

THE ARCHITECTS' JOURNAL & *Architectural Engineer*

With which is incorporated "The Builders' Journal."



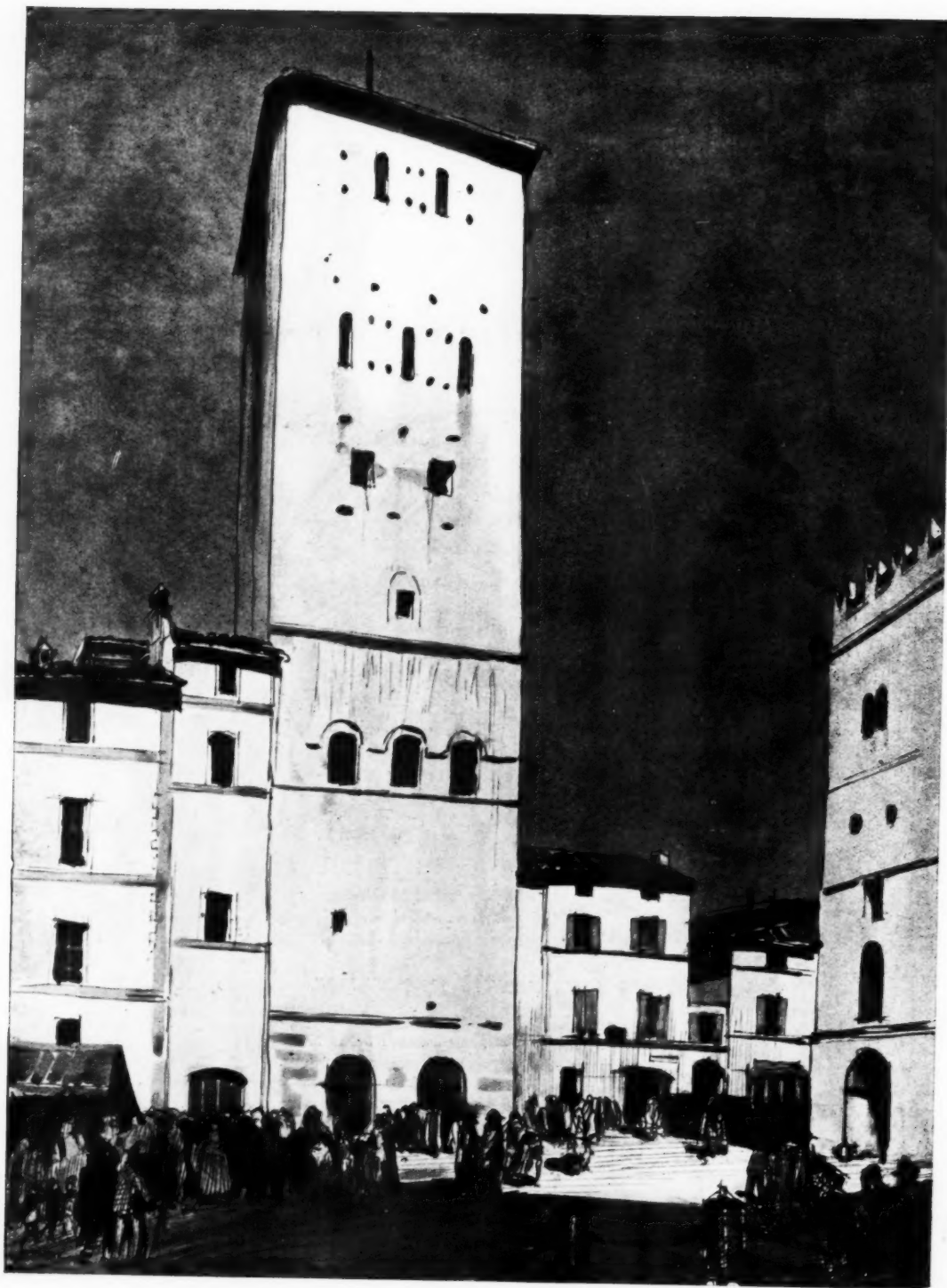
FROM AN ARCHITECT'S NOTEBOOK.

The church, with the noisy streets of the metropolis eddying around its walls, was a sacred island in the tumultuous main. Through the perpetual twilight, tall columnar trunks in thick profusion grew from a floor chequered with lights and shadows. Each shaft of the forest rose to a preternatural height, the many branches intermingling in the space above, to form a stately canopy.

JOHN LOTHROP MOTLEY,
"The Rise of the Dutch Republic."

9 Queen Anne's Gate. Westminster.

Todi



(From a Water-Colour drawing by S. Rowland Pierce.)

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THE ARCHITECTS' JOURNAL

9 Queen Anne's Gate, Westminster.

Wednesday, September 30, 1925.

Volume LXII. No. 1604.

The Classical Revival in Sweden

THE part played by culture in general, and by architecture in particular, is so much greater in Sweden than in this country that the whole balance is different, and this difference is of course reflected in the Press. It would be interesting if some statistician would compile a statement from, say, twenty ordinary English daily papers showing the proportion of space occupied by various subjects, such as science, art, politics, sports, and crime. Our papers are no doubt right in thinking that the public demands crime first and sport next, and one does not want to stress such a well-known failing, but one cannot help comparing it with the eagerness shown by the Swedish Press to ascertain British views on their architecture and their cities. In Denmark it was precisely the same.

The distinction is not necessarily due to any inferiority on the part of our Press, but to a fundamental difference in the public outlook. In England we have allowed architecture to disappear from the field of public interest, and nine out of ten of our buildings are vulgar and architecturally vapid; in Sweden the critical attitude of the public has meant that at least nine out of ten of their buildings are reasonably good, and the tenth may be insipid, but is never vulgar.

It is not until one understands this active artistic life in Sweden that one can comprehend how it is that their great renaissance which culminated in the opening of the Stockholm Town Hall three years ago has already changed its direction, and shows a reversion from the freedom and romantic appeal of the earlier work to a more classic symmetry comparable to our own Adam and Regency periods. Architectural life in Sweden burns so much more brightly than in this country that changes that with us might take a century will there be encompassed in a generation. Probably the new impetus has been strengthened by the last and greatest work of what we may call the Romantic School. The Town Hall at Stockholm marks the turning point. The opportunity it presented was unrivalled, and in discussing the Romantic School it is natural to take as our example its culminating building, even though it be so highly coloured with individuality.

What, then, are the outstanding characteristics of the Stockholm Town Hall? At a first impression we feel that it has been badly served by splendid photographs and a very fine model. It is hard to say exactly why this should be so, but it is a fact that nothing short of a journey to Stockholm can give any real conviction of its unique grandeur and inspiring discords. Just as discords, adequately resolved, are in the soul of the greatest music, so in this building we seem to be removed from the constraints of classical harmony and given something at once romantic,

mystical, and sublime, that in the world of architecture corresponds to Beethoven's Seventh Symphony in the world of music. The comparison seems almost perfect. Indeed many critics of the Town Hall might use the words of a music critic, writing a hundred years ago in "The Harmonicon" on the subject of the Seventh Symphony: "Frequent repetition does not reconcile us to its vagaries and dissonances." Posterity has decided, in the words of Sir George Grove, that the Symphony "in variety, life, colour, elasticity, and unflagging vigour, is if possible superior to any of its predecessors." These are the qualities we find in the Town Hall, and it is probably this strange romantic cast, and its intimate association with the sea and the ships, that escape the most expert photographer; perhaps some day an etcher or painter may catch its plastic grace and power. But our comparison with the Symphony need not end here, for just as Beethoven founded no school, so it is difficult to imagine the Town Hall acting as an inspiration to other buildings. It is too personal; it seems to say: "I have said *that*, and there's an end of it."

To call the present Swedish reversion to Classicism a reaction from Romanticism would be to underrate it; it is rather a phase of consciousness that feels it can best express itself through formal symmetry and classic austerity. It is international and abstract rather than traditional and individual. Such a highly intellectual venture brings its own dangers and difficulties. A too conscious intellectual striving easily leads to virtuosity, where technique counts for more than solid achievement, and where selection becomes fastidious to the exclusion of the more masculine virtues. New problems and new materials should, however, be sufficient to counter these dangers, and to provide the experimental zest that is especially vital to success in architecture that aims at a classical and intellectual appeal.

Probably this new movement is most sympathetic to the modern English mind when it uses the classical spirit without reference to classical detail. The deliberate use of "styles," with their fixed characteristics and proportions, is, in this country, very slowly passing away, and the memory of their "battles" holds tedious associations. The romantic and the symmetrical impulse have both, we feel, their place and their significance, and we do not wish to appear as partisans of one at the expense of the other. We are prepared to appreciate any expression that produces vital architecture as distinct from lifeless copies or variations of splendid forms. We find ourselves growing less academic and more detached. In this spirit we pay homage to the Town Hall, but with undiminished interest take stock of the intellectual movement that is now animating Swedish work.

architect
C. Westman.

In the best of the most modern examples we find a perfect balance of parts, where the telling discord has given place to perfect harmony; one of the most powerful of artistic stimulants is thus lost, and this loss inevitably throws a heavier strain on the perfection of technique in the buildings concerned. The finest effects among the newer classical buildings depend upon the restful and symmetrical grouping of masses, the reticent use of colour in exactly the right place, and a free interpretation of the classical Orders which gives one the right and proper feeling that the Orders were made for man and not man for the Orders. While it is unlikely that modern architects can produce Orders altogether as good as those adopted by the ancients, at least they can find something worth saying. Modern playwrights can hardly hope to produce as fine a tragedy as *Macbeth*, but that is not urged as a reason why they should all copy out *Macbeth*, and it is hard to see why it should be otherwise with architecture.

Finally, a visit to Sweden cannot fail to convince an English architect that his first duty at home is to assist in bringing the British public, and through that the British Press, into the state of grace that now exists in Sweden, and which alone makes the high standard of Swedish architecture possible.

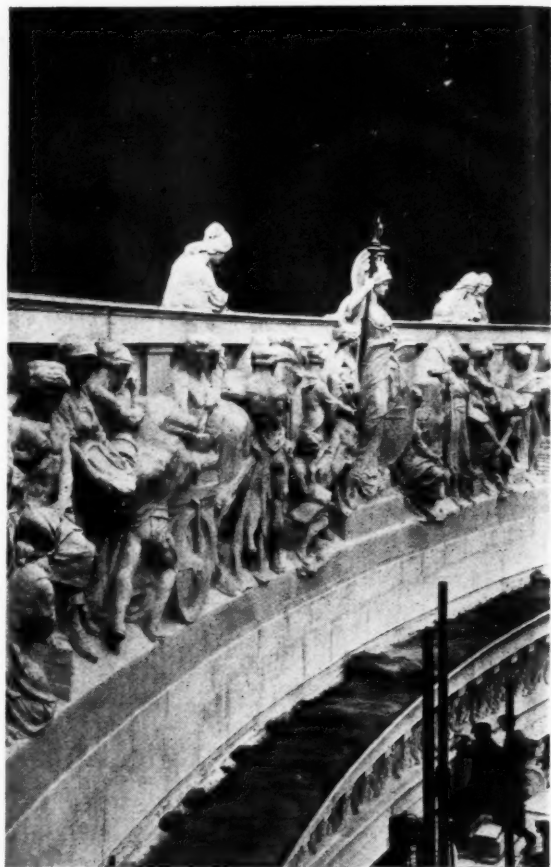
MANNING ROBERTSON.

Ivy on Buildings

In a letter to a daily newspaper a writer declares that, after repair by the Historic Buildings Branch of H.M. Office of Works, "the charm, character, and the spirit of the old work are all gone." To this, Mr. William Harvey retorts: "It would be lamentable if irresponsible criticism based upon affection for the ivy, and not upon love of the ancient architecture, should impede the work of preservation." While very few architects would care to contradict Mr. Harvey's main contention, there are others who may think that perhaps he goes just a little too far in attributing "irresponsible criticism to love of the ivy rather than of the ancient buildings." Truly it is difficult to conceive of such utter fatuousness as that which Mr. Harvey imputes; yet it is impossible to deny its existence, for the sentimental cult of creepers on new buildings, as on old, has wrought disfigurement, and has threatened ruin, to many a fine wall that needed no such alleged adornment, and that deserved more respect than that implied in yielding it to the deadly embrace of destructive parasites. Occasionally one rejoices to hear of a clergyman tearing away the ivy he finds on the walls of his church; but the action requires some courage to brave the vituperation of lovers of picturesque prettiness of the picture-postcard order, who would sacrifice soundness to sickly sentiment.

Inoffensive Lettering

It seems to be insufficiently realized, except by architects and by signwriters of the more studious sort, how important an item in the appearance of buildings is the lettering on shop fascias. Off and on, for many years, we have coupled with this contention the practical advice that, to be legible in the highest degree, lettering should occupy not more than one-third perpendicularly of the space on which it appears. Also there should be no dark lettering on a light ground, but this colouring should be exactly reversed. A light ground befores the lettering which it should throw into prominence. These simple but important precepts, we notice with considerable interest, are being followed by certain great brewing firms with respect to the lettering they prepare for the public-houses they supply. Prohibitionists will regret that it has been left to the brewers to set so good an example; but they must admit the pervasiveness of its influence. As the pictorial signs—many of them quite good art—have nearly all disappeared, it is some compensation that decorous lettering is taking their place. We regret to see that the lettering we have ventured to commend is mainly block lettering.



MESSRS. LIBERTY'S PREMISES, REGENT STREET:
CENTRAL PORTION OF THE FRIEZE.

The Work and the Spectator

It is a recognized device in pictorial art to place a person in the foreground of a picture, sometimes even standing quite outside the main composition into which he gazes, or to which he directs the human onlooker's attention by a wave of the hand. The effect is, of course, that of a picture within a picture, and it is at all times a rich and sumptuous one, characteristic of the exuberant genius of such men as Rubens and Paolo Veronese. The late Mr. Edwin T. Hall, who, in conjunction with his son Mr. E. Stanley Hall, designed the new Regent Street building for Messrs. Liberty & Co., has three such figures leaning over the parapet of this edifice and contemplating it with obvious enjoyment. We have heard it said that he took the idea from Raphael's "Madonna" in the Sistine Chapel, but wherever it came from its application to buildings is new and highly interesting.

St. George for Merrie England

Who was Pistrucci that they should have been recently celebrating in Rome his one-hundred-and-forty-first birthday? He was, so we are told by the "Observer," an exceedingly able engraver of medals. Among his masterly designs was the St. George and Dragon which our elders faintly recall having seen on the obverse of a British gold coin known as a sovereign, but which to-day is about as rare as an angel, a moidore, or a piece of eight. With only a faint recollection of what the noble figure was like, we are inclined to fancy that Pistrucci's eulogists may have exaggerated his accomplishments. But at least his was the happy idea of St. George slaying the Dragon, and it is safe to say that we should all like to see many replicas of so handsome a specimen of the medal-maker's craft.

Architectural Style—12

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

Proportion and Scale

THE words "proportion" and "scale" are perhaps used with greater frequency than any other in architectural criticism, and, one might add, with greater inexactitude. When people say that a building is "badly proportioned," or is "out of scale" with another building, what do they mean? If one questions the authors of such phrases, one often finds that they have but the vaguest idea of what constitutes good or bad "proportion" and right or wrong "scale," and if they profess a certitude in such matters it soon becomes apparent that their certitude is even more uncertain than their vagueness; for while the latter resolves itself into an expression of "taste," the former only too often is derived from an adherence to a set of rules. Now, design can never be an affair of rules, for it is a philosophical activity which is concerned only with principles. A principle has many applications. Though every permission has a corresponding prohibition, the number of permissions is infinite. The principle can be obeyed and disobeyed in countless ways. But a rule is rigid, and does not carry within itself the power of flexibility. By multiplication only can it extend its range, and it is a paradox that while to observe ten principles might entail a greater burden than to observe one, to obey ten rules adapted to different circumstances is easier than to be bound by only one simple but tyrannical enactment which would bend to its own mould what is by nature miscellaneous. Rules belong to the domain of politics and administration. This is not to say, however, that they have no useful purpose or that they have no relation to principles. A rule is a simplification of a principle, and exists for the benefit of those who are not philosophers. But architecture is not an activity for all and sundry; its practice should be the privilege of philosophers alone, and architects are not complimented if it be assumed that the design of buildings could ever be determined by rules. Moreover, there is a practical difficulty involved, because such rules, if they were really to be a serviceable guide to design, would need to be so numerous that all the libraries in the world could not hold the volumes in which they were printed.

A rule to be efficacious must take to itself the form of authority—it must command obedience. But even then it is only likely to be maintained for long if it is the expression of a principle. Let us consider an institution such as the army or navy, which more than any other is dominated by rules. Many of these have as their object the health and comfort of the troops, while others constitute a series of exercises directed to the purposes of war. The rules, however, are constantly *inflected* to take account of different circumstances. Summer and winter, high and low latitudes modify the routine, while for war itself a number of possible tactical situations have been codified, and the appropriate deployments following upon them are already determined. But these inflections of the rules, numerous as they may be, cannot cover all the circumstances likely to arise in war, and a great commander will find it necessary to inflect his tactics again and again at the spur of the moment, and perhaps in ways previously unknown. But the principle of inflection itself, which enabled him to transcend the rules, is not itself a rule. Its sovereignty is not merely a political one, to which we owe allegiance in our actions, but a sovereignty of the mind.

Let us examine the limitations of a "rule" of proportion in architecture. Sometimes the rule may be made not by professing artists, but by administrators on whom is imposed a public duty to interest themselves in the forms

of building. On other occasions the "rule" is merely the dogma of an individual, and has no legal sanction whatsoever. If it be decreed by a by-law that in every new suburb the houses aligning on a road must be 60 ft. distance from those on the opposite side, that is not a principle, but a rule. Again, if an architect gives it as his opinion that the ideally proportioned window is one in which the relation of height to width is that of the diameter of a square to its side, he is seeking to affirm not a principle, but a rule. The first statement has the force of law, but the second, although it has the dogmatic character which distinguishes a "rule" of architecture, is binding on nobody. Of the two, the by-law expresses greater intelligence, for it can at least be referred to a general consideration of utility, namely, that it is advisable on hygienic grounds to avoid making streets too narrow. But the latter is quite arbitrary, and gives to the square root of two an æsthetic importance which would surely surprise that simple mathematical function could it be made aware of the flattery which was being paid to it.

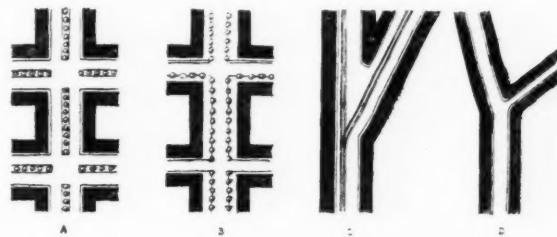


FIG. LI.

Fig. LI A shows part of the effect of a uniform width of street on the general lay-out of a town. The width of the street is here taken to be the distance between the buildings on either side of it, for these latter are what really give to the thoroughfare not only its solid boundaries, but its character. Differences in the width of the traffic highway would not be able to mitigate the monotony of the architectural formation which results from a by-law fixing a uniform distance between the opposite buildings. Here one street is being met by two transverse streets at right angles with it. That all three streets should be of equal width is a violation of the principle of inflection, for it is scarcely conceivable that they should be of exactly equal social importance, this being the only possible subjectual justification of their formal equality. It will be observed that while the buildings ignore the principle of inflection, the trees ignore the principle of number, and succeed in cutting the street in two, thus completely destroying such unity as it possessed. In Fig. LI B the main street is given greater width than the transverse streets, while these latter, as is more natural, differ in width from each other. The trees also contribute further inflections; the broader street has two rows (which, moreover, divide the street into three divisions, thus avoiding an unresolved duality), the narrower street has only one row, placed to one side, while the narrowest street has no trees at all. Fig. LI C shows the junction of two such equal streets. Here still more crudities are in evidence. One might have expected that the main street (for one cannot avoid giving the one which continues its rectilinear course past the junction a priority over the street which is subject to a bend) would be inflected in

some way in order to take cognizance of the fact that another thoroughfare, of width and importance equal to itself, was at that point entering it. This figure also illustrates how a line of tramway, just as a line of trees, can cut a street in two. On the right the trams are seen to produce an unresolved duality. But along the main street the trams are kept on one side with a more pleasing result. The configuration LI D is an organic one, inasmuch as the main street is *inflected* in two ways at the point where the narrowest street joins it. In the first place it bends slightly, while secondly it is reduced in width. It thus resembles the trunk of a tree, which is invariably inflected in the same manner where a branch comes into it. The bigger the branch in comparison with the main trunk the more does the latter bend in order to acknowledge the incursion. LI D has a further merit, in that the volumes of traffic of the two streets forming the fork join together in a street which has been appropriately widened to receive them, while in LI C the equality in width of the three thoroughfares is most unreasonable. Almost as bad as a "rule" to make all suburban streets of the same width (and in this connection it must be borne in mind that if the width be specified only as a *minimum* it tends to become the standard) is a rule which would fix the proportion of width of street to the height of the buildings on either side of it. Diagrams LII A, B, and C represent sections and short perspective views of three streets of different sizes, but of equal proportion. Even if this proportion be good, it is obvious that an unbearable monotony would result if the relation of width of street to height of buildings were to be made constant.

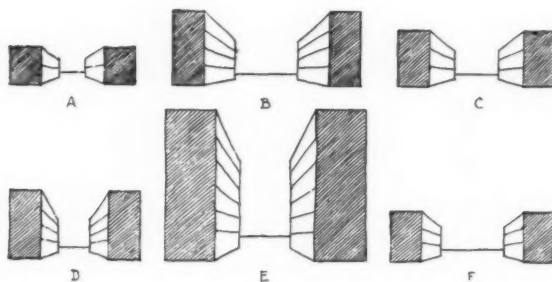


FIG. LII.

LII E and F represent alternative types of street, each of which is agreeable to the eye. D, however, of square section suffers from the great defect that the parts have not been inflected to take account of their different functions. There is an obvious lack of sensibility if the height of the building has an identical dimension as the width of the street.

The question of the proper framing of by-laws for the regulation of street architecture is too large a one to be discussed at length here, but sufficient has perhaps been said to indicate the danger of applying too simple "rules" to such a subject. A very elaborate code would be necessary if the requirements of hygiene and traffic are to be satisfied without depriving civic architecture of its artistic qualities.

Figs. LIII all have a bearing upon the subject of proportion in architecture. A, a square room, obviously lacks the necessary inflection, because, although its sides are equal and similarly disposed to the cubical content of the room, two sides have windows and two are without. If the height were also equal to the length of a side, the design would be worse still, because a perfect cube can be turned upside down without this figure showing consciousness of the operation. The walls could not be sufficiently differentiated from floor and ceiling. In B the windows on the west side have no obvious fault on plan, the door on the north side cuts the wall in two, the windows on the east side form an unresolved duality, but not on the south side, because the interval between the windows is large enough

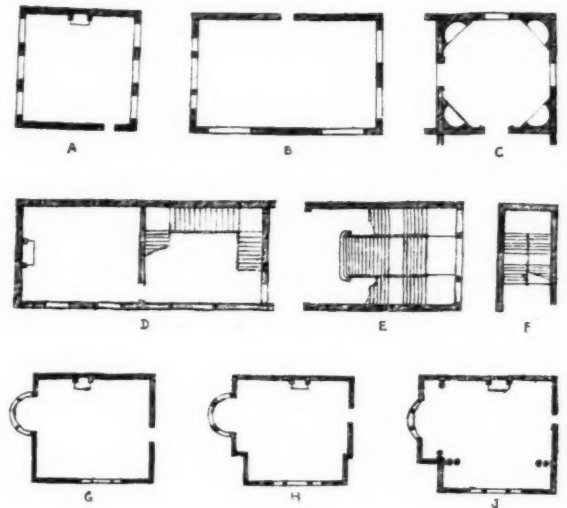


FIG. LIII.

to dominate them. In C the square form becomes excusable, because this is not a living-room, but the turning-point of a passage, and may have the merit of punctuating a series of rectangular chambers. D is faulty because of two equal and symmetrical rooms: one is a living-room and the other a hall with staircase. The presence of the latter is sufficiently important to have justified an inflection in the shape of the hall, such as would have differentiated it from the living-room. F is a satisfactory arrangement of a staircase in triple formation. The foot of the stairs is punctuated on plan. F shows a common and economical type of stairs which, however, is too much of a duality to be fit for ceremonial purposes. And, unlike E, it has the defect in that the first half-landing cuts the series of steps in two. G, in which the doors and windows ignore each other, lacks the most elementary inflections. It is noteworthy that while the principle of inflection dictates an avoidance of equalities where equalities are meaningless, it is nearly always violated if features easily capable of being opposite each other are placed awry. H and J show irregular-shaped rooms, in which, however, window, door, and fireplace have each their *vis-à-vis*.

Figs. LIV A, B, D, and F show the absurdity of trying to give architecture a "geometrical" basis. A has a series of square windows, equally uninflected; B has double square windows, which are nearly as bad as the square, for as soon as we realize that they are double-square we become conscious of an unresolved duality. B has two further defects: the breadth of the windows is equal to the horizontal distance between them, while the height of the windows is equal to the vertical distance between them. D shows three windows of different size, but similar, the proportion of height to width being that of the diameter of a square to its side. But what is the use? This little "rule" of

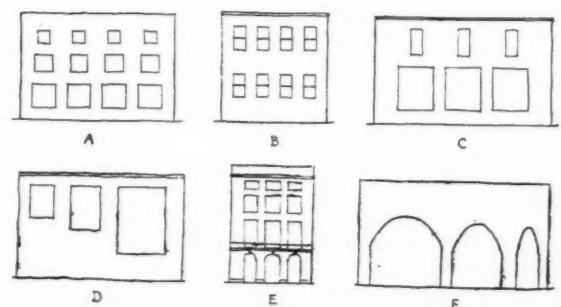


FIG. LIV.

proportion does nothing but control the shape of one window at a time. It altogether fails to regulate the relation of windows to neighbouring windows and to the façade of which they form a part. In C the proportion of the individual windows may be quite satisfactory. But nevertheless this façade has a great blemish. Supposing it were established that the relation between solid and void and the various dimensions of the building could be expressed in terms of square roots of two or three, or five, or that parts of it were enclosed in triangles, circles, ellipses, or any other figure, could such "mathematical" jargon influence our judgment in the least? Of course not, because there would remain the fact that while the lower windows have unity by virtue of their trinity, the upper windows are so narrow that they fail to dominate over the

intervals between them, and we have an unresolved duality. In E the façade is free from gross errors of composition, but even this would be ruined if it were duplicated without a dominant. How often a good thing can be spoilt by adding something to it! In F sections of three parabolas of different sizes are seen to top three doors. But the parabolas as here employed are both meaningless and discordant. A parabola is nothing but an ellipse stretched out to infinity, and to take a cord of it and cut it off arbitrarily to form the head of a window is to create a figure whose parts lack both punctuation and inflection.

[The previous articles in this series appeared in our issues for March 18, April 1 and 22, May 20, June 17, July 15 and 29, August 19, and September 2 and 16.]

A MONTHLY CAUSERIE

Joking Apart

An Appreciation

ADDISON, in one of his "Spectator" papers, refers to the overcrowding of the professions, and speaks of "ingenious gentlemen who starve one another." Eighteenth-century congestion seems to have afflicted architects till the latter part of the nineteenth, for when this stalwart first joined the ranks of architects, armed with brand new dividers which he called his pair of compasses, it was clearly demonstrated to him, for his young encouragement, that his chosen calling was overcrowded; and certain of his friends who had enlisted in other corps told him the same of law, of medicine, and of engineering. It is interesting to know that, as regards architecture, conditions have improved. The committee appointed by the Institute to inquire into the matter and report, has inquired, and has reported, and the Council has accepted the report. All is well! So little is the profession crowded that the Institute is to take steps to speed-up recruits.

The committee did not merely express an opinion and make recommendations, but gave the figures upon which its conclusions were based. These figures refer to England and Wales, the term "architect" including practitioners, assistants, pupils, and students, and they show that in forty years the population has increased from 26 to 38 millions, and the number of architects from 7 to 12 thousand. This represents an increase of, approximately, 46 per cent. in the population, and 70 per cent. in the number of architects, but the capacity of the committee to find encouragement in the figures presented to it will be better realized when it is mentioned that the present-day figure of 12,000 architects does not include 647 draughtsmen temporarily employed in Government offices. When these are added, we find the increase percentage figure for architects is about 80, as compared with 46 for the population, and we obtain some idea of the exacting labour of the committee and its achievement in concluding from these figures that the profession is not, in a general way, overcrowded. The difficulties of its task will be realized when it is noticed that in order that the ratio of architects to population should to-day be the same as it was forty years ago, their numbers should be 10,231, instead of 12,647; the committee, that is to say, were faced by the fact that surplus architects had increased by 23 per cent., and that superfluous architects now number 2,416 more than they did forty years ago. All praise, then, to the men who have been able to demolish this array of hard facts; to find that the profession is not overcrowded; that more well-qualified men are needed; and that steps ought to be taken to obtain them.

The processes by which this splendid result has been obtained—"splendid" because it would be disastrous to

discourage the schools of architecture, which themselves employ many architects—are well worth display, for they should stand as a model for the conduct of future inquiries.

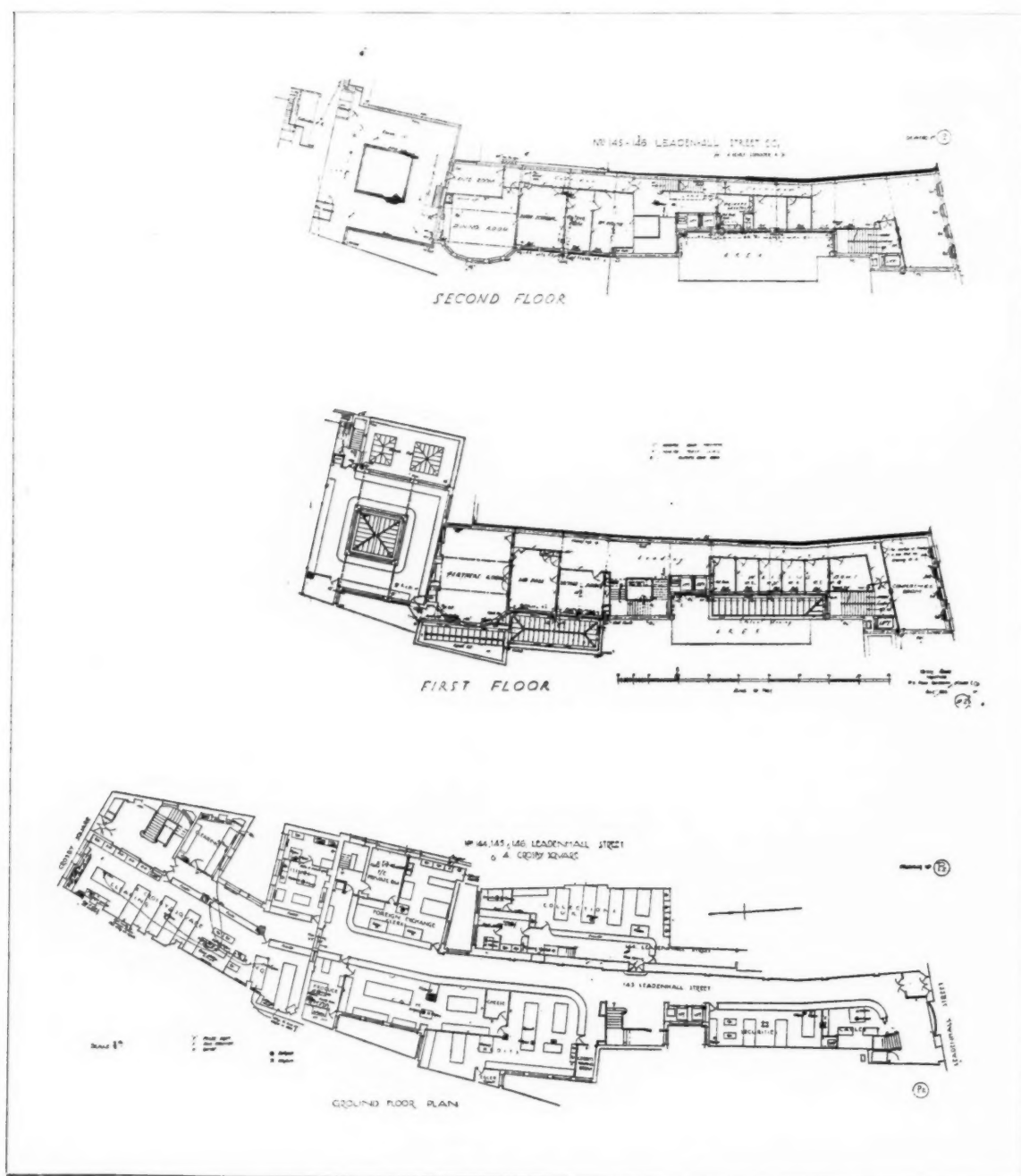
The committee's first step, then, as has been mentioned, was to cut out 647 architectural assistants employed in Government offices. Much acumen is here displayed, for not only was the figure of present-day architects made more appetising, but the 647 helped to balance the account on the other side by appearing there as part of the population. The reason for the dropping out of the 647 is not stated in the report, and rightly so; thought, as we know, can transcend speech, and it might have been difficult to explain in words why those employed in doing architectural work for the Government are not as much swelling the ranks of architecture as they would be were they employed on the same work by those private practitioners who would do it if the Government did not.

This purification of figures still left the committee with plenty to think about, for circumstances were still refractory. Here it acted in a most wise and judicious way. Instead of stating the bald unvarnished fact that in forty years the surplus of architects had increased by 1,769 (purified equation), it pointed out that, whereas forty years ago one architect found nourishment among 3,714 of the population, he now depended on 3,167—a disparity so small as to be obviously not worth serious notice, for out of 547 members of the population how many would ever employ an architect? The committee deserves all praise for showing that a matter which, presented with less tact, might have seemed of grave import, is, when properly presented, a circumstance of no weight or significance. It still remained for it to give a considered opinion on the facts it had displayed, and here it again commands our high admiration. It finds that there is no overcrowding among the highly-trained and competent men, but a surplus only among the indifferently trained and inefficient; accordingly that architectural schools do not contribute to such slight crowding as exists, for the output of the schools is of competent and efficient assistants, and that the remedy for the state of affairs is to multiply the number of the competent men turned out by the schools. This is most satisfactory, and it will be noticed that the committee has been wise in avoiding any suggestion that overcrowding in any vocation is evinced in the sufferings of the less competent rather than of the specially gifted, and in not hinting that the overcrowding of a profession, as of a ship, depends upon the number of persons on board, and is not diminished because those who get pushed overboard are less well able to keep a footing on the deck than

those who shore them off it. It was also wise not to try to show how matters will be bettered when the crowded-out surplus is composed of highly-trained men instead of inefficient ones, for it is better not to raise an objection to your own case unless it can be effectually demolished. The committee has, in fact, done its appointed task to admiration, and deserves the gratitude of all who are interested in the many schools of architecture in this country. Another might have contented itself with a direct display of the fact that during recent years the rate of multiplication of architects has been nearly twice that of the population; that instead of the ten thousand architects which are more than is necessary, there are twelve and a half thousand, or an excess of nearly 25 per cent. over and

above the surplus which existed forty years ago. From this it might have proceeded to dispiriting conclusions on the health of the profession, and even recommended the discouragement of recruits and some modifications in the activities of the schools. It might also have collected figures showing the percentage of the highly-trained and competent young men who, after completing their course at the Architectural Schools, drift into banks or insurance offices, or disappear into the remote wildernesses of the world because of their inability to find the work for which their highly-trained condition fits them. The appointed committee has, however, made no such mistake as this, but has produced a report which will give wide satisfaction.

KARSHISH.



PLANS OF BANK PREMISES FOR MESSRS. SCHROEDER AND CO., 145-6 LEADENHALL STREET.
MESSRS. JOSEPH, ARCHITECTS.

The New Banking Premises for Messrs. Schroeder & Co., 145-6 Leadenhall Street

Messrs. JOSEPH, F.F.R.I.B.A., Architects

THE development of this site presented considerable difficulties owing to its narrow frontage of 35 ft. and great depth of 290 ft.; its irregularity in shape made it difficult to produce a satisfactory design. The front elevation is in Georgian style, and is faced with 2-in. multi-coloured bricks, with Portland stone dressings. It is believed that it is the first modern bank building in the City to be erected in brick, but several other banks have now followed suit. The building is a steel-framed structure of fireproof construction, consisting of basement and nine floors, 104 ft. in height above pavement.

On the ground floor there is a general banking hall, the walls of which are architecturally treated with marble, and the whole of the fittings are of waxed Ancona walnut. Most of the light to this ground floor is obtained by clerestory lights, the height being 20 ft. in the clear.

There are three staircases leading to the upper floors, the public staircase being in the centre of the building, flanked by two passenger lifts.

The first floor is devoted to partners' room, conference room, and seven waiting-rooms, all of which are panelled with Ancona walnut; the second floor to private offices, and dining-room for the principals; and the whole of the upper floors are used as general offices for the staff.

The main staircase is constructed of Hopton Wood stone, the walls being lined with marble.

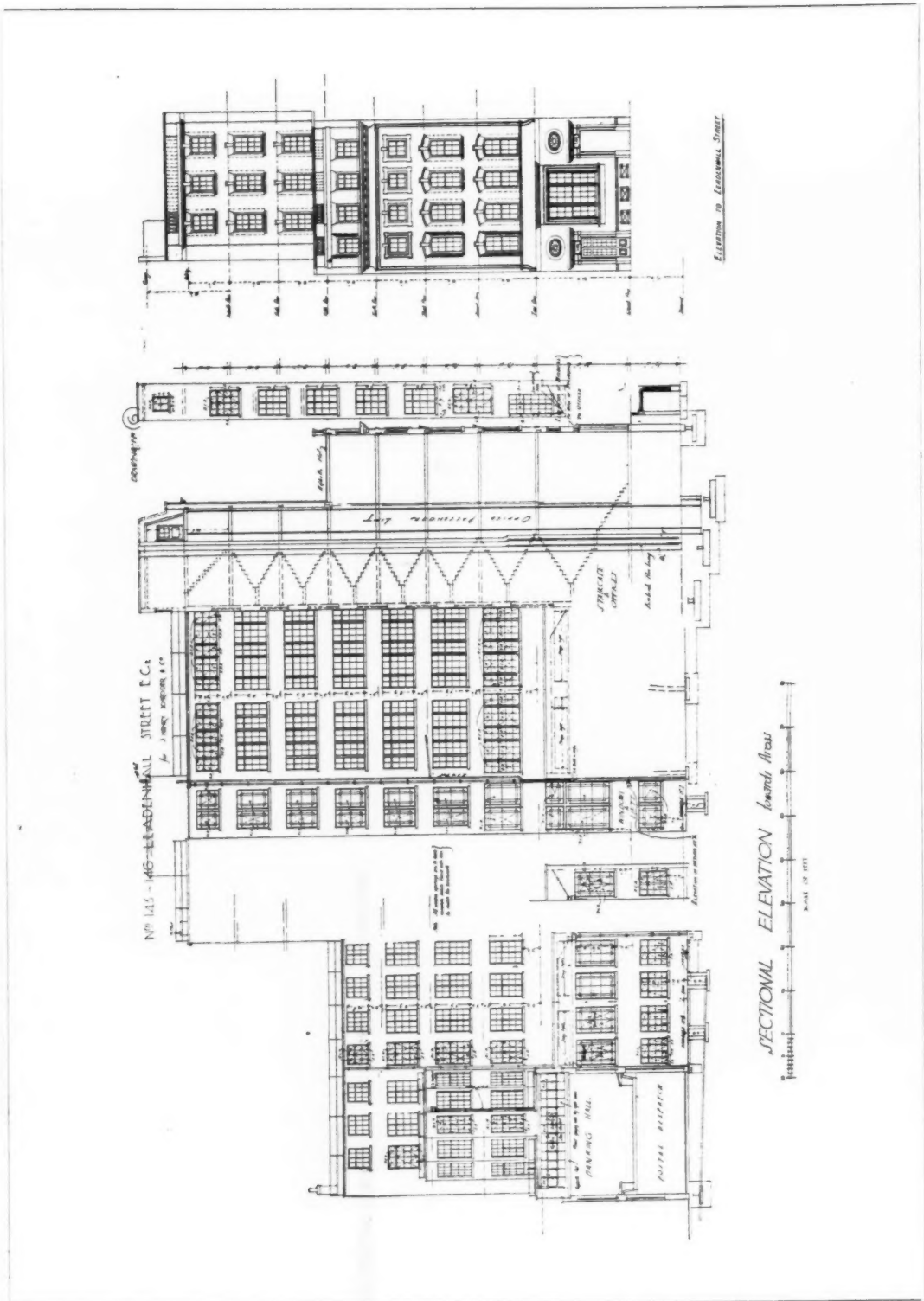
An unusual feature in the building is a letter-carrier, on an endless chain, from the top floor down to the basement, where the correspondence room is situated, with access to each floor, so that correspondence can be dealt with quickly. Different coloured trays are used, so that at a glance one can see for which floor the correspondence is intended.

The building has been heated throughout by low-pressure hot-water, with accelerator pump circulation; the boilers being of a new sectional pattern, consisting of a number of welded steel sections. The boilers, both for heating and for hot-water supply, are fired with oil fuel of the B.P. brand; Davey Paxman boilers being used.

The general contractors were Messrs. Higgs and Hill, Ltd., and the sub-contractors were Ragusa Asphalte Paving Co., Ltd. (asphalt); Wm. Lockhart (facing bricks); Moler Partition Blocks Fireproof Co. (concrete blocks); Redpath, Brown & Co., Ltd. (steel work); S. M. Constructional Co., Ltd. (fireproofing); Carter & Co. (tiles); Crittalls Manufacturing Co. (casements and casement fittings); Higgs and Hill, Ltd. (plumbing and sanitary work and special woodwork); Adamsez, Ltd. (sanitary ware and fittings); H. T. Jenkins and Sons (marble flooring and decoration); Gas Light and Coke Co. (gasfitting); F. H. Wheeler (electric wiring); Caline Co. (plaster work); J. W. Singer and Sons, Ltd. (art metal work, special designs); F. H. Wheeler (electric light fixtures, bells, etc.); Parker, Winder and Achurch (door furniture); Potter Patent Gate Co. (folding gates, shutters); Waygood - Otis, Ltd. (lifts and cranes); H. J. Nicholson & Co., Ltd. (heating and ventilating apparatus); Dictagraph Co. (telephones); Tidmarsh and Sons (blinds); Chubbs and Sons (strong-room doors, safes); J. Gray and Son (lightning conductors); Art Metal Construction Co. (cloakroom fixtures and lockers); Harrods, Ltd., Osborn and Sons, Cowtans (furnishing).



BANK PREMISES FOR MESSRS. SCHROEDER AND CO.



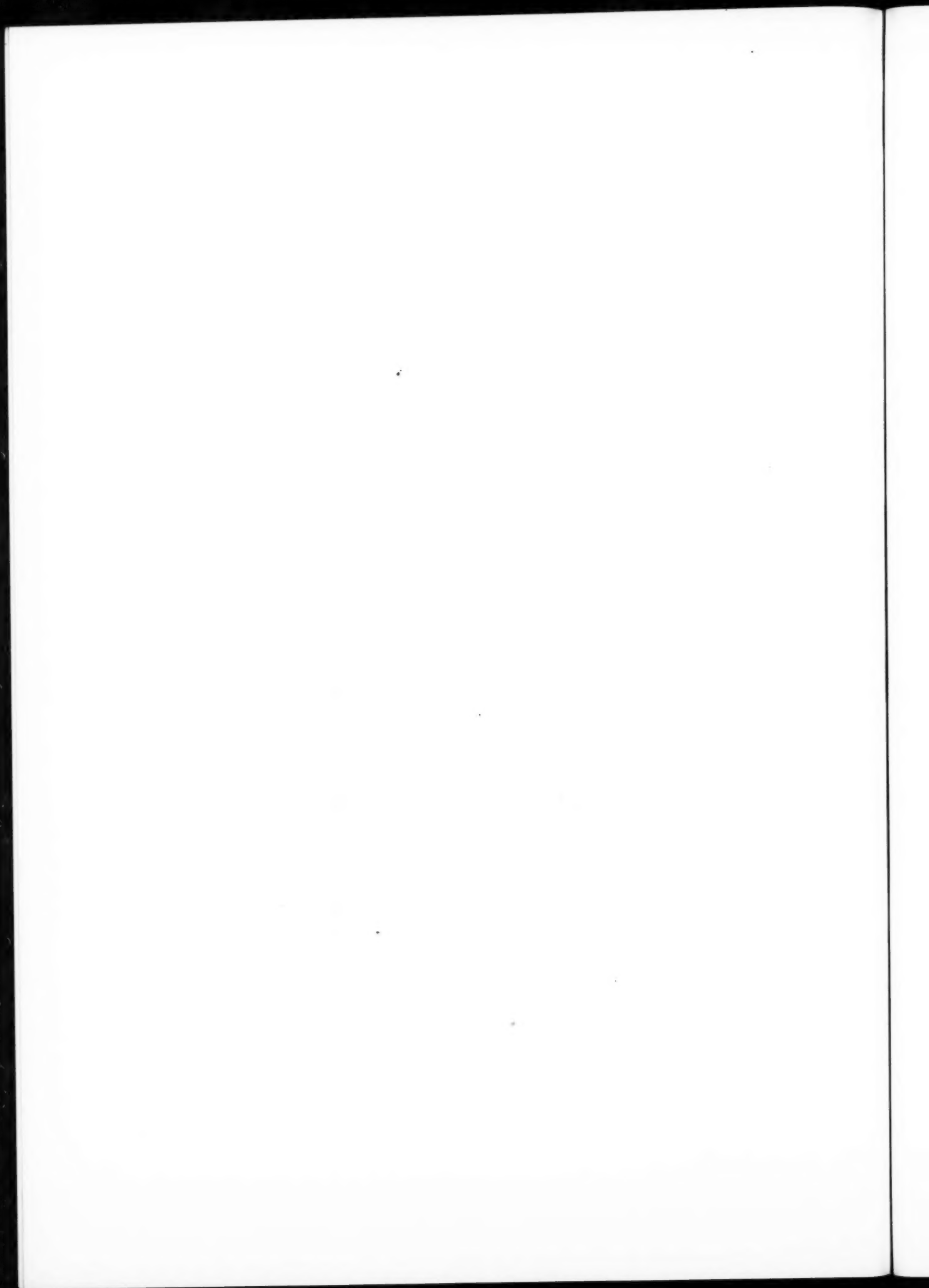
BANK PREMISES FOR MESSRS. SCHROEDER & CO.: SECTION AND ELEVATION TO LEADENHALL STREET MESSRS. JOSEPH, ARCHITECTS.

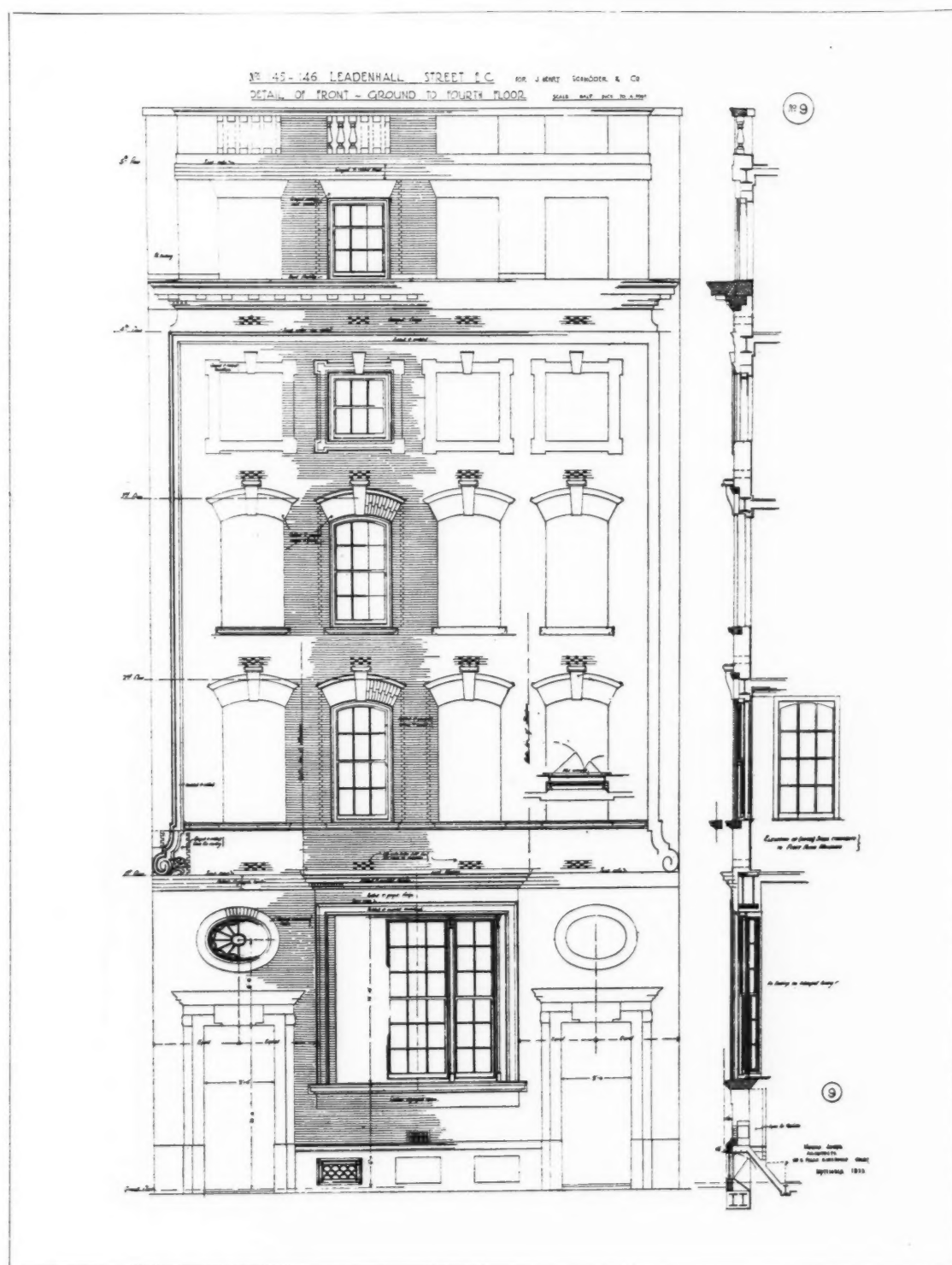
Bank Premises for Messrs. Schroeder and Co.

Messrs. Joseph, Architects

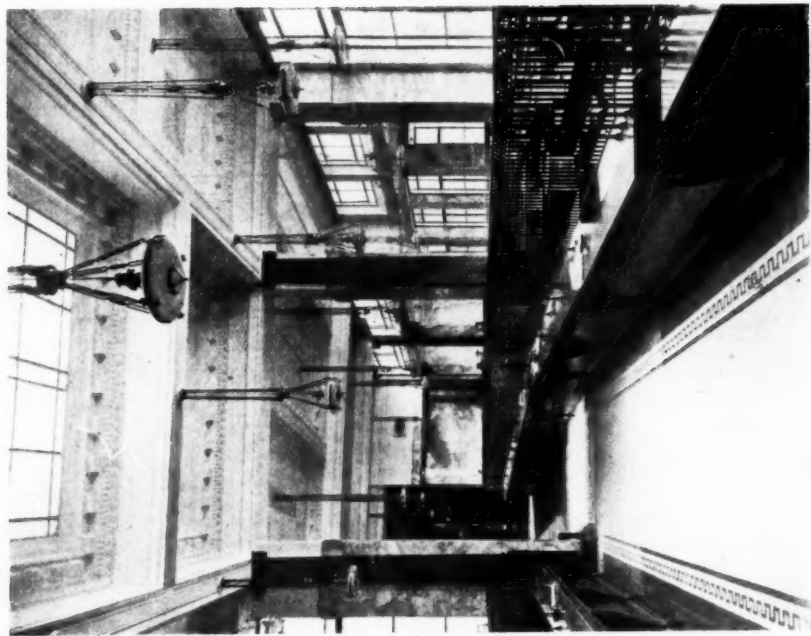
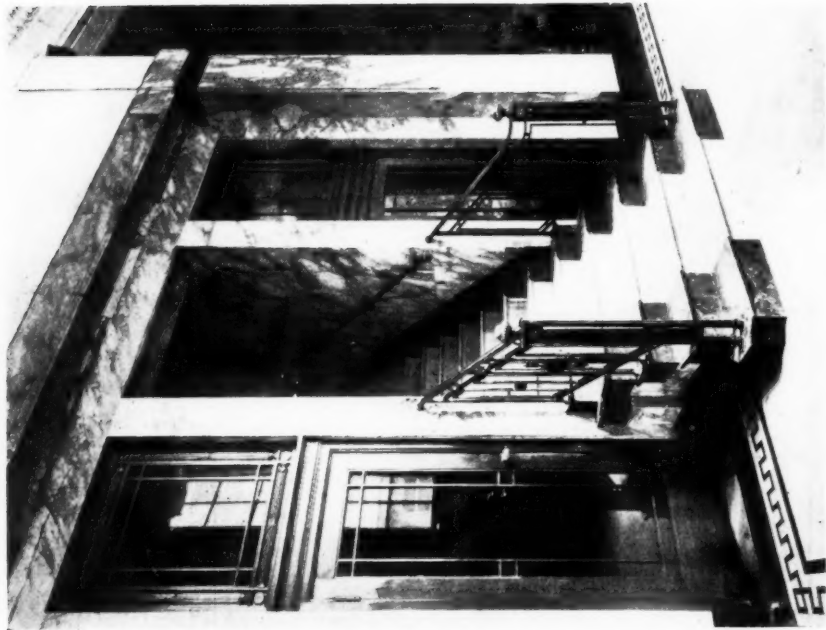


View of the Ground and First Floors.





BANK PREMISES FOR MESSRS. SCHROEDER AND CO., 145-146 LEADENHALL STREET, E.C.
MESSRS. JOSEPH, ARCHITECTS



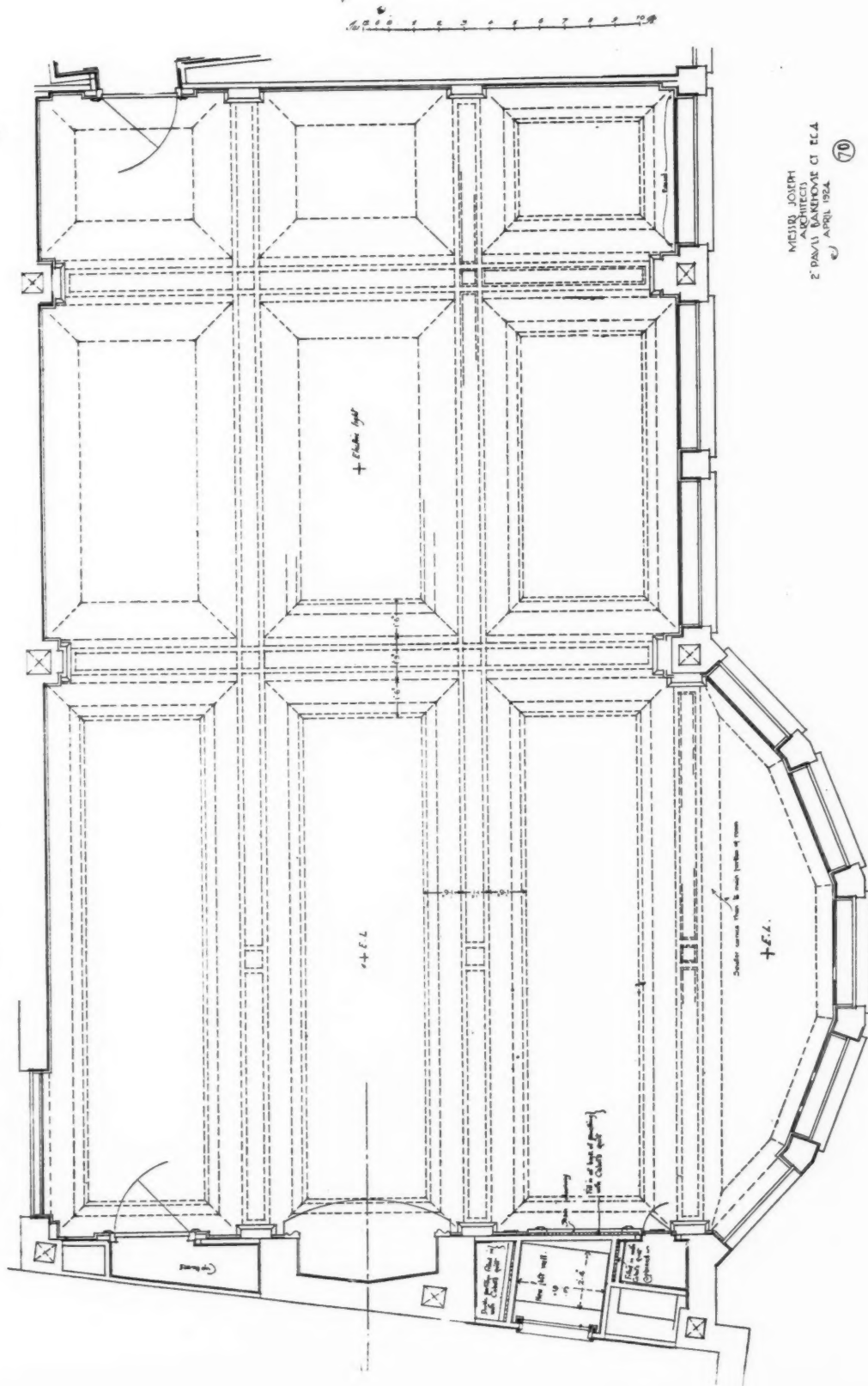
VIEWS OF BANKING HALL AND VESTIBULE, 145-146 LEADENHALL STREET, E.C. MESSRS. JOSEPH, ARCHITECTS.

Bank Premises for Messrs. Schroeder & Co., 145-146 Leadenhall Street, E.C.
Architects, Messrs. Joseph

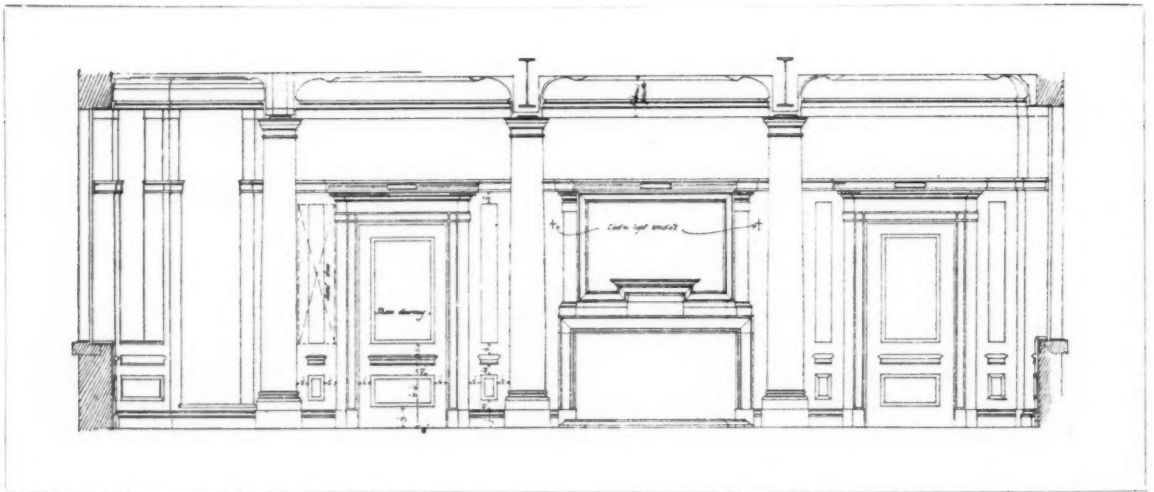


View of Partners' Room.

Nº 145, G. LEADENHALL STREET
1/2 PLAN OF PARTNERS' ROOM, 1st FLOOR



PLAN OF PARTNERS' ROOM, BANK PREMISES FOR MESSRS. SCHROEDER AND CO., 145-146 LEADENHALL STREET, E.C. MESSRS. JOSEPH, ARCHITECTS.



BANK PREMISES FOR MESSRS. SCHROEDER AND CO.: NORTH WALL OF PARTNERS' ROOM.

A House at Rugby

H. BULKELEY CRESWELL, Architect

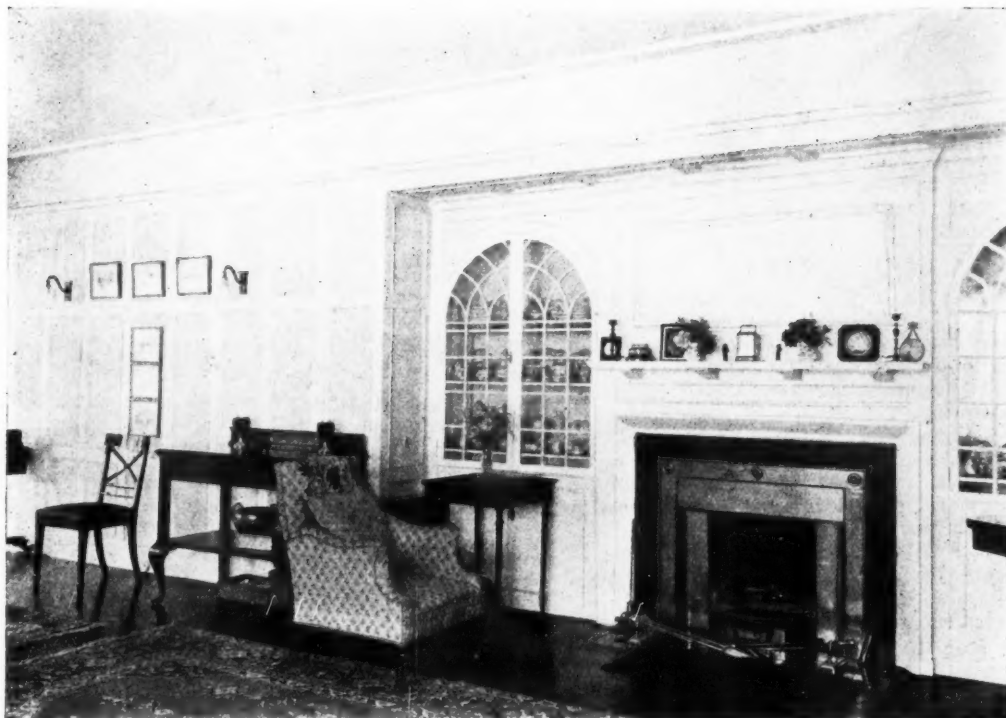
THIS house was built for a lady who, towards the end of her life, suffered the loss of a leg: and the building of a house in which it would be unnecessary for her to go up and down stairs was instance of the courageous independence which endeared her to her friends, and which led her, with failing eyesight, to grope her way about on a tricycle, and on all

occasions to make a joke of her crippled state. "Of course I shall come," she said to a friend who had assumed that she would not attend a certain social function; "if necessary the footman shall carry me in on a tray." The unusual lines of the design occasioned by the wide spread of the ground floor and the small dimensions required above, are thus explained. Messrs. Foster and Dicksee were the builders.



FRONT ENTRANCE.

A HOUSE AT RUGBY. H. BULKELEY CRESWELL, F.R.I.B.A., ARCHITECT.



THE DRAWING-ROOM.



A HOUSE AT RUGBY.
H. BULKELEY CRESWELL, F.R.I.B.A., ARCHITECT.

Re-planning the Streets of Central Newcastle

By H. V. LANCHESTER

IT is gratifying to see that Newcastle is following the lead of Birmingham in forming a civic society to promote the improvement and better development of the city, and that in the forefront of its programme this body places the reorganization of the street plan of the central area.

Earlier Schemes

Owing to the activities of Grainger and Dobson during the first half of the nineteenth century, the street plan of this area was brought up to a standard far in advance of that of most of our larger provincial towns, and the enterprise of the first-named, combined with the ability of his architect, have saved Newcastle from the task of undertaking street improvements such as have been necessary in other places, and could only have been carried through ultimately at an enormously increased cost.

But though this plan has sufficed for the best part of a century, the time has now come when it is no longer adequate—as Mr. Burns Dick says, in submitting a general improvement scheme, “Is not Newcastle still trading on the brains of Grainger, Dobson and Clayton? It has done nothing since worth mentioning in the same breath.”

A Fine Piece of Imaginative Work

Mr. Burns Dick's plan in respect of which he has enlisted the co-operation of Mr. W. T. Jones, F.S.A., of Major Steele, and others, is a fine piece of imaginative work, and would revolutionize the appearance of Newcastle. It adopts the line now laid down for the new high-level bridge, though both the plan and the traffic demands of Newcastle generally would have been better served by the placing of this bridge some 100 yards farther east—namely, eastward of All Saints' Church and St. Mary's, Gateshead, utilizing Mr. Burns Dick's main axial road as its northern approach, and Oakwell Gate as its southern one.

The most striking feature of the plan is the development of the south corner of the Town Moor as a magnificent civic centre. Encroachment on a public open space for buildings might be challenged were it not for the fact that in this case this is of such extent as to be beyond all possible needs. The further slice suggested for occupation by residential blocks is a more questionable proposal, but might also be admitted, with the proviso that the revenue should be employed to secure other open spaces in parts of the city where they are more needed.

The Architectural Standpoint

The scheme has been very carefully studied from the architectural standpoint, securing good view-points for the existing public buildings and good sites for future ones, but it is perhaps open to doubt whether some of the proposals are quite so satisfactory when considered from the traffic aspect. Towards the west a number of routes are laid out to converge at an acute angle, which is recognized as involving risk and difficulty in regulation unless the surrounding area is kept unobstructed. The junction between Stanhope Street and Barrack Road, for example, is altered for the worse, and there are several oblique crossings shown which would be decidedly dangerous.

Converging Routes

Then, again, experience has shown us that the more routes that converge on a given point, the greater are the confusion and delay in traffic, and a number of such meeting points are to be found in this scheme. The circus in the middle of Percy Street, though effective architecturally, may not be a gain practically, while the alignments near the junction of Westgate Road, Bath Lane, and Waterloo Street would probably be still more troublesome. It is at

least doubtful whether the new street facing the Central Station portico would not make traffic-regulation here more difficult, attractive though such a feature looks on the plan.

Recent years have brought about such an enormous increase of traffic in our city streets, both speed and volume having been doubled or trebled, that it behoves us to move very warily in scheming our new developments. We should aim at a few well-directed arteries into which secondary and minor streets debouch rather than at a number of streets of equal importance crossing each other with numerous intersections.

A Comprehensive Traffic Census

As a preliminary to such a scheme as this, a very comprehensive traffic census is essential, and only after most careful studies of the character and routes indicated by such a census is it possible to prepare a road scheme giving the maximum efficiency. Improvements based on such studies may not conform to the traditional idea of civic magnificence, but there is no reason precluding them from achieving artistic interest; and as architecture has always recognized that its roots lie in function, it would be a retrograde step to ignore the traffic demands of the day in order to preserve the traditions of such designers as Fontana and Alphand.

Towards the Haussmann Ideal

It should not be understood that Mr. Burns Dick has slavishly followed these, as in some of the details of his scheme he has canvassed meticulously the traffic demands; but the plan as a whole leans a little too much towards the Haussmann ideal, and would be materially the better for a more studied consideration of the traffic problems that so extensive a reconstruction would introduce. Might it not be possible to define a ring route linking up all radial omnibus and tram services, so that these circulate in one direction only, and are all within 200 yards of any part of the city centre?

This would be much more convenient, and less conducive to congestion, than the provision of a tramway or omnibus centre at any one point. Such a route ought probably to encircle an area having as its limiting points the Central Station, St. Andrew's Church, the Art Gallery, and the south end of Pilgrim Street. It might be found convenient to direct all traffic one way on the route selected, as such a rule would materially simplify traffic regulation in the town, and would not greatly increase the distance any vehicle would have to travel to reach a particular point.

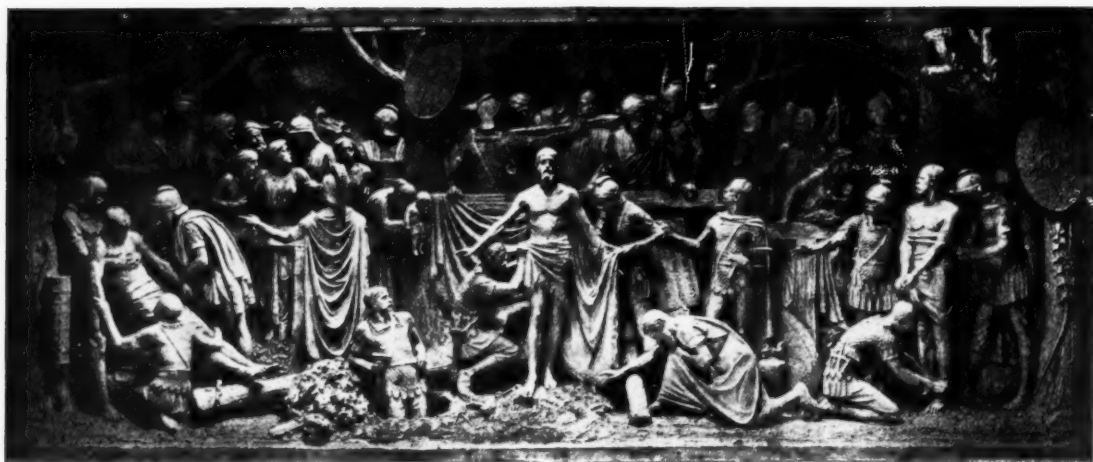
One-way Traffic

The allocation of streets for one-way traffic appears to be the most promising of the various solutions offered for the alleviation of our traffic problems, but the tentative and half-hearted experiments hitherto made have done little to elucidate the character of this remedy. Only after a careful study of statistics and large-scale maps can a scheme of traffic-direction be prepared sufficiently comprehensive and reliable to justify the street improvements and the regulating powers that would ensure its efficiency.

The following are the buildings designated by means of figures on the plan opposite: 1, Cathedral. 2, Castle. 3, Black Gate. 4, Guild Hall. 5, All Saints' Church. 6, Trinity House. 7, Keelmen's Hospital. 8, St. Mary's Church. 9, Walls and Postern. 10, Post Office. 11, St. John's. 12, Assembly Rooms. 13, Black Friars. 14, Town Wall. 15, St. Andrew's. 16, Art Gallery. 17, Concert Hall. 18, Medical College. 19, St. Thomas's. 20, Mansion House. 21, Museum. 22, Rutherford College. 23, Roman Catholic Cathedral. 24, Literary and Philosophical Society.



THE SUGGESTED PLAN FOR THE FUTURE DEVELOPMENT OF NEWCASTLE.
R. BURNS DICK, F.R.I.B.A., ARCHITECT



TERRA-COTTA PANEL: "THE PREPARATION FOR THE CRUCIFIXION."
THE LATE GEORGE TINWORTH, SCULPTOR.

A Tinworth Panel for South London

LAST week the Bishop of Woolwich unveiled, at the South London Art Gallery in the L.C.C. Peckham School of Arts and Crafts, a terra-cotta panel which is one of the most notable works of the late George Tinworth. It is known as "The Preparation for the Crucifixion," and the numerous figures in it are of life-size. Kneeling before the central figure, that of the Lord, is Simon the Cyrenian. Centurions are binding the two thieves. Other figures are those of the Apostle John, the Virgin, her sister, and Mary Magdalene, Nicodemus, Joseph of Arimathea, the Apostle Peter, and a number of soldiers and civilians complicating a crowded composition that, on the whole, is rather deftly and dramatically managed, as all George Tinworth's "terra-cotta pictures" invariably were. He had decidedly a full measure of the dramatic instinct, and of the attributes of mystery, awe, and reverence. Whatever may be alleged against the legitimacy of his art—and such objections seem frivolous—he was a consummate master in it, bringing to it not only the highest technical skill, but extraordinary native gifts of conception and imagination. An unprejudiced judgment of his achievements will not deny him the attributes of a unique genius.

On this remarkable panel an inscription records that it was presented by Henry Lewis Doulton "to commemorate the artist's connection with South London." As a fact, George Tinworth was born in the adjacent suburb of Walworth, in 1843, the son of a drunken wheelwright and of a mother deeply pious after the manner of the narrow Evangelicalism of her day. His mother's was the formative influence that moulded the boy's mind, which, under her guidance and following her example, was saturated with Biblical lore. Hence, it is perfectly natural and wholly understandable that, as Sir Edmund Gosse has said, Tinworth is "the only artist who has continued to express in his art the actual religious sentiment of the lower middle-class in England," harking back to Bunyan and Quarles; but he invested that sentiment with poetry and humour, parable and symbolism.

For he was a true artist, as the Royal Academy recognized by frequent acceptance of his exhibits. This particular panel of "The Preparation" they were reluctantly compelled to reject because of its excessive size. Simply they

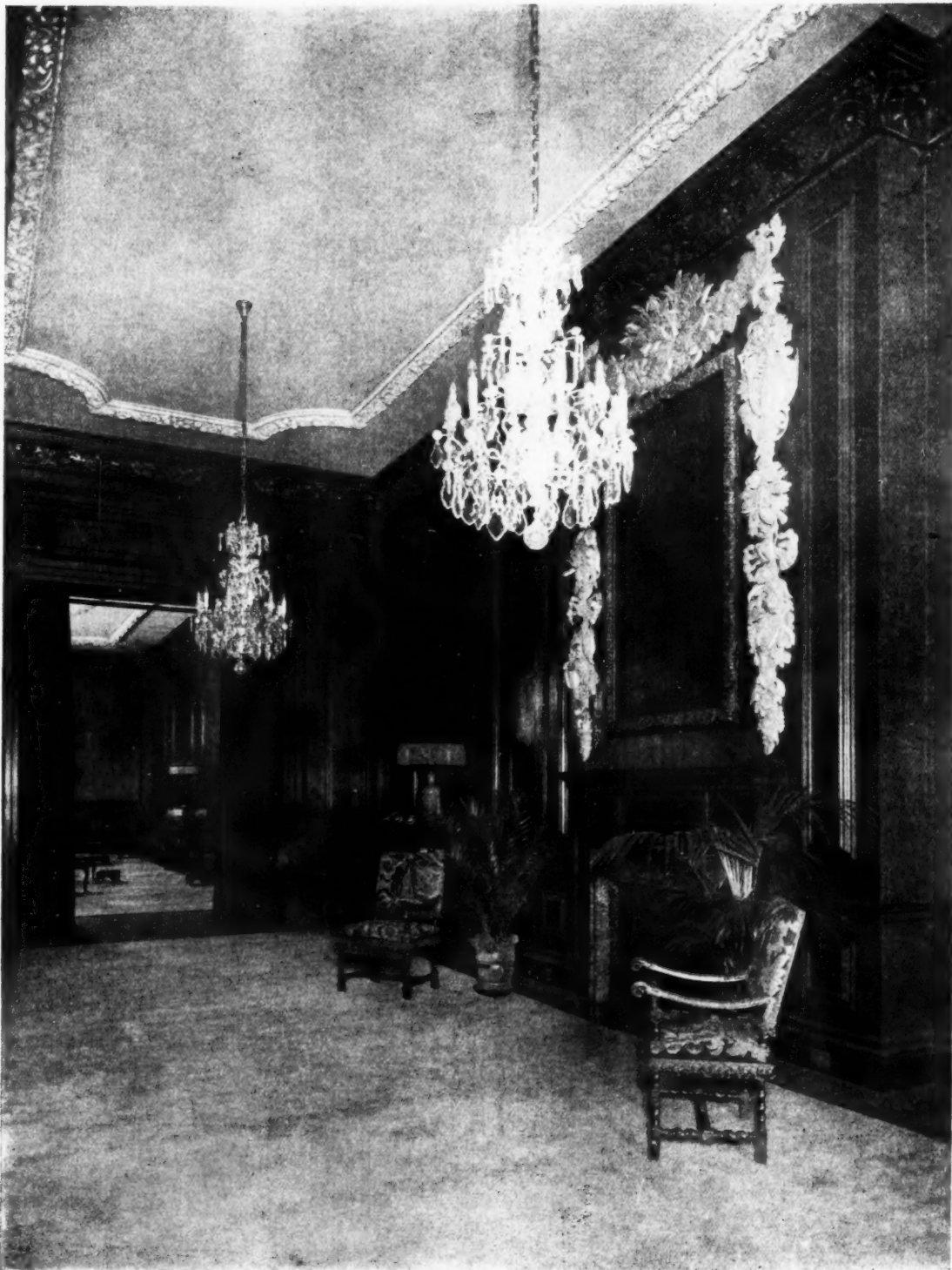
had not a wall for which it was not too large, and indeed its size is prodigious. Of eight small panels, which were exhibited in the Royal Academy in 1875, John Ruskin spoke with "vehement generosity," nor was he alone in admiration of this unique artist. George Edmund Street, greatly daring, engaged him to make a terra-cotta reredos for York Minster, Tinworth being doubtful of his ability to do it satisfactorily in a medium in which he was less experienced. Street further commissioned him to do twenty-eight semi-circular panels for the Guards' Chapel in Birdcage Walk, and in these appear some of Tinworth's best work, although he seems to have had difficulty in adapting his figures to the circumscribed shape.

Tinworth died in 1913, a year before the outbreak of the Great War. Unique in conception and method, he founded no school, and left no successors of comparable genius. He has been called a "painter in terra-cotta," and Sir E. Gosse, in a masterly monograph written during Tinworth's lifetime, described him as combining the artistry of Ghiberti the Italian, with the human emotionalism of Peter Visscher the Dutchman. Certainly he loved art, and he knew human nature. Also he knew the Scriptures through and through; and if his knowledge of historical details is not equally thorough, or if his methods do not conform to the views of those who prefer Epstein, what does it matter? To quote once again Gosse's monograph: "Art is a house with many chambers, and happily the spirits that inhabit it are not all made after one pattern." In Camberwell, the Tinworth panel will captivate scores of ecstatic admirers, who, remembering the generous donor, will thank their lucky stars that fate, art, and indigence combined to carry Tinworth to Doulton's, there, in the intervals of panel-making, to ply as one of the first of modern art-craftsmen the trade of a potter.

In the room in which the panel has been placed, and where it makes an irresistible appeal to the simple souls who care nothing for "high art"—blissfully imagine, indeed, that Tinworth is secure at its zenith—there is an exhibition illustrating "Camberwell, Past and Present."

This exhibition has been prepared by the Historical Works and Records Committee of the Borough of Camberwell, and embodies an idea that should be extended both here and elsewhere.

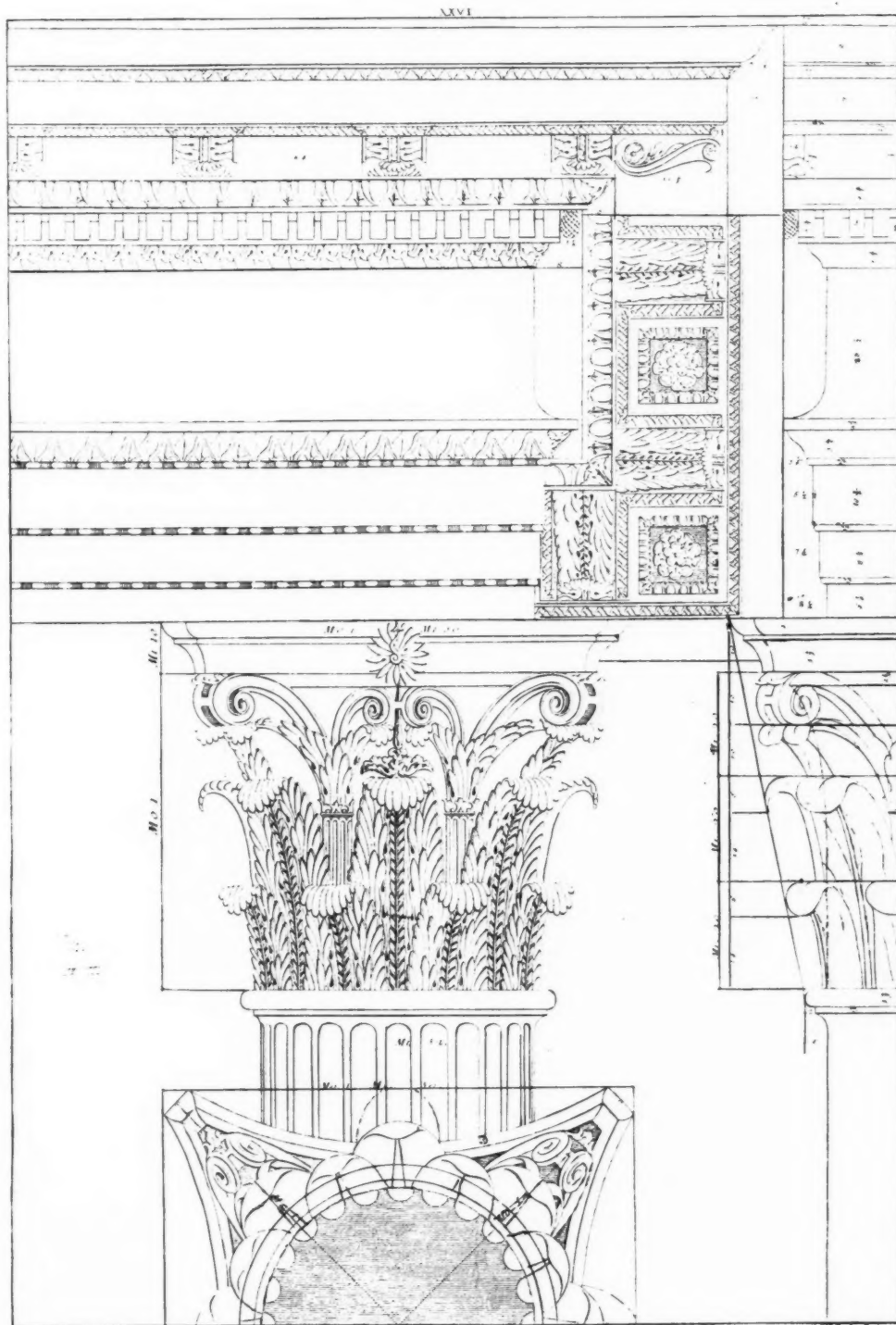
Modern American Architecture. 44.—A Showroom in the Cammeyer Building, New York.



This showroom is part of the suite of rooms occupied by a high-class firm of bootmakers. Messrs. Rouse and Goldstone are the architects.

A Corinthian Capital

Measured by Andrea Palladio



The height of the Corinthian capital, says Palladio in his first book, takes a diameter of the column below, and a sixth part more, which is allowed to the abacus. The nest is divided into three equal parts. One is for the lowermost row of leaves, the other for the middle row, while the third, subdivided into two, and of that part next the abacus, are made the cauliculi or stalks.

Interior Doors and Doorways

By BASIL IONIDES



FIGURE 1.

IN the average house, doorways and doors are reduced to objects of mere utility instead of being really decorative features used to punctuate the room and to help the general aspect. The doors to a room should be beautiful and attractive, and should belong to the architecture: and they should be a prelude to the room, for a large room an important door, and vice versa. Too often one sees a large room with a door that is totally inadequate in size, and next to it a small room with a door that swamps the room, both these being there simply in order that they shall "match" on the passage side.

All the doors that are visible at the same time should have some visible relation to each other. To match, doors need not be of one size though. They should be related, but not so nearly related as to call for comparison. The difference must be obvious and the sizes very different. Fig. 1 is a good illustration of this. The large door is absolutely dominant. The important doors should match both in height and in width, but the lesser doors, though they should match in height, may vary in width and still be quite successful. With the more important doors, it is well to carry the surround up to the cornice, making an over-door and panel above woven on to the design of the surround. This is not difficult or expensive, yet it is so seldom done in minor work. The walls of a room are far more decorative if they are divided from floor to cornice, instead of simply having a piece cut out of them by the door, making a curious-shaped panel of the wall.

The placing of doorways in a room is of necessity governed by the plan, but no good plan is made regardless of the wall elevation of the rooms, and for beauty the main doors are

best placed where they are evenly balanced either centrally or in pairs; though necessity will sometimes place them oddly, sometimes pushing them right into the corner. Should a door be placed oddly in a room, the design should be unobtrusive though complete to the cornice—a simple panel above the architecture, with no frieze, pediment, or cornice. Habit has destroyed the appearance of more modern doors than any other feature of the house. There seem to be several standards to which architects adhere tenaciously. There is no reason why a door from a bedroom leading to a dressing-room or into a w.c. or bathroom, should be the usual 2 ft. 6 in. to 3 ft. wide; it will answer its purpose perfectly if only 2 ft. or even 1 ft. 9 in., and may be made a charming feature that size; whereas, were it larger, it would be too obtrusive to be reasonable.

Again, much may be done by increasing or decreasing the customary architrave, and this feature should be



FIGURE 2.

thought out in relation to the door in exactly the same way as a frame to a picture. The first illustration shows a door by Leverton with well-balanced architrave. A decorated door that is of mahogany or in any way a contrast to the walls will need a far more important surround than a simple door which matches the wall. The design of the actual door itself is often standardized also, and there is much room for departure from the accepted shapes and number of panels without transgressing good taste for British eyes.

Large doors naturally are in two parts, opening in the centre, but seldom does one see in England doors that fold back into the thickness of the wall—a delightful feature, but only possible where double doors exist and these not too wide. If too wide, the proportion is apt to be strained, and proportion is everything in a door-opening. There is no reason why a door should not be delightfully decorated apart from its panels. Indeed, I have recently had made two doors without panels—being flat in surface but veneered with walnut in a design related to a design that appeared on flock wall-paper in the room. This was arranged so that the grain of the wood helped the pattern, which was outlined with a thin band of pewter (see Fig. 2). They were quite effective, and being unpolished did not look too much

like the products of the cabinet-maker, who, however, will be found very useful when doors are being made. This inlaying would not have been possible had there been panels like this, and the panels would have been too much. However, either by itself seems to be all right, as the breaks in the surface are supplied by the pewter instead of the panels. One sees Georgian doors where the grain of the

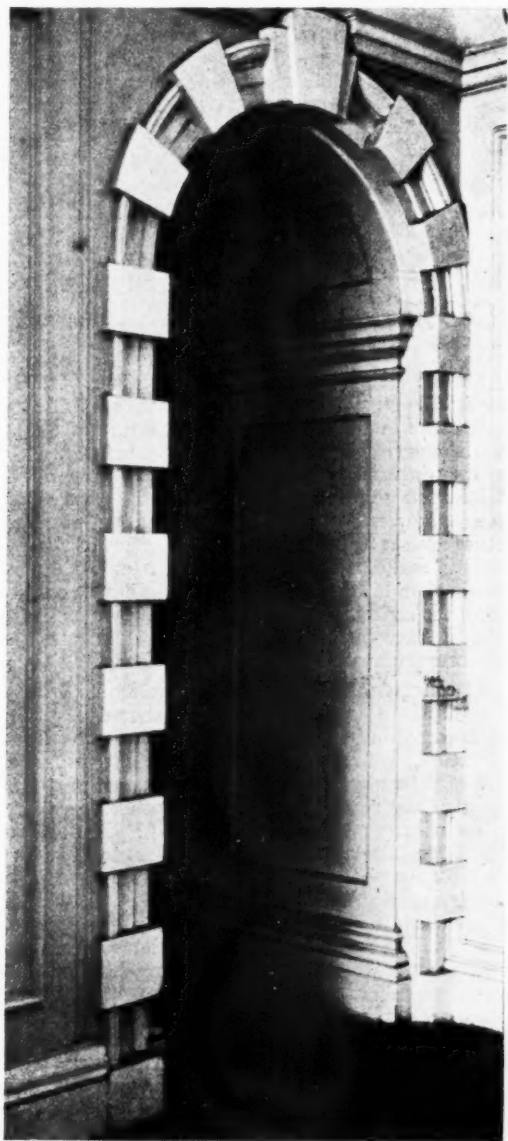


FIGURE 3.



FIGURE 4.

Mahogany is used to produce charming effects, and this could be done with other woods even in simple houses where there is not much to spend.

A pine door left unpainted, and slightly tinted or bleached, will look very well in a painted architrave which might even be marbled effectively as long as the colour is in sympathy with the door. However, this marbling would only be possible if the skirting were also done. Doors of oak for old-style rooms, whether with flat or pointed tops, will depend for their interest on their proportion, and if this is good they will be perfectly satisfactory without any decoration at all beyond good hinges, though, of course, carving may be introduced most effectively.

Doors of Early construction are sometimes found made of pine, and they are very charming when well designed and made sufficiently heavy. They can be quite effective for Modern Gothic or Jacobean work, but, of course, they should never be varnished. They are best left or treated with oxalic acid.

The furniture of the door is a most essential part, and should be decorative to suit the room. Fig. 5 at the end of the article shows door-furniture of the eighteenth century at Chiswick House. For the Early style of work iron furniture is naturally used, but what is usually omitted is the tinning of the iron. This preserves it, and makes it a delightful colour. One will usually find that in old work where it has not been destroyed the tinning on the hinges, escutcheons, etc., has preserved the ironwork from rust. It is cheap to do, and certainly suits the old work far better than when the hinges are painted black.

The nicest fittings for Classic-period doors are naturally of brass, and how lovely the large brass hinges and locks of the William and Mary period are, and how well they have lasted. Good hinges are not very expensive, but they make



FIGURE 5.

the greatest of difference, while well-chosen locks and handles will be noticed by everyone. The scale of one's lock, if it be a brass box one—which is usually nicest—should suit one's door, and quite simple ones can be got.

Finger-plates are an invention of the last century, and are needed if the door is painted, but if it is of polished wood they are better dispensed with, as they are at least only necessities made ornamental and never necessary to the design.

Glass doors are sometimes a necessity, and as such are needed. They are not desirable where any privacy is required, and one frequently sees glass doors screened with muslin curtains, which certainly shows that the owner had been better without them. They may, however, be very lovely if the sash-bars are sufficiently thick, and the panes well proportioned, and they are very useful between the outer and inner hall, where they act more as a draught-screen than as actual doors to ensure privacy. Fig. 4 shows one recently erected by Mr. Oliver Hill. In town they may be of wrought iron, but these will look too sophisticated in the country. Swing doors are another problem, and though usually quite charming when covered with baize, may be made still better by being covered with brown leather, or even with old Spanish tooled leather. They are very useful, and are used far more seldom than they should be as they keep shut unless hooked open, and so stop sound and smells from the kitchen premises.

There is no reason why the tops of doors should not be shaped, and, indeed, on the Continent they often are. Quite charming effects may be created by a carved topped door, and sometimes by a circular-topped one, as our illustration Fig. 3 shows. This picture also shows a variation from the usual architrave, and many variations might be successfully made now that there is more freedom of design than there ever has been.

Recent Books

Along the Road.

Mr. Huxley on his travels has an eye for many things. Guide-books, tourists, pictures, the high-powered cars of richer travellers, all beguile him. When, however, one lays his book aside to light the cigarette of recollection, the memories that remain are two: the essay in praise of Breughel, and the continual references to architecture. For a man whose favourite reading appears on his own confession to be the "Encyclopædia Britannica," the essay of warning against excessive learning seems ironical. Yet he attributes the modern muddle of architectural styles especially to this: "For three hundred years the classical orders reigned supreme in Europe. . . . Nobody knew anything of any other styles . . . and what an astonishing variety of achievements they were able to get out of it! Brunelleschi, Alberti, Michelangelo, Palladio, Bernini, Pietro da Cortona, Christopher Wren, Adam, Nash. . . . How different is the present state of affairs! . . . Gone is the blessed ignorance, vanished the healthy contempt for all but one tradition. There is no tradition now, or there are a hundred traditions—it comes to the same thing."

Beyond the praise of blessed ignorance Mr. Huxley does not propose any remedy, but the diffident layman, who does not know what is the correct opinion in the profession, would be interested to learn the verdict of architects upon the work of Philip Webb, who, so far as the present writer can guess, endeavoured to carry on the latest tradition that we have in his designs for country houses.

Mr. Huxley has more than cursory allusions to the subject. His essay on "Rimini and Alberti" is almost entirely devoted to the praise of the church of St. Francis of Assisi in that city. "The whole building is a hymn to intellectual beauty, an exaltation of reason as the only source of human greatness," so far at least as the exterior

is concerned. A lover of mass and solidity, Mr. Huxley contrasts Alberti with Brunelleschi, and concludes thus: "Architecture in the hands of a linear enthusiast takes on the too slender, spidery elegance of Brunelleschi's work." In another essay the stars that Bædeker, "a learned, and alas! indispensable imbecile," distributes equally between certain examples of French and Italian Renaissance sculpture are severely criticized. The effect of these judgments is to make one wish that Mr. Huxley would compile a guide-book of his own, so that we might have a continuous record of the sights that appealed to him upon his extensive travels. I have quoted enough to show that architecture would occupy many pages in it.

May I conclude with a personal confession? It has often been a surprise to me that architects should be patient of the opinions of most laymen. When I listen to discussions of literature, I find myself unconsciously testing every remark of a stranger by the unuttered question: Has this fellow any literary sense (which is as specific a quality as a taste for wine, or an eye for a horse)? If the creature gushes, I feel like a groom when the length of his horse's tail is the only point that attracts a woman's observation. The exclamation, "What a lovely tail!" is decisive. Must there not, then, I ask myself, be a similar sense for architecture? The possession of these special senses does not depend upon learning. Without it, we hardly need Mr. Huxley's reminder, learning is of little avail. Did Patmore have it, did Ruskin, did March Phillipps? Is it the unconscious test that architects apply to the opinions of laymen? Are they on the watch for the lovely tail when they read unprofessional or merely academic criticisms?

OSBERT BURDETT.

"Along the Road." By Aldous Huxley. London: Chatto and Windus. Price 7s. 6d.

A Book of Blomfield Essays and Addresses.

In "The Touchstone of Architecture" there are eleven essays and addresses. Most of them have passed the crucial test of delivery in public. Each of them deals with some particular phase of architectural art, or with some art closely related to architecture, as seen from a practical architect's angle of vision. All who heard the addresses will be glad of the opportunity of obtaining them in the form of a neat little book produced in the tasteful style of the Clarendon Press at Oxford, and all who did not hear them will be glad to read them, for they embody, besides sound opinion based on facts diligently ascertained and thoroughly assimilated; many of them historical data on which it is not always easy to lay one's hand; none of them very recondite, but all useful and interesting, yet often ignored in the ordinary works of reference.

A few such data were produced *passim* in the course of the address on "State-aided Training in Art in England," delivered to the National Society of Art Masters in the theatre at South Kensington. It is interesting, and possibly may be of some use, to know that the first Government school of design in this country was established by the Board of Trade in 1837, "with the avowed aim of encouraging the direct application of the arts to manufactures." In 1852 was established the Department of Practical Art, which, in the following year, became the Department of Science and Art. In 1864 a Select Committee was appointed to inquire into the working of schools of art. The system then inaugurated had with some slight modification endured until the date of Sir Reginald's address (1912), when there were in England and Wales 223 schools of art, with nearly 42,000 students. The speaker had to note that the Select Committee's expectation of designers trained under the State-aided system being eagerly snapped up by manufacturers was by no means realized; and he holds that this lamentable failure was "because from 1835 onwards the authorities had never been clear in their own minds whether their object was educational or technical." He believes that drastic reorganization of our methods of art training is wanted. He thus sums up the situation: "The artist and craftsman are in a precarious position, and their work is not in demand owing to the accumulation of works of art and the particular direction given to connoisseurship by modern wealthy collectors. The State has failed to deal with this problem. It has, on the contrary, aggravated it by letting loose on the market large numbers of imperfectly trained artists, and this imperfect training is due to the absence of clear principle or policy in regard to the object and limits of State-aided training in art. The result is a large supply for which there is no demand." Our author suggests a remedy: "We should definitely accept the position that the object in view is to produce really competent artists and craftsmen, men who will rank among the productive assets of the country. This will clear away the confusion between general artistic education and specialized instruction, and limit our training to the latter." This specimen of sound practical wisdom will serve as a reminder of Sir Reginald's firm grip of public affairs, so often manifested in the counsels of the R.I.B.A., and in public affairs generally.

In the essay on "The Artist and the Community," he further insists on the necessity of an intimate alliance between the designer and the workshop. "They should never be out of touch with each other, and design in industrial art has only value in relation to the terms of its realization. In other words, the test of the value of a design is the result translated into actual materials." To complain that this is a truism would not be quite fair. Truisms often require re-statement, especially in speaking to young students, as in the instance under notice.

When, in 1913, the author was awarded the Royal gold medal, he delivered an address which is specially valuable as including a concise history of the origin of the medal, and incidentally of the R.I.B.A. itself. The address is included in the book, and is given the heading "Famous

Men." His very happy personal notes on some of the recipients of the medal include the remark on George Gilbert Scott that "how many hundreds of churches he dealt with has never been known, possibly Scott never knew himself." Once Scott found himself at a remote station in Yorkshire, and was compelled to telegraph to his head clerk, "Why am I here?" There are racy reminiscences and descriptions of several other famous men.

It should not be inferred that this book is of the irresponsible and gossip description, notwithstanding the ambiguity of the term "Touchstone," which may be either the touchstone of truth or the jester filled with "quips and cranks and wanton wiles" in *As You Like It*. But it need not be said that Sir Reginald Blomfield's book is fraught with high seriousness. It is in fact a solid contribution to the not overflowing pool of wisdom on the architectural arts—in their general and in some of their more specific relations. Perhaps his most estimable utterances are to be found in the essays on "Atavism in Art," in that entitled "The Tangled Skein," in those on "Greek Architecture," on "Christopher Wren," "Architecture and Decoration," and in the concluding article: "Off the Track: Some Thoughts on Art." He writes in full realization of the virtue of the two sayings that "there is no virtue like earnestness," and that, as Douglas Jerrold punned, "If you cannot be definite you might as well be dumb in it." A master of plain pellucid prose, he never strives after elegance or epigram, but keeps right onward, never for a moment forsaking his theme to chase some pretty-pretty butterfly. He realizes that his business is not to fabricate fine phrases, but to elucidate truth, thereby setting an example of continence which some of the younger generation of writers on architecture would do well to emulate.

"The Touchstone of Architecture." By Sir Reginald Blomfield, R.A., M.A., etc. Pages i-viii, 1-246. Price 7s. 6d. net. Oxford: At the Clarendon Press.

Elementary Guide to Reinforced Concrete.

We do not often come across a book dealing with technical matters without mathematics or formulae, but the author of this little work has achieved this difficult task in an admirable manner. The book is a guide, and not a textbook, but should supply the need of those who desire to understand the elements of reinforced-concrete design in order to be able to use more freely and more economically this important material for construction.

The book was written, as the author himself says, for the benefit of clerks of works, foremen, general contractors, etc., to enable them to give better and more accurate work, because they will be better able to appreciate the purpose of the engineer who designed the structure. The architect student who desires to study the subject will do well if he studies this little book as a precursor to the more advanced text-books.

The book contains twelve chapters, and the author deals with loads, reinforcement, bending moments, shearing stress, reinforced beams and slabs, reinforced concrete columns, reinforced concrete walls, and bases and foundations.

F. R.

"Elementary Guide to Reinforced Concrete." By Albert Lakeman, L.R.I.B.A., M.I.Struct.E. London: Concrete Publications, Ltd., 20 Dartmouth Street, S.W.1. Price 2s.

The Restoration of Old St. Paul's

Old St. Paul's Chapel, located on Lower Broadway, New York City, and a subsidiary church belonging to Trinity parish, is to be remodelled to correspond with the type of architecture prevalent at the time it was built, and so that it may reproduce as far as possible the exact appearance which it presented during the period when George Washington worshipped there. St. Paul's is the oldest church in the City of New York, and rich in tradition and historic interest. It was originally in colonial Georgian style. The chapel was renovated in 1838, and at that time all of the beautiful glass chandeliers were removed and sent to various churches throughout the country, with the exception of the large central chandelier, which was discovered in the attic.



ROOM BY JAUME BUSQUETS WITH LACQUER WALL PANELS BY LUIS BRACONS.

Contemporary Art

International Exhibitions.

There is no disputing the fact that national representation at international exhibitions is a very difficult and delicate business. At Venice, at Rome, and at Paris, since the war if not before, the British representation has been unsatisfactory. It is largely due to the difficulties of transport, including the difficulty of finding funds. More largely still, however, it is due to faulty organization, which accounts in its turn for the want of confidence displayed by those responsible for finance. If the authorities were impressed with the demand for adequate subvention, I can hardly imagine that the few hundreds required would not be forthcoming. There is no question of doubt as to the desirability of British representation at Venice, Rome, and Paris. We are too backward in making known British art abroad, and the chief reason for this is that we are too sectarian. There is a strong and a beautiful British art that would impress the Continental art-lover, if only it could be shown to him. But all he is offered is a sideshow, not a full performance. If there happened to be a sideshow that could bulk as a performance, there might be some excuse for sectarianism, but there is not. The proof of the value of our sectaries is not what they say of the work of others, but the quality of their own work.

Continental Representation.

The principle which holds at Venice and Rome is to have an adequate general representation of each nation's art, with a special one-man show—*mostra individuale*—on a special exhibit of some one class of art production. It is a good principle, and carried on from year to year has a cumulative value, both individually and nationally. The results are highly desirable, but not in the case of England. This ought to be altered, and it is of sufficient national importance to merit a reference to the standing committee on art matters which, formed last year, is the nearest approach—a timid one—which we can make in this country to a Ministry of the Arts. We have now ministries of roads and health, but these are not concerned with the roads that lead to the health of British art. I do not attach any importance to the excuse that such a ministry would be an added charge on the national

funds. The charge could easily be collected by putting a duty on the sales of Old Masters—those that come into the country, and those that pass out! We are all for duties nowadays, and here is an obvious one.

The Crafts and Arts.

A British representation at a Continental international art exhibition should not consist merely of pictures, prints, drawings, and sculpture, but of all the works of art that are produced so prodigally at the Academy and other exhibitions each season. A national art can only manifest its spirit by a complete display of all its wares, from architecture to jewellery or printing. And all that is good in all the branches should be selected by a responsible and public committee, which should publicly account for its finances and other aspects of its stewardship. There must be an authority in such matters, but there is no reason why *les jeunes* should be excluded from participation just because they are young, so long as they are effective, and as much affected by reason as by emotion.

A London International.

If it is possible to engender such a spirit and make such a gesture, a start should be made in London. Let us have a London International of Art, for it cannot possibly do British art any harm or cause it any deflection; not that it would matter if it did! With the example of the Exposition Internationale des Arts Décoratifs et Industries Modernes still running in Paris, the way how to do it may be gleaned, and the way how not to do it palpably realized. The first secret is not to be in a hurry, for thousands of people visited the Exposition many weeks before it made any pretence to be ready. The result of this was that much of the most beautiful material was missed. This need not be the case with a London International properly organized.

A Catalan Show.

The respective Sections Etrangères at Paris varied very much in efficiency and interest. None was quite adequate, the British least of all, the Spanish most perhaps. The main



THE illustrations on this page show how tastefully and artistically an exterior of permanently white concrete stucco may be employed on a country residence of attractive design. The house pictured in the two accompanying views is located at Wannerton, near Kidderminster. Mr. S. N. Cooke, F.R.I.B.A., of Queen's College, Paradise Street, Birmingham, is the architect. Messrs. A. H. Guest, Ltd., of Stourbridge, are the Contractors. The "Atlas White" Portland Cement for the stucco rendering was supplied by

Messrs. Goodman and Company, Gravelly Hill, Birmingham. Write to me at Regent House Regent Street, London, W.1, for a copy of "Atlas White Specifications for Stucco," giving details of how specifications should be issued to ensure an effect similar to that illustrated.



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ROOM BY JOSÉ RIBAS OF BARCELONA, WITH TAPESTRY PANEL BY TOMÁS AYMAT

reason for the latter was that Spain does not produce largely on a general scale, although she possesses some of the greatest painters and sculptors now living: the representation, therefore, was fairly comprehensive. But another reason is that in the inhabitants of Barcelona the world possesses a population as active as any to be found, and at once artistic and businesslike. The Catalan knows the value of organization, and knows that it can never do any harm to the arts. In Paris there is an Association for the Encouragement of Catalan Culture, and this body has seen to it that the Catalan art and craft representation, so far as the scope of the Exposition allowed, is adequate. The pavilion itself was generally Spanish, but the sections, especially of architecture, furniture, textiles, and glass were more largely Catalan. Very fine work was shown in these and other sections, and the extreme artistic activity

of Barcelona was demonstrated forcibly. The different crafts were used for the purposes for which they function. Tapestries were shown on the walls of rooms, carpets on the floors, and furniture upon them; cabinets against the walls. The objects were not seen on stands, but in actual rooms with one side only missing, and no crowding was allowed. Naturally, the whole scheme postulated a separate art—of arrangement—in itself, the architectural art. This happened in other pavilions, but less rigorously. The Catalan representation was a model to be followed in any similar exhibition. Unfortunately the really great artists of the Province were not represented, for, of course, the exposition was primarily of decorative art, but a much larger representation of sculpture and decorative painting might well have been made in one or other of these otherwise most satisfying interiors. KINETON PARKES.

Correspondence

Built-in Book Shelves

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—In the course of one of his delightful essays, Mr. A. G. Gardiner very truly says that "books are the cheapest, as well as the best part, of the equipment of a house."

This at once raises the question: Does the modern house contain bookshelves? Does the architect of the modern home consider bookshelves as a part of the actual construction of the house itself?

It has recently been my fortune (or misfortune) to be shown over several newly-built houses in the north-west district of London. Not one of these houses contained any provision for the accommodation of books. Every other modern convenience had been installed, electric light and heating plugs, the newest model hot-water boiler and rubbish destructor, motor garage, indoor coal cellars, hot-water cupboards—all these, and not a shelf in the house!

It occurred to me then that few architects or builders can realize either the practical aspect of built-in shelves or their decorative value to the modern room. Surely a moment's reflection will convince anybody of the great

improvement such shelves represent over the hideous book-cases usually provided by the furniture shop.

I am not suggesting that the built-in book shelves should be elaborately decorated, but that they should conform, in design, to the architectural treatment of the room.

In anticipation of the retort that "there is no demand," I reply that a clever salesman could point out to the prospective house-purchaser the decorative value of books on built-in shelves; he could mention the prohibitive price of book-cases; he could flatter the purchaser by assuming that he, at any rate, *must* possess a great quantity of books; and, finally, he could assure his client that such shelves were the very latest fashion.

No fewer houses would be sold. Authors and the book trade generally would benefit. And perhaps the purchaser might even read the books he had bought to fill the shelves!

I am,

Yours truly,

MAURICE MARSTON.

Organizing Secretary, National Book Council.

Sept. 21, 1925.

Societies and Institutions

The Bartlett School of Architecture and the University College Department of Town Planning

The programme for session 1925-26 of the Bartlett School of Architecture, and the Department of Town Planning at University College, London, gives full particulars of the scope of both institutions, which are affiliated to London University.

In the Bartlett School of Architecture, of which Professor A. E. Richardson, F.S.A., F.R.I.B.A., is at the head, the session is divided into three terms, the first extending from October 5 till December 18, the second from January 12 till March 26, the third from April 27 till July 1.

At the end of each session the work done by students in the studio is examined and marked, and on the result of that examination, taken in connection with written answers to printed examination papers, certificates and prizes are awarded. There are both evening and day classes, and degree, diploma, and certificate courses embracing all departments. There are classes for drawing from the life, and there is teaching on the atelier system.

Prizes and Studentships.

Two entrance exhibitions in the Bartlett School of Architecture of the value of £40 a year may be awarded in June. Candidates for the first exhibition must have passed the matriculation examination of the university or some other examination accepted in its stead. The successful candidate for the first exhibition will be required to take a full-time course leading to the university degree in architecture. The exhibition will be tenable for a period of five years, subject to satisfactory progress. Candidates for the second exhibition must be graduates of a British university or of some other university approved by the selecting committee. Candidates for either of the exhibitions must send to the secretary of the college on or before May 30 a written application on the form supplied for the purpose, stating their educational qualifications and submitting certified specimens of their drawings.

Scholarships and prizes for students of architecture and town planning include Donaldson medals, presented by the Royal Institute of British Architects to the students who obtain the first places in the classes of architecture; the Herbert Batsford prize of five guineas in books given annually by Messrs. B. T. Batsford, Ltd., in connection with the first-year classes in the school of architecture. The prize is awarded on the recommendation of the professor of architecture.

Two prizes of £5 each in books, given by Mr. Ronald P. Jones, may be awarded at the end of the session to the best second-year students in the history of mediæval architecture and the history of Renaissance architecture respectively.

A prize of five guineas is given annually by the proprietors of THE ARCHITECTS' JOURNAL for the best final design produced in the day school by a fourth-year degree or diploma student. Two prizes of £5 each are given annually by the proprietors of the "Builder" for the best sets of measured drawings of old work, one to be awarded to a day student in his or her first or second year, and the other to be awarded to a day student in his or her third or fourth year. The awards are made in the first term.

Students of architecture and of town planning are eligible for the following scholarships, etc.: Five university entrance exhibitions of £60 a year each, tenable for two years within the university, may be awarded on the results of an examination beginning a fortnight before the June matriculation examination.

Three Andrews entrance scholarships of £40 each, open to students entering one of the college faculties, will be offered annually for competition.

Three university scholarships of £75 each (including the *Sherbrooke*) may be awarded annually, on an examination to be held in July, to undergraduates who have passed the intermediate examination in engineering or in arts for mathematics (pure and applied). Six university scholarships of £75 each (including two *Neil Arnott* scholarships, one for physics and one for chemistry) may be awarded annually on an examination to be held in July, to undergraduates who have passed the intermediate examination in engineering or in arts.

A Goodall art scholarship is awarded triennially to a pupil in the drawing classes in University College School who intends to adopt the career of a professional artist (such term to be held to include painters, sculptors, and architects). There are, further, a Jews' commemoration scholarship of £15 a year, tenable for two years; and a Morris Bursary, about £16 a year, for sons or daughters of deceased professional men may be awarded in 1927.

The Department of Town Planning.

The Department of Town Planning, of which Professor S. D. Adshead, M.A., M.Arch., F.R.I.B.A., is at the head, provides systematic courses of training for architects, engineers, and surveyors who desire to acquire expert knowledge in the laying out of towns. The courses of study in the university have the approval of the Town Planning Institute, and exemption from the qualifying examinations of the Institute are granted to candidates who have obtained the university diploma in town planning. In the degree course in estate management, town planning has been made an optional subject and courses in the department are arranged to meet the needs of students entering the estate management degree course. In the degree course in architecture, town planning is one of the subjects to be taken in the fourth and fifth years. A full course extends over not less than one session, and includes studio work, attendance at such lectures as are prescribed, examination, and other tests. Work in the studio consists in the preparation of town-planning schemes for actual areas. Town improvement schemes are prepared for the general development of existing towns and for the development of such areas as are ripe for the preparation of a statutory scheme under the Town Planning Acts of 1909 and 1919. Visits are arranged during the session to actual areas which are to be the subject of development in the studio. The professor in charge of the school accompanies the students on these visits.

Methods of presentation are demonstrated, and the teaching of draughtsmanship and rendering forms an important part of the work done in the studio.

There are a certificate course in town planning, and diploma courses in town planning and civic architecture and town planning and civic engineering. There are two union societies, one for men, and one for women, and there are several other societies apart from the union.

All communications should be addressed to the secretary, University College, London.

Rebuilding the Bank

A tribute to the old-time builders was paid by the Governor of the Bank of England, at the half-yearly general court held recently. Referring to the difficulties of demolition, he said he doubted if walls were built to-day which would give as much trouble to the destructors as those old walls, built partly of stone and partly of brick.

On the whole he thought the rebuilding had come to them as an economic necessity. The east side of the bank, adjoining Bartholomew Lane, where the old Stock Offices were, was entirely empty and destroyed. There was nothing there but the outside wall, and from that, right up to a line running on the right of the courtyard as one entered at the back of the bullion office and down through the Lothbury courtyard, the whole of that was merely a shell. The ground underneath had been dug out, he thought, to a depth of, in most places, 20 ft. or 30 ft.

The ornamentation of the old domes and so forth had been put into some storage warehouse, whence, he hoped, it would some day emerge again. That was the present position; that was the first part of the contract for the rebuilding, of which he understood there would be two others at later dates. He could not say how long it would take to finish that particular work, but after these few months of destruction the position was that there was, so far, no rebuilding whatever, and even the excavation was not yet entirely finished.



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Enquiry Answered

Enquiries from readers on points of architectural, constructional, and legal interest, etc., are cordially invited. They will be dealt with by a staff of experts, whose services are specially retained for this purpose. If desired, answers will be sent direct through the post. In no case is any charge made for this service. Whenever diagrams accompany an enquiry, they must be clearly drawn and lettered and inked in.

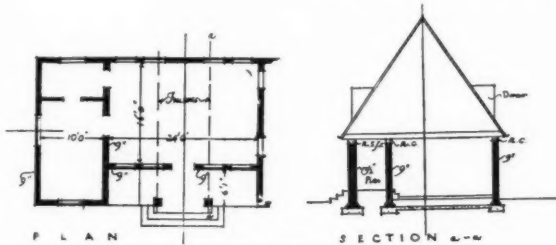


FIGURE 1.

A STEEPLY PITCHED ROOF.

"H. T." writes: "I am designing a group of buildings to consist of two pavilions, with a common groundsman's house between, the arrangement being shown in the rough sketches above. The pavilion shown in Fig. 1 is the left-hand one—the right-hand one being its minor image. They will have 11-in. walls surmounted by a concrete beam running right round, and being carried in front by the two piers and the end change rooms. The roof space will be utilized for storing nets, and so the ceiling joists must carry floor loads. I shall be grateful if you will advise me on the following points concerning the roof, which is to be 57 deg. pitch, covered with plain tiles on feather-edged weatherboards upside down. I propose to form two principals over the piers, and wish to know whether steel or wood trusses will be more economical, and the construction you advise in either case. The building will be exposed to fairly strong winds. The roof to the house can be carried on purlins on the cross walls. I had thought that a 'Belgian' type truss, with three purlins and 4 x 2 rafters (common) would serve, but the flatness of the triangles is not very encouraging. The ceilings, of course, could be hung—and coved for extra height in the centre if the construction would permit it. If you can also tell me of a book dealing with steeply pitched roof trusses of large span, such as this, I shall be grateful."

—High-pitched roofs are best studied in the old churches, halls, and barns that still remain to us. Several are illustrated in Banister Fletcher's well-known handbook, "A History of Architecture on the Comparative Method," and in other books dealing with Gothic architecture.

Some modern forms of high-pitched roof trusses are described and illustrated in Kidder and Nolan's "Architects' and Builders' Handbook."

Timber roofs are economical in the best sense of the word, in that it is possible to obtain pleasant and enduring results at a reasonable expenditure of money. Few iron roofs are beautiful,

and the saving in cost, if any, would be very slight where only a few trusses are required. A pair of wooden queen-post roof trusses might be used in the roof of each pavilion, with brackets under the collars to assist in triangulating the central rectangular space between the posts so as to stiffen the truss against wind pressures.

If the roof is to be lined in order to make a weather-resisting loft, the inner boarding might be nailed on in a diagonal direction to act as wind-bracing.

The hipped ends of the roofs would be provided for by two quarter trusses crossing the changing room of each pavilion. As the building will be exposed to strong winds, and as the 11-in. hollow walls cannot be expected to offer any lateral resistance, it will be necessary to triangulate the roof as a whole by means of wind-braces.

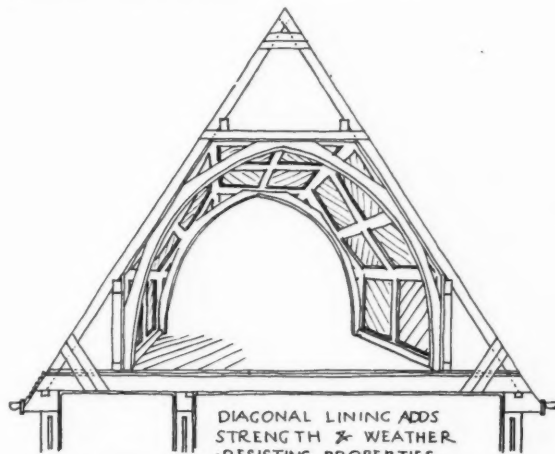


FIGURE 3.

The horizontal sway of the roof and walls to leeward in the middle of each pavilion may be guarded against by the following devices:

1. Laying the loft floor in two superimposed layers of thin floorboards crossing each other and the joists at angles of 60 deg.
2. By means of horizontal wind-braces laid diagonally above the collars of the trusses or above the ceiling joists of the loft.
3. Wind-braces should also be fixed under the common rafters on the slopes.
4. In addition, and by way of safeguard, the reinforced beams in the wall tops might be calculated to absorb horizontal stresses and transmit them to their ends, where they should be anchored by returning continuously along the return and cross walls with adequate connection of the reinforcing bars at the corners.

To give these beams "depth" against horizontal forces it might be necessary to make them wider than the walls, and to this end the projecting eaves might be combined with them to form one continuous frame of reinforced concrete around the building. See Fig. 2.

Another way of treating these lofts would be to consider them as tubular girders, with all their interior surfaces braced with boarded linings, applied diagonally and nailed at every timber passed. Trusses would be omitted, but the joists and common rafters would need to be continuous, and the ashlar and collars thoroughly well spiked on. The several slopes would have to be adequately connected together at the hips and ridge, and to the floor at the eaves, with metal straps or wooden knees bolted on.

This idea of making the roof slope into a unit of the construction has already been exemplified, in an indifferent manner, in the temporary portable hut, and it is quite adaptable to permanent construction if seriously applied. See Fig. 3.

W. H.

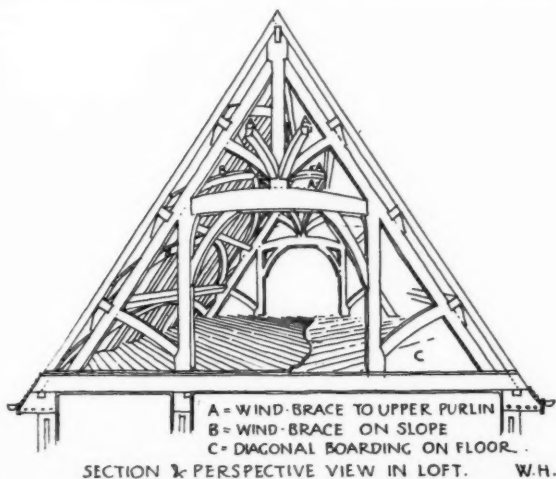


FIGURE 2

The Week's News

More Houses for Walthamstow.

At a cost of £97,000 Walthamstow Council are to build 198 houses on their Higham Hill site.

An Announcement.

The office of William J. Fitt has been transferred from No. 11 Bolton Street, Piccadilly, W.1, to 126 Bishopsgate, E.C.2.

Selby Abbey Schools Extension.

Plans for the new extensions to the Selby Abbey National Schools at a cost of £14,000 have been approved by the Selby Urban District Council.

North Riding Infirmary, Middlesbrough.

The new children's ward at the North Riding Infirmary, Middlesbrough, which has been constructed and equipped at a cost of £6,000, has now been opened.

Sale of Auckland Museum.

The present museum building in Princess Street, Auckland, has been sold at auction for £32,000. The purchaser was Mr. G. H. Wilson. The proceeds go towards the cost of the war memorial museum.

Northern Polytechnic Architecture School.

The new session of the Northern Polytechnic School of Architecture commenced on September 21. This will be its first session as a school of architecture recognized by the Royal Institute of British Architects, the Northern being the first polytechnic school to achieve this distinction.

Transfer of Practice.

The practice of Messrs. T. B. Silcock and Son has now been purchased by Mr. D. E. J. Knapp, P.A.S.I., who has had an interest in the practice and has been managing it for some time past. He will in the future carry on the business as architect and surveyor under the style of D. E. J. Knapp, P.A.S.I., successor to T. B. Silcock and Son.

University of London, University College: Opening of New Session.

On Monday, October 5, and Tuesday, October 6, 10 a.m. to 1 p.m., students of the Bartlett School of Architecture will be received by the senior tutor, Professor Richardson, and the tutor to architecture students. On Wednesday, October 7, at 5.45 p.m., the students of the evening courses in architectural design and of the architecture atelier will assemble. An abstract of the programme for the new session will be found on another page of the present issue.

St. Faith's, Cowes.

The foundation-stone of the new church of St. Faith's, Cowes, was laid by H.R.H. Princess Beatrice. The site of this church was fixed under the will of the late Rev. T. B. Macnamara, a former rector of Kingston, Isle of Wight, who left £4,000 (since accumulated to about £5,000) for the purpose of building and endowing a church in the neighbourhood.

Re-opening of a Wren Church.

The small church of St. Michael, College Hill, tucked away in a corner near Cannon Street Station, has now been re-opened after renovation and beautification. An effective high altar, designed by Mr. Martin Travers, has been substituted for the former one of mean proportions, and the breadth and dignity of the sanctuary have been much increased by the removal of the oak altar-rails to a position west of the chancel.

An Old Chapel Restored.

The Bishop of Leicester dedicated the restored Lady Chapel at Croughton Church, recently seriously damaged by fire. The restored chapel, which is dedicated to Our Ladye of Light, dates from 1310. Mural paintings still show representations of the Annunciation, of St. Anne teaching the Virgin to read, of Christ bearing the Cross, and of the Crucifixion. Portions of the old screen tracery have been successfully restored. The Jacobean table altar which was found in the village has a fit resting-place in the restored chapel.

An Architect's Fiftieth Wedding-day Anniversary.

At a recent meeting of Wolverhampton Education Committee congratulations were forthcoming to Mr. T. H. Fleeming, the committee's architect, who had attained the fiftieth anniversary of his wedding day.

The Tallest Skyscraper.

A Babylonian building to express a Christian ideal is the description of the latest skyscraper proposed for New York. The building is to have sixty-five stories and 5,500 rooms. It will be 800 ft. high, thus exceeding the Woolworth building—at present the highest in America—by 8 ft. It is to be on Broadway, but at 122nd Street, and will be far above the limits yet reached by skyscrapers.

The Statues on Wells Cathedral.

Sir Charles Nicholson, the ecclesiastical architect, in a report on the structural condition of Wells Cathedral, specially refers to the damage caused to statues by jackdaws nesting behind them. Many of these statues are in a perilous condition. The west front is one of the finest specimens of ecclesiastical architecture in this country. No other cathedral possesses so many statues assembled together on one façade. From 1869 to 1874 an immense programme of restoration was carried out under Sir Gilbert Scott, which saved the cathedral from imminent destruction.

A Stone from St. Paul's.

A stone from St. Paul's Cathedral displaced during the present repairs has been presented to the new School of Journalism in the University of Missouri. It is a 3-ft. cube of Portland stone quarried two centuries ago and carved by Francis Bird. It formed part of one of the statues on the south pediment of the cathedral. In its new home the stone will bear a meridian plate showing the distance and direction to the principal cities of the world, which will doubtless be very helpful to students setting out on their travels. The gift, we understand, was made by Dean Inge in response to a request from Dr. Walter Williams, of Missouri University.

New Parochial Hall for Castleford.

The new parochial building at Allerton Bywater, Castleford, is a welcome attempt to improve the environment of a typical mining parish. This new structure is one of the best of its kind in the diocese of Ripon, in which the parish is situated. The main room, called St. Mary's Hall, is a good example of Tudor architecture with its high panelled walls and heavy beams. Windows in all the principal rooms consist of coloured leaded lights, of a shield and wreath design, neat and clear. The frontage of the building has garden beds, and there is a delightful representation of a "Peter Pan" fountain. About £3,000 has been spent on this building, and by retaining and utilizing the walls of an old structure it has been possible to provide a much more commodious building than would have been otherwise possible for such a sum.

Cork-and-Steel Houses.

Houses with a steel framework and an insulation core of cork covered with cement concrete applied under pressure by a cement gun are shortly to be built for the Air Ministry. A contract has been placed for the erection of forty houses designed for the accommodation of married airmen at one of the larger aerodromes near London.

The house itself is a concrete house of special design. The insulation core is composed of cork boards, such as have been used for the past twenty years for the insulation of cold-storage buildings and in the construction of powder magazines on board ship. This board, composed of granulated cork compressed in moulds and baked, is enclosed in the solid concrete of the wall. The cement concrete is applied under pressure by a cement gun—a method that has been developed to a high degree in recent years in the United States and has been for a long while familiar in Britain.

Houses erected on this system have been completed this year at Betteshanger, near Deal, in Kent. These have been carefully inspected by the officials of the Ministry of Health, by experts of the Government Building Research Board, and by representatives of the Office of Works, the Air Ministry, the London County Council, and other public bodies.

The Week's News—continued.

Kidderminster Church Re-opened.

The Bishop of Worcester dedicated the restored church of St. George's, Kidderminster, which was destroyed by fire in November, 1922. It is 101 years since the church was opened originally. It was built out of the million thanksgiving fund raised at the end of the Napoleonic wars. The new St. George's differs in many respects from the old church. Planned with a nave, chancel, north and south aisles, the outer walls have been retained, but a new character is imparted to the interior by the introduction of lofty and spacious arcades dividing the naves from the aisles.

Sir Walker Smith, Director of Housing, to Retire.

Sir J. Walker Smith, the Director of Housing at the Ministry of Health, is to retire at the end of this month. It has now become possible to abolish the office of director, which was created in 1919 in order to deal with the acute problems which housing conditions then presented. Sir Walker's services to the State in this appointment were recognized in the recent birthday honours.

Sir J. Walker Smith resigned from being city engineer of Edinburgh in 1910, in order to take up the appointment of Controller of Housing and Town Planning with the Scottish Local Government Board, now the Board of Health. He was for some years the Government representative on the board of directors of the Scottish National Housing Company, which undertook the work in connection with the development of the township of Rosyth. He was also consulting engineer in Scotland to the Road Board.

He was appointed Director of Housing in 1919, and has therefore acted as technical adviser to the Government in the administration of the various Housing Acts of Dr. Addison, Mr. Neville Chamberlain, and Mr. Wheatley. He has served on a number of committees, including the Tudor Walters Committee that was responsible for advising on the design and construction of State-assisted houses after the Armistice. He was a member of the committee of which Sir James Carmichael was chairman in 1919, dealing with the supply of building materials; the committee under the chairmanship of Mr. Stanley Holmes, that inquired in 1921 into the cost of housing; and is at present a member of the committee, presided over by Major J. W. Hills, that was appointed with special reference to the operation of "combines" in the building trade.

Sir Walker Smith is a member of the Institution of Civil Engineers, a Fellow of the Surveyors' Institution, and was called to the Bar in 1922. It is understood that he will retain his interest in the housing question, and will act as a consultant in a number of important housing schemes in Great Britain.

The Latest Trade Marks

The following trade marks have been "accepted" by H.M. Patent Office, and unless any objection is lodged the marks will be duly registered. They are, however, officially advertised for opposition, which must be lodged within one month from the date quoted. All particulars and forms of application will be sent free by Messrs. Rayner & Co., of 5 Chancery Lane, London.

AJAX.

460921.—Wire Fencing, Posts for Wire Fencing and Accessories for Wire Fencing.—The Planters Stores and Agency Co., Ltd., 17 St. Helen's Place London, E.C.3. September 16.

454908.—Triangle device for Oil Water Heaters or Boilers.—The Cleveland Metal Products Co., 7609 Platt Avenue, Cleveland, Ohio, U.S.A. September 16.

AMMONOME.

460720.—All goods in Class 18, which includes Architectural and Engineering Appliances.—The Paterson Engineering Co., Ltd., Windsor House, 83 Kingsway, London, W.C.2. September 16.

TIGER.

460242.—Sheets of plaster of Paris for use as wall or ceiling boards, in building or decoration.—Louis Amable Cadieux, 6 Rue Faustin Helie, Paris, France, and Frederick Algernon Langley, 161 Borough High Street, London, S.E.1. September 9, 1925.

List of Competitions Open

Date of Delivery.	COMPETITION.																								
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 Strömsø. Judging Committee: Professor Otto Linton, Stockholm, appointed by the Norwegian Engineers' Association; Mr. Arne Elde, architect, Oslo, appointed by the Norwegian Architects' Association; Mr. M. E. N. Særegaard, 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 Arnlsen, secretary, Drammen. Mr. Lied and Mr. Særegaard 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.																								
Oct. 15	Workers' homes for the Moscow Soviet of Workers, Peasants, and Red-Army Deputies. The aim of the competition is to devise types of houses with dwellings for working-class families living in individual households, under the living and climatic conditions of the province of Moscow. The types of houses required are as follows: (a) A two-storied house containing 4-8 dwellings situated on one floor, i.e. the whole of each dwelling located on one floor; (b) a house of the ordinary block type with no less than three dwellings, each located on two floors; (c) a three or four-storied fireproof house with central heating; not less than three entrances to the dwellings from the staircase-platform on each floor. For the relatively best projects the following prizes will be awarded on each type of house separately: <table><tr><td></td><td>(a)</td><td>(b)</td><td>(c)</td></tr><tr><td>First</td><td>Roubles 2,000</td><td>2,000</td><td>2,500</td></tr><tr><td>Second</td><td>" 1,500</td><td>1,500</td><td>2,000</td></tr><tr><td>Third</td><td>" 750</td><td>750</td><td>1,000</td></tr><tr><td>Fourth</td><td>" 500</td><td>500</td><td>750</td></tr><tr><td>Fifth</td><td>" 400</td><td>400</td><td>500</td></tr></table> It is not obligatory for contestants to cover all three types. The prize-projects shall become the property of the Moscow Soviet. The Moscow Soviet reserves the right of acquiring the unprized projects at the price of 200 roubles per project. Apply The U.S.S.R. Society of Cultural Relations with Foreign Countries, 150 Southampton Row, London, W.C.1.		(a)	(b)	(c)	First	Roubles 2,000	2,000	2,500	Second	" 1,500	1,500	2,000	Third	" 750	750	1,000	Fourth	" 500	500	750	Fifth	" 400	400	500
	(a)	(b)	(c)																						
First	Roubles 2,000	2,000	2,500																						
Second	" 1,500	1,500	2,000																						
Third	" 750	750	1,000																						
Fourth	" 500	500	750																						
Fifth	" 400	400	500																						
Nov. 9	Proposed Fire and Police Station at Marlborough Crescent, Newcastle-upon-Tyne. Premiums: £500, £300, and £100. Assessor, Mr. Percy S. Worthington, D.Litt., M.A., F.R.I.B.A. Apply, with deposit of £2 2s., to Mr. A. M. Oliver, Town Clerk, Town Hall, Newcastle-upon-Tyne, by July 4.																								
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.																								
Jan. 1, 1926	New buildings for Liverpool College on a site at Mossley Hill. Assessor, Sir Giles Gilbert Scott, R.A. Premiums, £500, £300, and £200. Conditions and plan of site can be obtained from Mr. J. H. Lintern, secretary, Liverpool College, Sefton Park Road, Liverpool, on and after September 1, on payment of a deposit of £2 2s.																								
June 30, 1926.	Competitive designs are invited by the Ministry of Waks for the rebuilding of the Mosque of Amrou. Prizes of £2,500, £1,000, and £500 are offered for approved projects. Those wishing to submit designs should apply before June 30, 1926, to H.E. the Under-Secretary of State to the Ministry of Waks, Cairo (cables "Waks Cairo"), who will forward details, conditions, etc. The final date for acceptance of proposals is January 1, 1927.																								

New Inventions

Latest Patent Applications.

- 22450.—Bellamy, F. H.—Walls. September 8.
 22543.—Gee, A. H.—Metal reinforcements for concrete. September 9.
 22449.—Jackson, J. E. Evans (Whittle).—Plaster for building, etc. September 8.
 22375.—Johnstone, J. G.—Plant for moulding concrete, etc. September 8.
 22298.—Krupp Akt.-Ges.-F.—Mould for production of stone slabs. September 7.

Specifications Published.

- 216855.—Williams, G. B.—Means for moulding T-shaped slabs.
 216856.—Williams, G. B.—Hollow wall construction.
 238948.—Burney, C. D.—Construction of buildings, dwelling-houses, and similar structures.
 238996.—Gough, F. W.—Damp-proof course for buildings.
 239092.—Underdown, D. G.—Construction of reinforced-concrete slab walls.

Abstracts Published.

- 237020.—Slab walls and floors.—Davies, D. C., and Thomas, A. H., 12 Sydney Road, Melbourne, Victoria, Australia.
 237499.—Clark, F. H., Railway Wharf, York Road, Wandsworth, London.—Roofing felt.

The above particulars are specially prepared by Messrs. Rayner & Co., registered patent agents, of 5 Chancery Lane, London, W.C.2, from whom readers of the JOURNAL may obtain all information free on matters relating to patents, trade marks, and designs. Messrs. Rayner & Co. will obtain printed copies of the published specifications and abstract only, and forward on post free for the price of 1/6 each.

Bournemouth's £200,000 Pavilion

On September 23 the Bournemouth Pavilion, of which we published several plates of illustrations in our issue of September 9, began to assume material form. With due ceremonial in the presence of a large gathering, the foundation-stone was laid. Alderman C. H. Cartwright, who performed the duty, has given more than a quarter of a century's service to Bournemouth. In 1923 he completed a term of four years in the mayoral chair, a record for the borough, and he is still chairman of the Pavilion Committee.

When the present scheme was seriously taken in hand, it was decided to scrap all previous plans and throw the design for a pavilion open to competition. Nearly 100 plans were submitted by architects, and the adjudicator, Sir Edwin Cooper, architect to the Port of London Authority, selected the design submitted by Messrs. G. Wyville Home and Shirley Knight, A.A.R.I.B.A., of London. The plans, comments a Bournemouth correspondent, show a pile of buildings Late Georgian in character, but with an Italian note appropriate to sunny Bournemouth. The town is famous for its municipal orchestra, and as the idea is to remove it from the Winter Gardens, a concert-hall forms a prominent feature of the new pavilion. This includes some unique features. For instance, the accommodation for the band is provided on what is really a huge lift, which can be lowered when required for particular classes of performances. The concert-hall is, in fact, so arranged that it can be adapted to orchestral, operatic, dramatic, or cinematograph displays. The dressing-room accommodation for artists will be as good as, if not better than, in any theatre, but what has been mainly aimed at is a home for an orchestra. Bournemouth led the way for local authorities when it established a permanent municipal orchestra in 1893. It comprises between forty and fifty members, and entails on the town an annual expenditure of about £20,000. With Sir Dan Godfrey as director the orchestra has established a high reputation. Its new home will accommodate about 1,700 people. The pavilion will provide a large restaurant, as well as a reading-room, billiard-room, and tea-room, all facing the sea, while a large terrace will overlook the gardens on the west side. The tea-room will also have a spring dance floor to take 300 couples. In addition a pumping-room is to be erected under the terrace for supplying fresh water to the gardens and salt water to establishments in the town at the same time. It is so arranged that the air for the pavilion is to be pumped through sea water, so that visitors will have pure ozone and a cool atmosphere in hot weather. The whole undertaking is estimated to cost about £200,000. The contractors for the work are Messrs. Jones and Seward, Ltd., Bournemouth, the quantity surveyors are Messrs. Broad, Babbs and Dockeril, Bournemouth, while Sir E. Owen Williams, K.B.E., London, acts as consulting engineer.

The Oldest Temple in the World

A fascinating story of the results of three years' excavations in the "Home of Abraham" was told in Kingsway Hall by Mr. C. Leonard Woolley, Director of the Joint Expedition of the British Museum and the University of Philadelphia, who, in an address before a large audience, spoke of the discoveries that had been made in the ancient city of Ur of the Chaldees. In order to continue their proportion of the cost, the British Museum are anxious to obtain financial help from all interested in the project.

Mr. Woolley first described the excavations carried on at Tell-el-Obeid, four miles from the city of Ur, where they found ruins of the oldest temple in the world to which they could assign an approximate date. It was built by an important King of Ur, who reigned somewhere between 3500 and 3300 B.C., and was of brick covered with wooden panelling, raised upon a platform approached by a flight of stone steps. At the door stood statues of lions made of copper, and on each side of the door were columns encrusted with mosaic in mother-o'-pearl and red and black stones. Along the base of the walls were statues of bulls in metal, the oldest metal statues known to us by a thousand years, and so well made that modern brassfounders said they could not better the work. Above this was a frieze with figures of white stone or shell, inlaid against the black background, representing cattle and farmyard scenes, with men milking cows, and others straining and storing the milk.

They found, he said, a small marble tablet which was the foundation-stone of the building, and the inscription on it explained that the temple was built in honour of the goddess Nin-Kharsag. They knew before that this goddess was concerned with the creation of the world, according to the belief of the primitive people. They now found that she was the goddess of cattle and the farmyard. With these pastoral people life depended upon the livestock. Almost under the shadow of the Temple, Mr. Woolley said, he found a cemetery of the same date, where people had been brought for burial from Ur. Round the bodies were placed the things they had needed in this life—foodstuffs in jars, weapons and tools in the case of a man, and beads, rouge, and eye-paint in the case of a woman. It was clear that these people believed in a future life, and that the goddess who made and preserved them in this world was also prepared to bring them to a new birth in the world to come.

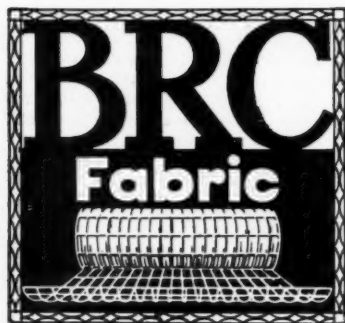
Speaking of the city of Ur, Mr. Woolley said its main feature was the Ziggurat—the great tower upon which stood the most holy temple of the city, dedicated to the Moon God. It was built about 2300 B.C., three centuries before the time of Abraham, who must have been familiar with it when he lived at Ur. Every ancient Sumerian town of importance had such a tower, the most famous being that of Babylon.

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