cleanliness, and health-in that art and labour had been associated.

Sir John W. Simpson (Past-President, R.I.B.A.), who responded, said he thought that in the future architecture would be inseparable from engineering and that they would seek their motives from forms quite other than those which had been imposed in the past by bricks and stones. Yet the work of their predecessors must always be the touchstone in relation to the achievements of the present. The Renaissance had helped us for more than four centuries, but the time had now come when we were to make our own versions of the original text. As to industry and its dislocation, he could not overlook the fact that the employed had become a class of wage-earners as against the employers who had to Was it possible that the root of the unrest was therein pay. -that the worker should be paid not for what he did but for the time he took to do it? With the safeguards of trade With the safeguards of trade unionism he did not think the objections were insuperable. One essential point was that the workman must be interested in his work just as were the professional men. Pecuniary reward did not come first. The system of wage-earning should be made interesting and he thought that architects could help in that direction by giving praise when it was due. He wondered if a Labour Government could help in the direction he had suggested ? The Prime Minister had disclosed his interest in art.

Sir Lawrence Weaver (director of the United Kingdom exhibits) submitted the toast "The Gas Exhibition."

Later the party inspected the exhibit, which is in the centre of the Palace of Industry.

# The Week's News

#### Another Housing Scheme for Welwyn.

The Parochial Committee of the Welwyn Rural District Council have decided to build a further 200 houses.

#### Bridge Widening at Westcliff-on-Sea.

Steps are being taken to widen Hamlet Court Road railway bridge at a cost estimated at  $\pounds 20,000$ .

## Town Planning at Margate.

The Corporation propose to purchase ninety acres of land for  $\pounds 9,000$  in the further development of their town-planning scheme.

## French Bricks for Hull.

Owing to a shortage of bricks, which is delaying housebuilding, the Hull Corporation Works Committee have placed a contract for a million French bricks.

## More Houses for Wandsworth.

The scheme of the London County Council for the development of the St. Peter's Hospital site, Wandsworth, is for the erection of five-story dwellings containing about 537 tenements.

#### Eastbourne Infirmary Extensions.

Plans are being prepared for the Eastbourne Board of Guardians of extensions to the infirmary. Accommodation is to be provided for a further fifty beds.

## Kidderminster Market Improvements.

An expenditure of nearly £9,000 for the improvement of Kidderminster Cattle and Wholesale Markets has been approved by the Town Council.

#### New Offices for Leadenhall Street.

East India Avenue, Leadenhall Street, is being demolished. The new exchange for Lloyd's and offices for the Royal Mail Steam Packet Company are to be erected on the surrounding site.

#### The Beauchamp Chapel at Warwick.

Efforts are being made to raise money for the restoration of the Beauchamp Chapel at Warwick. It was begun in 1443 and finished in 1464, and was founded by Richard Beauchamp, Earl of Warwick.

## The Extension of a Greenwich Hospital.

Mr. J. W. Cook has contributed £2,250 towards the extensions of the Miller General Hospital, Greenwich. Sir Edwin Lutyens, R.A., is chairman of the Building Committee supervising the extensions.

## Change of Address.

Mr. Joseph Brewerton, rating surveyor, valuer and land agent, and Mr. F. A. Brewerton, A.R.I.B.A., F.S.I., architect and chartered surveyor, have removed to 89 Oxford Road, Manchester.

## Proposed Cambridge Chair of Building.

The Institute of Builders are issuing an appeal to its members for  $\pounds 25,000$  to establish a chair of building science and art at Cambridge University. Sir Walter Lawrence, past-president of the Institute, has offered to give  $\pounds 1,000$  if nine other firms will subscribe a similar amount.

## A New Concrete Bridge for Brest.

Over the Elorn, near Brest, a new reinforced concrete viaduct with three large spans of 590 ft. 6 in. each has recently been started. These are the largest spans so far attempted in this type of bridge construction. The bridge is the design of M. Freyssinet, and is to cost eleven million francs.

## Sale of the Roebuck Hotel, Oxford.

The Roebuck Hotel, Oxford, for centuries one of the leading hotels, is to be converted into a large store. The central part of the building dates from the fifteenth and sixteenth centuries, but much of it has been masked by a succession of extensions during the last century and a half.

## A Slum Clearance Scheme for Atherstone.

The Atherstone Urban District Council have received the sanction of the Ministry of Health to clear a slum area in the centre of the town. In connection with the scheme dwellings are to be built to accommodate 345 persons of the working classes.

#### Suggested Widening of Wandsworth Bridge.

The Wandsworth Borough Council have suggested to the Fulham and Battersea Borough Councils that they should all three make representations to the London County Council with regard to the reconstruction and widening of Wandsworth Bridge.

## Proposed Hospital Extension for Bath.

It is proposed to erect and equip an X-ray department at the recently opened hospital at Coombe Park, Bath, as a memorial to the late Mr. Forbes Fraser, to whom the inception of the hospital was mainly due. The cost is estimated at about  $\pounds_{3,000}$ .

## New Schools for Carlisle.

The Carlisle City Council have resolved to erect a boys' secondary school, a girls' secondary school (of not less than 250 places each), the Chance School of Chemistry and General Science Laboratory, and art rooms.

#### Professional Practice.

Mr. J. M. Last Keith has retired from the firm of Messrs. John Slater and Keith, architects. The practice will be carried on at 46 Berners Street, London, W.I, under the title of Messrs. Slater and Moberly, the partners being John Slater, J. Alan Slater, and A. H. Moberly, formerly of 9 New Square, Lincoln's Inn.

## The Tower of Lincoln Cathedral.

The signs of movement in the south-west tower of Lincoln Cathedral have rendered necessary the cessation of bell-ringing. Dean Fry, in making the announcement, quotes from the report of Sir Francis Fox, that on the score of safety, and the prevention of further injury, the stoppage of the bells, for a time, is a grave necessity.

## A Newport Road Improvement Scheme.

The Newport Town Council have resolved to apply to the Ministry of Health for sanction to borrow  $\pounds$ 100,000, for the widening and improvement of Dock Street between High Street and Ebenezer Terrace, for the widening and improvement of High Street between Market Street and Skinner Street, and for the widening of High Street and Shaftesbury Street at the eastern side of the junction of those streets.

#### The Exhibition of the Liverpool School of Architecture.

The annual exhibition of architectural drawings of the University of Liverpool School of Architecture will be opened at the Walker Art Gallery on July 5, at 3 p.m., by the Earl of Crawford and Balcarres, P.C., K.T., LL.D., F.S.A., F.R.I.B.A. The chair will be taken by Councillor H. A. Cole. The exhibition, which includes drawings submitted for the Rome and other scholarships, will be open free to the public from Saturday, July 5, to Saturday, July 12, inclusive, from Io a.m. to 6 p.m.

## Bolingbroke Hospital Extension Scheme.

A £52,000 scheme to build a new wing to Bolingbroke Hospital, Wandsworth Common, has been put in hand. This extension has been made possible by three big contributions—two from the trustees of the late Mr. William Shepherd's will, of £10,000 and £25,000, and a third from Sir James Carmichael of £10,000. A further grant of £1,000 has been received from the King Edward Hospital Fund. A building committee has been formed, and drawings and plans for a new block of three wards, with administrative offices, stores, and a large basement, have been approved.

#### The Brighton Aquarium.

The elaborate scheme for rebuilding Brighton Aquarium which was passed by the General Purposes Committee, has been rejected by the Town Council. The cost was estimated at  $\pm 120,000$ . There was to be a sunken bandstand surrounded by terraced seats to accommodate 800 people, with additional room in a covered colonnade. A fountain court and an entertainment hall to seat 1,500 were also provided for. Provision was also made for refreshments and a number of shops. At the meeting of the Council held last Thursday it was decided to retain and remodel the building.

