

FINE ARTS DEPT

THE ARCHITECTS' JOURNAL FOR JANUARY 1, 1942

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# THE ARCHITECTS' JOURNAL



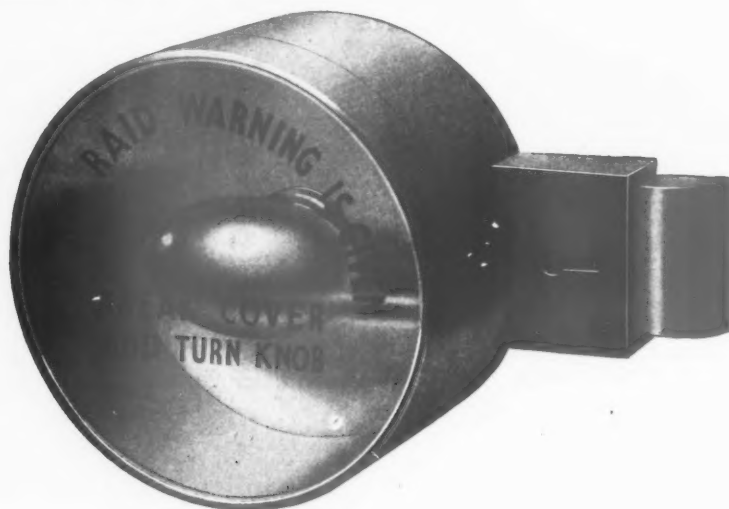
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[VOL. 95

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*Reynolds*



*And now....*

The Curtain Rises  
on Material for Thought  
for 1942.

# THE ARCHITECTS'



## JOURNAL

THE ARCHITECTS' JOURNAL  
WITH WHICH IS INCORPORATED THE BUILDERS'  
JOURNAL AND THE ARCHITECTURAL ENGINEER  
IS PUBLISHED EVERY THURSDAY BY THE ARCHI-  
TECTURAL PRESS (PUBLISHERS OF THE ARCHITECTS'  
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FICATION, AND WHO'S WHO IN ARCHITECTURE)  
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The Editor will be glad to receive MS. articles  
and also illustrations of current architecture in this  
country and abroad with a view to publication.  
Though every care will be taken, the Editor cannot  
hold himself responsible for material sent him.

THURSDAY, JANUARY 1, 1942.

NUMBER 2449: VOLUME 95

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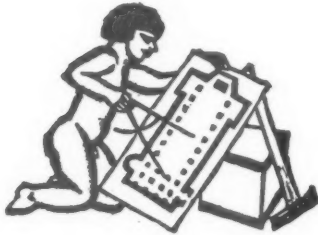
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The fact that goods made of raw materials in short supply  
owing to war conditions are advertised in this JOURNAL  
should not be taken as an indication that they are necessarily  
available for export.

Owing to the paper shortage the JOURNAL, in common with all  
other papers, is now only supplied to newsagents on a "firm  
order" basis. This means that newsagents are now unable to  
supply the JOURNAL except to a client's definite order.



★ For several weeks the JOURNAL has been urging its readers to salvage their waste paper for the making of munitions. The need for this is as pressing as ever. Complementary to the saving of used paper, and of course equally important, is economy in the use of new paper—and in this issue the JOURNAL makes a small alteration in the size of its page which will save nearly 10 per cent. of its total paper consumption. The type area of the JOURNAL page remains exactly the same, and the saving is effected solely



by the reduction in size of the margins surrounding the printed pages. This accounts for the slightly unfamiliar look of the JOURNAL this week. The change is explained in greater detail in the leading article on page 3.

from AN ARCHITECT'S *Commonplace Book*

"To destroy all the old Cottages of the land which are not up to a living standard would be like a preliminary step to asphaltting the country all over."

Prof. W. R. Lethaby in *Form in Civilization*.

## NEWS

### ARCHITECTURAL STUDENTS AND THE ROYAL ENGINEERS

As a result of negotiations between the R.I.B.A., the War Office and the Ministry of Labour and National Service, it has been agreed that "pupil architects" who become available for Service in H.M. Forces and who have not expressed a preference for the Royal Navy or the Royal Air Force, or, if they have expressed such a preference, have not been accepted by the Service of their choice, may be posted by the Ministry of Labour and National Service as "students" to the Pioneer group of the Royal Engineers. Selected candidates will be sent to a training battalion R.E. without any necessary nomination by the Institute, though it will be valuable if before registering they obtain from the Institute a certificate to facilitate arrangements for their posting.

The definition of "pupil architect" agreed with the Ministry of Labour and National Service is as follows:—

"A person receiving practical training in architecture and studying with a view to presenting himself for the first time for one of the qualifying professional examinations in architecture."

If at any time a greater number of candidates become available than the Army require for the Pioneer student group, they may be called up and posted to other arms of the Service.

### USING SPACE TO ADVANTAGE

The following extracts are taken from a Paper read before the Royal Society of Arts last month by Miss Elizabeth Denby:—

In the short time at my disposal I can, perhaps, best show what I mean by illustrating and analysing some of the plans which have been recommended and largely

used in subsidised housing estates throughout the country. It will be seen that there can be little criticism of the actual space requirements: they are in fact among the most generous in Europe. Where criticism can, and must, be levelled is at the allocation of that space, the proportions of the rooms into which it has been divided, their relation one to another, the kind and the design of the equipment which has been installed, and the disposal of that equipment within the dwellings.

First, let us consider a plan labelled "South aspect. A good all-round type becoming increasingly popular. The bath and w.c. are accessible from the bedrooms without passing through the living-room." Popular? With whom? Consider this plan for a moment from the point of view of the woman who will have to run it, the man who will have to pay rent based on the construction costs, as well as weekly outgoings for gas, electricity and coal based on the type of equipment installed. You will see that the tiny scullery contains no less than five doors, the back door (which, they say, faces north) being close beside the sink, facing the door which communicates with the living-room, so that the housewife will work in a constant icy draught. All coal must be brought into that scullery and shot into a cupboard on the far side of the larder. For some undisclosed reason there is a step down into the bathroom. The only equipment in this workshop of the house is a sink, nor is there room for more, the wall space being taken up by doors. Cooking must be done on the range in the only living-room, and the water is either heated behind that range, or the copper must be lighted before one drop of hot water is available, plumbing presumably being distributed through all the three downstairs rooms. Upstairs, the bedrooms have no cupboard space at all and are designed without the slightest apparent regard to the furniture which civilized families require.

A flurry of doors, continual dodging from one room to another to use this or that piece of equipment is, in fact, a hall-mark of most of these plans, and cancel out much of the advantage which adequate space should have provided.

My second example is chosen to show the effort—surprising and shocking to me—which has been made to prevent working people from eating in the room in which the ordinary work of the house is done. The caption reads "Type of small house, not generally desirable (my italics) from which the Scullery is omitted to make room for a Parlour." From my own point of view this is one of the most liveable plans in the Manual, the main disadvantage being that everyone must go through the living-room to get to the w.c. or the bathroom. I simply cannot understand this conspiracy against the dining-kitchen. In plan after plan one finds this most natural and wholesome tendency balked by an artful scattering of equipment about the scullery which, well arranged, would be admirable for the purpose. . . .

As I have said on many previous occasions, and I hope I may be forgiven for repeating to-day, I consider that a house should always be planned with two separate requirements in view. First, the private part, to meet the needs of the family in its personal life. Secondly, the public, workshop side from where the housewife carries on her highly specialized and skilled job. Distinct in function, of equal importance,

350 THE ARCHITECTS' JOURNAL for November 27, 1941



RUSSIA: TRADITIONAL HOUSING

Two views of typical JOURNAL frontispieces, as in exact pages 301 and 322 of the issue for November 6. Whatever in normal times may be the effect of the generous display of white paper these pages reveal, it is a little difficult to explain why it should still be there in war. There might even seem to be a certain incongruity in issuing appeals to architects to save paper, as this JOURNAL has been doing, while itself not doing everything in its power to do likewise. All newspapers today are rationed for paper to a small percentage of their pre-war consumption. Every pound of paper saved in one direction, means that it can be used in another—for instance the paper for a special issue has to be squeezed from the quota for ordinary issues. Every page added to an issue means that so many less copies can be printed—and so many more readers go without. These considerations have led to the readjustments which appear in this issue, and which are explained in the leading article opposite.

P A P E R

On November 27, 1941, the familiar appearance of the Journal was slightly altered in order to make it possible by economising paper to compress more matter into less space. Now, with the New Year, another change is being made, yet one that involves no alteration of any sort to the printed page. The margins, now the only blank spaces left to attack, are being reduced to a size more compatible with the demands of the war and the paper position.

The frontispiece above, taken from the frontispiece for November 27 last, itself taken from the frontispiece for November 14, shows the progress of the Journal's war against waste. What it does not show is the extent of the saving that is thereby effected. Margins seem little things—silly little things—and yet as the leader points out they actually use up a large percentage of paper. It is hard to believe but it is a fact that by clipping these margins the Journal saves no less than 10 per cent. of its paper ration. A tenth of the whole paper in margins is a luxury which in wartime no one can afford, least of all the reader. If we win the war it will be by a narrow margin, and architects are urged to remember their own responsibilities on the paper front.

A G A I N

neither can be ignored without impairing the power of the other. Within this definition, speaking broadly, I believe that "living" function varies very little between different income-groups and occupational groups, whereas there may be wide variation between their "working" needs. I mean by this that living-space, bedrooms which can also be used as study-bedrooms, bathroom, storage-space, somewhere (however small) in which flowers can be grown and the open air enjoyed are essential for

every family. Variableness enters in according to whether one does one's own work, whether the home is in town or country, for clerks, miners or smallholders—all fundamentally altering the basic working side of the individual plan. . . .

My first axiom in planning, after seeing that the rooms are well-proportioned, well-lighted, well-ventilated, is "group the services." Group them as tightly as possible, to eliminate the maximum of plumbing. I am, in fact, the plumber's

worst friend. Nothing makes me more scornful when I look over a house or flat than to see yards of unnecessary pipes festooning walls, passages or larders.

## LAW REPORT

## MEIKLE AND OTHERS v MAUFE

In the Chancery Division on Wednesday, November 12, Mr. Justice Uthwatt had again before him, on the question of costs, the action of Meikle and Others against Maufe, which was brought by Mr. Joseph A. Meikle, F.R.I.B.A., Mrs. Clara Ellen Smith (a widow) and Mr. Frank D. Chaplin, against Mr. Edward Maufe, A.R.A., F.R.I.B.A., and Heal & Son, Ltd., house furnishers of Tottenham Court Road, London.

The claim in the action was by the successors in title of Smith & Brewer, a firm of architects, who alleged that the buildings put up in accordance with Mr. Maufe's plans for Heal & Son Ltd., and the plans themselves, infringed the copyright vested in the plaintiffs, in the artistic design of the buildings for which Smith & Brewer were responsible, and in the relative plans. Apart from questions of law and the question whether the later buildings and plans reproduce the work of Smith & Brewer, the main defence was that it was implicit in the transaction between the defendants, Heal & Son and Smith & Brewer, that Heal & Son and any architect employed by them should stand authorized to do what in fact had been done.

Smith & Brewer acted as architects to Heal & Son for the erection of the northern part of their new building. Later when Heal & Son extended their building to the south Mr. Maufe was employed as architect.

His lordship in his judgment, said there were no special terms contained in the contract for the employment of Smith & Brewer as architects. They were appointed architects, and the matter was left at that. In connection with the buildings many plans were prepared by Smith & Brewer, and it was admitted by the defendants that the northern section was built in accordance with plans submitted by Smith & Brewer, though the fact that the firm were the authors of these plans within the meaning of the Copyright Act, 1911, was not admitted, the copyright in those plans became vested in Smith & Brewer for their partnership purposes, and the copyright in the artistic design of the building was also so vested in them. The result of their plans was that a novel building of an artistic character was put up in the Tottenham Court Road. Smith & Brewer in his lordship's opinion were entitled to the architectural copyright in the building, as well as the copyright in the plans.

With regard to the question whether there was any implied agreement, as was alleged in the defence, his lordship had had to bear in mind the position that resulted from the provisions of the Copyright Act, 1911.

Apart from any special bargain between the architect and the building owner, the latter was the owner of the plans prepared by the architect. But the architect owned the copyright in the plans and also in the design embodied in the owner's building. The building owner might not, therefore, reproduce the plans or repeat the design in a new building without the architect's express or implied consent.



★ Architectural students and the Royal Engineers page 1

★ Using Space to Advantage page 1

★ R.I.B.A. Fourth Interim Report on Reconstruction and the Architectural Profession page 14

# TEN PER CENT.

THIS issue of the Journal will perhaps at first glance seem to some of its readers to wear a slightly unfamiliar garb; and lest any of them should temporarily be baffled by an impression of strangeness which they cannot reconcile with their recognition that the Journal is printed and laid out in its accustomed style, we devote this leader to an explanation of the change, and the reasons for it.

A few weeks ago the Journal rearranged some of its editorial pages in a simple re-shuffle which, by eliminating waste of space, succeeded in saving a not inconsiderable amount of paper. Fired by its own example, the Journal now takes another (and a longer) step in the same direction.

The object of this step, as of its predecessor, is to avoid the waste of paper caused by blank, unprinted spaces. These blanks have become so universal a feature of nearly all printed matter that it is their absence rather than their presence which would nowadays normally arouse comment. In the recent rearrangement of the Journal's opening editorial pages, the snowy wastes which used to encircle the fly-leaf and frontispiece were eliminated. Now the Journal goes further by removing a substantial part of the blank margins which surround every page. By this simple device the page is shortened by nearly an inch and its width reduced by nearly half an inch, while the contents remain unaltered. At first blush this reduction in size seems to be almost too trifling to be worth mentioning; and yet a simple arithmetical calculation will reveal that this apparently trivial cut saves very nearly ten per cent. of the total amount of paper consumed by the Journal. The opportunity of making so substantial a saving in paper is one in which in present circumstances could not lightly be thrown away—particularly when it can be achieved *without sacrificing a word of the contents or a square inch of illustration*. For the actual type area of the Journal remains exactly the same—all that has been sacrificed is the white margin conventionally surrounding the page of type.

The Journal, in common with every other periodical in the country, is rationed to a small proportion of its pre-war consumption of paper. This means that it is in every reader's interest that the utmost economy of paper should be practised; and the ten per cent. saving achieved by the simple device now put into operation means in effect that the Journal is spared the necessity of having to choose between the two painful alternatives of still further reducing the number of its pages or of causing more readers to go without their copy.

We feel sure that readers will realize the importance of this saving in paper and will be indulgent in their criticism. Some of them will no doubt heartily dislike the change. To them we can only say that the cutting down of the size of the

His lordship was unable to infer any such term as that for which the defendants contended. In case the matter was ventilated in any Court, and had he come to a contrary conclusion on the question of an implied term, he would hold as a fact that if a term were to be implied, it was a term which would cover the extension which had in fact been carried out.

Dealing with the question of damages his lordship said it was conceded that certain letters did not in fact amount to a licence authorizing the infringement of the plaintiff's copyright, but the defendants might well be forgiven for thinking that qua Mr. Meikle, Mr. Maufe had a free hand so far as the artistic necessities of the building required him to follow the original design, and that was what Mr. Maufe had done. Taking all the circumstances into consideration, he assessed the damages at £150.

It was pointed out that this sum was less than the amount paid into Court by the defendants with a denial of liability, and was not in respect of any particular course of action.

For the plaintiffs it was pointed out that there were two separate issues here, and that the matter of costs was dealt with in the general rules, and was as follows: "If a defendant in an action for unliquidated damages denies liability, but pays money into Court, and the plaintiff proceeds with action, there are two distinct issues raised, viz.: (a) Whether the defendant is under any liability to the plaintiff, and (b) whether the sum paid in is sufficient to cover the liability, if any. If the plaintiff succeeds in recovering from the defendant an amount which carries costs, even though it is less than the sum paid into Court, he succeeds on the first of these issues, and is entitled to the whole of the costs of the action down to payment in and the subsequent costs of the issue in which he has succeeded."

Mr. C. Harman, K.C., and Mr. J. Mould appeared for the plaintiffs, and Mr. Shelley, K.C., and Mr. Guy Aldous for the defendants.

Mr. Harman, for plaintiff, contended that the main issue was that of liability and upon that issue he had succeeded and was entitled to the costs.

Mr. Shelley, for the defendants, submitted that he had succeeded on the issue of damages and that that was the main issue of the case.

His Lordship giving judgment said he had given the matter his best consideration having regard to the fact that the defendants had failed on some of the issues, he thought that the proper order to make was that the defendants should pay plaintiff half the costs of the action including the short-hand note.

page was a thing that had to be done. Others will, we hope, regard the change which has been forced upon the Journal by circumstances outside its control as being a change for the better, making the paper easier to handle and more pleasing in its appearance and layout. To them we offer our salutations and thanks in advance.



*The Architects' Journal*  
45, The Avenue, Cheam, Surrey  
Telephone: Vigilant 0087-9

# NOTES & TOPICS

1930

Twelve years ago, in 1930, the ARCHITECTS' JOURNAL appeared on January 1. Until to-day it has never made that mistake again. To look through the JOURNAL of that January 1 is to invite some curious sensations. "Plus ça change plus ça reste la même chose."

In 1930 Mr. Maxwell Fry, in partnership with Adams & Thompson, was designing club houses in the neo-Georgian style; Finella had just been charmingly redecorated by Mr. Raymond McGrath in a way that now seems to hark back almost as much as it looks forward to the kind of treatment that is now called modern. And Mr. Maxwell Ayrton built a house for Pip, Squeak and Wilfred.

But these events are on the surface of things. Below the surface there has not been much alteration. Rip Van Winkle, running his eye down the architectural news

column, might come to the conclusion that he could afford to roll over and sleep for another decade or so without fear of losing the thread of the argument.

Twelve years ago our special representative made the following notes on Parliament's latest sitting: "Lt.-Col. Freemantle enquired if the attention of the Minister had been called to the development of certain properties in the West End such as the sites of Grosvenor House and Devonshire House, Westminster and Hereford Gardens near Marble Arch whereby large new populations were housed without regard to the traffic capacity of the serving streets."

"Mr. Greenwood replied that he was aware generally of the type of development referred to. He hoped in due course to introduce legislation for extending town planning powers to developed areas." Then there was Charing Cross Bridge.

However, a cynic is bound to admit that in some respects we have progressed. One or two questions hotly debated in 1930 have since been solved and laid to rest. Registration of architects, for instance: in January, 1930, an architects registration bill introduced into the House by Lt.-Col. Moore, was shelved owing to congestion of Parliamentary business. In 1938—after another eight years of struggle, a bill making the registration of architects compulsory was finally placed upon the Statute Book.

## DELL & WAINWRIGHT

One of the more important events of New Year 1930 was the advent of Mr. M. O. Dell and Mr. H. L. Wainwright into the field of architectural journalism. I believe the first job actually photographed by them for the ARCHITECTURAL RE-

VIEW (they became afterwards the staff photographers of that paper) was Finella.

Modern photography has done more than merely record the work of modern architects. It has to some extent directed and inspired it; by exaggerating reality to achieve pleasing photographic effects it has focused their attention on architectural possibilities implicit, if not deliberately expressed, in their work—not expressed that is to say in a way that would be obvious to an ordinary person, innocent of revolutionary faith, passing judgement under normal English weather conditions.

Black skies, slanting light dappled shadows in the foreground, are admittedly tricks. The camera that records them is telling lies—of various shades—by passing off as normal conditions which either exist only as passing moods in nature, or don't exist at all (black skies). But that does not lessen the importance of the photographs. It is quite possible to be inspired by an illusion.

Just as a downtown woman battling against domestic difficulties may be encouraged by a close-up of Deanna Durbin to make the most of her own appearance (regardless of the fact that the young lady's face was probably painted green when the scene was shot) so modern architects struggling against long odds and their attempts to perfect a new style have been heartened and spurred on to fresh efforts by the glamorous photographs of such artists as photographer Dell and photographer Wainwright.

If the modern photographer has led some youngsters up the garden path, if they have been foolish enough to imitate his photographs without first adapting his ideas to suit another medium... well the photographer can scarcely be blamed for this. If he has the wits to make half good buildings into good photographs architects should have enough discrimination to refrain from making a literal translation back again.

# NEW YORK 1930 SCRAP BOOK FOR



ADAMS, THOMPSON &amp; FRY



MIRROR GRANGE By Maxwell Ayrton, for Pip, Squeak and Wilfred



FINELLA By Raymond McGrath for Mansfield Forbes



## AGONIES OF CO-EDUCATION

The sex problem, too, has been partially solved; the traditional British solution for all questions of principle has been applied here with more success than usual. For twelve whole years the problem has been officially ignored and as a result it *has* to some extent ceased to exist. The correspondent who wrote to the JOURNAL with so much feeling in 1930, on the subject of segregation may have been classed as "mobile"

by now. However the letter might raise a sob in the bosoms of Dr. Summerskill's Amazons so here it is reprinted in full.

### To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Are those most concerned with the well-being of architectural education and character really satisfied with the practice of allowing men and women students in the schools to study side by side?

Would they make a change if they dared?

Architectural schools differ from residential universities in that they are self-contained; there is no outside pull, no gravitation to the masculine corporate life of a college. In the schools, from, say, 10 a.m. till 7 p.m. a seething mass of young men and women simmer together in a single pot. Occasionally, the pot boils over, but that is not the worst feature, since individual men and women always have boiled over and always will. What does matter is the inevitable debilitation wrought by propinquity, especially on the men.

The period of nineteen to twenty-four is the most vital and intense in a man's life. It coincides with a degree of susceptibility and vitality that is never touched again. Men at that age can work all day and dance all night without loss; but, put crudely, what they cannot do is to work all day, and day after day, under a constant emotional and sexual stimulus.

It is difficult to make a drastic change at once; but, without affecting a constitution, it is possible for the administration to make a start that would be really helpful. The increasing congestion in the big schools will create opportunities for rearrangement and segregation when new accommodation is secure. Separate sitting-rooms for men and women students would probably be equally appreciated by both sexes, since, contrary to the impression given by comic writers, women, as well as men, generally appreciate the company of their own sex. Certain reserved tables, in those schools that contain a restaurant, would tend in the same direction.

At present, except for the provision of separate cloak-rooms, there is nothing to indicate that the inmates are not unisexual. In short, the intention should be to make it easier for the men to keep together and for the women to keep apart. To say that such is not the natural tendency during the working periods of life is a modern and sentimental perversion of nature.

The writer of these opinions had in due humility decided to term herself "mid-Vic?" she is, however, not so sure that she may not be prophetic rather than retrospective; and emboldened by this confidence she will face the existing *Zeitgeist* and sign herself "1959."

ASTRAGAL



## UNITED ARTISTS' EXHIBITION, 1942

The Royal Academy, in collaboration with 26 other Art Societies, has organized for January-March, 1942, a second United Artists' Exhibition on the same lines as the first, which was held in January-March, 1940. It consists of paintings, drawings, engravings, lithographs and sculpture, all of which will be for sale at prices fixed by the artists contributing the works. The surplus of the gate-money, after payment of expenses, will be given by the Royal Academy to H.R.H. The Duke of Gloucester's Red Cross and St. John Fund; and the artists have agreed to resign one half of the proceeds of sales of works, to be divided equally between the Red Cross and St. John Fund and the Artists' General Benevolent Institution.

All members of the 27 Societies collaborating in the scheme have been invited to exhibit, and also a number of other artists not belonging to any Society.

## BUILDING INDUSTRY'S SAVINGS DRIVE

Messrs. J. Laing & Son, Ltd., are aiming at raising £50,000 in War Savings in the next four months from among their employees for the purchase of three Tanks—two Heavies (Churchills) and one Cruiser (Crusader)—as part of the Building and Civil Engineering Industries' drive to raise £1,000,000, the cost of 100 tanks.

Individual "targets" have been fixed for each job, and in one area two large contracts are combining to raise the cost of one £10,000 tank, competing at the same time for the honour of raising the larger sum.

Messrs. Woodhall, Duckham & Co., Ltd., have set themselves a target of £6,500, the cost of a light tank.

## LECTURES

Forthcoming lectures have been arranged by the International Arts Centre, 22, St. Petersburg Place, Bayswater, W.2.

Friday, January 23: "The Modern Movement in Painting." By Eric Newton.  
Friday, February 27: "Architectural Planning After the War." Lectures will commence at 7 p.m.

## ARCHITECTURAL ASSOCIATION

List of arrangements for January:

Tuesday, January 20, at 2 p.m.—Ordinary General Meeting. Mr. Misha Black, Technical Consultant on Exhibitions to the Ministry of Information, will speak on "Propaganda in Three Dimensions (The Architecture of Exhibition Display)".

January 20 to January 31.—Exhibition of photographs illustrating official British Government Exhibitions held during the past few years.

## CHANGES OF ADDRESS

Messrs. Gateley & Parsons, Architects, have moved their offices to 191, Corporation Street, Birmingham 4. Telephone No.: Central 6901.

The Aluminium Information Bureau has removed to new premises at 109, Jermyn Street, London, S.W.1 (Telephone: Whitehall 5411).



# LETTERS

P. P. ROSENFELD

M. P. MURRAY

## War-time Building

SIR,—In a recent issue of the Journal, Astragal makes some pertinent comments on our Report, "War-time Building." We do not attempt to deny that this, our first report on the subject, has many faults and weaknesses.

Our sole concern at the moment is to help to improve building output. We welcome the very useful suggestions that Astragal makes, and we invite his co-operation, as we invite that of all connected with the building industry, in discussing the industry and taking whatever useful action is possible to make it more efficient.

We are at present, among other steps, compiling further information on the working of the industry, and it is possible that further reports will be

issued. If so, perhaps Astragal will lend us his advice and knowledge in more concrete form.

P. P. ROSENFELD.

Chairman,

A.A.S.T.A. Technical Com.

London.

## Art Galleries

SIR,—Your readers will not yet have forgotten the discussion on the Washington Art Galleries, printed and illustrated in the JOURNAL for November 13 (pp. 325-330). It raised one point of major importance. Mr. Rich was quoted as saying of the Smithsonian Gallery: "It bespeaks efficiency—streamlined, speedy handling of people."

Is this what we want of an Art Gallery—"speedy handling of people"? Do we even need what the neo-classical National Gallery gives us?

Is it not a cardinal error to build these huge galleries and to collect into them vast numbers of works of art? Ought we not to get rid of these great static exhibitions and build instead many smaller galleries so that every considerably populated region of the country should have its own gallery or galleries, to which exhibitions could be sent on tour, with lecturers both on the exhibits and on the age which inspired them?

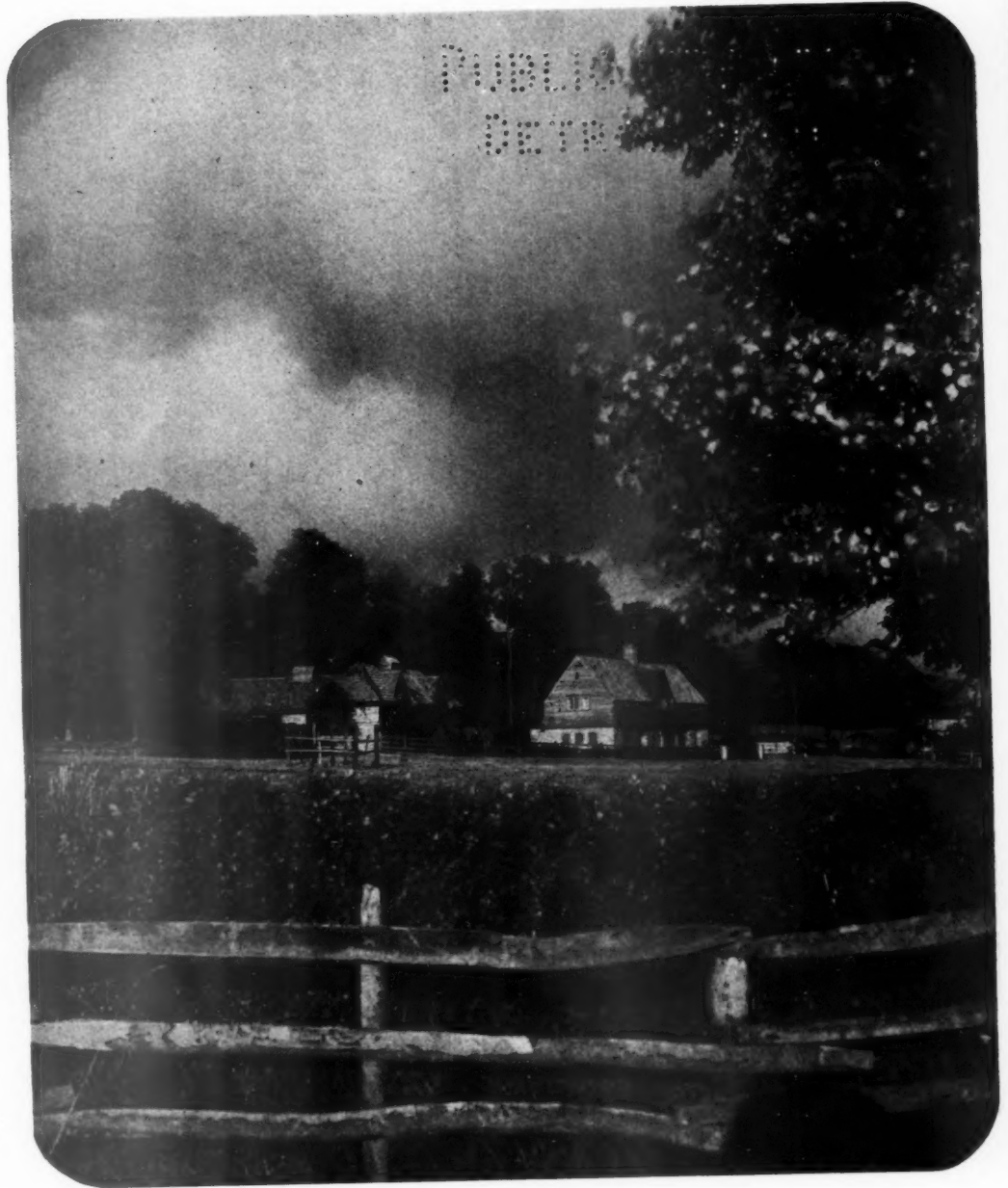
Better still would it be that these galleries should be linked with other buildings to form local cultural centres in which would be joined also, say, libraries, theatres and halls for public lectures where university and faculty lecturers would, for a reasonable fee paid by the State, give a liberal opportunity to many to absorb the elements of a cultural education.

M. P. MURRAY

Bramley, Surrey

## AN APPEAL

The country's need of waste paper is as urgent and pressing as ever. It is wanted for making nearly every kind of munitions, and on these the safety of every one of us depends. Have you done everything you possibly can to hunt out all your waste paper and made sure that it is handed over for repulping? Have you gone through your plan chest, your file, your cupboards, your drawers, your collection of old drawings, specifications, bills of quantities, correspondence, etc.? If not, do it now. And if you have religiously gone through the accumulation of years, are you going steadily on day after day, and week after week saving every available scrap? That is what the country wants from each one of us.



## COTTAGES & FARM BUILDINGS

IN NOTTINGHAMSHIRE

DESIGNED BY T. CECIL HOWITT

Cottages and stables in the village of Wartnaby which were built for the farm hands after the extensions to Vicars Croft farm and the building of a large group of hunting boxes had been completed. Further illustrations of the cottages are given on pages 8 and 9, and Vicars Croft farm is illustrated on pages 12 and 13.

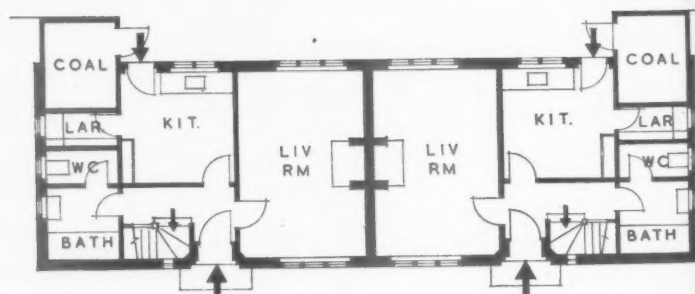


# COTTAGES & FARM BUILDINGS



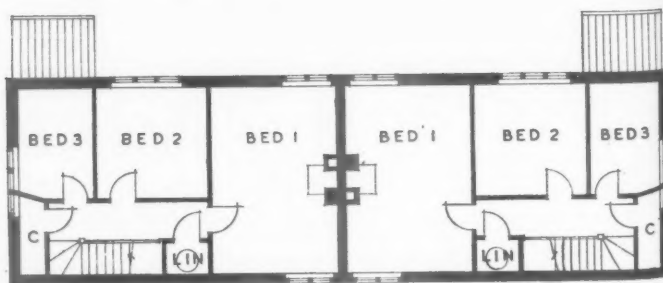
Above : Cottages at Wartnaby from the south-west.

Below : Plans of the cottages. On the facing page, a south front view of the cottages.



GROUND FLOOR

SCALE 10 0 10 20



FIRST FLOOR

**GENERAL**—A great deal of renovation and rebuilding work has been accomplished in the last few years amongst the farmhouses and cottages surrounding a number of villages in the south-eastern area of Nottinghamshire. The work comprised small farmhouse and cottage accommodation for tenants, farm hands and keepers in the various villages, and was carried out, under their architect, for Mr. W. G. Player and his two sons who take a very active interest in the farming activities of this particular section of the county.

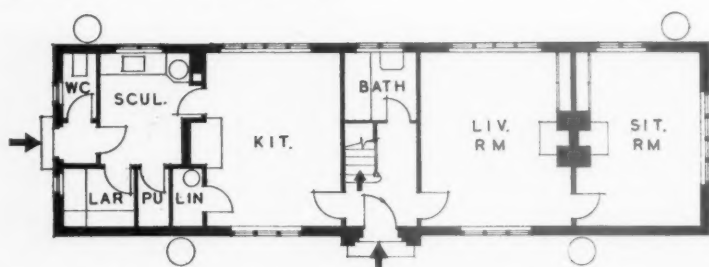
In the village of Wartnaby, Major J. D. Player purchased Vicars Croft Farm, a small Victorian house which adjoined the Vicarage. Using the old house as the nucleus of his scheme, he arranged

I N N O T T I N G H A M S H I R E



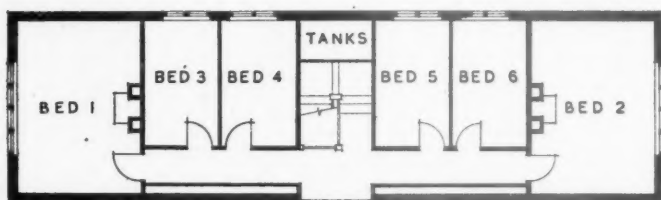
B Y T . C E C I L H O W I T T

# COTTAGES & FARM BUILDINGS



GROUND FLOOR

SCALE 10 0 10 20



FIRST FLOOR

## PLANS OF WHATTON FIELDS FARM



with his architect to modernize its design and to add a number of extensions to the building. In addition an extensive scheme for water supply was undertaken with a hydram from natural springs situated conveniently near to the village.

When the farm had been completed, a site was selected for the erection of a large group of hunting boxes with an internal courtyard, and at a later date additional cottages, some of which are illustrated in these pages, were built for the use of the farm hands.

**PLANNING**—The cottage plans included in the illustrations are self-explanatory, and in the case of the farmhouses, they vary in their bedroom accommodation in accordance with the number of farm hands for which provision had to be made.

**CONSTRUCTION**—The selection of the materials for renovation and the new work was governed by a desire that all the buildings should fit into the natural surroundings of the particular area in which they were

*Above : Whatton Fields Farm from the south-east.*

*Below : the keepers cottages at Whatton from the south. On the facing page, the cottages from the north-east.*

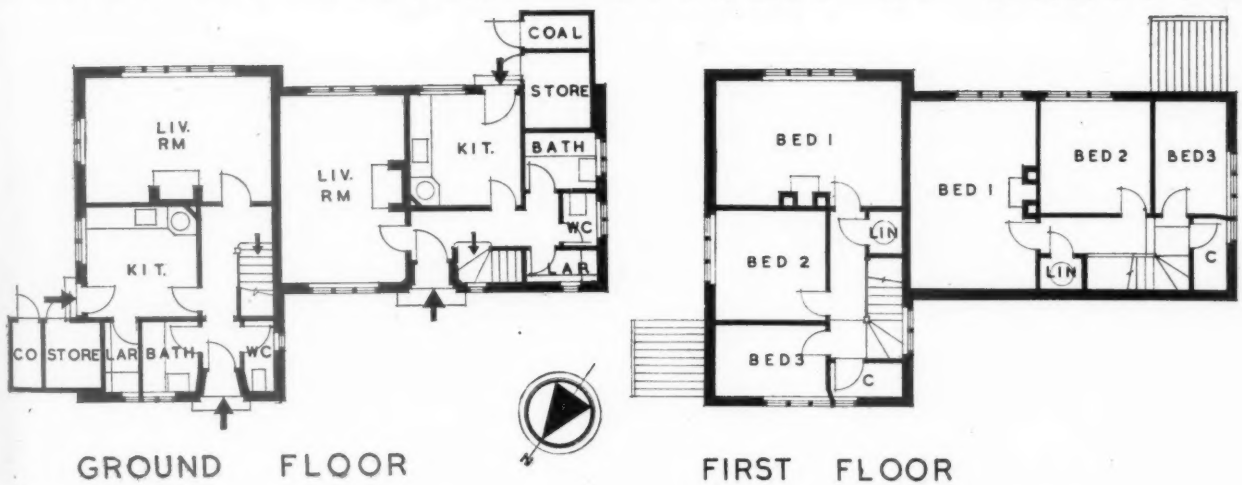


D E S I G N E D

# IN NOTTINGHAMSHIRE



PLANS OF KEEPERS COTTAGES AT WHATTON



D B Y T. C E C I L H O W I T T



## COTTAGES &amp; FARM BUILDINGS



situated, and that they should harmonize with the better class types of cottage property existing in their neighbourhood. With these requirements in mind, therefore, the architect carried out the work in old materials which were collected from a number of farms, cottages and barns whose demolition had become necessary. In this way old bricks were used for the external facings and weathered pantiles for the finishing of the roofs. In cases where a sufficient supply of materials was not available, the upper stories of buildings were framed in timber and faced in natural elm or oak boarding.

The general construction of the cottages is of a simple domestic type with external cavity walls. Brick partition walls were built where possible, tile floors were laid to the kitchen quarters, and the first floors and roofs were of wood construction. The roofs were completely boarded and covered with waterproofed felt before any pantiles were laid.

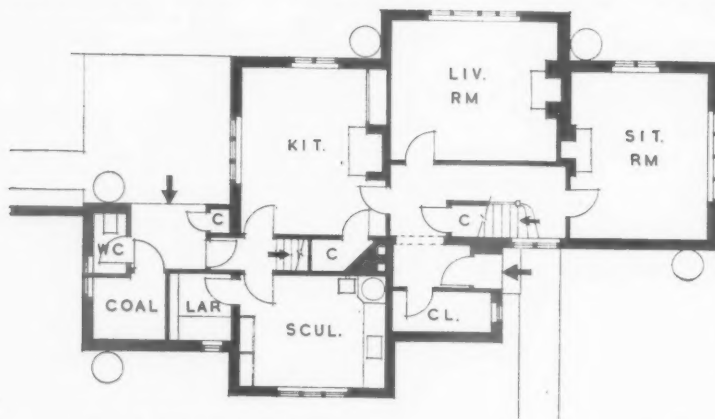
Each unit has its own septic tank system for drainage and where necessary softening plants were introduced to the water supply.

In the case of Vicars Croft Farm, old bricks from farm buildings were used for the extensions and local stone quarried on the site was built into the brickwork to harmonize with the local atmosphere. The old stone slabs used for internal flooring, and the antique panelling and doorways, were collected from a variety of sources.

Above: on the left are farm cottages adjoining Whatton Church, and on the right, Vicars Croft Farm, Whatton, from the south. On the facing page, the back doorway to Vicars Croft Farm.

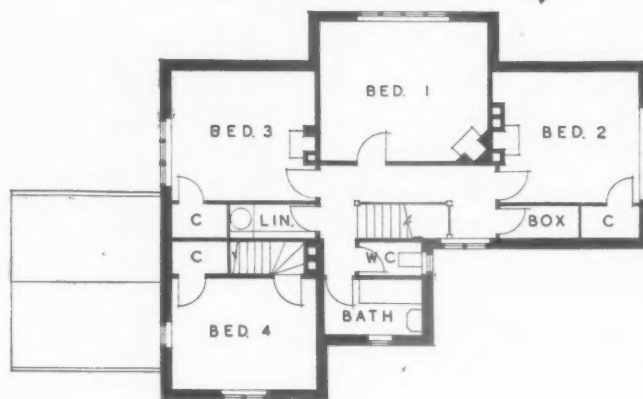


## PLANS OF VICARS CROFT FARM



GROUND FLOOR

SCALE

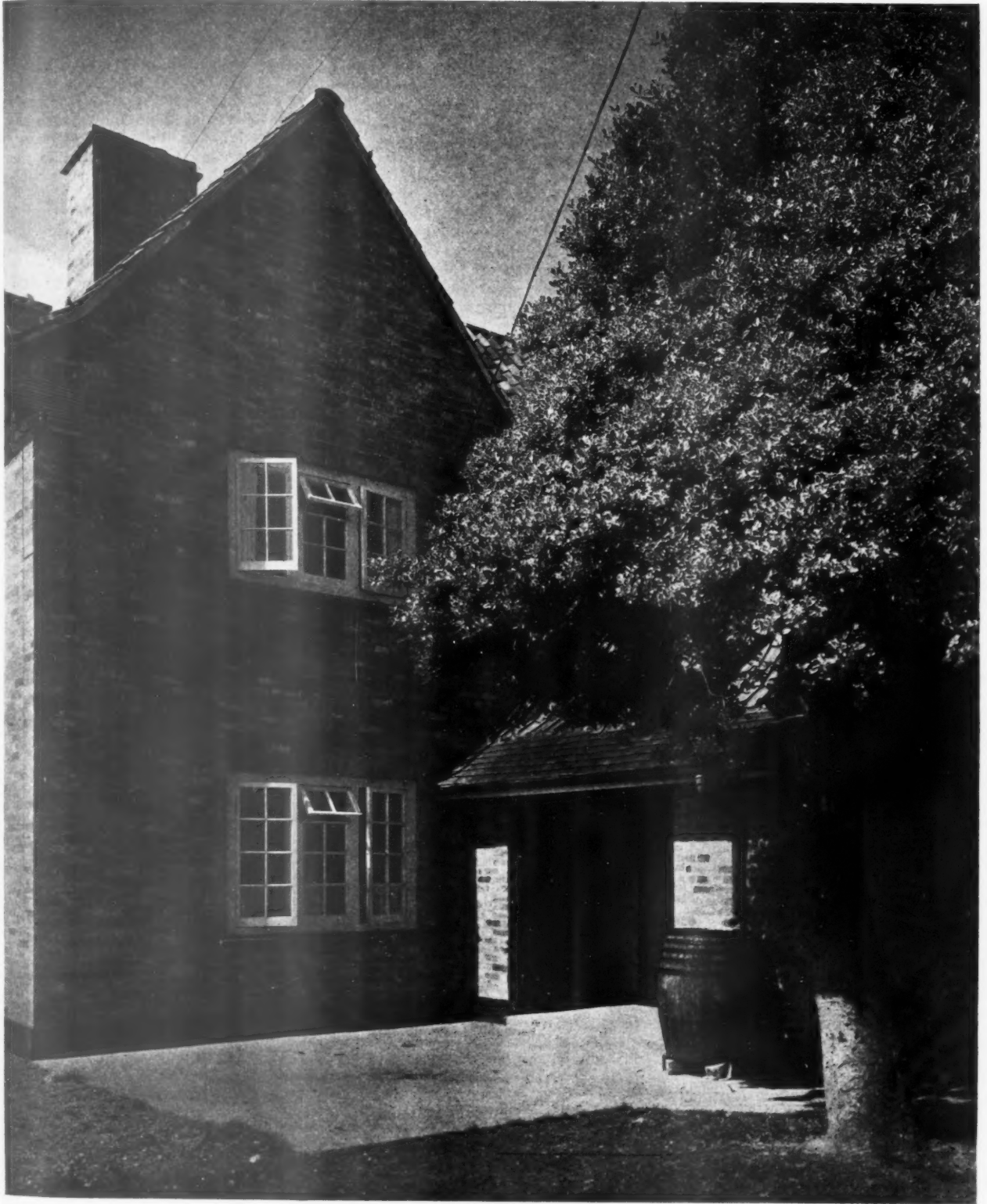


FIRST FLOOR

DESIGNED



INGS IN NOTTINGHAMSHIRE



DBY T. CECIL HOWITT

## THE R.I.B.A. AND OFFICIAL ARCHITECTS

Members of the Institute in Government and Local Government service will find the R.I.B.A. Reconstruction Committee's Interim Report No. 4 of much interest, visualising as it does the important part they will be called upon to play in post-war reconstruction. The Report claims an important place in this work for Architects and the many members who are Official Architects will be glad to see the influence of the Institute is being used to put forward their interests equally with those of other members.

The issue of this report affords an opportunity to remind members that it was in the year 1937 that the Official Architects' Committee was formed and its Chairman became an *ex officio* member of the Council in order that the interests of members engaged in Official work should have proper representation. At that time the Salaried Members' Committee, which was first appointed in 1928, was reconstituted and its Chairman, or other representative was also given a seat upon the Council. These two Committees, in pursuance of their terms of reference, have dealt in many cases successfully with complaints submitted by Official and Salaried Architects, including questions of unfair conditions of employment and inadequate salaries. In 1890 the Council, on the recommendation of the Salaried Members' Committee, approved a scale of annual salaries—which scale was revised in 1937 and has proved of great assistance. At the present time there are 20 official and salaried architects serving on the Council, four official and salaried architects sitting upon the War Executive Committee, and the Chairman of the Official Architects' Committee is a Vice-President of the Institute.

Recommendations are now being submitted to the War Executive Committee and Council for the widening of the basis of the Official Architects' Committee by the inclusion in its membership of architects in Government and Local Government Service who are not heads of Departments.

The present policy of the Institute, as set out in the statement entitled "The R.I.B.A. and its Members," was approved by the Council and published in the R.I.B.A. JOURNAL in March, 1938. This policy may be summed up in the following two sentences extracted from this statement:—"The R.I.B.A. recognise no difference between those members who occupy official positions and those who do not. Their status within the Institute is the same and no distinction whatever is made between private and official members." It is, therefore, important that members holding official positions should appreciate that the Institute is keenly alive to their particular interests and anxious

to assist in the solution of their difficulties. Such members will do much to assist the efforts being made by the Institute to increase their influence and improve their status if they will inform the Official Architects' Committee of any service which could be rendered them and by letting the Committee have the benefit of constructive suggestions which ought to be considered, particularly any in connection with post-war problems.

The Institute would then be in a position to represent more adequately the interests of this growing and important section of the profession.

# R.I.B.A. RECONSTRUCTION INTERIM REPORT No. 4 ON RECONSTRUCTION AND THE ARCHITECTURAL PROFESSION

## R.I.B.A. RECONSTRUCTION COMMITTEE

Interim Report No. 4 was issued last week on "Reconstruction and the Architectural Profession."

This report is divided under the following headings:—

- I. General.
- II. Relation between Architectural and Planning Functions in the Reconstruction Period.
- III. Design and External Appearance of Buildings.
- IV. Status of the Official Architect.
- V. The Profession and the Building Industry after the war.

### I. GENERAL.

With the exception of those in the direct employ of Government and Local Authorities only very partial use has been made of the knowledge and experience of architects in this country since the outbreak of war. The Reports of the Select Committee on National Expenditure have shown that the neglect of a profession so closely connected with the essential building industry, has contributed to the high costs, the waste, and the loss of time which the Committee rightly deplores. This, however, is only one side of the picture. The profession is more deeply concerned with the future, which will present it, in the period of reconstruction, with an unparalleled opportunity.

The recommendations of the Uthwatt Committee, in the Interim Report presented in July, 1941, were based

on the assumption that a Central Planning Authority would be established without delay, to proceed with the working out of the framework for a national plan. It is assumed that the setting up of the Council of Ministers, under the Chairmanship of Lord Reith, is the first step towards its establishment, and that the time has already come for enquiring into the relationship of architects and the building industry to such an organisation, and into the best methods of liaison or representation.

It is felt that while the administration of Town and Country Planning, in the immediate past, has been in the hands of the Councils and Committees of local authorities active through their Engineers or Surveyors, the actual site planning and building development, which is the concrete and visual result of planning, has not achieved the beneficial or significant results which had been desired. Neither the towns nor the countryside have in fact been better places to live in, nor better to look at; and it is clear that a simplification of regulation and procedure, a widening of the scope of work for the creative architect and designer, better co-ordination between the many agencies concerned with planning, a clarification of aims, and their effective presentation to the public, are all essential factors in true reconstruction. This interim report discusses some of those questions from the architect's point of view.

## II. RELATION BETWEEN ARCHITECTURAL AND PLANNING FUNCTIONS IN THE RECONSTRUCTION PERIOD

The activities of members of the architectural profession vary in scope from the design of the smallest detail to the layout of whole towns. The architect's province includes the design and supervision of buildings and of groups of buildings, housing to a defined programme, industrial plant, layout of gardens, playgrounds and other open spaces. The province of the town and country planner, whether it relates to part of a town or the whole of a county, at present includes the administration of the Planning Acts, the survey for and preparation of a statutory planning scheme, control of building developments and changes in land utilisation in the area concerned, and responsibility to a planning committee of a local, regional, or central authority.

Orderly reconstruction will demand a high degree of collaboration between the architect and the planner; and these two functions, separately or together, may be carried out in a variety of ways:—

- (a) BY THE COMBINATION OF BOTH FUNCTIONS IN ONE PERSON. Small urban areas, sections of larger ones, and certain types of

villages, in which the problems of rebuilding, replanning and preservation are one and the same, could be handled by a suitable architect.

- (b) BY THE COMBINATION OF BOTH FUNCTIONS IN ONE FIRM OR OFFICE. A planning officer—particularly one who has had an architectural as well as a planner's training, since the former by its very nature is directed to the organisation of a team of specialists for the execution of a design—may combine in his immediate staff the specialised skill necessary for the architectural, engineering, surveying and legal aspects of his work.
- (c) BY THE APPOINTMENT OF A TOWN PLANNING CONSULTANT. The Consultant, whose services are likely to be in greater demand after the war than ever before would suggest the main lines of the development plan, and advise on its administration and execution, including the architectural aspects. In some cases this advice would be extended to cover the work of individual architects building in the area, in so far as it would be desirable to introduce some form of unity or harmony of treatment. Such consultation between executive architects and an advisory consultant is one of the most fruitful possibilities for reconstruction.

- (d) BY SEPARATE PLANNING AND ARCHITECTURAL OFFICES. This may result in the creation of an official architectural department by the local authority, in which case it is very important that its status should be on a par with the other major departments (see Section IV), or there may be a planning officer and one or more architects, firms or groups, carrying out building work in a private capacity. (Methods of co-ordinating the work of individual architects are considered in Appendix B).

It is clearly desirable to establish as far as possible the relations between architectural and planning functions, before the end of the war; to examine the organisation and potential capacity of the professions; and to establish publicly and in good time, the extent of the contribution they can make to the effort for national reconstruction.

### III. DESIGN AND EXTERNAL APPEARANCE OF BUILDINGS.

The control of architectural design, arrangements for the preservation of buildings of architectural and historical interest, of areas of natural beauty and interest, and of related amenities, should in all cases be put in the hands

of architects. These would include official and salaried architects, including landscape architects. In addition there should always be a consultative panel of architects to whom reference would be obligatory, not optional, in all cases of appeal. There will be a great necessity for these panels during the early post-war period when many indifferently trained and barely qualified men may be submitting schemes. It would be the duty of these panels to inspect and advise on any designs submitted in the area for which they act, should they consider it advisable. It is obviously impossible for any committee to find time to pass or amend or reject every design submitted, but while the official should properly make a first decision between clear and difficult cases, the panel should always be there for reference and advice, and to undertake the positive duty of improving design generally. This is particularly important in rural areas where the planning authority may not have a sufficient number of experienced architects on its establishment. At present the statutory provisions barely enable the various authorities to consider the plans submitted in all their aspects, and it often happens that the architectural or amenities side is almost crowded out. The question of simplification of procedure, which will expedite the consideration of plans both under by-laws and town-planning regulations is stressed in Interim Report No. 3 of the Reconstruction Committee. It is strongly recommended that these panels should be adequately remunerated for their services.

The improvement of design generally may be considered under the following headings:—

1. The ability of the individual designer, which is largely a matter of professional education and the widening of his field of operations.
2. Where many architects are designing within one visual area, the appointment of a consultant or "editor" may secure a degree of harmony and effectiveness (see Appendix A).
3. The prevention of actual disfigurements, and the maintenance of at least a minimum standard of orderliness should clearly be the responsibility of the official architect to the local or planning authority.
4. The consultation of the panels with a view to the possible amendment of what are sometimes called "illiterate" designs, suggestions for simplification or other improvements. Such consultation should be arranged before and not after rejection of the design by the local authority. In a wider sense the responsibility for the improvement of design in

its own area lies with the local Society of Architects from whom the panel would almost certainly be recruited.

5. The criticism of all buildings of national or regional significance and of buildings which in consequence of their position need special consideration by some such body or bodies as the Royal Fine Arts Commission. There should be no immunity in the case of Government departments or statutory undertakings from either planning or architectural control.

A detailed note on the relationship between design and control, written for the particular consideration of Government departments, is included in Appendix B.

### IV. STATUS OF THE OFFICIAL ARCHITECT.

In the architectural services which will be required in connection with reconstruction, the official architect, whether employed by Government Departments or Local Government Authorities, will play an important part. It is in the interests of the community as well as of the profession, that he should enjoy equal status in comparison with members of the other professions similarly employed.

The official architect is qualified by the same standards as other architects. The profession and the Royal Institute recognise this, but his position is affected by the fact that his appointment is not a statutory one.

The profession urges upon the Government that just as the importance of the services of the Lawyer, the Accountant, the Doctor and the Surveyor is recognised by their holding obligatory appointments, so the importance of the architect should be equally recognised and remunerated.

Architects have for a long time been employed upon the staffs of Government Departments and the larger local authorities, and during recent years there has been a considerable growth in the number of such appointments.

These official architects, in consequence of their position, are able to exercise an important influence in the interests of good architecture, and to keep this issue constantly in the minds of their employing authorities. They should be able more and more to assist the profession by sympathetic collaboration with architects in private practice, in connection with Town and Country Planning, Building By-laws and local acts, and particularly so in the period of intensive reconstruction which lies ahead, though it is hoped that simplification of existing legislation will be brought about (see Interim Report No. 3 of the Building Legislation Group).



The chief architect to a local authority should, therefore, be a principal officer directly responsible to his authority. In reply to the argument that many of the smaller authorities do not have enough work to warrant the employment of a salaried architect, the answer is that a group of smaller authorities should combine, in the same way that some have already done in the appointment of a Medical Officer.

It is very undesirable that a great increase of the personnel of public offices should take place by the temporary employment of poorly-paid architectural draughtsmen having little or no direct responsibility for the work on which they are engaged.

Architects in the employment of the Government should similarly receive adequate salaries in accordance with their responsibilities, and every effort should be made to secure that architects of ability are appointed to the highest positions on the technical staff of all Government Departments concerned.

In the case of "assistant" architects employed by the Government and by local authorities, it is difficult to differentiate between these and the assistants employed in private offices. It is obvious that the salaries paid should as far as possible be similar, as otherwise the flow of men will generally be in the direction of employment where the higher salary is paid. The graded scales of pay to young men entering the profession as assistants are in general fairly satisfactory in Government and local government service, but higher payments in cases of experienced and responsible men in the Senior Grades are to be strongly recommended.

## V. THE BUILDING INDUSTRY AFTER THE WAR.

Due to the stoppage of normal building work during the war, the consequent arrears which will require to be attended to, and the need for making good as soon as possible the damage caused by enemy action, it is certain that the architectural profession and the building industry will be extended to its utmost capacity.

Owing to shortage of men and materials, the building industry is already under Government control, and the amount of building work to be undertaken after the war will be so vast, and much of it so urgent, that it is likely that a system of control and priority will continue for some years in order that the available number of architects, builders' operatives and builders' materials, may be used to the best advantage as speedily as possible. This will be necessary to ensure that the most vital work receives early attention in an ordered scheme of reconstruction; and there will obviously need to be a close relation between planning controls and building controls in so far as they are exercised through different depart-

ments of Government. A report on this subject will be forthcoming from the Building Industry Group.

It is suggested that full use should be made of the services of architects in private practice, in preference to an inordinate, and probably temporary, growth of the staffs employed by the Government and by local authorities.

A reasonable relationship of fees to salaries as between private and official architects engaged on similar types of reconstruction work is clearly desirable. In all cases the architect should be commissioned at the earliest stage of the project, and he should be given reasonable freedom of action so that the full benefit of his knowledge and ability may be made available. Local knowledge will also be of value, particularly in relation to building materials and traditions, topography, building labour, and technical assistance. The present scale of charges sets out a fair standard of payment, it being understood that special arrangements would be called for in the case of repetitive work, and work of exceptional magnitude.

Special provision will need to be made for completion of training interrupted by the war, and for "refresher" courses, possibly on Staff College lines, for architects and students on national service. Recognized Schools, Universities and Technical Colleges will also need to make advance plans for securing the necessary teachers and lecturers.

## APPENDIX A.

### EDITING DESIGNS.

Various degrees of control and consultation between planning officials, consultants and executive architects should speedily be established.

The capacity for "editing" other peoples' designs is quite distinguishable from the individual's capacity to design. Experience has shown that some official architects possess this capacity and there are many instances of consultants who have worked out the main lines of a large development, including its layout and planning, and the designing of individual buildings has been entrusted to architects in private practice.

It should even prove possible, where advice is taken in the early stages, to appoint a consultant for an area, a street, or a community of buildings, which is divided into several different ownerships. The value of harmony and unity of conception, and, of a certain discipline in design, should enhance rather than detract from the merits of the individual buildings.

## APPENDIX B.

### NOTES ON THE "CONTROL OF DESIGN AND EXTERNAL APPEARANCE OF BUILDINGS."

Design in this sense is an architectural matter; it is one of the cardinal principles in an architect's training.

Limiting factors are imposed on either side, and are in fact welcomed by all good designers as a necessary framework; on the one side statutory control through planning, which limits use, access, density, height, frontage lines and, to a certain extent, appearance; on the other side limitations of material, structure, building labour, safety and cost—in a word the practical factors.

Creative design may be stimulated or weakened either by a tightening or a relaxation of these controls; excesses may be checked by planning safeguards, or the process of establishing acceptable standards within a conformity of taste may be hastened by the discipline of material and structural limitations.

No Government Department can improve the general level of building design throughout the country, except by example; but it can obviously pave the way for the more regular, more co-ordinated and more effective use of the designer—whether he be architect or engineer—and endeavour to ensure that right use is made of the opportunity provided for him. Given the programme and given the building machine, the architectural problem centres on the designer and the designing process and moves outside the orbit of the government department.

The most powerful influence on design is education and educative experience; the most necessary bodies to consult are the professional institutes and the research stations. Bodies such as the Royal Fine Arts Commission operate very largely by consulting and advising the designers themselves; and do so in this case under Royal Warrant; the panels of the C.P.R.E. perform a similar function using the influence of informed public opinion and the support of some local authorities.

There appear to be three aspects of the problem for examination:—

- (1) The professional aspect; including the number of competent designers and their training—this concerns the R.I.B.A., other professional organizations and the Schools of Architecture.
- (2) The setting up of national or regional controls for ensuring that proper advice and designing ability is called on to the full and not disregarded. This concerns the Royal Fine Arts Commission, the C.P.R.E., and other amenity societies, and is a matter that should be referred to the Consultative Panel of the Minister of Works and Buildings.
- (3) The inevitable effect on the designer's work of controls such as town and country planning and housing legislation, including model clauses, bye-laws, safety regulations and other general provisions; and the special provisions of Local Acts.



We are not prophets. We don't know what 1942 will bring forth . . . . We are just electrical contractors up to the eyes in work . . . . And we want to wish all our friends good luck, good work and no regrets in this year of grace.

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## ELECTION OF MEMBERS

On Tuesday, December 16, 1941, the following members were elected :—

### As Fellows (3).

Culpin, Capt. C. E. (Stagsden, Bedford).  
Fitch, C. H. (London).  
Higgs, H. J. (London).

### As Associates (20).

Bodgener, G. C. (The Polytechnic, Regent Street, London) (Wallington, Surrey).  
Chavasse, J. R. (Birmingham School of Architecture) (Wolverhampton).  
Chew, R. E. J. (Northern Polytechnic (London)) (London).  
Chubb, Miss B. (Leeds School of Architecture) (Ilkley, Yorks.).  
Cook, L. W. (The Polytechnic, Regent Street, London) (Wallington, Surrey).  
Cullen, J. G. (Bathgate, West Lothian).  
Fielden, Lieut. F. (Victoria University, Manchester) (Greenfield, near Oldham).  
Grossert, T. S. (Edinburgh College of Art) (Pencaitland, East Lothian).  
Murray, 2nd Lieut. F., R.E. (Edinburgh College of Art) (Elgin, Morayshire).  
Padgett, H., Dip.Arch. (Leeds) (Leeds School of Architecture) (Wakefield).  
Palmer, Miss B. M. R. (The Polytechnic, Regent Street, London) (Wokingham, Berks.).  
Sarron, B. (The Polytechnic, Regent Street, London) (London).  
Stammers, J. R., B.A. (Arch.) Hons. (University of London) (Purley, Surrey).  
Steel, J. (Renfrew, Scotland).  
Terry, L. J. (Northern Polytechnic (London)) (London).  
Young, J. S. A., B.A. (Hons. Arch.) (Victoria University, Manchester) (Manchester).

### Overseas.

Alsop, H. G. (Melbourne, Victoria, Australia).  
Bridge, A. E. (Melbourne, Victoria, Australia).  
Suttor, J. B., Dip. Arch. (Sydney, N.S.W., Australia).  
Widdicombe, R. A. (University College, Auckland, New Zealand) (Wellington, New Zealand).

### As Licentiates (17).

Bailey, H. F. (London).  
Buen, F. H. (Barking).  
Coppock, V. (London).  
Courtney-Dyer, K. P. J. (Salisbury, Wilts.).

Denton-Smith, D. C. (Cambridge).  
Handover, F. W., P.A.S.I. (London).  
Hayter, H. G. (Southampton).  
Hesketh, H. A. (Liverpool).  
Kelly, J. E. (London).  
Lees, P. G. (Senny Bridge).  
MacAlister, D. (Hong Kong).  
Paget, P. (London).  
Pierpoint, L., P.A.S.I. (Wigan).  
Solmenow, M. (Twickenham, Middlesex).  
Trobridge, H. F. (London).  
Warder, D., P.A.S.I. (Bracknell).  
Wiltshire, W., F.S.I. (London).

## BARRY'S DRAWINGS

In the House of Commons Mr. G. Hicks, Parliamentary Secretary to the Ministry of Works and Buildings, replying to questions, said that Mr. Charles Marshall, of Cheam, Surrey, generously offered last May to present to the Ministry a collection of some fifty-two drawings made by Sir Charles Barry for the building of the Houses of Parliament. Certain of these drawings would undoubtedly be useful and they had been retained by the Ministry. The remainder had, with Mr. Marshall's agreement, been presented to the Royal Institute of British Architects where a large collection of drawings by Sir Charles Barry was already preserved and where they would be more readily available to the architectural profession. The drawings retained in the Ministry, though containing valuable information, were very fragmentary and not considered suitable for exhibition.

## NATIONAL SCRAP SURVEY

An urgent call for more scrap metal for war industries, necessitated by world events in recent days, was made some weeks ago by the Ministry of Supply.

Compulsory powers will probably be taken to enable the Ministry of Works and Buildings, which collects on behalf of the Ministry of Supply, to schedule unnecessary railings for removal. The same Ministry will also be empowered to take other kinds of scrap, such as obsolete plant and machinery, which are the subject of a national survey now in progress. This survey, hitherto undertaken by local authorities, will be completed by the Ministry of Works and Buildings.

To help in the survey a staff of men and women is being recruited who will tour the country to seek untapped reserves of steel and iron. The public is asked to co-operate by writing to the salvage department, Ministry of Works and Buildings, Lambeth Bridge House, London, S.E., if they can point to specific lots of scrap which have not yet been put at the country's service.

Steel from bombed buildings is rapidly giving out as a source of scrap. Some 250,000 tons have been recovered since the beginning of July.

## THE BUILDINGS ILLUSTRATED

COTTAGES AND FARM BUILDINGS IN NOTTINGHAMSHIRE. (pages 7-13).

The contractor for the cottages at Wartnaby was Mr. C. Spence of Knossington and the contractors for the remainder were Messrs. H. Butler & Son of Renton, Nottingham.



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