

THE ARCHITECTS' JOURNAL & *Architectural Engineer*

With which is incorporated "The Builders' Journal."



FROM AN ARCHITECT'S NOTEBOOK.

THE RUINS OF ROME.

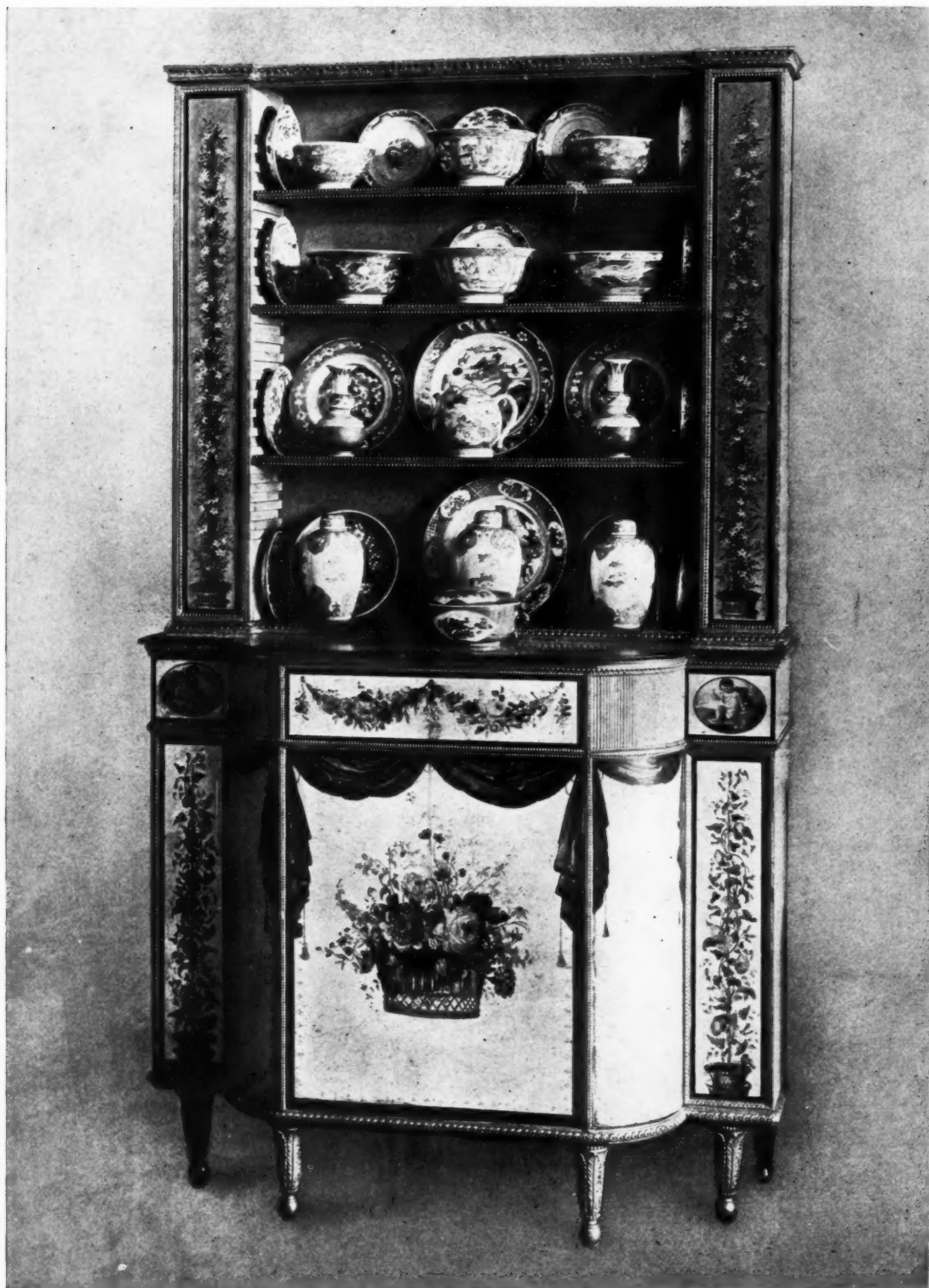
*Ye sacred ruins and ye tragick sights,
Which onely doo the name of Rome retaine,
Olde monuments, which of so famous sprights
The honour yet in ashes doo maintaine ;
Triumphant Arcks, spyres, neighbours to the skie,
That you to see doth th' heaven it selfe appall ;
Alas ! by little ye to nothing flie,
The peoples fable, and the spoyle of all :
And though your frames do for a time make warre
Gainst time, yet time in time shall restate
Your workes and names ; and your last reliques mar.*

DU BELLAY.

Translated by EDMUND SPENSER.

9 Queen Anne's Gate. Westminster.

A Pergolesi Cabinet



This cabinet was in the late Lord Leverhulme's collection.

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THE
ARCHITECTS' JOURNAL
9 Queen Anne's Gate, Westminster.

Wednesday, June 10, 1925.

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The Hudson Memorial

FROM a sociological point of view the controversy over the Hudson Memorial is full of interest. It shows us what we had almost come to forget—that the Philistines are always with us. (My thanks, in passing, to A.B.W. for his timely revival of the word.) The Philistine has been quiet for many years, and questions of art have come rather to be quarrels between different groups of artists, or at least of people owing allegiance to art, and now suddenly the Philistines have woken up and found a voice. It would be extremely interesting to find, if one could, the causes which have thus stimulated to renewed self-confidence and vocal expression that vast mass of people who generally acquiesce silently in what is done for them. Is it Mr. Sickert joining the Academy? Is it the presence of an amateur painter in the Government? Is it one sign of a general wave of obscurantism and reaction of which one feels the effect in many quarters? I cannot say, and I should consult those who are weather-wise in the spiritual atmosphere did I know such.

But there is the fact—the Philistines are upon us, and we have to close up our ranks. I have not spared my criticisms of Mr. Epstein's sculpture in the past. He aims at something which has for me only a minor interest, but he attains his ends with a mastery to which I have always paid tribute. What he feels he expresses with a virile directness and energy which are admirable qualities. So against a common enemy he must accept me as an ally, as once before over the nude statues on a Strand building. We can settle our quarrels elsewhere and at another time; for the moment all who care for art of whatever shade must face the common foe and stop once for all his arrogant attempt to lay down the law from the abundance of his ignorance and insensibility. I say once for all, but I recognize at once that this is pure rhetoric, for his voice will never be completely silent; only, from time to time, the Philistine can be made to see that as he has always made a fool of himself in the past, the probabilities are that he always will.

And what of the sculpture itself? I am not going to pretend that it has converted me into an enthusiastic admirer of Mr. Epstein's sculpture, or that it causes me any profound emotional reaction, but it has certain qualities which are almost always absent from our public sculpture. As a decorative arrangement of forms within a rectangle it shows a real inventive ingenuity and sense of proportion. The quantities of relief and hollow, the relative proportions of light and shade are admirably balanced, and the linear rhythm of the design is well carried through. By an extremely ingenious placing of the forms of the birds

so as to fit almost exactly (but not too mechanically) around the form of the nude figure of Rima, Mr. Epstein has been able to give to the restricted surface a richness of light and shade, a density and weight which enables it to tell at a distance even in the full sunlight of a summer's day. This just estimate of the intensity and scale of relief necessary for a given situation, particularly out of doors, is hardly ever attained in our public monuments, and merely to have achieved this should entitle Mr. Epstein to high praise. Whether you like this or not, it is a legible design, whereas our sculptors nearly always mumble and blur their statements from timidity and want of conviction.

Besides this patent decorative quality we can recognize a definite imaginative purpose, a clear personal attitude in the conception of the figure of Rima. She is imagined as a human being with something of the haggard shyness and strangeness of wild things. This is certainly no tired repetition of a conventional formula, but a vivid and individual creation. To me the effort to convey by such emphatic illustration a poetic idea is unsympathetic, but no one can deny that the sculptor has achieved his intention. It is, then, a work primarily governed by a poetical idea and expressed in vigorously decorative forms. What I regret is that among those, to me, minor concerns the distinctively plastic imagination has not found any place.

There is a poetic idea and a decorative idea, and these are thoroughly fused; there is not, so far as I can see, a plastic idea.

The general design of the sanctuary seems to me successful. The long rectangle of stone which brackets the sculpture of the two plain rectangles on either side is well proportioned to the space of lawn in front of the long stone-bordered posts. But this commendable elevation has not received any adequate plastic execution. The stone rectangles are too thinly and smoothly finished, the edges are too mechanical and abstract. What was needed was either some surface treatment, some blunting of edges, or even some play of light and shade which would have given a density and volume to the stonework sufficient to harmonize with the richness and weight of the sculptured slab.

The usual mistake of our men of taste is here shown, the mistake, namely, of thinking that simplicity can be achieved by mere abstraction and negativity. True æsthetic simplicity can only be achieved by a rich and fervid sensibility working through the complexity of the matter to an ultimate unity. Such dead and mechanical simplicity as is shown here is less offensive, but no more moving to the

sensual imagination, than mechanical enrichment. I wish Mr. Epstein himself had cut these plain rectangles straight from the rough stone. Then they might fittingly have enshrined his relief, for the whole would have had a truly related surface quality. This would well have repaid the extra labour and cost.

So much for the sculpture itself. A word more about its vociferous critics. What fascinates me about the Philistine is his extraordinary sensitiveness, the ease with which the slightest surprise puts him off his balance and out of temper. One may almost say that whenever a work of art has sufficient accent for him to become aware of it, he sees red. It is not so much certain kinds of art that he hates. He hates any art of which he becomes aware. He is only contented and peaceful when, as he jogs on his way, he can pass public monuments and statues without having any sensation at all. He has a blind traditional feeling that they have got to be there, they are part of the age-long prescription of public ritual, but, since they must be there, let them be as nearly as possible invisible, let them in no way rouse him from the day-dreams of his instinctive life. Then, and then only, is he content. But the expression of any idea of which he becomes aware rouses him to a passionate fury of denunciation. The Royal Academy has evolved in response to this feeling on the part of the average man. It attends to this inexplicable but apparently inevitable convention of art, but it keeps it well out of the way of any real interest, it produces something entirely anodyne and innocuous. And so the Philistine is a pampered being. Would that he could reflect for a moment, if such an effort of sympathetic imagination were possible to him, on the hard fate of those of us who have had the misfortune to be born with certain susceptibilities which, in our madness, we have cultivated by years of study to a considerable acuity, and imagine what heroic self-control is ours, as we walk about the streets of London, as we pass the statues in Parliament Square, or gaze on the ruined surface of Westminster Abbey, or dodge a taxi behind the Edith Cavell monstrosity, or contemplate the outside of the Victoria and Albert Museum, or see any one of the hundred thousand horrors to which the streets of London expose us.

We do not stamp with rage, we do not cry and shriek, we do not accuse the authors of these things of Fascism or unnatural vice, we behave with exemplary calm and patience, and yet we do suffer far more in our sensations of discord and disharmony than it is possible for those who have never trained their senses in such matters. But watch the Philistine in his intemperate rage. There has just closed a show of some of the finest modern French pictures which have ever been seen in London, at the Independent Gallery. It was a selection of picked masterpieces by the men whose work is acclaimed all over the civilized world, and yet there were to be seen there respectable old gentlemen stamping like naughty children on their catalogues, invading the private offices of the gallery to insult the proprietor, and carrying on like an hysterical woman in a lift. Really, before asking the artists to mend their morals, we have some right to ask our censors to look a little more to their manners.

Decidedly the modern Philistine is a pampered being. There have been times when his feelings were rudely disregarded by tyrannous gentlemen of taste and education, but in the fulness of time he has come by his own. We now bow to his power, we admit that being in so huge a majority he has a right to have nearly everything arranged to his taste—look at the lounge of any big hotel and see how carefully his whims are consulted. We admit that ninety-nine out of every hundred public buildings and memorials should be of the requisite ineptitude: but has the Philistine no compassion? He has in London hundreds, perhaps thousands, of pieces of sculpture totally devoid of all significance; cannot he allow us one little corner of Hyde Park, past which his daily business does not take him, where we can, in leisure moments, contemplate something which is, to put it at the least, decorous, intelligible, and respectful of past tradition?

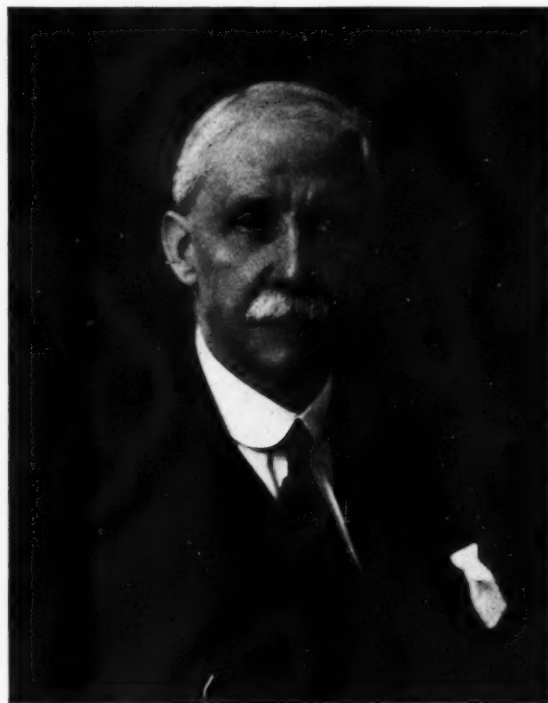
ROGER FRY.

The New R.I.B.A. President

While the country has elected the architect of its latest university to the order of knighthood, the Royal Institute of British Architects has chosen for its President a profound and subtle artist in the more modest art of home-building. There are not many among the names of our domestic architects that are more honourable, or more delightful to remember, than Mr. Guy Dawber's. There are probably various reasons for this, but we think the chief one lies in the peculiarly indigenous character of his work, so entirely English, so apt and so effortless, that, like so much of our earlier architecture, it appears to have grown of its own accord rather than to have been built to a set of contract drawings. Mr. Dawber's election will be applauded everywhere. He has been a Vice-President since 1923, and was a familiar figure at many public functions held during these two years, as well as during his tenure of the Presidency of the Architectural Association.

The Birthday Honours

The inclusion of Mr. George Herbert Oatley in the Birthday Honours list may conceivably have taken just a little off the edge to the ceremonial opening of the new Bristol University buildings yesterday by the King. It is pleasant to wonder whether the well-deserved recognition is to be extended after all, and still more pleasant to read in the papers of the following day that the inspection of the architect's handiwork has been followed by its fit and gratifying sequel. But though the architect of Bristol University has been rewarded in advance, he has already done more than enough to deserve it elsewhere, for he is one of the most distinguished of West of England practitioners. Together with his partner, Mr. G. C. Lawrence, President of the Wessex Society of Architects since its foundation in 1922, he has carried out, mainly in and about Bristol, a number of buildings of first-rate importance. When last we saw the great tower which surmounts his new achievement it was still concealed within a mass of scaffolding, which by this time has no doubt disappeared. This tower promises to be one of the most conspicuous things in Bristol, and it will be interesting to see it divested of the paraphernalia of building.



SIR GEORGE HERBERT OATLEY.

A MONTHLY CAUSERIE

Joking Apart
Houses

LET no one suppose that the "housing problem" is here to be discussed. I am too fearful of being a bore to adventure anything of the sort. The subject is now a stale, inedible morsel, trodden under foot in the architectural chicken-run, beaked, picked up, and discarded by successive explorers as devoid of nourishment and repugnant to the architectural gizzard. It is only in accord with what we are proud to call "Progress" that the work of building the houses of the people should pass from architects, who have shown exhaustively how the thing can be well and profitably done, into the hands of those who seem comparatively unconcerned for architecture or sound building, or for the inestimable benefits—the sense of orderliness, of beauty, of worship, graces of mind, happiness of heart, and contentment of spirit—which the right building of its homes confers upon the people, as is proved on all sides far and wide by the activities of philanthropists and architects in numberless co-operative and municipal housing schemes.

To Progress also we must ascribe the fact—for by nothing else is it explained—that a nation which has for years deafened itself with outcries against its slums, and has painfully, and step by step, established laws enforcing decency in the building of cottages, should to-day deliberately lay itself out to build on a vast scale more slum dwellings than it has yet knowledge of.

Progress, moreover, matches this new conception of efficiency with new standards of economy in building. The principle is now well established. In order to save ten pounds on a five-hundred-pound cottage, good bricks, competent to form a sound, weathertight cavity wall, capable of standing for a hundred years, are ingeniously set edge on and faced the wrong way about, so as to contrive a damp and unstable one that will not last fifty; and with no pre-determined, but a highly problematical saving of cost, and for the sake of saving a little time, rat-runs and vermin-nurseries of studding covered with sweating iron sheets and lined with cardboard, which will not live for twenty-five, are substituted for brick. By the time these substituted dwellings, built of substituted materials, by substituted building trades to substituted designs have been "standardized" in all parts, so that none have individuality, and embodied in schemes of mass production—conceptions which could engage only the mind of a commercial magnate, or of, possibly, a bullock—then will be an end of the craft of cottage building, of rightly built cottages, and of the essential appeal of home, just as there has been an end to bootmaking, and matchmaking, and carpet-weaving, and to the worthy products of those crafts and the delight in their fabrication and possession. The bricklayer will be represented by a man playing nursemaid to a family of mechanical stokers; and the carpenter by a man rocking in time with the feed-slide of the dolt mechanism for mis-making slip-shod window squares, shortly to be cast out to swell the giant dust-heap which is Industry's monument to her own greedy haste and incompetence. To reconcile ourselves to this aspect of Progress we must bear in mind two things, which we may observe to be the leading principles of national endeavour. First, that any form of human activity which can possibly be uprooted and thrown into the jaws of Industry, there to be digested and extruded in the form of a cheap, shoddy, worthless version of the thing pretended, benefits the country by augmenting the wealth of the Empire; and, second, that the wealth of the nation is in great part the accumulated profits of doing things thrice times over badly and throwing them on the dust-heap, instead of once well and retaining them in use.

No! I am not going to discuss the "housing problem."

My subject is the house at Moor Park, for which some seven hundred designs were lately submitted in a competition organized by a contemporary. Some thirteen years ago the same paper offered prizes for designs for a house of very similar size, which produced an abundance of ideas and gave a definite lift to the design of small houses. In particular, it established in general favour the symmetrical elevation, which before that time was scarcely known, and was regarded as experimental and odd. For this reason I visited the exhibition of the leading designs in the recent competition with interested anticipations, and was disappointed to find scarcely any features in these newest views of what a small house should be which were not familiar, or variations of the familiar. To digress from my theme for a moment—it struck me as odd that the winning plan—and "the plan is the thing," as the "conditions" emphasized—should show the kitchen opening direct into the tiny entrance hall. The house was required to meet the needs of the professional man, and from a close sympathy with that being, I make bold to say that no other sort of man is more sensitive to a smell of boiling cauliflower or to that "loin-of-mutton vapour bath" which greeted the guests of Mr. Podsnap on a famous occasion. The professional man, too, is no lover of the harsh sounds of the scullery sink, nor of the vocal exuberances of a singing cook, who, by the way, like the singing soldier, is the most estimable.

I am concerned, however, with the designs as a whole. The lesson of the exhibition seems to be that the small house, in the accepted code, is worked out and finished. That code is well known: balanced elevation, with reason tortured to justify it in the plan, parapets with narrow stone copings or cliff-faced finished with plain brick on edge, and pineapple finials at the returns, white sash windows, and well-selected brick facings. Many little gems of houses were included among the designs, and displayed to the public in delightful perspective drawings and certain charming models; but have we not seen enough of the members of a family which bear so strong a likeness? Architects have now reached a point of ordered prettiness in the design of small houses which is a little sickly in its honeyed sweetness. In the choicer residential suburbs, when such houses have been laid out, one architect's prettiness succeeds another box-like vision of perfection, till the effect is that of a bench of clipped poodles at a dog show with bows on them. I confess to a yearning for a real doggy dog, and I see everywhere unassuming humble old houses, of no self-conscious architectural merit, which defy analysis of design, have no recognizable style, and could scarcely be copied, but which are yet entirely delightful. They make no claims to affluence or to gentility; they advertise no cleverness; they do not challenge the pretensions of adjoining houses; the greasiest of house agents would scarcely dare to describe one of them as dainty; they do not pretend that muddy boots are unknown to this life, nor repel the idea of a man walking out of his front door in happy old clothes. Our small modern houses, on the other hand, do all these things. They make too great claims for us. There is a posturing tinker's lordliness about them which speaks ill for stalwart moral forces in the land. A man ought to want to own his house, not to be owned by it, and the sorts of lives people live, and their daily habits, are not in the least expressed by the houses architects build for them. How startling, very often, is the aspect of the interior of these small houses as used by their inmates, compared with the claims made for those inmates by the elevation. Outside we get an idea of neat orderly completeness, sufficiency, refinement, elegance, and all the smooth graces of life. Inside

we find scratch meals, cigarette ends in the fender, a bicycle in the hall, a sewing-machine with a forgotten plate on it in the drawing-room, and the owner smoking a pipe and drinking beer in the drawing-room. The fact is, the very prettiness of these little houses are provocative of ugliness, their extreme elegance of lack of refinement. There is nothing unbeautiful or wanting in refinement in a man's sitting in dirty boots with his tired legs thrust out, regaling himself with a pipe and pot of beer; but it is most unbeauti-

ful and gross for him to do the same in a boudoir. The houses I have described by setting a note higher than the inmates can reach force them into the position of being unseemly amid their surroundings. What sort of house is really wanted, if people could stop to think what they really do want, instead of what other people would expect them to want, is a question the answer to which may not be far distant; for the time is coming, I fancy, when the pendulum of taste will swing back to reality. KARSHISH.

The R.I.B.A. Election Result

The result of the R.I.B.A. Election for the Council and Standing Committees was announced as under at a General Meeting of the Royal Institute, held at 9 Conduit Street, on Monday evening last.

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JOHN ALFRED GOTCH, F.S.A. (Kettering).

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ERIC MORLEY (Leeds and West Yorkshire Architectural Society).
HENRY LESLIE PATERSON (Sheffield, South Yorkshire and District Society of Architects and Surveyors).
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GEORGE CHURCHUS LAWRENCE (Wessex Society of Architects).
HAROLD SYDNEY ROGERS (Berks, Bucks and Oxon Architectural Association).

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JOHN KEEPIE (President of the Incorporation of Architects in Scotland).
GEORGE ANDREW PATERSON (President of the Glasgow Institute of Architects).
CHARLES GEDDES SOUTAR (Past President of the Dundee Institute of Architects).

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CHARLES FREDERICK WARD.

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To be nominated by the Council of:
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Representatives of Allied Societies in the British Dominions Overseas:

To be nominated by the Council of each of the following:

THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA.
THE FEDERAL COUNCIL OF THE AUSTRALIAN INSTITUTES OF ARCHITECTS.
THE NEW ZEALAND INSTITUTE OF ARCHITECTS.

Representative of the Architectural Association (London).

HARRY STUART GOODHART-RENDEL.

Representative of the Association of Architects Surveyors, and Technical Assistants.

CHARLES MCLACHLAN.

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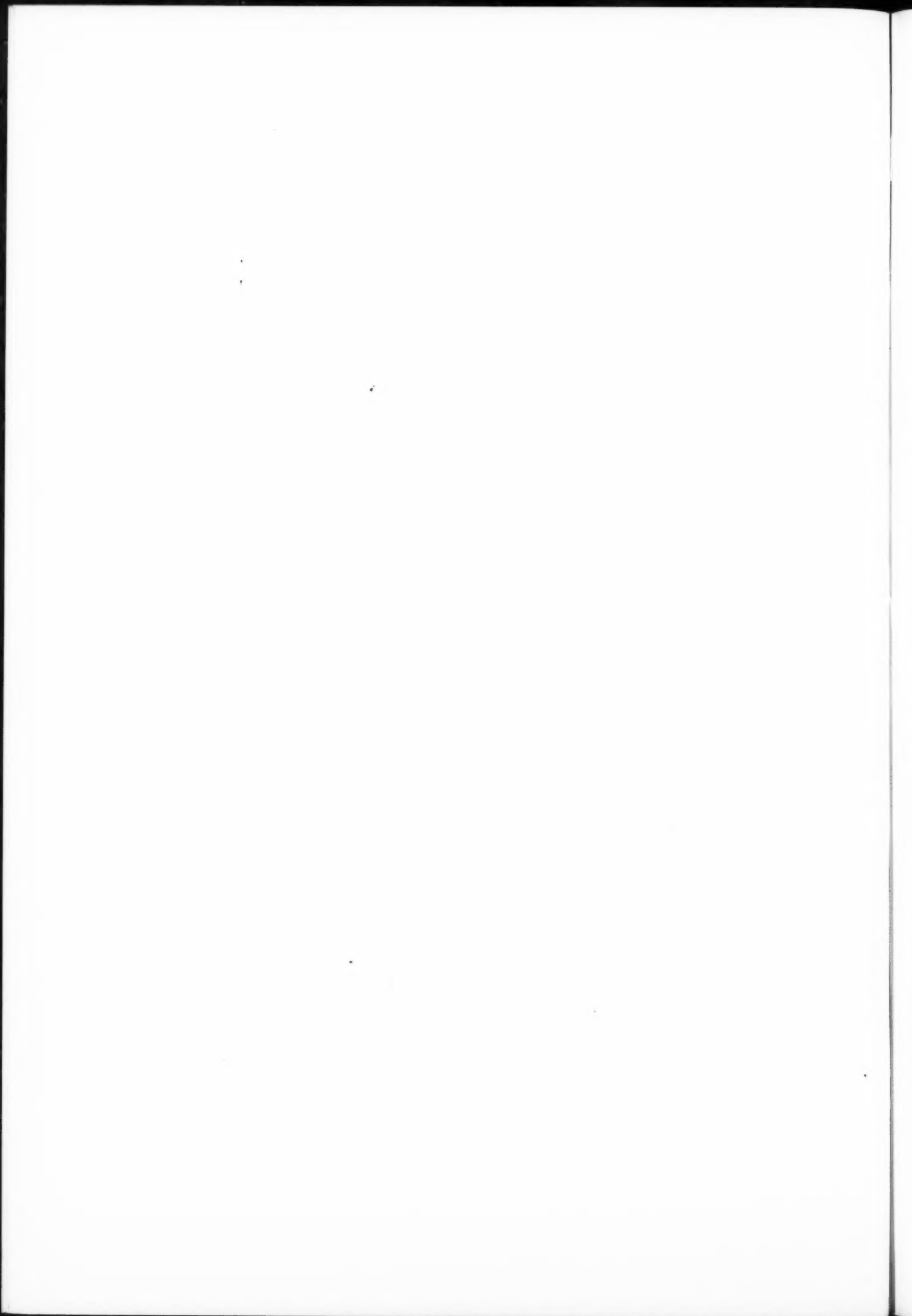
ERNEST HOLLYER EVANS.
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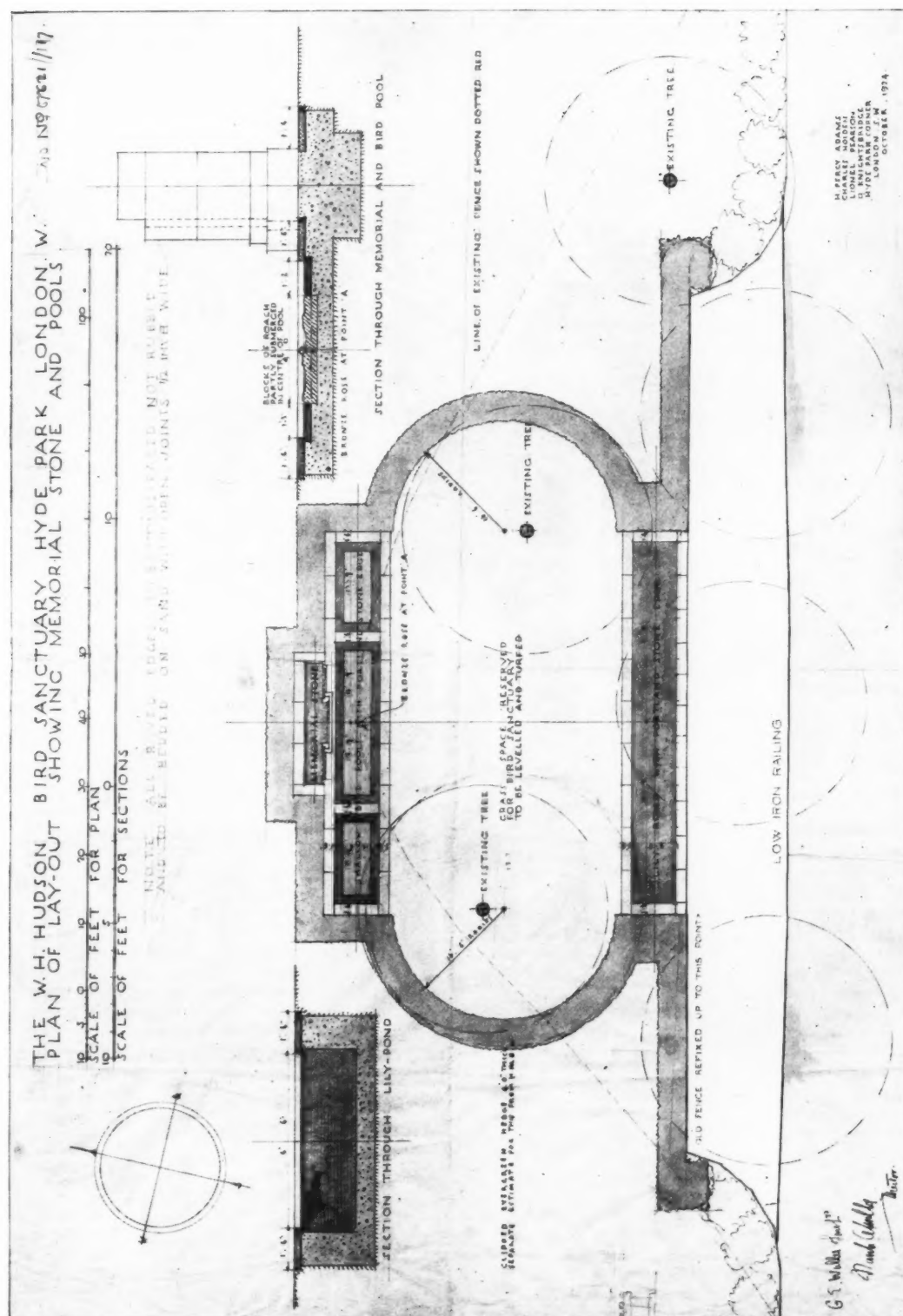
At the time of going to Press, it was undecided whether Mr. Francis Jones (Manchester) or Mr. Alfred John Taylor (Bath), had been elected to the Practice Committee.

The W. H. Hudson Memorial in Hyde Park
Adams, Holden and Pearson, Architects. Jacob Epstein, Sculptor



Some notes upon the memorial appear on page 882.





THE HUDSON MEMORIAL IN HYDE PARK: THE LAY-OUT. ADAMS, HOLDEN, AND PEARSON, ARCHITECTS.

The W. H. Hudson Memorial in Hyde Park

ADAMS, HOLDEN, and PEARSON, Architects

JACOB EPSTEIN, Sculptor

THE design of the memorial and lay-out of the sanctuary illustrated on pages 879 and 881, is the work of Messrs. Adams, Holden, and Pearson.

The memorial stands in the front of the sanctuary, and Mr. Jacob Epstein has designed and carved with his own hand a stone panel which is the central part of a stone screen. The memorial is an integral part of a garden laid out by Mr. Lionel Pearson, with a lawn, a lily-pond, and a bird-bath—a bird-garden which in its turn forms an integral part of the bird sanctuary.

Mr. Epstein has chosen for his subject Rima in the midst of a flight of birds. Rima (or Riolama, to give her her full and more musical name), it will be remembered, is the Genius of the Forest in Hudson's "Green Mansions," and, like him, belongs half to Nature and half to the human world.

Hudson's own description of Rima is: "She was small, not above four feet six or seven inches in height, in figure slim, with delicately shaped little hands and feet." She had a trick of disappearing, "going as if she had melted away into the verdure," and could "run along an exposed horizontal branch, fifty or sixty feet above the ground, erect on her feet."

Mr. Eric Gill has designed and cut the lettering on the border of the lily-pond.

The stone was supplied by the Bath and Portland Stone Firms, Ltd., and the whole of the building work was carried out by Messrs. G. E. Wallis and Son, Ltd.

The planting and laying-out of the ground was in the care of Mr. Hay, of His Majesty's Office of Works.

The memorial was unveiled by the Prime Minister on May 19.

The Franco-British Union of Architects

Its Fifth Annual General Meeting

By H. BARTLE COX, A.R.I.B.A. (Mem.F.B.U.A.)

THIS Union, now well known to all architects on both sides of the Channel, has just celebrated, in Paris, a very brilliant gathering of energetic men. The annual general meeting of the Union usually takes place alternately in Paris and in London, with an English architect as president succeeding a French one. Last year Mr. Paul Waterhouse was elected president, but owing to his untimely death on the one hand, and to the inauguration of the International Exhibition of Decorative and Industrial Arts on the other, an exception was made this year, and the British members were again most cordially welcomed by their French confrères.

The meeting, including a programme of visits, lasted for three whole days, from May 23 to 25, and was well attended. It opened at 10 o'clock Saturday morning, the 23rd, by a friendly reception of the British members at the *Club des Architectes*, a pavilion designed by Monsieur Tournon, situated in the attractive gardens of the Ville de Paris at the Exposition des Arts Décoratifs. The British members were introduced to their French confrères by the vice-president, Monsieur Defrasse, who, while apologizing for the incomplete state of the pavilion in question, the plan of which was greatly admired, expressed on behalf of all present his gratitude to Monsieur Fernand David, the Commissaire Général de l'Exposition, for having delegated for our guidance and information many eminent representatives of the organization, including the director of architecture, Monsieur Louis Bonnier, Inspecteur Général des Services Techniques d'Architecture et d'Esthétique de la Préfecture de la Seine, who accompanied us on a visit to this important demonstration of modern industrial art. The members' impressions of this manifestation were very varied. It is, perhaps, too early to draw any definite conclusion. At any rate, the opinions are not unanimous, except on a few salient features. For instance, the writer heard no one speak in admiration of the shops erected on the Pont Alexandre, which, unfortunately, occupy the

most conspicuous position in the exhibition, and it was felt by the majority that the handling of the Esplanade des Invalides had, from an artistic standpoint, missed its opportunity, except the most effective garden treatment by Monsieur Jacques Lambert, masking in an effective manner the station of the Invalides, the lines of which run underneath this part of the exhibition. The use (or abuse) of the unfortunate word "Modern" lends itself to certain licence, which sometimes produces quite interesting effects, but this exhibition is by no means the first demonstration of Secessionism, and if its influence will be contrary to what some expect, it nevertheless, after being stripped of its excessive amount of artistic bluff, must result in reviving the arts which had so sadly sunk into a stagnant state of depraved archaeology. For this reason most of the members expressed their hope, and some even their conviction, that out of this "Modern Movement," for want of a better term, something really refreshing would emanate. However, though evolution is often synonymous with revolution, yet the theory of throwing all tradition aside is unrealizable. Some of the well-informed members remarked that a large amount of what passes for being ultra-modern is merely a concoction of archaeology from some remote country.

At 12 o'clock, in the *Clos Normand*, a restaurant pavilion designed by Monsieur Chirol, of Rouen, took place the monthly *déjeuner* of the S.A.D.G., at which were present about eighty members, including three Architectes-en-Chef de la Ville de Paris, viz., Monsieur Bonnier, Monsieur Hermant, and Monsieur Tournon, who now occupies that position. The English members were the *invités* at this reunion. At the end of lunch, Monsieur Camille Lefèvre, Architecte-en-Chef des Bâtiments Civils, Palais du Louvre et des Tuileries, and president this year of the S.A.D.G., made a brief speech, in which he pointed out the difference of the "programme" for architecture properly speaking and for that of an exhibition.

The Pavilion of the S.A.D.G., in the Exhibition of Decorative Arts



Members of the Franco-British Union of Architects and their guests were received here by Monsieur A. Defrasse, Acting President of the Union.

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In studying the exhibition from an artistic point of view one is liable to be led astray by the gaiety of the entertainment. It contains a vast amount of interest outside the realm of architecture—for instance, members were particularly struck with the extreme refinement and excellent delicacy of certain lovely stuffs and dresses exhibited on the most appropriate and artistic models in the Grand Palais. These models, instead of being vulgar waxworks, are conventionalized in form, and of a dull silver tone showing off the stuffs most admirably. To return to architecture, or the setting for decorative art, the four features that received the most admiration from the majority of the Franco-British Union were:

1. The monumental staircase, by Monsieur Letrosne, in the Grand Palais. Considered slightly theatrical in effect, suiting the "programme," and of a magnificent scale, which cannot fail to impress. It is the *clou de l'exposition*. The detail only is modern, in the sense of new to Europe.

2. The small Swedish pavilion in the Cours-la-Reine, an exquisite example of refined modern work, good in proportion, and delicate in tone. A gem not to be missed.

3. The Polish pavilion, just opposite the last mentioned, national in character, careful in design and finish.

4. The theatre, by Messieurs Perret Frères, at the end of the Esplanade des Invalides. The interior with practically no applied decoration is decorative in itself, with three stages arranged like the half of a hexagon. Beautiful lighting and silver surfaces are characteristics of this erection, perhaps the only important example in the exhibition of architecture that is modern in the true sense.

There are many other buildings of great merit, too numerous to mention, and in particular the British pavilion, with its restaurant making an imposing note on the banks of the Seine. It was felt by the English members that the architects, Messrs. Easton and Robertson, had not let England down.

Two modern characteristics of the exhibition are strength of colour (sometimes a little crude), and in the evening an enormous amount of light. The exhibition is one-third of the size of that of 1900, yet four times the amount of electricity is used, that is to say twelve times more powerful in illumination than the exhibition of 1900.

Séance.

At 4.30 members repaired to the premises of the S.A.D.G., 59 rue de Grenelle, for the annual general meeting of the F.B.U.A., under the presidency of the vice-president, Monsieur Defrasse, Inspecteur Général des Bâtiments Civils et des Palais Nationaux, Architecte-en-Chef de la Banque de France, at which were present twenty-five French architects and the following English members: Messrs. Atkinson, Bradshaw, Cart de Lafontaine, Cox, Davis, de Soissons, Hall, Hamp, Hepworth, Murray, Prentice, Robertson. Monsieur Defrasse opened by expressing his regret at the untimely decease of our "excellent Collègue et éminent Président," Mr. Paul Waterhouse. Letters of excuse were then read from the Marquess of Crewe, Lord Crawford, Lord Balfour, honorary members, and from Sir John W. Simpson and Sir Reginald Blomfield, and others. The Secretary-General, M. Cart de Lafontaine, then read the minutes of the fourth assembly, 1924, which were passed unanimously. The election then took place of President and Vice-President for 1925-1926. Monsieur Defrasse being elected President, and Sir Reginald Blomfield R.A., Vice-President. Sir Lionel Earle, K.C.B., secretary of the Board of Works, was elected as honorary member by the French commission, who also proposed as ordinary members, Messrs. L. H. Bucknell and R. R. Prentice. The English elected as ordinary member of the Union Monsieur Léon Chiffot, Inspecteur Général des Bâtiments Civils et des Palais Nationaux, Architecte-en-Chef du Ministère des Affaires Étrangères. The question of the regulation of international competitions was brought forward and referred for further study. The secretary of the English

commission, Mr. Arthur J. Davis, then brought forward the question of a protest against the proposed demolition of Waterloo Bridge. M. Cart de Lafontaine read a letter from the R.I.B.A. bearing on this matter. Monsieur Bérard, past president S.A.D.G., suggested the drawing up of a *vœu*, or hope, on the part of the French that every means would be studied in England to safeguard the monument. Monsieur Risler pointed out that the partial reconstruction of the "Pont Neuf" might be given as an example. On the proposal of the president, M. Cart de Lafontaine was asked to draw up, not a protest, but a petition. It was decided to hold the sixth general meeting in London next May. The president before closing the meeting expressed the hope that the F.B.U.A. could be organized to include painters and sculptors of the two countries, and so extend the influence of the Union. He also put forward the wish that a Franco-British exhibition of architecture could be arranged as was effected before the war. His propositions were unanimously adopted. The fifth annual general meeting terminated about 5.30. Members were free for the evening.

The Visits.

The next day, Sunday, a delightful excursion in a motor charabanc was organized to the following places: Ermenonville, Chaalis, Senlis, and Chantilly. The latter place is too well known by English visitors to need much description, but architects are always interested in the colossal stables, a magnificent eighteenth-century design. The party had lunch at the Hotel du Grand-Cerf, at Senlis, a very picturesque old town, with a fine church and many charming old houses, a splendid sketching ground for water-colourists. Chaalis was the great point of interest, for it is the least known. It is remarkable for the ruins of an early thirteenth-century Cistercian abbey, with a restored chapel containing frescoes said to be by Le Primatice. The grounds with a large eighteenth-century mansion, including the valuable collection of art treasures, was left to the "Institut de France" in 1912 by Madame Edouard André, at the same time as the Musée Jacquemart-André at Paris. The building at Chaalis was designed by the celebrated architect Jean Aubert, author of the Hôtel de Biron at Paris, now the Musée Rodin. Aubert also designed the famous stables at Chantilly.

Ermenonville was, perhaps, the most poetic part of the excursion. In itself, the "Désert" is one of the finest spots in the environs of Paris. Besides this, it is intimately associated with the sentimentality characteristic of eighteenth-century French life. The place is well known to artists, but not much frequented by the ordinary public. It is here where Jean-Jacques Rousseau lived with le Marquis de Girardin, and where the illustrious writer died and was buried. His tomb, surrounded by poplars, remains on a small island, and was once the object of pilgrimage. It was in these grounds, now the property of Monsieur le Prince Léon Radziwill, that, in the eighteenth century the first *jardin anglais* was made in France.

This excursion was a great contrast to the visit of the previous day, though not so different in a way to the Salon (*des artistes français*) visited the day after. The Salon this year is held in temporary wooden buildings erected in the Jardin des Tuileries. The erection is most admirable for the purpose, nothing to detract from the pictures which a delightfully diffused light shows off to the best advantage. The party was full of admiration both for the Salon and for the way it was housed. Monsieur Camille Lefèvre, as architect to the Louvre and the Tuileries, was responsible for the construction. The party was first taken to the architectural room by Monsieur Louvet. This year there are several exhibits by English painters and architects, their works being admirably placed. In the architectural room we noticed some careful pencil sketches by Sir John W. Simpson; a fine scheme for the rebuilding of a part of the City of Bath by Professor Atkinson, besides two good exhibits by Mr. E. P. Warren. As regards paintings, the party was conducted round the various rooms by Monsieur

Duvent, Membre du Conseil d'Administration de la Société des Artistes Français, who explained the various tendencies and the reason for the placing of certain pictures.

In the afternoon the Franco-British Union met at La Fondation Rothschild, 11 rue Berryer, for a reception by the Government.

The Banquet.

The meeting terminated by a banquet at the Hôtel Lutetia, under the presidency of the "Directeur des Beaux-Arts," Monsieur Paul Léon, who represented Monsieur le Ministre de l'Instruction Publique et des Beaux-Arts. There were present representatives from the British Embassy and from the Ministère des Affaires Étrangères, besides a large assembly of eminent architects, representative of the present state of architecture in the two countries.

At dessert, the president made a speech, in which he thanked the Minister for sending such an authoritative representative, well known in London, and one who has so much at heart the subject of architectural education. The president also referred to representatives of La Presse Artistique, and made special mention of Monsieur Léandre Vaillat, the eminent critic attached to "Le Temps." He pointed out the influence in France of La Presse Artistique, and thanked its members for their support of architecture. Here let it be mentioned that the president of the Syndicat

de la Presse Artistique is himself an architect and president of the Salon d'Automne. His influence in the modern movement has been felt over the whole of Europe.

After-dinner speeches are not generally renowned for their erudition, but it is different with an orator like Monsieur Paul Léon, who is known as a learned and capable director of the arts, who admirably delivers his speech with ease and force after careful consideration of the subject. He is always prudent, and is noted for never saying "des bêtises." This year the art world in Paris and in, perhaps, the whole of Europe, is chiefly concerned with the "Exhibition," which is, therefore, the main topic of all meetings connected with art. He referred to architecture as an art requiring sobriety, calmness, and rationalism. He avowed that he was not quite sure what the modern application of the term "Decorative" art really meant, but he did not understand art that was not decorative. He thought there were signs of a weakening in architectural education, and he felt that one could not make a clean sweep of tradition. He admitted the existence of a praiseworthy effort towards something new, but felt ignorant of how the future would judge it. His speech was unanimously acclaimed with real enthusiasm. After which the meeting was terminated, except for a few apt words from Mr. Cart de Lafontaine, the Secretary-General, to whom all members are greatly indebted for the successful organization and carrying on of this friendly and intellectual Union.

Greatford Hall, near Stamford, Lincolnshire

DARCY BRADDELL, F.R.I.B.A., and HUMPHRY DEANE, Architects

THIS house dates from the beginning of the sixteenth century. It was burnt down two and a half years ago, and completely gutted. The fire broke out in the early dawn of an autumn morning, and raged for two hours before help could be obtained from Stamford.

It was immediately settled to rebuild bit by bit as funds allowed. The first portion to be tackled was the old billiard-room wing, which was least damaged by fire. Enough old sound material was collected from the debris to enable this wing to be built. The house was originally planned in courtyard form, but with no fourth side. During the eighteenth and nineteenth centuries this courtyard had been filled up with a cluster of odd outbuildings, such as pantries, larders, heating chambers, and such like. When the decision to rebuild was made, all these outbuildings (which had not suffered at all badly from the fire) were cleared out, and the old courtyard once again reinstated. The whole kitchen accommodation, which lies in the opposite wing to the billiard-room, was replanned; this is still to be built.

The centre of the house is going to be occupied almost entirely by a hall, which runs up through two floors. All the old mullioned windows which can be traced in the original house, many of which had been replaced by sash windows in the eighteenth century, either have been or are going to be reinstated.

One of the most remarkable sights immediately after the fire were the great burnt oak timbers. These had been burnt as black as charcoal, but it was found that in spite of the tremendous heat to which they had been subjected, their burning was only skin-deep. Beams which measured 12 in. by 10 in. it was found could be reduced to 10 in. by 8 in., and were completely sound.

In the course of excavation many immense moulded stones of thirteenth-century workmanship were found built into the walls. These had almost certainly been taken either from churches or monasteries pulled down in the neighbouring county town of Stamford, which is extraordinarily rich in Gothic buildings of every variety.



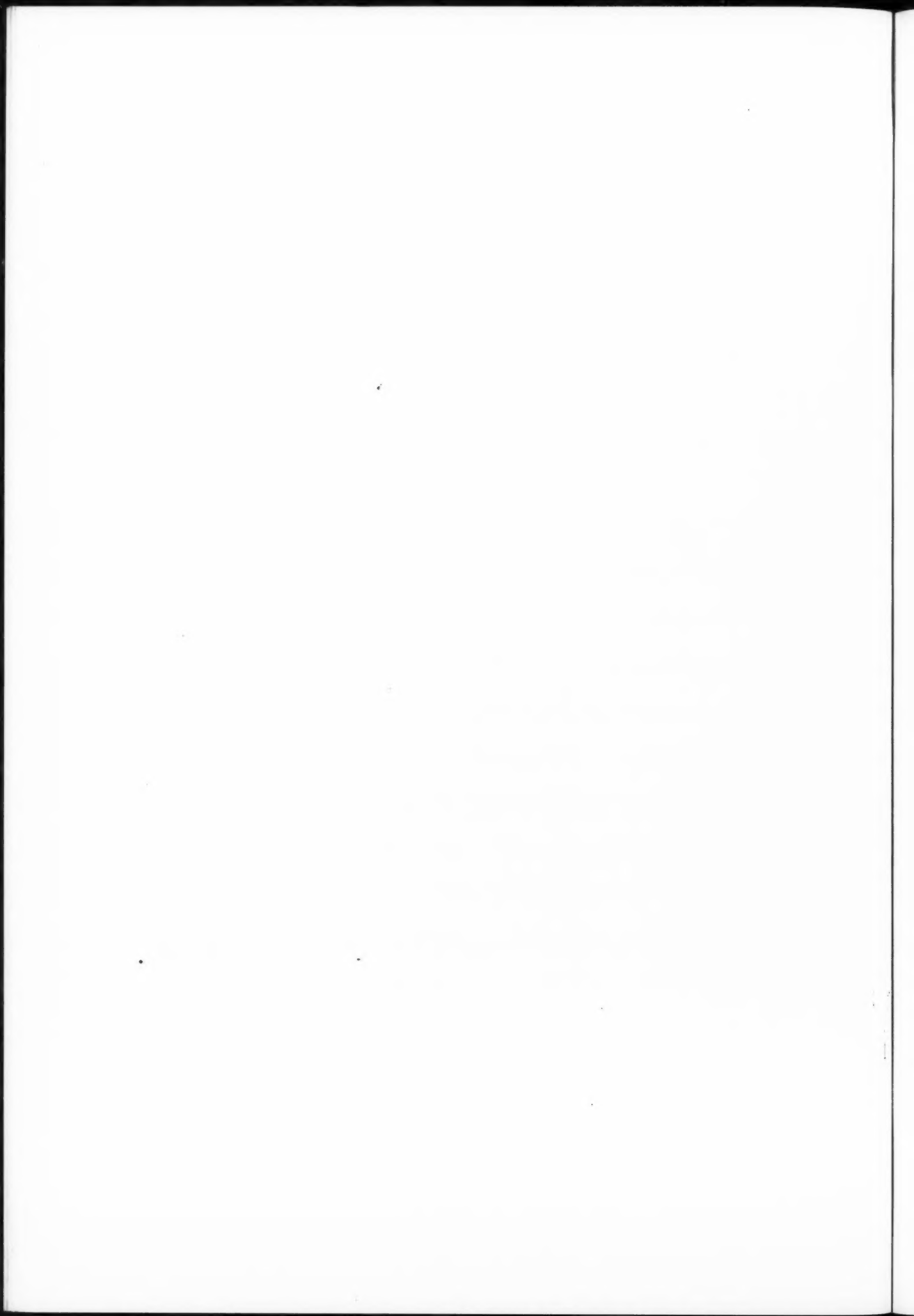
BEFORE RESTORATION.

Modern Domestic Architecture. 122.—The Restoration of Greatford Hall, Lincolnshire

Darcy Braddell, F.R.I.B.A., and Humphry Deane, Architects



The view is of the Drawing-Room, Library, and Billiard-Room Wing.

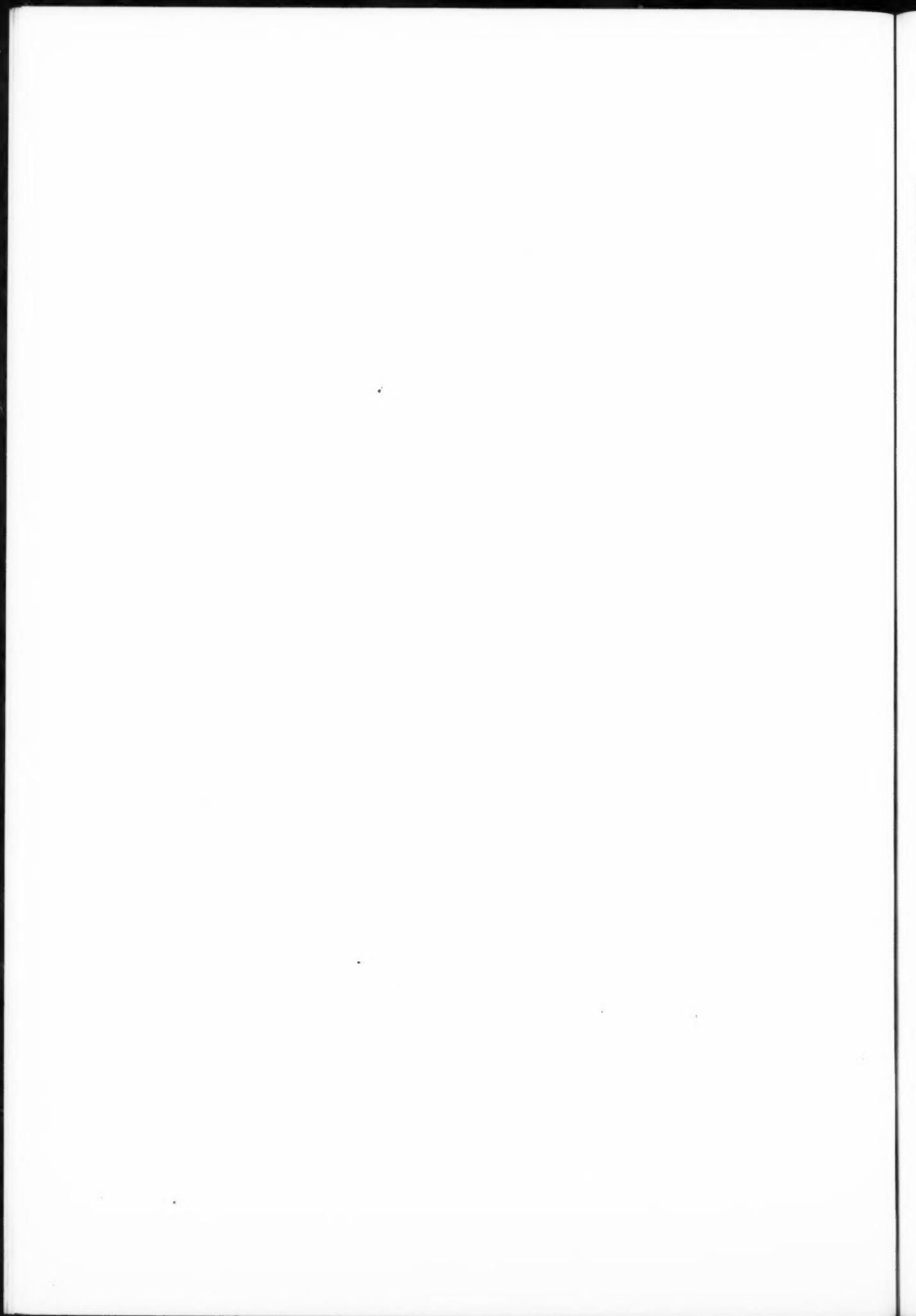


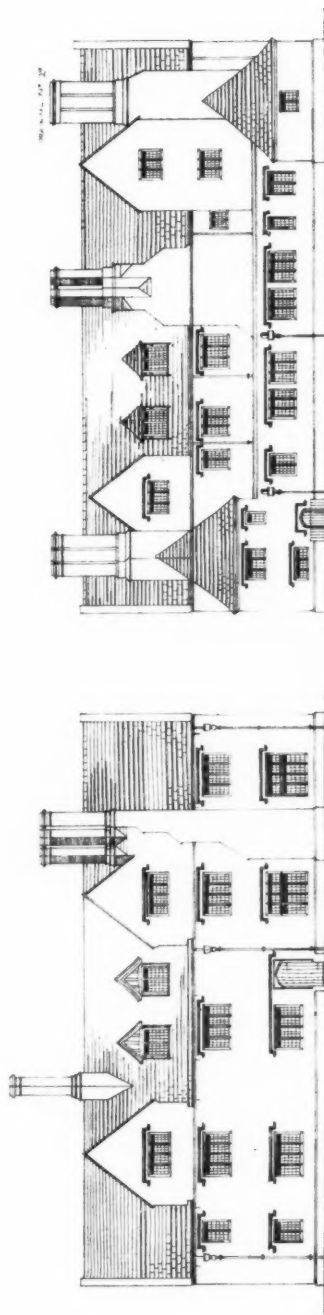
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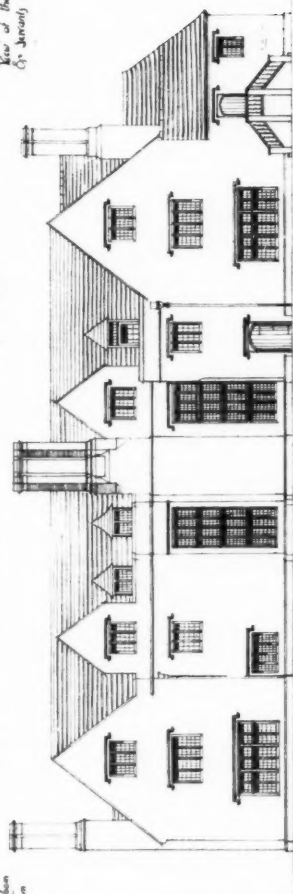


The Entrance front shown, at the time of photographing was still rebuilding.

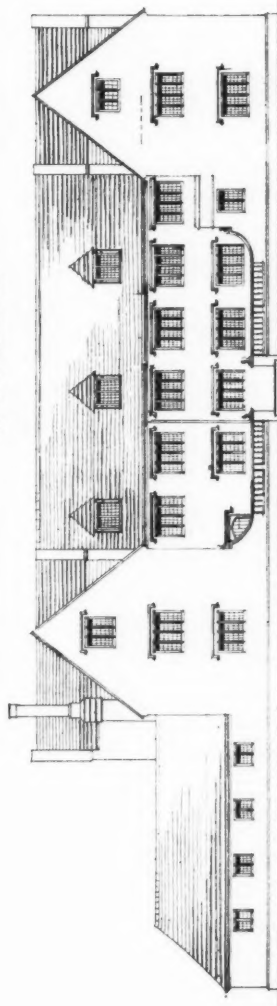




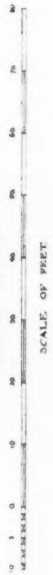
W.C. of the Dining Room,
Billiard Room,
and Kitchen Wing



View of the Entrance Front



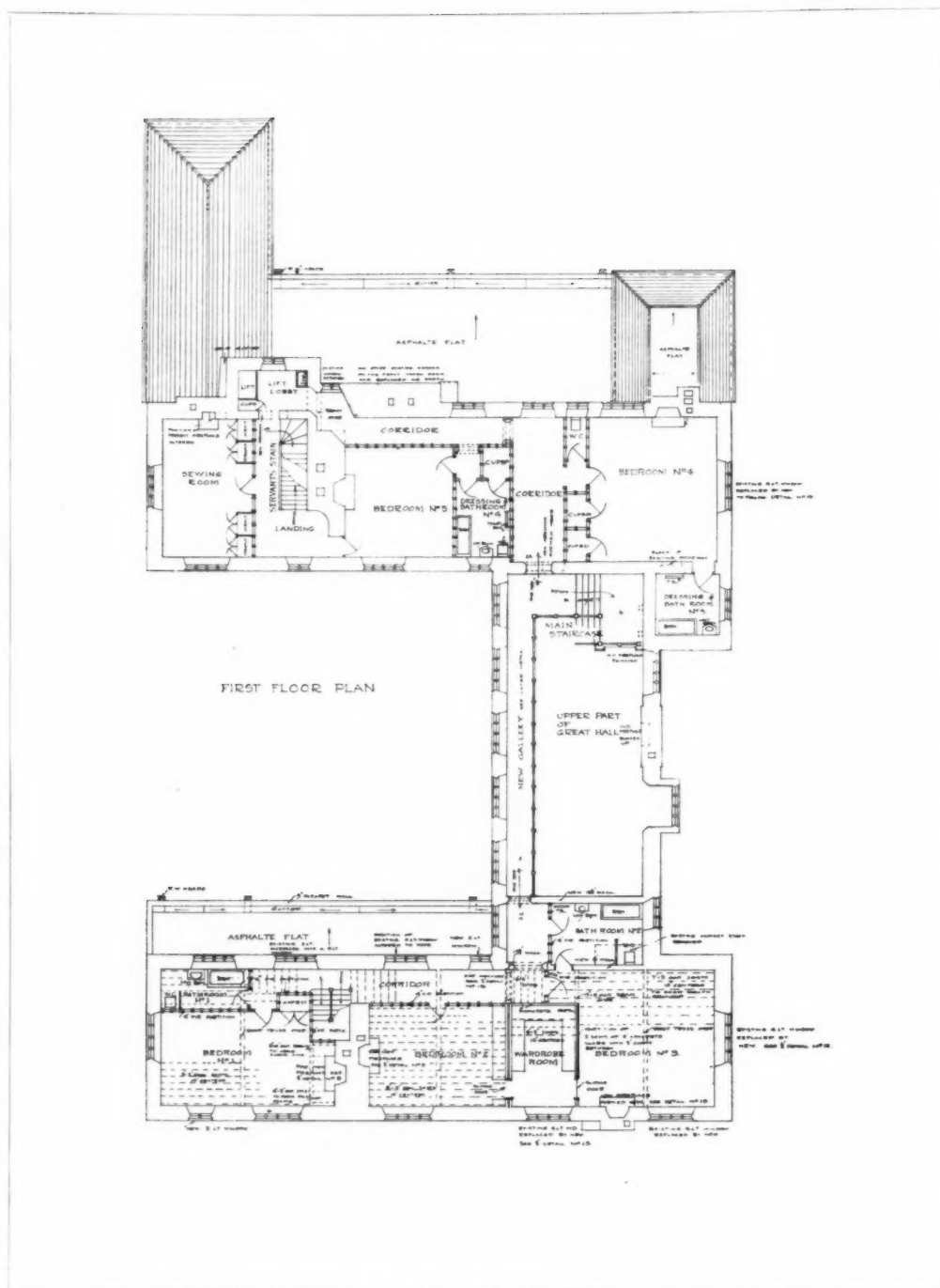
View of the Court Yard



GREATFORD HALL, Lincs.,
for Major C.C.L. FITZWILLIAMS.
DESIGNS SHOWING PROPOSED
RECONSTRUCTION AFTER
THE DESTRUCTION OF
THE HOUSE BY FIRE ON
THE NIGHT OF SEP 5th 1922.

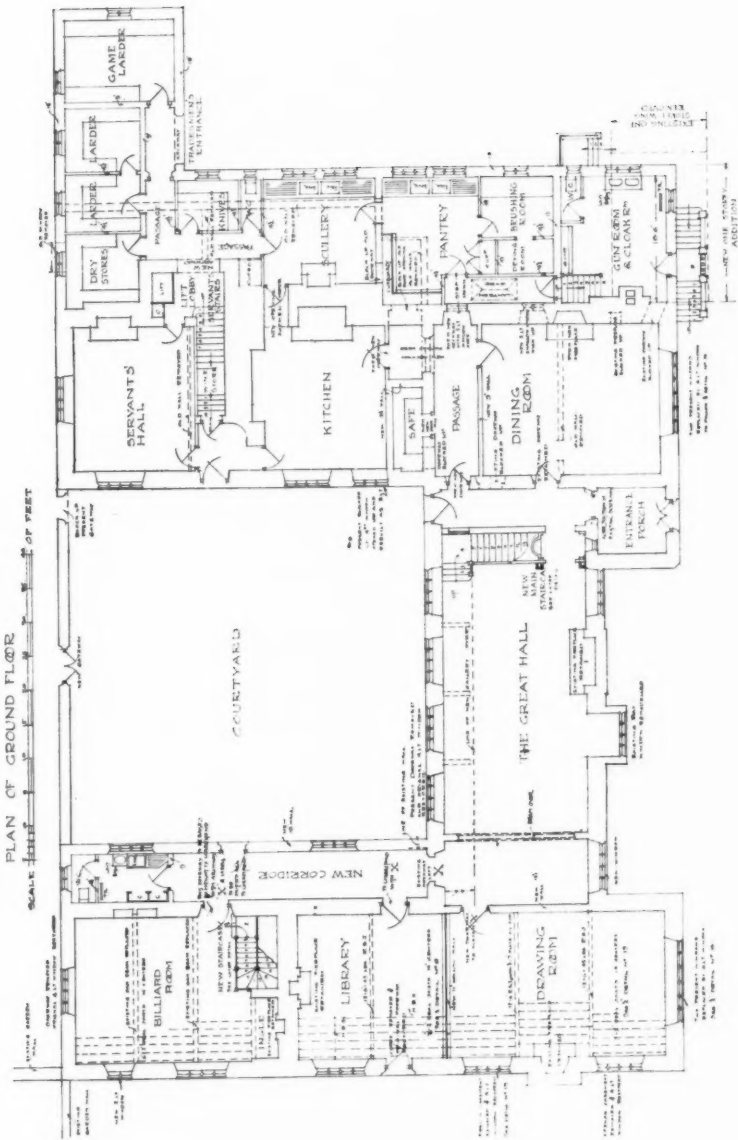
WILLIAM BRADDELL, F.R.I.B.A.,
AND HUMPHRY DEANE, ARCHTTS.
LONDON, W.C.

THE RESTORATION OF GREATFORD HALL, LINCOLNSHIRE.
DARCY BRADDELL, F.R.I.B.A., AND HUMPHRY DEANE, ARCHTTS.



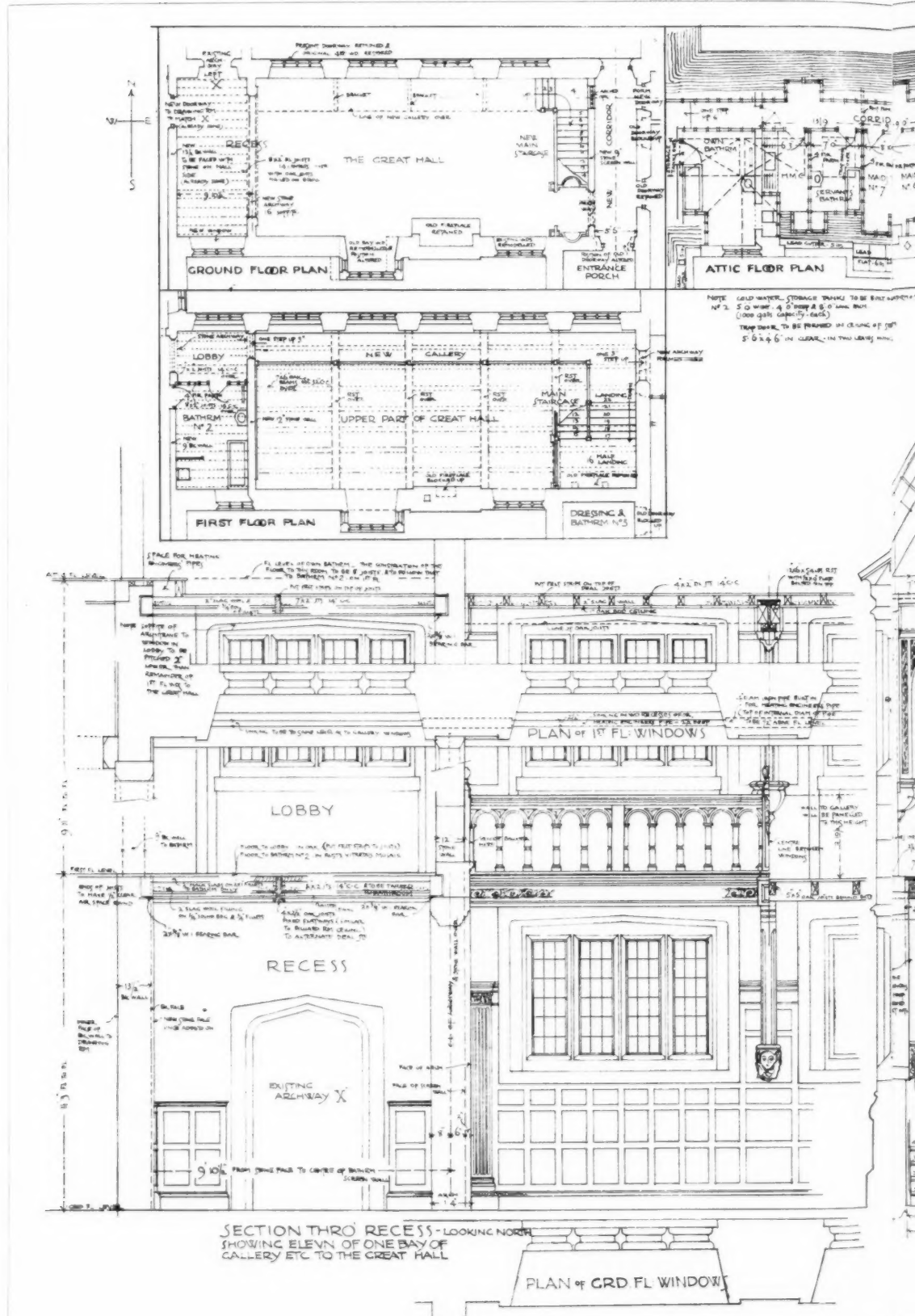
THE RESTORATION OF GREATFORD HALL, LINCOLNSHIRE.
DARCY BRADDELL, F.R.I.B.A., AND HUMPHRY DEANE, ARCHITECTS.

PROPOSED RESTORATION OF
GREATFORD HALL, N^o STAMFORD LINES.

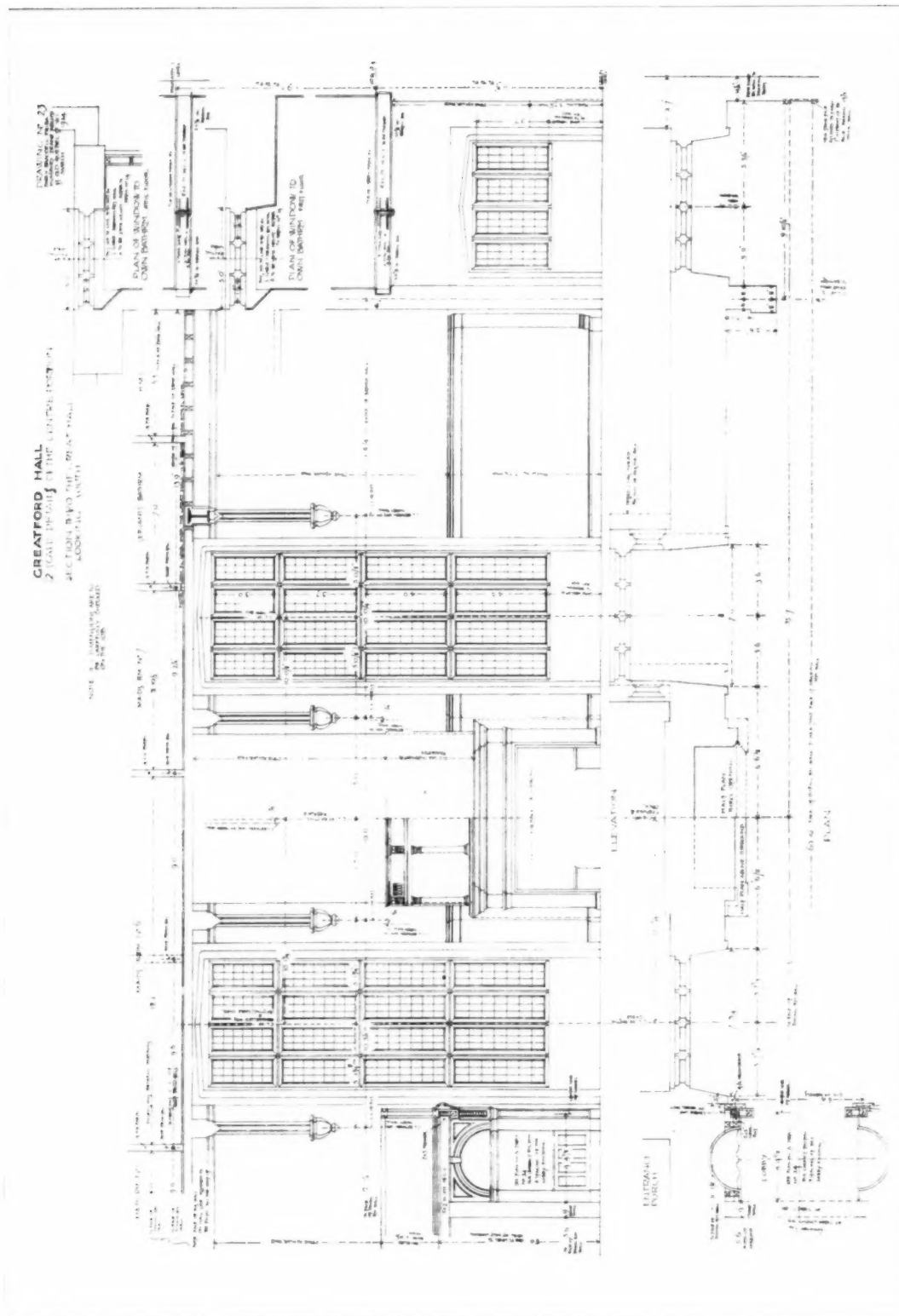


THE RESTORATION OF GREATFORD HALL, LINCOLNSHIRE. DARCÝ BRADDELL, F.R.I.B.A., AND HUMPHRY DEANE, ARCHITECTS.

Architects' Working Drawings. 99.—The Darcy Braddell, F.R.I.B.A., Hu



This drawing gives details of the panelling, etc., cent



THE RESTORATION OF GREATFORD HALL, LINCOLNSHIRE: DETAILS.
DARCY BRADDELL, F.R.I.B.A., AND HUMPHRY DEANE, ARCHITECTS.

Correspondence

The Sketches by Raffles Davison

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—The recent exhibition in the R.I.B.A. Galleries of sketches by Mr. Raffles Davison brought a host of visitors, who marked their appreciation of the practical value of his handiwork by purchasing all the drawings and many of the sketches. We are not surprised at the interest thus displayed, for Mr. Raffles Davison possesses an instinctive sense of beauty, and has by his acute observation preserved for us an accurate record of British craftsmanship—ancient and modern. Though most of his drawings and sketches may have been published, they have never been brought together as one collection, and it seems to the subscribers of this letter that a permanent record of this kind would be of great value and interest. Such a publication would, in addition to its inherent merit and beauty, help to explain to posterity the outlook which inspired and governed the work of the architects of past generations.

In order to ascertain the support likely to be accorded to this project, we should be glad to have the names of proposed subscribers.

S. D. ADSHEAD, REGINALD BLOMFIELD, EDWIN COOPER, E. GUY DAWBER, HENRY M. FLETCHER, J. ALFRED GOTCH, ARTHUR KEEN, JOHN KEPPIE, EDWIN LUTYENS, C. H. REILLY, A. E. RICHARDSON, ASTON WEBB, MAURICE E. WEBB, HERBERT WIGGLESWORTH.

[The Editor will be glad to forward to those concerned the names of any of our readers who desire to subscribe to the proposed volume.]

Qualified Architects

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Mr. Overy suggests that a "qualified" architect is a "chartered architect who has passed an examination," etc., and conversely, according to Mr. Overy, a chartered architect who has not "passed an examination," etc., is not a qualified architect. With that I agree, but how is the public to discriminate? All chartered accountants and all chartered surveyors have passed very stiff examinations. The public know they are all fully qualified in their respective professions; but the R.I.B.A. has accepted a very large number of men as members without their passing any examination for admittance to that body, and these men can describe themselves as chartered architects; surely no one would contend that they are, *ipso facto*, qualified architects; and, further, I note that Mr. Overy does not do so.

Your correspondent refers to men being considered qualified if they possess "some knowledge of the elements of scale and proportion," an extraordinarily low basis of qualification, and very much below the level of the qualifications required by accountants and surveyors; men possessing these degrees must be fully qualified. Just imagine a man being allowed to call himself a "chartered accountant" who produces "evidence that he possesses some knowledge of the elements" of book-keeping!

STUDENT.

The Warrington Grammar School Competition

The Winning Design

AS announced in our issue for May 27, the design of Messrs. S. P. Silcock and Son, F. and A.R.I.B.A., was placed first in the limited competition for a new Grammar School for Warrington. Professor C. H. Reilly, O.B.E., M.A., F.R.I.B.A., was the assessor, and his award has been unanimously accepted by the Governors. Ten competitors, chosen from the County Borough of Warrington, and Lancashire and Cheshire—the three contributing authorities to the finances of the school—were invited to send in designs, but three of the ten, for various reasons, were unable to comply. The assessor's opinion of the winning design is that "it is a very good and satisfactory design, which will give a dignified and workable building," and he congratulated the Governors upon obtaining so good a result from the competition.

The question of the provision of a new school was mooted so long ago as 1910, when a conference was held between the Governors and three of H.M. inspectors, who had been making an examination of the school, and had expressed the opinion that the present school buildings and site were inadequate for a grammar school for a place of the importance of Warrington. The Governors subsequently appointed a sub-committee to consider the matter, and ultimately, the site, which lies between Grappenhall Road and Wash Lane, Latchford, was fixed upon, but owing to the war, the question of proceeding with the purchase was postponed. Professor Reilly, with the Governors, visited the site, and suggested that by the purchase of an additional piece of land containing 5,927 square yards on the westerly side of Grappenhall Road, considerable advantage would be obtained as furnishing a better means of access from Grappenhall Road, and also the saving of a considerable amount of money in regard to sewerage and road-making. The Board of Education subsequently

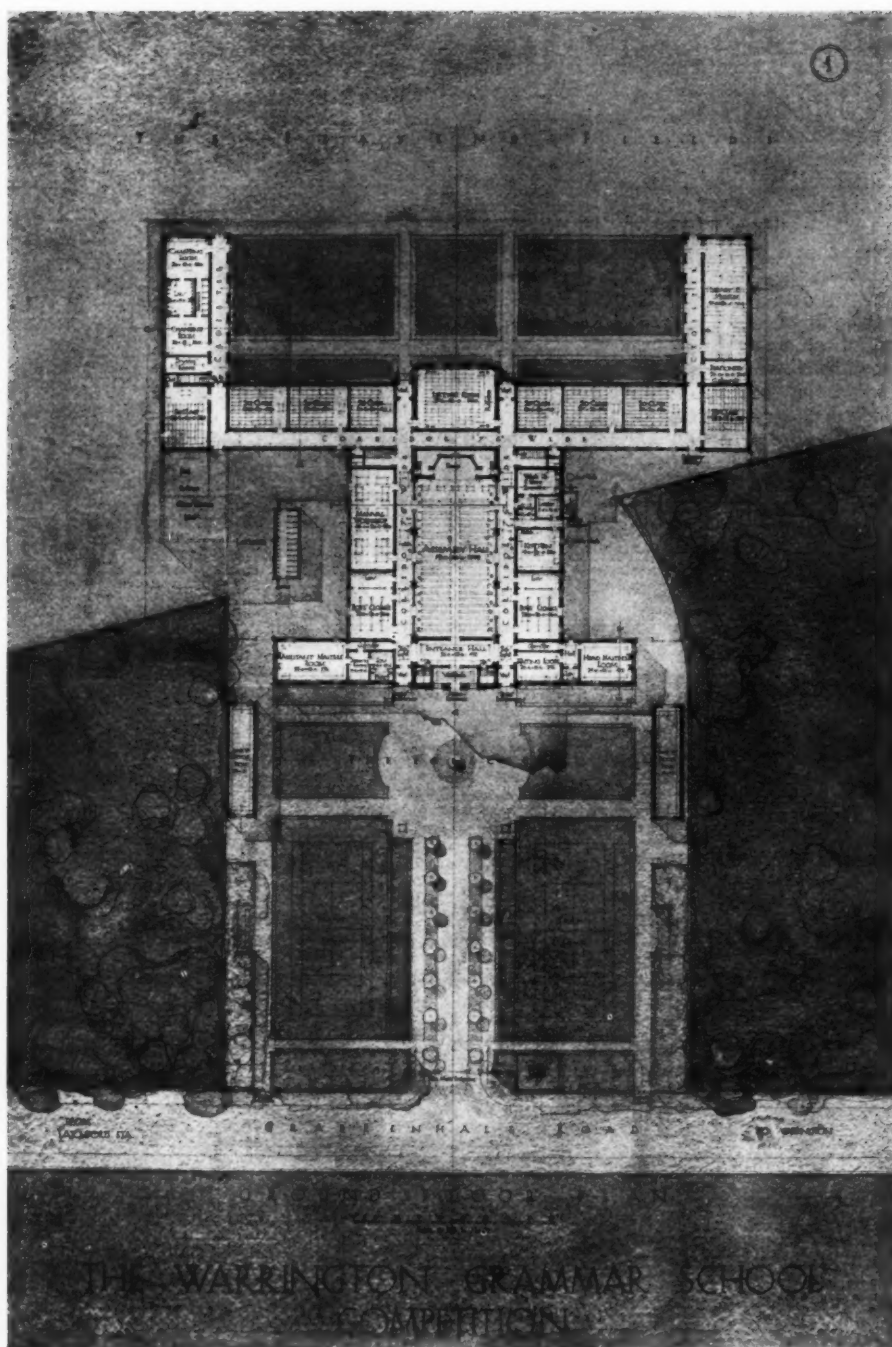
sanctioned this further purchase, so that the total area of the new site will now be 15½ acres or thereabouts.

The conditions of the competition required accommodation for 300 boys with a future extension for another 100. This accommodation was to be made up, briefly, as follows: Head and assistant masters' rooms; assembly hall, to seat a possible 1,000 people, with a stage; thirteen classrooms; a lecture theatre; chemical and physics laboratories, with balance, store, and dark-rooms; two art rooms; manual instruction workshop; library and museum; large gymnasium with changing rooms, lavatories and showers; hat and coat rooms; kitchen accommodation, and a bicycle store for 200 cycles. Provision was also to be made for a possible future school chapel and swimming bath, though the composition was to be complete, architecturally, without these buildings.

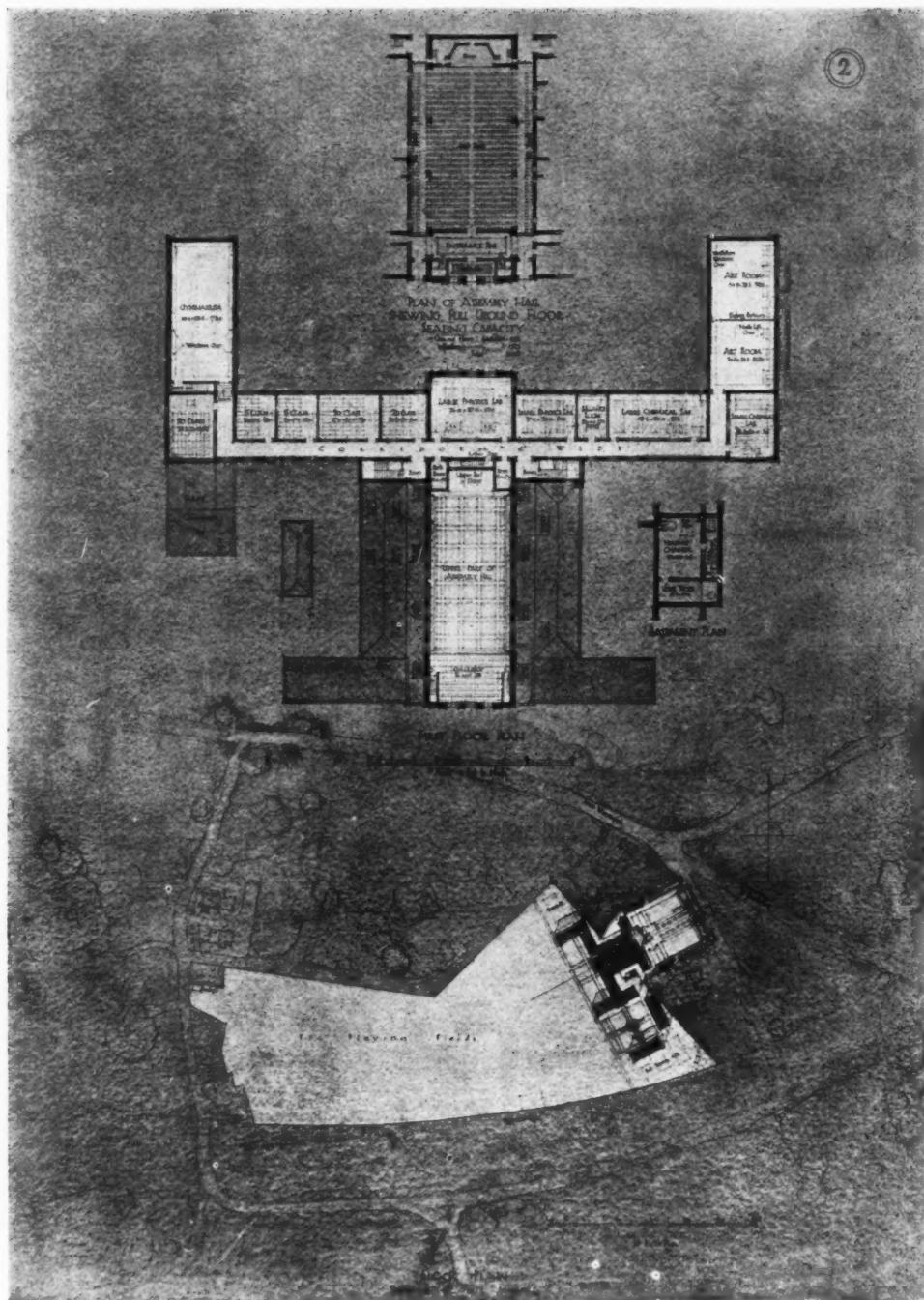
The school has been planned to provide a good southerly aspect for the classrooms overlooking the playing fields, independent of any possible future buildings on the adjoining property. The teaching accommodation has been disposed on one side only of the corridors, to allow cross ventilation, and, for easy working it has been arranged in one single block, accessible from a centrally-placed assembly hall.

As the maximum seating capacity of the assembly hall will not often be required, an attempt has been made to avoid unnecessary gallery accommodation. Side galleries are not provided, additional space being gained instead by utilizing portions of the side corridors, which can be thrown into the hall, on occasion, by means of movable wood partitions.

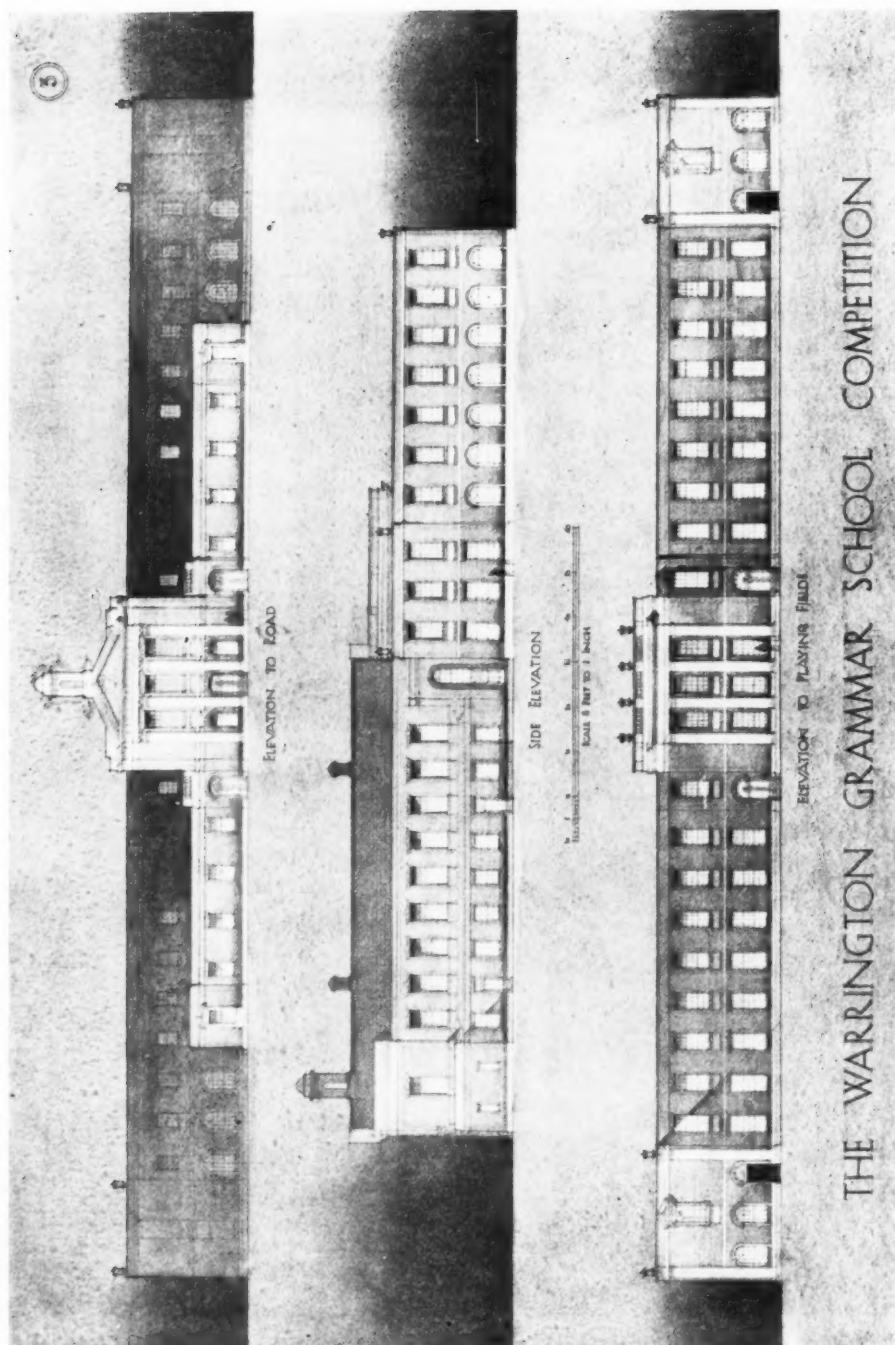
The school is designed to be built of brick and Portland stone, and the buildings have been set well back from the road in order to secure a dignified forecourt approach. A simple, good architectural treatment has been aimed at throughout, and a modification of the later Georgian style has been adopted.



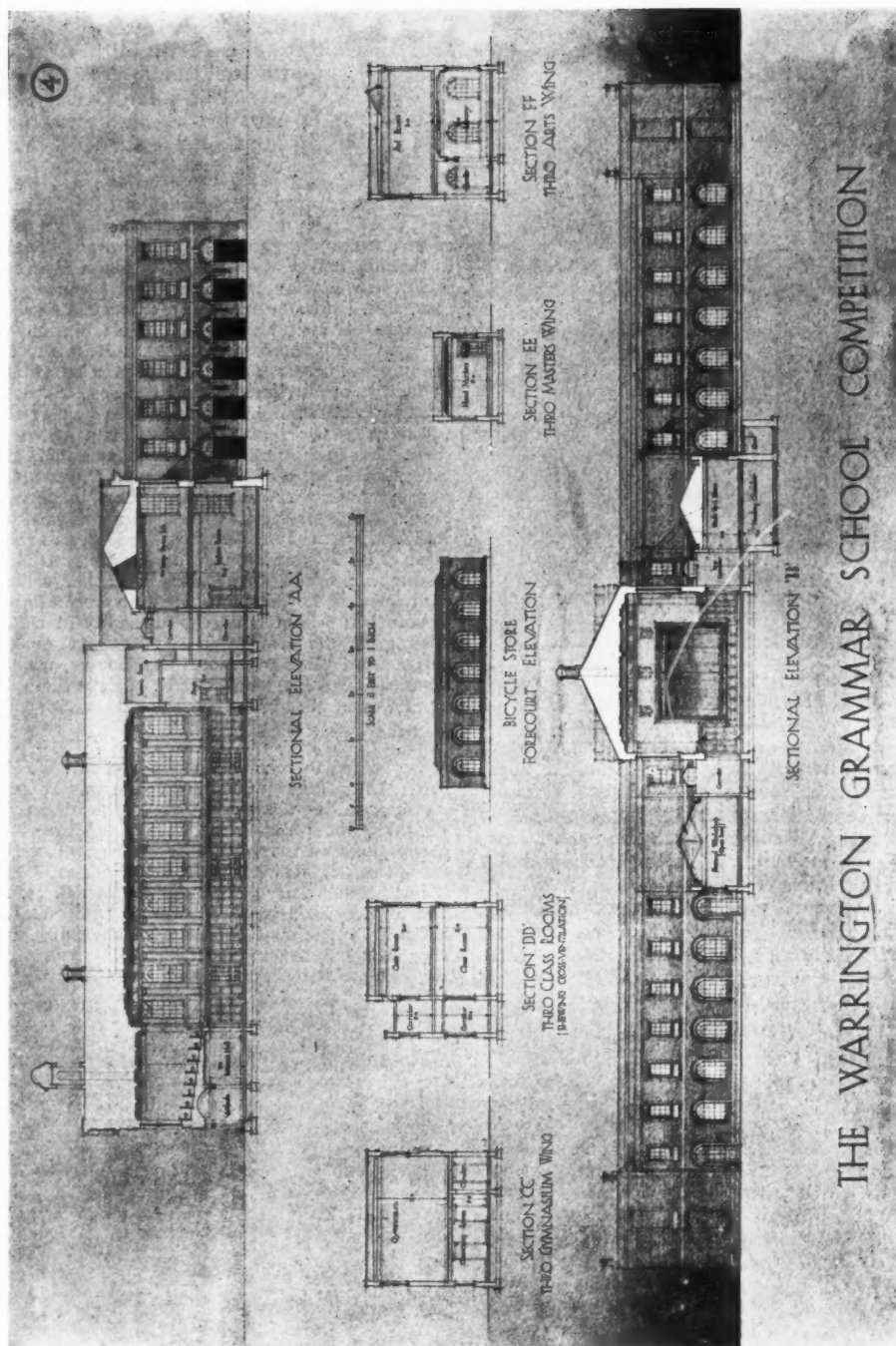
THE WARRINGTON GRAMMAR SCHOOL COMPETITION: WINNING DESIGN.
S. P. SILCOCK AND SON, F. AND A.R.I.B.A., ARCHITECTS.



THE WARRINGTON GRAMMAR SCHOOL COMPETITION: WINNING DESIGN.
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THE WARRINGTON GRAMMAR SCHOOL COMPETITION: WINNING DESIGN.
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THE WARRINGTON GRAMMAR SCHOOL COMPETITION

THE WARRINGTON GRAMMAR SCHOOL COMPETITION: WINNING DESIGN.

S. P. SILCOCK AND SON, F. AND A.R.I.B.A., ARCHITECTS.

Obituary

Mr. Donn Barber.

It is with deep regret that we record the death of Mr. Donn Barber, the distinguished American architect. He was born in Washington in 1871, the son of Chas. Gibbs and



THE LATE MR. DONN BARBER.

Georgiana Barber, and was educated at Yale. He took a special course in architecture at Columbia during 1893-4, and won the diploma Ecole des Beaux-Arts, Paris, in 1898. He had been in practice in New York since 1900. Among the principal works executed from his designs were the New York Cotton Exchange, National Park Bank building, Mutual Bank, Lotos Club building, Institute Musical Art building, National Headquarters, Central Branch Y.W.C.A. (all of New York), the Travellers' Institute building, Aetna Life Insurance building, Hartford Aetna National Bank, and the Hospital for Feeble-minded, Randall's

Island, New York City. He won the Government competition for the Connecticut State Library, Dept. of Justice building for Washington, D.C. He was one of the originators of the atelier idea in the United States, and was head of the Atelier Donn Barber. He was also editor of the "New York Architect," a member of the American Institute of Architects, of the National Academy of Design, the Society Beaux-Arts Architecture (of which he was President 1919-20), the National Sculpture Society, the Société des Architectes Diplômés par le Gouvernement, Paris, and an hon. corresponding member of the R.I.B.A.

Dr. Alexander Ross, LL.D.

We regret to record the death of Dr. Alexander Ross, architect, at the age of ninety-one. He was one of the oldest and most prominent townsmen in Inverness. Dr. Ross was born at Brechin, and received his education in Inverness. On leaving school he was taken into his father's business, that of an architect, and, before he reached his twentieth year, he was called upon to fill his father's shoes. He carried on the practice for practically seventy years. Dr. Ross had a great share in the improvement and extension of the burgh. In his capacity of factor for Sir Alexander Matheson, Bart., of Ardross, he was the creator, architecturally speaking, of the large part of the town on the west side of the river. At the same time, he carried out many important improvements in the centre of the town, including the construction of Queen's Gate. His *magnum opus* was St. Andrew's Cathedral, on the west bank of the Ness. The Free North Church was designed by Dr. Ross, as well as the Royal Academy on the Hill, and many other buildings. In the country, Ardross Castle and Skibo Castle were among his finest works. He designed a large number of churches and hotels, including Aviemore Hotel. There was a "boom" in school building, especially in the west, after the passing of the Education Act. Dr. Ross prepared model designs and plans of schools and houses, which were adopted by the Education Department. Many of the contracts were carried out under his supervision.

Mr. W. L. Trant Brown.

We regret to record the death of Mr. W. L. Trant Brown, F.R.I.B.A., A.S.I., of Kilburn. He was appointed a building surveyor under the old Willesden Local Board in 1894, and after five years' service he, in partnership with Mr. H. Humphreys, started in practice as civil engineers, architects, and surveyors, at Kilburn and Westminster. This partnership continued for six years, and later Mr. C. H. Brightiff joined him and assisted to carry on the business. Mr. Brown was made a Professional Associate of the Surveyors' Institute in 1893, and a Fellow of the R.I.B.A. in 1907.



"THE HARTFORD TIMES" BUILDING, HARTFORD, CONN. THE LATE DONN BARBER, ARCHITECT.

Notes on the Construction of Diving Stages

WHEN deciding on the diving accommodation to be provided at any bath or bathing station, the first consideration is the greatest depth of water that is available or that can be provided.

The heights of diving boards can then be settled, and it is recommended that the standard heights adopted by the International Amateur Swimming Federation should be used as far as circumstances will permit. These heights are as follows:

Spring Boards.—1 metre (3 ft. 3 in.) and 3 metres (9 ft. 9 in.).

Firm Boards.—3 to 5 metres (9 ft. 9 in. to 16 ft. 3 in.); 5 to 8 metres (16 ft. 3 in. to 26 ft. 0 in.); 8 to 12 metres (26 ft. 0 in. to 39 ft. 0 in.).

In actual practice a greater height than 10 metres (32 ft. 6 in.) is seldom used.

To determine the relation of height of board to depth of water the following broad principle can be adopted: the height of a board should not exceed twice the depth of water, with a minimum depth of 7 ft. 0 in. A greater depth than 15 ft. is unnecessary for any height of board.

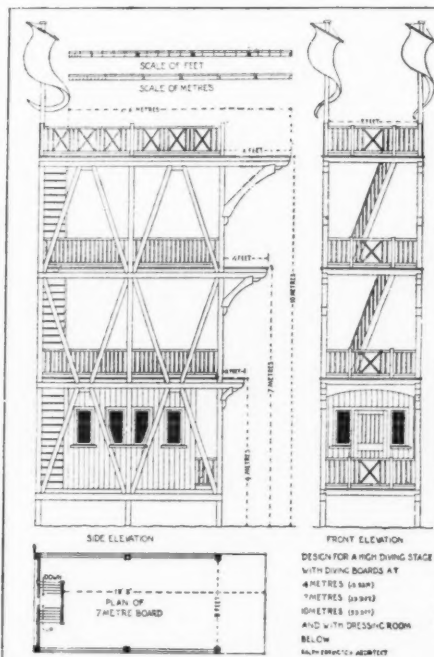
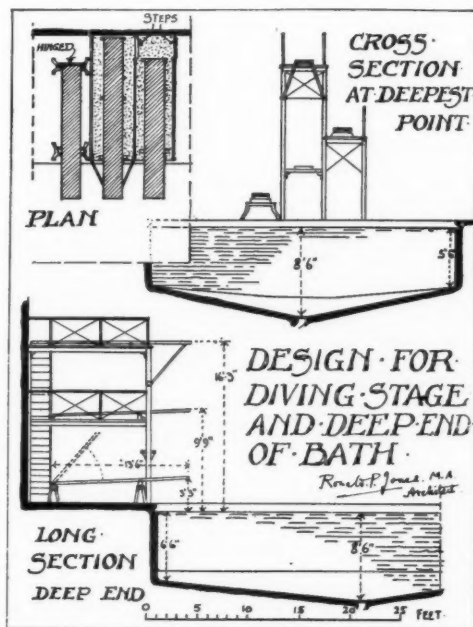
The greatest depth of water should be at a point 15 ft. to 20 ft. from the end of the bath, decreasing to a depth of about 5 ft. 6 in. at the end under the diving boards and at the sides. Such an arrangement is shown in the accompanying drawing by Mr. Ronald P. Jones, and which, if adopted, will result in an economy in the amount of water required. Modifications of this arrangement have been carried out at several bathing places, including the Royal Automobile Club, Croydon, East Ham, South Norwood, Balham, Kettering, Luton, Southend-on-Sea, Scarborough, etc.

Running boards are far more useful than standing boards, so that the first consideration in designing a stage is the number of running boards that can be provided; afterwards standing boards can be arranged at intermediate heights, care being taken that they do not interfere unduly with the use of the running boards. As far as possible the practice of placing standing boards immediately under running

boards should be avoided, in fact, it is preferable if by means of a railing or similar obstacle it be made impossible for any bather to enter the water from beneath a running board during the time when public or uncontrolled bathing is in progress.

The accommodation at covered baths where there is usually a depth of water of 6 ft. 6 in. to 8 ft. 6 in., should include spring boards at about 3 ft. and 10 ft., and a firm or spring board at 13 ft. to 15 ft. The roof construction at many baths does not permit of a board higher than about 15 ft. being provided, neither is it usually desirable to do so. These running boards should be not less than 15 ft. long and 21 in. wide. The thickness will depend on the material, but from 2½ in. to 3 in. is usual. No board should project less than 3 ft. 6 in. over the water, and all should be covered with coconut matting (not indiarubber) throughout their length, with no projections or nails on the top. The spring boards should be constructed of ash or other durable wood of an elastic character, the firm boards of any wood that will withstand the constant wetting, teak, oak, or even mahogany are sometimes used. The outer point of support of the spring boards should be 4 ft. 6 in. from the diving end, and the boards should be laid with a rise of 6 in. from back to front.

The low spring board is better carried on independent supports, and it is advisable to leave a space of about 3 ft. between its end and the back wall of the bath hall to allow circulation of bathers. The board may be hinged on its back support in order that it can be raised when not in use, to leave the gangway clear and to allow of races being started at the deep end. If the lower end of the board does not come up against the back wall of the bath hall, a block of wood about 2½ in. high should be securely fastened across the lower end of the board in order to give the bather something from which to push off with his foot when doing a running dive. The other running boards should be carried on a light framework, preferably of steel, with ladders provided at the end away from the water.



An objection has sometimes been raised that unless the boards project unnecessarily far over the water, in order to get the length of run required, the back wall of the bath hall has to be built 10 ft. or 12 ft. back from the edge of the bath. This difficulty has been overcome at some baths by the provision of a recess of sufficient width to take the diving stage and high enough to allow a bather to run along the top board without being baulked by the nearness of the ceiling. Where the bath is used during the winter months for entertainments, dances, etc., this recess then becomes the stage or musicians' platform.

For a high diving stage in the open water where the depth permits, it is best to decide on the highest board at, say, 33 ft., and the lowest at 12 ft., and to place the third board midway between the two. The space under the lowest board could be utilized as a dressing-room, as is shown in the design. A 10 ft. and possibly a 3 ft. spring board should be provided also. The former could be carried on brackets built out from the main stage, but it is better placed on independent supports as, unless the stage is of very solid construction, it may be found to rock when the spring board is being used. Except at great expense it is almost impossible to avoid placing one running board over another in this type of stage, therefore each board should project at least 2 ft. beyond the one immediately below it. Undoubtedly the ideal arrangement would be for the various boards to radiate, that is to say, the highest board would point straight ahead while the lower ones would point to right and left respectively at an angle of about 20 deg. This would allow of all three boards being used simultaneously without the possibility of a collision in mid-air, but probably the cost of such a board with its multiplication of supports would be prohibitive. The International

Amateur Swimming Federation lay down that these platforms shall be 6 ft. 6 in. wide, but such a width, though desirable, is not absolutely necessary, and 4 ft. 6 in. would be sufficient. No platform should give less than a 15 ft. clear run. If preferred, diving boards can be laid on these platforms projecting 18 in. or so beyond their ends, but in all international contests the dives are performed from the platforms themselves.

The stage could be constructed of timber, steel, or reinforced concrete, but in the two last mentioned cases the joists supporting the platforms should be of wood to avoid the deadness that would occur if any other material were used. The platforms should be surrounded on three sides by a railing, such railing to finish on each side not less than 3 ft. from the diving end of the platform. If possible the stairs or ladders to the various platforms should be placed outside the framework proper so as not to encroach on the space required by bathers on the platforms. A strip of coconut matting, about 20 in. wide, should be laid along the centre of each platform throughout its entire length, securely fastened down, wrapped over the edge and secured to the underside of the platform in such a way as to obviate the possibility of the matting becoming rucked up and so forming an obstacle to anyone performing a running dive.

The design by Mr. Jones, although intended for a covered bath, is equally suitable for the open water where only a moderately high stage is required. Modifications of the above design have been carried out at the Royal Automobile Club, Balham, Croydon, East Ham, Kettering, Luton, Scarborough, Southend-on-Sea, South Norwood, etc.

[The above article and the accompanying illustrations are reproduced by permission of the Amateur Diving Association.]

London's Housing*

Mr. G. Topham Forrest at the A.A.

I THINK it may be fairly claimed that the London County Council, notwithstanding many difficulties, has at any rate made an effective commencement with the work of meeting the housing needs of the Metropolis. It is hardly necessary for me to refer in any detail to the difficulties with which the Council was confronted at the cessation of hostilities, save to say that the shortage of labour and materials, and the lack of transport, so limited the Council in its operations that by March, 1921, only 370 houses and tenements had been completed. Since that time, however, the work has been rapidly pushed forward and the total number of houses and tenements completed to date is about 9,900, or an average of more than seven per working day since April, 1921. At the present moment building work on an extensive scale is in progress, and in connection with the national programme contemplated by the Housing Act of 1924, the London County Council has estimated that the huge total of 12,500 houses per annum for the next fifteen years will be required to make good the present shortage, to abate overcrowding, and to re-house persons displaced from unhealthy areas. In addition, it will be necessary to reconstruct many unhealthy areas and thus provide healthy accommodation for the majority of those at present living under unhealthy conditions.

The lecturer then dealt with the subject in two broad divisions: (1) The work completed or in process of completion; and (2) the work contemplated.

Reference has been made in the newspapers recently to another type of tenement dwelling suggested for London. I refer to the nine-story blocks proposed for an area in St. Pancras. As regards these I should like to point out that it is now generally realized that a certain amount of housing accommodation within the central districts of

London is essential. The development of new estates near and beyond the boundaries of the county does not meet the needs of many whose circumstances or occupations require them to live in the central districts. Moreover, many of the people are greatly attracted by life in a central district or are closely attached to a particular locality by ties of family and friendship, and refuse to leave it.

Housing sites in central districts very seldom become available, and when this rare event occurs it is important to devise a scheme which will develop the land to the greatest practicable advantage. In preparing the scheme, it is, I think, advisable to take into consideration the increasing extent to which the central districts of London are becoming used for business purposes, and I believe that while utilizing a site in the central districts principally for housing accommodation it is wise to look far ahead and to make provision for business development. This, I suggest, embodies an essential element in a scheme for the development of sites in central districts in order to produce a revenue commensurate with the value of the site and the cost of building.

I think it may be concluded from a study of all the housing work already carried out, and also the work contemplated by the Council, that as regards cottage estates future development will be much on the lines of past development, but greater use will be made of coloured concrete, and wood will be an extra material.

As regards insanitary areas, I feel that greater elasticity both in the height of the buildings and to some extent in the character of the accommodation will be the aim in future, to meet on the one hand the rent-paying capacity of the different classes of the population to be re-housed, and on the other the limitation imposed by the surrounding property, the shape of the site, and the widths of the streets. It is, of course, impossible to lay down any hard

* Extracts from a paper read before the Architectural Association.

and fast rule to be followed in dealing with these areas, and I do not propose to attempt it. I am certain, however, that in the reconstruction work now being carried out we are on the right lines.

But there is another problem in connection with insanitary areas which has not yet been grappled with, namely, the gradual degeneration of healthy areas so that in the end they become slums. As things are, it seems to me that in many cases areas not at present unhealthy are rapidly becoming so, and unless definite action is taken to arrest the deterioration the people of London will continuously be saddled with the cost of clearance and reconstruction.

A close study of areas which have become unhealthy shows that in the original development the lay-out was sufficiently open to ensure healthy conditions, and the areas would have remained healthy had it not been that the open spaces between the original houses were largely used as sites for later buildings. A dominating factor in the decline of many of these areas is the crowding together of incongruous buildings. That is the story of practically every slum in London, and the forces of decline are always at work and will always be at work unless we take steps to prevent them.

The question which constantly arises in the mind of one who has to do with the clearance and reconstruction of these areas is just this: Is London always to have slums? Are the forces which make for decline always to be allowed to work? Is there ever to be any end to it? I do not think there is unless we follow the recommendation contained in the report, dated 1921, of the Unhealthy Areas Committee appointed by the Minister of Health, that town-planning powers be extended to enable local authorities . . . to arrange for "zoning" in built-up areas. If that recommendation were adopted it would be possible to preserve the many districts which to-day are good or fairly good residential neighbourhoods, but which may become slums if such control be not exercised. So long as we allow thoughtless or selfish people to invade residential neighbourhoods with all sorts of incongruous buildings and cover the backyards and gardens with factories and laundries, so long must we face the enormous cost in health and money that slums always mean.

Zoning in this application means the allocation of the user of the buildings, and by the exercise of this principle we should be enabled to say that in a residential neighbourhood non-residential buildings should not be permitted if their erection would in any way detract from the health and amenities of the residential use.

In a built-up area such as London, zoning could not make bad good, but it could and would prevent bad from becoming worse. If we apply the principles of zoning to the metropolis we shall see an end to this work of reconstructing unhealthy areas. It will, of course, be many years before that end is reached, but it will be reached. If, on the other hand, we continue to allow areas to become unhealthy simply through lack of beneficent control, then there can be no end, and the open sore of London's slums will continue to fester.

The Americans broadly define zoning as "The right building in the right place." Apply that to London—see to it that the building is "right" as regards height, size, and user—and it does not require much imagination to see what London would become in fifty years' time.

A Correction

The Pavilion and Band Enclosure at Worthing.

Owing to a printer's error, a small inaccuracy found its way into our account of the Worthing Pavilion and band enclosure which appeared in THE ARCHITECTS' JOURNAL for May 27. The accommodation provided for the Pavilion is for 790 persons, and not 700 as was stated. In addition the interior promenade which runs round three sides of the building provides accommodation for another 250. The name of the general contractors, which was given as Messrs. Spandell and Sons, should be Messrs. F. Sandell and Sons, of Worthing.

Law Reports

Damage to Property—Liability

Collins v. Sun Life Assurance Co.

King's Bench Division. Before Mr. Justice Talbot.

In this case the plaintiff and his wife, grocers, of St. Dunstan's Hill, E.C., sued the defendants, their landlords, to recover damages of alleged breach of contract to keep in repair the premises plaintiff occupied.

Plaintiffs held the premises under a lease of January, 1923. In July, 1924, a rain-water pipe during a flood suddenly let out water at a joint so that it damaged the plaintiffs' glacé cherries, mustard, tomato purée, confectionery and grocery. Plaintiffs said there was an express or implied term placing a duty on the landlord to keep a pipe in such order that this injury could not occur.

The defendants denied any breach of agreement, did not admit that the pipe was out of repair, and said that if it was the tenant should have given them notice of it.

Mr. Henry Allen, a builder, of Poultry, E.C., said that when he had taken cigarette ends, cigarette cards, a pencil and pieces of heading out of the pipe the water flowed again all right, and the only thing that was wrong was that these things had washed in from a roof.

His Lordship found for defendants, being of opinion that there was no ground for attributing to the landlords failure to take the reasonable care they were bound to take to prevent rain-water from damaging a tenant's property, and no ground for attributing to the landlords breach of covenant.

Danger to Adjoining Premises

Haymarket Capitol, Ltd. v. Kit Cat Club, Ltd., and Another.

Chancery Division. Before Mr. Justice P. O. Lawrence.

This was a motion by the Haymarket Capitol, Ltd., the owners of a picture-house in the Haymarket, for an injunction to restrain the defendants and the servants, workmen, and agents of each of them until judgment or further order from causing or permitting any fire or fires in the premises occupied by the first-named defendants in the Haymarket to be of such a size or nature as to overheat the flues in the walls of the plaintiffs' premises known as "The Capitol" in the Haymarket comprised in their lease dated February 24, 1925, granted by the second-named defendants.

Mr. Jenkins, K.C., for the defendants, said that it was a serious matter for the defendants, and he could not give such undertaking.

Mr. Owen Thompson, K.C., for plaintiffs, said that in that case he would have to move *ex parte*. The plaintiffs had a large picture-house on these premises, and the basement and part of the ground floor were occupied by the Kit Cat Club, which was opened on May 11, 1925. The cinematograph theatre known as "The Capitol" had a lease of the premises for thirty-five years from January 28, 1925. The organ which had been erected had cost £7,000. The real name of the Kit Cat Club was the Haymarket Proprietary, Limited. On the evening on which the Kit Cat Club was opened the plaintiffs' premises became very hot, the flues which passed through the walls from the defendants' premises causing the paint to blister, and the heat from the walls was a source of great danger. This cinematograph theatre had been built at great cost, and had a seating capacity of 1,650 persons.

Mr. William Woodward, architect and surveyor, who inspected the premises on May 18, in his affidavit said that the course of the flue or flues could be easily traced by the heat, and that the heat was so great that he could not retain his hand for an instant against the walls or partitions where the flues ran; the woodwork was very likely to smoulder and burst into flames. He inspected the lower premises occupied by the Kit Cat Club, and the heat in the kitchen was terrific, and he could not understand how it was possible for the occupants to stand the heat and go on with their work. In his opinion there was real danger caused by the overheated flues, and steps ought at once to be taken to remedy it. The parts of the plaintiffs' theatre where the heat was most serious were the organ loft, under the stage, and the offices and passages on the upper floors.

Mr. Jenkins said that there was no case really against the second defendants, the Haymarket Estates, Limited, who were only the landlords and had no control of the premises, but the first defendants, the Kit Cat Club, would undertake to use their best endeavours to remedy the trouble.

His Lordship granted an injunction *ex parte* for a week.

When the matter came before his lordship a week later, Mr.

Owen Thompson said now the heat had gone and the walls were normal.

Mr. Jenkins said that at first they cut down their fires by one-half, but as that was not effectual they shut down the fires. An injunction could not be resisted, but they thought that more consideration should be shown. The organ belonged really to the landlords. They wanted the plaintiffs to give them facilities to make experiments with a view to ascertaining how best the annoyance could be removed.

His lordship: You had better agree on someone who will make a report on what can be done to stop it permanently.

It was then agreed by counsel, with the consent of his lordship, that the experts of both sides should try to arrive at some satisfactory arrangement, and in the event of their failing to agree a neutral expert should be named by the parties, or if they could not agree on someone appointed by the President of the Institute of British Architects, the injunction would be continued till judgment or further order.

Parliamentary Notes

[BY OUR SPECIAL REPRESENTATIVE.]

Mr. Locker-Lampson, replying on behalf of the First Commissioner of Works, to Sir W. Davison, said that the design for the Hudson Memorial in Hyde Park was accepted before the Fine Arts Commission was appointed, but it was submitted to an Advisory Committee, several members of which were now on the Royal Commission. As to its removal, there was no evidence to show that there was a general desire for this step to be taken. He asked the House to suspend its judgment until the public had had a longer time to judge.

Mr. N. Chamberlain informed Mr. H. Williams that the total number of houses of external steel construction included in approved schemes in England and Wales was 178, apart from 150 such houses to be erected for demonstration purposes.

Mr. N. Chamberlain informed Mr. T. Thomson that the total numbers of houses authorized from January 1 to May 20, 1925, were 35,822 under the Housing Act, 1923, and 41,942 under the Act of 1924. The latter figure included 9,000 houses which had previously been authorized under the Act of 1923. During the four weeks ended on May 20 the numbers authorized were 4,706 under the Act of 1925, and 8,377 under the Act of 1924, of which, 3,106 had previously been approved under the 1923 Act.

New President of Assistants' Association

Mr. E. Fiander Etchells, Hon. A.R.I.B.A., M.I.Struct.E., A.M.I.C.E., A.M.I.M.E., the new President of the Association of Architects', Surveyors', and Technical Assistants, received his technical education at the Whitworth Technical Institute, Manchester; the College of Technology, Manchester; the old Andersonian College, Glasgow; the Royal Technical College, Glasgow; University of London, King's College; and University of London, University College. After serving his articles with Francis Lawrence Lane, of Leeds, he became chief assistant to John Strain, of Glasgow. He won the Manchester art scholarship; was national silver medallist of the City and Guilds of London Institute; and was first-prizeman of the Merchant Taylors' Company. He has been engaged on much engineering work in this country, in South Africa, and in Chile. He was in charge of the structural steelwork for the reconstruction of the Lanarkshire steelworks at Motherwell, and was engaged on the Clyde Valley electric power scheme. Subsequently he has been engaged on structural work in all materials, including reinforced concrete. Since 1902 he has been engaged principally on the duties of engineer and surveyor under the London Building Acts. Among the appointments held by Mr. Etchells are: President of the Concrete Institute, 1920-21, 1921-22; President of the Institution of Structural Engineers, 1922-23; Advisory Member of the Board of Architectural Education; Member of the Science Committee, R.I.B.A.; and member of the R.I.B.A. Joint Committee on Reinforced Concrete. His publications include "Notes on Standard Notation for Engineering Notation," and various contributions to the transactions of various institutions.

List of Competitions Open

Date of Delivery.	COMPETITION.
June 11	National Commemorative War Monument, to cost one hundred thousand dollars, for the Government of Canada. Apply Office of the Secretary, Department of Public Works, Hunter Buildings, Ottawa. A few copies of the conditions, together with declaration forms, can be obtained from the R.I.B.A.
*June 30	Lay-out of open spaces and fortifications between Valletta and Floriana and those encircling Floriana. Premiums £1,000 and £500. An indemnity of £100 will be awarded to three other designs showing conspicuous merit. Assessors, Mr. E. P. Warren, F.S.A., and Professor Patrick Abercrombie, A.R.I.B.A.
June 30	War Memorial for Marley. Maximum cost £2,000. Apply Town Hall.
July 1	An extension building adjacent to the Shirehouse, Norwich, for the Norfolk County Council. Premiums £150, £100, and £50. Assessor, Mr. Godfrey Pinkerton, F.R.I.B.A., on the whole of the designs submitted, and to make the award. Apply Mr. H. C. Davies, Clerk of the Council, The Shirehouse, Norwich.
Sept. 1	High bridge over Copenhagen Harbour. Three prizes to the value of Kroner 35,000. Apply City Engineer's Office, Town Hall, Copenhagen. Deposit of Kroner 100 (returnable).
Sept. 5	Proposed new out-patient and casualty department for the Board of Management of the Wolverhampton and Staffordshire Hospital. Assessors, Mr. T. R. Milburn, F.R.I.B.A. Premiums, £200, £150, and £100. Apply, with deposit of £1 ts., to Mr. W. H. Harper, House Governor and Secretary, Wolverhampton and Staffordshire Hospital.
Oct. 1	The Municipality of Drammen, in Norway, invites Norwegian and foreign architects and engineers to compete for the construction of a new bridge across the river of Drammen (Drammenselven) between the two neighbourhoods Bragernes and Strømsø. Judging Committee: Professor Otto Linton, Stockholm, appointed by the Norwegian Engineers' Association; Mr. Arne Eide, architect, Oslo, appointed by the Norwegian Architects' Association; Mr. M. E. N. Sævegaard, district-chief, appointed by the Norwegian State Railways; Mr. Olaf Stang, engineer-in-chief, Oslo; Mr. U. Lied, chief physician, chairman, appointed by the Municipality of Drammen; Mr. Otto K. Römcke, wholesale merchant, Drammen; and Mr. A. Heitmann Arntsen, secretary, Drammen. Mr. Lied and Mr. Sævegaard are respectively president and vice-president of the committee. The following prizes are offered for the best designs: First prize, 10,000 Norwegian crowns; second prize, 8,000 Norwegian crowns; third prize, 6,000 Norwegian crowns. Apply Bureau of the Government Engineer (Statsingeniørkontoret) at Drammen. Deposit 40 Norwegian crowns.
Dec. 31	The Argentine Government offer prizes of 10,000, 5,000, 4,000, 3,000, and 2,000 Argentine gold pesos for the best architectural designs for a National Institute for the Blind. Apply Enquiry Room, Department of Overseas Trade, 35 Old Queen Street, Westminster, S.W.1.
No date	Rebuilding of Bethel Baptist Church, Pontlottyn. Premium £5. Apply Mr. J. R. Mathias, Rose Villa, Pontlottyn.

* Date of application passed.

R.I.B.A. Council Meeting

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

Regional Town Planning: London and Home Counties.—Mr. W. R. Davidge was appointed to represent the R.I.B.A. on a joint committee convened by the Town-Planning Institute for the purpose of preparing a petition to the Prime Minister asking him to receive a deputation to make representations on the subject of the regional town planning of London and the Home Counties.

By-laws with respect to new Streets and Buildings.—It was decided to make representations to the Ministry of Health on this subject.

Professional Defence.—On the recommendation of the Practice Standing Committee it was decided to take steps towards the establishment of a Professional Defence Union for architects.

The Law of Ancient Lights.—On the recommendation of the Practice Standing Committee it was decided to initiate a discussion with the Surveyors' Institution with a view to putting forward an agreed scheme for dealing with easements in a comprehensive manner by way of a Bill in Parliament.

A.A. House List

Following is the result of the ballot of the Architectural Association for officers and Council for the session 1925-1926: President, H. S. Goodhart-Rendel, F.R.I.B.A.; vice-presidents, J. Alan Slater, A.R.I.B.A., and L. S. Sullivan, F.R.I.B.A.; hon. treasurer, Gilbert H. Jenkins, F.R.I.B.A.; hon. secretary, E. J. T. Lutyens, A.R.I.B.A.; hon. librarian, A. H. Moberly, F.R.I.B.A.; hon. editor "Architectural Association Journal," W. H. Ansell, F.R.I.B.A. Ordinary members of Council: Manning Robertson, A.R.I.B.A.; F. Winton Newman, F.R.I.B.A.; Cyril A. Farey, A.R.I.B.A.; M. T. Waterhouse, A.R.I.B.A.; C. Lovett Gill, F.R.I.B.A.; T. S. Tait, F.R.I.B.A.; C. H. James, A.R.I.B.A.; the Hon. H. A. Pakington, A.R.I.B.A.; F. C. Eden, F.R.I.B.A.; and O. P. Milne, F.R.I.B.A.

The Week's News

More Cheshire Houses.

It is proposed to erect another 100 houses in the Cheadle Council area.

New Public Baths for Deptford.

New public baths are to be built in Deptford at a cost of about £75,000.

2,000 Wooden Houses for London.

The London County Council are to build 2,000 wooden houses during the summer.

More Houses for Tamworth.

The Tamworth Town Council have resolved to erect forty additional non-parlour houses.

A New School for Rotherham.

A new school, to accommodate 500 children, is to be built at Thorpe Hesley, near Rotherham.

Flats for Poplar.

The Poplar Borough Council have prepared a scheme to build ninety flats and houses at Millwall.

Knutsford Sewerage Scheme.

The Knutsford (Cheshire) Urban District Council have decided to spend £61,500 on a sewerage scheme.

A New Housing Scheme for Southport.

The Southport Town Council are considering a scheme for the erection of 132 houses in Shaftesbury Avenue.

Change of Address.

Mr. Stanley Waghorn, A.R.I.B.A., has moved his office to 9 Adam Street, Adelphi, W.C.2. Telephone: Gerrard 8093.

Five Hundred Houses for Rotherham.

Sanction has been received from the Ministry of Health to the borrowing by the Rotherham Town Council of £254,000 for the erection of five hundred houses on the East Dene estate.

Holland County Council Buildings.

The Holland County Council have decided to erect new County Council offices at Boston. The architect is Mr. W. E. N. Webster.

Southport Housing.

The Southport Corporation have decided to apply to the Ministry of Health for approval to a scheme for the erection of 283 houses.

More Houses in Spen Valley.

The Spenborough Urban District Council have received the approval of the Ministry of Health to the erection of a further sixty houses.

Hampstead Garden Suburb Educational Buildings.

The scheme for co-ordinating Hampstead Garden Suburb educational facilities is to be completed by further buildings costing £20,000.

Conversion of Lambeth Workhouse into Flats.

The Lambeth Borough Council propose to convert Prince's Road Workhouse, bought from the Guardians, into 108 flats and maisonnettes.

More Houses for Bury.

Plans for ninety-seven houses in the Elton district of Bury were passed at the last meeting of the Plans Committee of the Bury Town Council.

Billingham Housing Scheme.

The Billingham Urban District Council have decided to apply to the Ministry of Health for sanction to erect sixty-six houses on the Chilton Lane site.

More Houses for Thurstonland.

The Thurstonland and Farnley Urban District Council have asked Messrs. Berry and Son, architects, Huddersfield, to prepare a scheme on the erection of a number of houses at the Stockmoor end of the district.

Mr. N. B. Powell's Estate.

Mr. Henry Bolland Powell, of Bowland, Westminster Road, Branksome Park, Bournemouth, at one time London manager of Messrs. Dorman Long & Co., Limited, who died on February 2, son of the late Charles Powell, solicitor, of Knaresborough, Yorks., has left estate of the gross value of £31,626, with net personalty £28,624.

Professional Practice.

Mr. Frank H. Heaven, A.R.I.B.A., P.A.S.I., Cert. Royal San. Inst. (R.I.B.A. Grissell gold medal, R.I.B.A. Bossom silver medal, and Surveyors' Institution prizeman), chartered architect and chartered surveyor, of 39 Coronation Street, Aberkenfig, Glam., has opened an office at No. 2 Church Street, Cardiff, and will be pleased to receive trade calls and catalogues at that address.

Tenements Proposed for Hammersmith.

The Hammersmith Borough Council have approved the southern improvement scheme, under which it is contemplated demolishing some of the old houses by the riverside and erecting tenements for the working-classes. A large expenditure is involved, and an effort is to be made to obtain financial assistance. The town clerk is to proceed at once with service on owners of property of notices to treat.

Important New Acquisitions at the Victoria and Albert Museum.

An unusual influx of important acquisitions has been the occasion for a new departure at the Victoria and Albert Museum. The central court, directly opposite the main entrance, has been set aside for the temporary display of important new acquisitions from all departments of the museum. The first exhibition of this kind contains objects of exceptional interest and beauty.

The New Lambeth Bridge.

The London County Council have accepted the recommendation of the Improvements Committee that £668,000 should be expended on the reconstruction of Lambeth Bridge as a steel bridge, with a width of 60 ft. and five arches. The design has been prepared by the chief engineer and the architect in collaboration with Sir Reginald Blomfield, R.A., and the drawings are now on exhibition at the Royal Academy.

The Proposed New Bridge at Hampton Court.

The Middlesex County Council have approved the situation of the proposed new bridge at Hampton Court. The bridge will be of three arches, each of 80 ft. span, with a land arch over the towpath. The structure, inasmuch as it is in such close proximity to Hampton Court, is to harmonize with the surroundings and the Palace. The engineers estimated the cost of the new bridge alone at £150,000. The road work necessary will increase the cost of the scheme to £437,000.

London Housing Estimates.

During the debate at the last meeting of the London County Council, at which the housing estimates for £6,684,145 were agreed to, Lieut.-Colonel Levita, chairman of the Housing Committee, stated that the committee were proposing to erect a number of wooden houses. In dealing with London housing they must remember that persons must be near their work, and, therefore, he claimed that the provision of higher buildings was a means worthy of consideration without making any claim for their universal adoption.

Waterloo Bridge.

Waterloo Bridge will be reopened for vehicular traffic on July 1, if the last section of lattice girders for the temporary structure is successfully lowered into its position on June 22, as is anticipated by the contractors, Sir William Arrol & Co. The central section is 280 ft. span, being double that of the seven sections already in position, and weighs about 500 tons. The section is being constructed on the old bridge, and when completed it will be moved into position over the cylinders by heavy trollies, one under each corner, travelling on rails, the haulage being done by hand-winches. The section will then be lowered by four hydraulic jacks a distance of 12 ft. into its final position. The construction of the roadway and the footway for pedestrians on each side of the bridge will then be put in hand, and the hydraulic and Post Office cables joined over the central span. The whole of the work, it is anticipated, will be finished so that the bridge can be opened for traffic at the end of July or the beginning of August.

The Liverpool Architectural Society (Incorporated)

The following resolution was carried at the annual general meeting of the Liverpool Architectural Society (Incorporated): As to Article 6: "That every candidate for admission as an Associate must, as a preliminary to election, pass one or more of the examinations of the R.I.B.A. or such other Institution or Authority as may be recognized by the Council. Provided that in special circumstances the Council in the exercise of their discretion may dispense with such examination or examinations."

Edinburgh Architects Visit Warkworth Castle

The members of the Edinburgh Architectural Association held their annual excursion to Warkworth Castle and the Hermitage. The Castle and Hermitage were visited under the leadership of Mr. J. Wilson Paterson, M.B.E., A.R.I.B.A. The castle buildings are very extensive, covering an area of over an acre and a half. It was pointed out that the entrance to the great courtyard is by a gatehouse on the south side, and was protected by a moat and drawbridge. The south curtain wall is flanked by the Crakefergus Tower (1200) on the west, and on the east by the Montague Tower (1464-70). It was shown that the chapel, the hall, with the Lion Tower (late fifteenth century) and the kitchen offices stand on the west side of the courtyard; on the east are the great stable buildings. Across the north side of the courtyard is built "The College"—a cruciform chapel (mid-fifteenth to mid-sixteenth century)—one of the greatest mysteries, it was stated, connected with the castle. At the extreme north end of the castle buildings there was pointed out "The Donjon" (1435-1440), which is in excellent preservation, and beyond question, it was stated, the most elaborately planned tower-house in existence. The party then proceeded by boat to "The Hermitage," a rock-hewn sanctuary cut from the banks of the river. Here Mr. Paterson pointed out the various architectural features of the building, which is very well preserved. At the close of the visit a vote of thanks was proposed to the leader and H.M. Office of Works.

New Inventions

Latest Patent Applications.

- 12558.—Adair, W.—Casting concrete walls *in situ*. May 14.
12847.—Byrne, E. W. L. (Dahlberg & Co., Inc.).—Sound-absorbing boards for walls and ceilings. May 16.
12826.—Cumming, A. J. Roach.—Methods of forming twin walls, &c. May 16.

- 12839.—Enderby, H. M.—Concrete building construction. May 16.
12611.—Sauer, G.—Casings or moulds for concrete construction. May 14.
12544.—McCaughan, W.—Construction of walls for buildings, &c. May 14.
13002.—Allen, J.—Shuttering for concrete walls, etc. May 19.
13112.—Baines, J. S.—Building construction. May 20.
13124.—Blick, A. R., L.R.J., and Blick and Son, A.R.—Building-block. May 20.
12951.—Clark, H. C.—Concrete buildings. May 18.
13196.—Gayer, F. J.—Walls and ceilings. May 20.
13352.—Mallinson, E.—Apparatus for moulding concrete walls, etc., *in situ*. May 21.
13481.—Wright, T.—Concrete shuttering. May 23.

Specifications Published.

- 233386.—Green, G. K.—System or means for building-up concrete and like monolithic structures *in situ*.
233393.—McCaughan, W.—Walls for buildings or other structures.
233453.—Brise, W. J.—Method and apparatus for facilitating the laying of bricks.
233429.—Barrowfield Iron Works, Ltd., and Chambers, R. L.—Lateral interlock of parts and devices or structures comprising provision for lateral interlock.
233455.—Davies, P.—Plain and reinforced concrete structures.
233623.—Bosswell, J.—Construction of concrete structures.
233105.—Barton, B. C.—Reinforced-concrete walls.
233230.—Freeman, H., and Bloomfield, F.—Floors, roofs, and ceilings, and hollow reinforced-concrete girders therefor.

Abstracts Published.

- 231644.—Cudmore, A. E., 48 Hollywood Crescent, Toronto, Canada.—Moulding walls *in situ*.
231376.—Holmes, A. E., Waiti Road, Timaru, New Zealand.—Moulding walls *in situ*.—Shutterings of the type disposed edge upon edge and connected by links so that the courses may be swung to new positions in continuous sequence are provided with angle bars at approved points extending continuously with similar bars on adjacent courses and link bars adapted to overlap each pair of angle iron bars and connected to the bars by pin and slot connections. Each angle iron bar is also provided with a vertically projecting tongue at the top and an offset parallel tongue at its bottom and these tongues engage slots in cross ties when the shutters are in position. The lower tongues may be adjustably fixed to the angle bars.

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