Wednesday, January 23, 1924. Vol. LIX. No. 1516.

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

FROM AN ARCHITECT'S NOTEBOOK.

The spirit of antiquity,—enshrined
In sumptuous buildings, vocal in sweet song,
In picture speaking with heroic tongue,
And with devout solemnities entwined—
Strikes to the seat of grace within the mind:
Hence forms that glide with swan-like ease along,
Hence motions, even amid the vulgar throng,
To an harmonious decency confined,
As if the streets were consecrated ground,
The city one vast temple—dedicate
To mutual respect in thought and deed.

W. WORDSWORTH.

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

A Farmhouse in North Holland

Photo: F. R. Yerbury.

A seventeenth-century prototype of the modern bungalow, but with a very magnificent but uneconomic expanse of tiled roof. The boarded gable bears the date 1669.

THE

ARCHITECTS' JOURNAL

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Wanted—A Leader

As we look back and review the social reforms of the last century we cannot but be amazed at the opposition which various measures continually encountered, and we are led to wonder whether those who composed the opposition were guilty of turpitude or were merely stupid. And when we find that the very leaders were more often than not themselves men of both intelligence and integrity, our bewilderment is increased. It would be thought, for instance, that the revelations contained in the Report of the Sadler Committee on factory child labour, published in 1831, in the Report on the Lunacy Acts, published in 1827, and in the evidence before the Select Committee on Climbing Boys (chimney sweeps), published in 1853, would have been sufficient to have brought about immediate improvements. Yet a whole century was passed in bitter struggles before adequate reforms were instituted.

To-day we are apt to congratulate ourselves upon our more enlightened attitude, but the millennium is as far distant as ever it was, and it is doubtful whether we have any just cause for self-satisfaction. True enough, we no longer allow young children of seven years of age to work for thirteen hours a day in mills, to be, after a few years, cast upon the rubbish heap of humanity, useless, wizened caricatures of mankind; we no longer allow pauper lunatics to be chained to the walls of some fetid dungeon for fifteen years until they become more loathsome than the vermin with which they are devoured; we no longer allow young boys of six or under to be tortured and roasted to death in an endeavour to clean some rich man's chimney; but yet the conditions under which most of our fellows live are such as to make an impartial observer wonder at our complacency.

A study of the reforms of last century shows that they were, for the most part, concerned with investigating the conditions under which men worked. The reforms of to-day, however, are concerned, for the most part, with the conditions under which they live. Of these two categories, the latter is far more comprehensive, and presents much greater difficulties than the former. For to improve living conditions it is not sufficient to provide more houses, or even more houses of the right kind, or even more houses of the right kind and in the right place. Any real improvement must co-ordinate with the mere provision of houses, questions of transport, of roads and communications, of public services, of parks, open spaces and small-holdings, of smoke abatement, without which urban dwellers are condemned to live in dirt, darkness, and disease; in fact, all that is implied by the term town-planning.

The study of various social reforms in the past almost invariably shows them to be due to the work of one or two persons—prison reform and Elizabeth Fry; army medical reform and Florence Nightingale are two recent examples that will readily come to mind. In this respect the last century was certainly more fortunate than our own. For more than half its years those seeking to bring about the most urgent reforms found a rallying point in one man, who, with unceasing determination, with untiring patience, with complete unselfishness, at the sacrifice of ambition, position, health, and wealth, devoted his whole life to alleviating the miserable conditions of his fellows by pleading their cause in and out of Parliament, by bringing in Bill after Bill, until at last the opposition of prejudice, vested interest, and apathy was overcome. This man was Lord Ashley, later Lord Shaftesbury, by which name he is better known.

The value of some such figure in a movement cannot be over-estimated—it vitalizes it, it focuses it, it enables various scattered activities to be linked up. Moreover, the influence upon the public mind of the constant repetition of a name with which a certain movement or activity has become associated is much greater than the mere recording of isolated events which appear to have no connection. There are other services, too, which such a one renders to the cause. Looking back at the reforms of last century we find that opposition, where it was based on reasonable grounds at all, as distinct from prejudice or from the selfish motives of vested interests, arose from a fear that trade would suffer, that the liberty of the subject was about to be interfered with, that unnecessary expense would be incurred. Thus the control of child labour, it was prophesied, would ruin the trades concerned, lunacy reform entailed interference with the subject—presumably the relatives of the lunatic, and forbidding the apprenticeship of young children to master sweeps would necessitate expensive alterations to chimneys to enable them to be swept by machinery. Such arguments can only be refuted by propaganda, by collecting and disseminating facts, not in the form of blue books, which are not read by the public, but by means of letters to the Press, meetings, lectures, and the like. Looking back at the last century we find, also, that many Acts after having been placed on the statute book became dead at once, for those responsible for their administration made no effort to enforce them, and magistrates failed to inflict adequate punishment upon offenders, so that the lot of those whom the Acts were designed to improve received scant benefit from them, until this state of affairs was brought to light by the activities of a man who had devoted his life to these causes.

The position to-day is somewhat analogous. Opposition to town planning is based on precisely the same grounds: it will injure trade, it will interfere with the liberty of the subject, it will entail unnecessary expense. Furthermore, the Acts which are designed to ensure that our towns shall be improved are already partially dead, since many local authorities are not taking their duties seriously, or are content to conform with the letter of the law while wilfully ignoring its spirit. Would it not, therefore, seem that the movement is in need of some conspicuous figure who would vitalize it, who would stir the slothful to action, who would bring defaulters to book, and who would stimulate public interest, who would plead the cause of town improvement,

both by curing present evils and by preventing future ones, in and out of season, in and out of Parliament?

When the question of housing arose after the war, and the Government inaugurated its scheme, it was fortunate in having, as its technical head, one who coupled with an immense knowledge the capacity of arousing enthusiasm for the cause of better housing all over the country. Town planning is a bigger matter, and it is possible that the leader which the movement requires would wield more power if he were not connected with it officially. Be that as it may, it is impossible to move about the country without being filled with apprehension lest the fine ideals and aspirations to improve the conditions of our towns, and, indeed, of the whole country, which certainly exist beneath the surface, are to die out through lack of a central rallying figure. Let us hope that 1924 will produce the leader of which the town-planning movement is so in need.

To Revitalize Architecture

Professor Richardson's paper at the last meeting of the A.A. crystallized the intellectual revolt which is steadily growing against the tyranny of the architectural past. So far the revolt is little more than intellectual, as a glance around any centre of modern building development will speedily show. But since intellectual revolt is the normal precedent to active revolt, the auguries are distinctly favourable. The revolution in architecture will not, however, be easily brought about. Ingrained habits of mind are not quickly eradicated. Change, if it is to be of permanent benefit, must be a slow process. A violent revolution, be it political, economic, social, or architectural, has little chance of real success. Revolutions of any sort whatsoever, if they are to be lasting, must be progressive in character and of slow development. That is why sudden changes, such as the reactionary Gothic Revival, are inevitably doomed to failure. Revivals are too ephemeral, too easily exhausted, too subject to the vicissitudes of fashion to offer any hope or prospect of success. Nor is it desirable to look for our salvation abroad. "Deriving inspiration from foreign sources" means at worst mere copyism, and at best little more than the incorporation in our own work of elements of uncertain value. To lisp haltingly in a foreign tongue is not necessarily the best way to gain a fluent command of English. This does not mean, of course, that we should shut ourselves up in our island and ignore what is being done in the outside world. But let us produce our own answer to the problem before we look over the shoulder of the other fellow. And to produce our own answer means, as Professor Richardson urged with so much force and eloquence, that we must get back to the essentials —structure and colour. The austerities of this post-war period provide an environment entirely favourable to the experiment.

St. Paul's Bridge Again

The revival of the St. Paul's Bridge project recalls the controversy that raged about it in the years before the war. Nothing has happened since to justify any modification of the criticisms with which it was then assailed. Traffic in the City is no doubt heavier than it then was, but it is difficult to see how a case can be made out for the projected new bridge while Southwark Bridge remains little used by traffic. Our civic authorities seem determined to build bridges where they are not wanted—there is the recent case of Lambeth to confirm this suspicion. If we *are* to have another useless bridge across the Thames—and the Ministry of Transport has declared itself ready to subsidize the project—we should at least be allowed to expect that it conform to sound principles of planning in its relation to the areas which it is presumably intended to serve on either side of the river. It will be interesting to know, for instance, whether the City Corporation propose to adhere to their plan of making the bridge debouch upon the south-east corner of St. Paul's instead of being in axial alignment with the dome. The Corporation should be pressed for information on this point. A bridge that provides a fine view of Wren's dome—even if it does no more than that—can at least be said to have its uses.

A Doll's House in the Grand Manner

A doll's house to the scale of one inch to the foot is a new departure in the architecture of juvenility. Sir Edwin Lutyens, in designing that wonderful little structure known as the Queen's Doll's House, has devised a building in which Gulliver's Lilliputians might well have lived. It is like no doll's house that has ever gone before. Architecturally it is a design in Sir Edwin's best academic manner, with something of a reminiscence of Hampton Court in its elevations. Walls and roof, on the touch of a button, rise up together and disclose the miniature delights within. Everything is to scale, and it is said that over 600 British artists and craftsmen have contributed to its equipment during the two years in which it has been under construction. Books, pictures, furniture, and fittings have been especially written, painted, made for this miniature replica of all that is best in twentieth-century domestic culture and mechanical equipment. Everything is there, from the cabinet gramophone which plays "God Save the King," to the electric lifts that run up and down on the pressing of a button—from the books, half as large as a matchbox, in the library, to the bottles of beer, smaller than your little finger, in the cellar. Of what possible use, it may be asked, is this elaborate and costly toy? Of far more use than may appear on the surface. What would we not give for a working model, made by the lieges of William the Conqueror, of a typical Norman castle? The Queen's Doll's House is more than a toy; it is an historical document that will be a source of knowledge and delight to future generations.

Hopes of Wembley

In one respect the forthcoming British Empire Exhibition at Wembley is certain to make history; that is, it will rank as the first considerable exhibition in this country to be conceived as an architectural whole. If the exhibition does no more than inaugurate the downfall of individualism in undertakings of this kind it will still be notable. The principle has not, however, been pushed to the absurd extreme of absolute uniformity in the minor elements. The porticoes from the main gangways to the various sections are to be uniform in width and projection, but not in architectural detail or in colour. Thus, as Sir Lawrence Weaver has observed, a fresh impression will be created as the visitor passes from one section to another, and interest will be continually stimulated and maintained. Though the exhibition stands are all to conform to certain regulations as to dimensions, every opportunity is allowed for diversity in design. The adoption of a good standard form of lettering will, however, ensure uniformity in a feature that has been hitherto distressingly varied in most exhibitions. Wembley will have done invaluable service if, as Sir Lawrence Weaver anticipates, it succeeds in harnessing architecture and the sister arts in the service of commerce.

Unsightly Hoardings and the L.C.C.

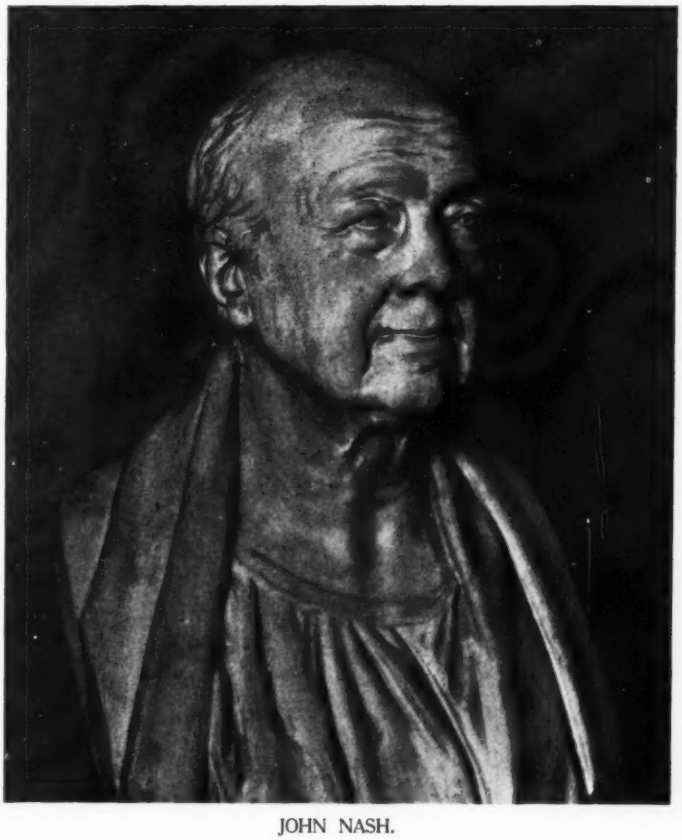
The London County Council, in directing the attention of the London boroughs to the disfigurement of main roads within the London area by the erection of advertisement hoardings, has taken an action that, in the opinion of those best qualified to judge, presages the formation of by-laws for the restriction of a form of publicity that is rapidly becoming a nuisance. In the suburbs the blight is not merely confined to hoardings; the end elevations of houses are frequently plastered over with unsightly advertisements. This aspect of the matter ought not to be overlooked. The very limited powers which local authorities now possess must be extended if our residential areas are to be made fit to live in.

Regent Street: An Obituary.—I

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

THE general populace of London, without perhaps knowing why, have always loved old Regent Street, and have yielded whole-heartedly to its fascination. To them it has always been the beautiful West End, and the social status of all other streets has been accurately measured by the degree of their proximity to Regent Street. No city in the world possessed a more glittering magnet, a focus of such astonishing attraction.

Without discussing the historical origin of this thoroughfare, or attempting to name the architect of each separate block, let us subject some of the buildings to a brief analysis in order to describe the precise qualities which gave Regent Street its pre-eminence over all other streets in the metropolis. There is one particular view which, to the present writer, has always seemed to be a street picture of remarkable beauty. Standing at the corner of the pavement near the Criterion Restaurant, let us glance at the approaches to Piccadilly and the Quadrant with Messrs. Swan and Edgar's shop as the centrepiece. It is difficult to conceive how the convergence of these two thoroughfares into a common "place" could have been more skilfully treated.



JOHN NASH.

The first thing to notice is that Swan and Edgar's shop forms a perfect joining member; it reconciles the separate characters of Piccadilly and the Quadrant, and this feat is accomplished by the strict avoidance of symmetry. The left-hand curved portion of the façade (itself a most noteworthy composition in that the ribbed vertical members are a bold and original variant from the pilaster treatment, and eminently successful) answers the opposite side of Piccadilly, and is, or rather was, again repeated on the left-hand side of approach to Lower Regent Street. The right-hand side of Swan and Edgar's is devoted to the formation of a punctuating feature for the Quadrant itself, the cornice over the mezzanine taking up the level of the balustrade of the Quadrant; the small tower-like projection is just sufficient to end the broad sweep of the curve, while each long row of windows in the crescent is stopped by an aperture in this tower, which is of comparable scale, yet suitably different in character. The middle row of windows, with its conspicuous line of brackets, needed a more forcible punctuation than the others, and this is provided by the elegant arched, three-light window, with shell-pattern inset, while the large semi-circular pane in the mezzanine performs a similar function for the decorated series of alternate bracket and window beneath the balustrade.

The opposite side of the Quadrant is terminated by the County Fire Office, which, though by no means the most original of the Regent Street façades, makes a complete conquest of the imagination by its charming repose and simplicity, and is rightly famous on account of its perfect setting. It may be noted that the transition between this building and the crescent façade has been achieved by means of a small but necessary abutment, which effectively prevents the two types of fenestration from conflicting with one another.

It would take many pages to enumerate the separate excellences of design (all expressive of a spirit of courtesy, of a desire to avoid all jars and discords, such as might offend the mind) which were to be found in the expanse of stucco architecture formerly visible from Piccadilly Circus. Photographs cannot do this spectacle justice, because the composition has the true architectural quality of being essentially three-dimensional. That is to say, it is only by turning one's gaze from the left of the entrance to Lower Regent Street right round to the County Fire Office, and remembering the inter-relationship of all the buildings included in this survey, that one can judge of the vigour and distinction of thought which has here found expression.

"Just escaped being first-rate" is an estimate of Nash I heard not long ago, and, of course, one is only too familiar with the description "sham Classic of Nash." Presumably it is called a sham because it is faced with stucco, but it is just as truly called a sham as is the silver bark of a birch-tree which covers but does not disguise the organic structure underneath. If Nash was not first-rate, who on earth was? I believe it is now time to declare that Regent Street, and especially the west and south sides of Piccadilly Circus, comprising the unique street picture to which reference has just been made, show the maturest accomplishment in urban building and, as far as architecture is concerned, they represent one of the topmost pinnacles of British genius. If our successors can truthfully say of us that without the urge of an overwhelming necessity we deliberately cast aside this most positive triumph of our past national culture, whether such an act was due to commercial short-sightedness or the ignorance and bad taste of our rulers or whether it was occasioned by the general laziness of the public who rejoiced in the old Regent Street but who had not spirit enough to preserve it, we of this generation are alike covered with disgrace. Our achievements in domestic building, our gables and dormers and pretty little ingle nooks and the profuse multiplication of the "country cousin" type of building will not compensate us for the

loss of our one perfect example of what street architecture ought to be.

It may in great earnest be contended that if Westminster Abbey were reduced to ashes, the artistic prestige of London would not be so seriously diminished as it now is through the destruction of Regent Street. After all, we have quite a number of excellent Gothic churches, but only one Regent Street. The Abbey is an isolated structure, much favoured by fortune. A creature of privilege, it is encouraged to withdraw the hem of its garment from contact with its neighbours. Without in the least disparaging this ancient fane one may say that its architectural virtues have something in common with the virtues which belong only to Sunday. But the merit of Old Regent Street may be compared with supreme magnanimity in ordinary life, exalted conduct in circumstances extremely complex and difficult. The analogy seems even more complete when we consider that just as Sunday virtue often accompanies a far from faultless behaviour on the remaining days of the week, a fondness for Westminster Abbey is often paraded by people who in all other architectural matters (and especially those which concern the civic aspect of building) show the most execrable taste. The cultural significance of Regent Street was far greater than is that of Westminster Abbey. And its worth as an example, as the basis of a noble tradition of building was never more precious than to-day, when there are signs of a revival of public interest in civic architecture. The remnants of Old Regent Street were a rebuke to the vulgarity of our modern commercial buildings. In the quarters where this rebuke was most needed it was the most resented. "We can do better than Regent Street" say some of our modern designers. Perhaps this claim will be more firmly established when Old Regent Street is out of the way!

In its material, its scale, and its solution of the difficult problem of the shopfront, Old Regent Street must ever remain a classic example of commercial building worthy of the closest study. Yet the records of this street are woefully deficient. The architectural schools have never sent bevies of students to measure up the exquisite detail

Photo: "Architects' Journal."

SWAN AND EDGAR'S CORNER: A VIEW TAKEN FROM THE COUNTY FIRE OFFICE ON THE EAST SIDE.

Regent Street. A View from the Quadrant looking Northwards

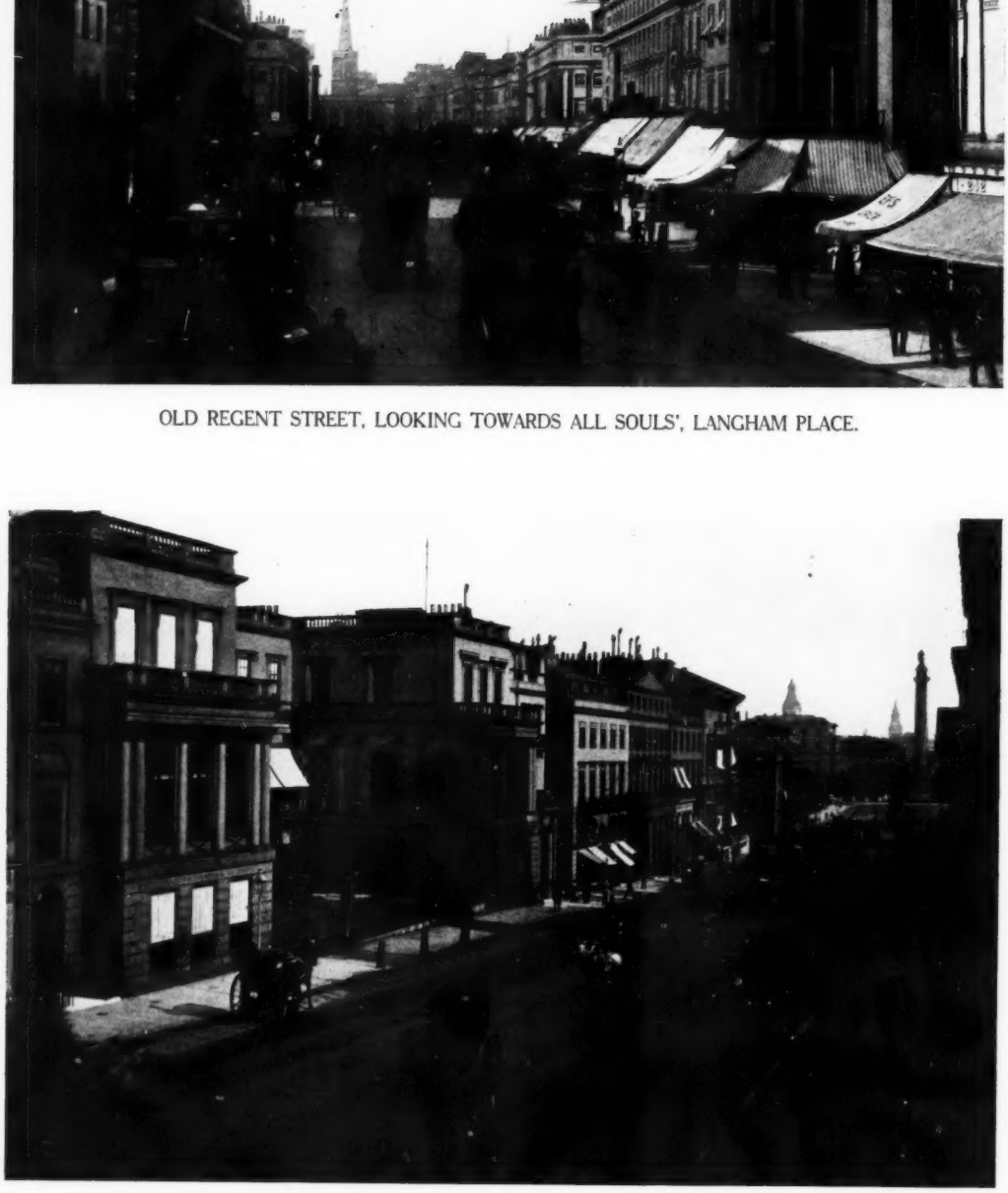
Old Regent Street was probably the handsomest street in all London. Our photograph shows the leisurely Regent Street of about thirty years ago. The old horse 'buses and hansoms are now gone, and with them nearly all Nash's stucco façades.

By courtesy of "The Town Planning Review."

ST. PHILIP'S CHAPEL. REGENT STREET

OXFORD CIRCUS (NASH'S REGENT STREET), LOOKING ALONG OXFORD STREET.

OLD REGENT STREET, LOOKING TOWARDS ALL SOULS', LANGHAM PLACE.



LOWER REGENT STREET, WITH NASH'S HOUSE (NOW PARTLY DEMOLISHED) ON THE LEFT.

and ornament here displayed with such wealth of invention; with a sense of such mature accomplishment in the decorative arts. The detail has the *maximum* of refinement which can suitably be employed on the exterior of a building, and it is remarkable what striking results can be obtained by moulded projections in very slight relief. The range of vision is made to include not only the long vista of orderly arrangement, but also what is comparatively microscopic so that one has the satisfaction of using to the full all one's faculty of vision.

In the new shops the detail is generally so coarse that it seems too near when one stands on the pavement opposite it, while the more distant view of the thoroughfare as a whole fails to satisfy one's natural interest in large compositions. It is seldom recognized that in point of scale, using this term in the sense of mere size, the old Regent Street was many times larger than is the new, for the latter, with the exception of the Quadrant, is made up of a series of self-contained units which, though taller than the buildings they displaced, have a lateral dimension quite insignificant in comparison with the majestic stretch of stucco architecture, which formed a single harmonious composition over a mile long. Those who come after us must content themselves with a few engravings and photographic views which will at least enable them to judge of the general character of the design, but many of the minor subtleties will inevitably be lost to human memory.

The façades had a perfect relation to the human figure. Neither too big, nor too small, they were distinguished by an air of geniality that made it a pleasure to traverse a street where one's person and the persons of others were set in an environment especially designed to exalt the human worth. The rare combination of diversity and order is elaborately contrived to rest the mind and yet stimulate it at the same time. Those shops do not seem to be even attempting to aggrandize themselves, they are doing their very utmost to please *us*. Wherever the eye turns it is rewarded by a vision of unities, groups of shops punctuated adequately but not with such great emphasis that any one group is improperly isolated from its neighbour. Each separate composition resembles a phrase in a piece of music in that it has sufficient unity to give a certain satisfaction to the mind, but yet its significance is heightened and sustained by what precedes and follows it. The transition between phrase and phrase is admirably managed, and whether we consider the complex junctions of Swan and Edgar's shop with the approaches to Piccadilly and the Quadrant, or other places where tributary streets run into the main thoroughfare, we are alike confronted with harmonious solutions of each separate problem presented. Everywhere is an admirable smoothness, and where there is an arresting feature this is set against a background of classic repose. The little domed shop at the corner of Vigo Street shows how great an effect can be obtained by giving a particularity of form to a very small fraction of a composition, if the place of emphasis is wisely chosen. It must be noted that here the dome is so diminutive (it is no higher than the neighbouring low-pitched roof) that it does not come into the category of those presumptuous domed shops which compete with town halls and cathedrals. It is just a decorative element, which in this good-mannered society of architectural forms is, as it were, by common consent and for the common weal encouraged to display itself. Again where there happened to be a church this had a legitimate pre-eminence over its flat-topped and reticent neighbours. St. Philip's Chapel, which with the buildings adjacent to it was long since pulled down, was a delightful example of civic architecture, as is also the church of All Souls', Langham Place, at the head of Upper Regent Street, that forms the climax of a long street view.

In trying to analyse the charm of Old Regent Street and the secret of its satisfying repose, one must consider the characteristics of this street as a background, for it is in this respect also that the street had such a remarkable superiority over all other thoroughfares in the metropolis. In fact, it may almost be laid down as a basic principle of street architecture that the façades should have the quality of a wall. The walls may be punctured with windows and may occasionally be broken by the junctions of other streets with the main street or by decorative features designed to emphasize certain parts of the façade, but these interruptions and modifications should never be so frequent or so obtrusive as to overbear the wall surface and make it subordinate to something else. This surface performs an important function; it establishes the main configuration of the street, the norm with reference to which all protrusions and recesses must be measured. In order that the wall may sufficiently proclaim its predominance, it is necessary for it to be in area well over half the total area of the façade. Part of the success of Old Regent Street lay in the satisfactory determination of this proportion. Nothing is more worrying than a façade in which the two elements of void and solid are of exactly equal value, so that one is left in doubt whether the windows must be regarded as holes in the wall or whether the wall must be regarded as a series of piers and the windows mere intervals between the supporting members. It may be noted that this defect is extremely common in the new Regent Street shops and, in fact, all over commercial London. The point is quite relevant to the subject of urbanity in architecture, for even in the proportion of wall to aperture the buildings of Regent Street were displaying a kind of courtesy.

One can imagine Nash, either consciously or unconsciously, being influenced by the following considerations: The streets are full of moving traffic; a throng of vehicles and pedestrians never ceases to distract the eye; one can only become reconciled to such a miscellany of sights if it is set against a background of wallage with the maximum of plane surface which the circumstances permit. Once again it becomes apparent that he is concerned to *please*. Every spiritual and psychological nuance seems here to be directed towards this end. The curved façades of Piccadilly Circus at the approaches to Piccadilly and Lower Regent Street formed agreeable resting-places for the eye. Similarly at Oxford Circus the four quadrants constituted a complete unit which altogether dominated the traffic. These façades had the advantage over their successors in that each curved columniated portion was considerably wider than its height, so the sweep of the cornice was strong enough to make, as it were, an imaginative stretch across the intervening spaces, and the idea of a circus thus received formal expression. In the present larger structures the columniated part is so much taller than it is broad that we are confronted with four insignificant sectors which fail to establish their ascendancy over the "place," and the result is merely a junction and not properly a "circus."

It is a most instructive study to take all the blocks of Old Regent Street, one by one, and analyse the proportion of wallage to window. Let us first consider those cases where the wall surface is obviously larger in area than the sum of the window openings. Here, provided that the composition is otherwise satisfactory, the chances of the attainment of the desired repose are favourable. In the majority of the Regent Street façades the distance between the windows was appreciably greater than their width, and the area of the wallage was further increased by a substantial band both below and above the openings. It is far too common for modern shop-fronts to dispense altogether with a parapet and immediately above a somewhat flimsy cornice to break out into little dormers which form a quite inadequate termination to the façade. This also is in its essence bad manners, for it is comparable with those incomplete actions in ordinary life which cause so much annoyance such as when a man departs from the room and leaves the door wide open, or when a conversation has begun to be interesting and has acquired a certain impetus he suddenly interrupts it or allows it to die away in irrelevancies. The formal *completeness* of these Regent Street fronts was most noticeable.

(*To be continued.*)

The Extension of Messrs. Bourne and Hollingsworth's Premises

JOHN SLATER and KEITH, Architects

THE gradual acquisition of leases in Berners Street, Castle Street, and Wells Street, W., has enabled Messrs. Bourne and Hollingsworth, Ltd., to undertake a big extension scheme, to include among other accommodation, showrooms, despatch and administrative departments, staff dining-rooms, and kitchens. A sub-basement has been dispensed with, and the basement floor has been made 16 ft. high, to enable small mezzanine galleries to be constructed to provide extra storage space as desired in the future.

The Berners Street block is devoted to showrooms, which occupy five floors, and on the fifth floor is the customers' tea-room. The Castle Street block provides accommodation for the staff, with, on the first floor, a board room and directors' private offices.

A continuous plate-glass front was insisted upon for the ground-floor showrooms. To meet this architectural problem the superincumbent structure has been designed as lightly as possible, with no accentuated vertical lines of support. The Berners Street front is of Portland stone, and the administrative portion is of brick and stone.

The existing front to Oxford Street is shortly to be rebuilt as shown in the sketch model below.

The main contractors were Messrs. F. J. Minter, who completed the whole scheme, including the pulling down of the old buildings, in less than fifteen months. The sub-contractors include: Messrs. Waygood-Otis, Ltd. (lifts); the Berkeley Electric Engineering Co. (electric work); Messrs. Moreland, Hayne & Co., Ltd. (steelwork); Messrs. Diespeker & Co., Ltd. (fireproof floors and reinforced concrete staircases); the Greenwood Flooring Co., Ltd. (floor coverings); the Smithfield Refrigerator Co. (cold storage); Bryon & Co., Messrs. Van Straaten (Martin) & Co. (tiles); the Coalbrookdale Co., Ltd., and Messrs. Comyn Ching & Co. (wrought-iron work); Messrs. Henry Hope and Sons, Ltd. (steel windows); the British Luxfer Prism Syndicate, Ltd. (fireproof glazing); Messrs. Howard, of Great Missenden (facing bricks); Messrs. Mather and Platt, Ltd. (sprinkler installation); Messrs. John Bolding and Sons (sanitary fittings); Messrs. F. and C. Osler, Ltd. (electric-light fittings for the tea-room); Messrs. Samuel Haskins and Bros., Ltd. (shop fronts and shutters). The three staircases have been lined by the Rust s Vitreous Mosaic Co. The vegetable sinks, pot-washing sinks, potato-peeling machine, and electric crockery washing machine were installed by the Staines Kitchen Equipment Co., Ltd.

The cross reinforced panels of the "Bigspan" floors (hollow block construction), which were designed and executed by Messrs. Diespeker & Co., Ltd., are in spans of 26 ft. by 20 ft. and 23 ft. by 20 ft.

The sketch model of the proposed New Oxford Street front is the work of Mr. H. D. Archer.

Photo: F. R. Yerbury.

A MODEL OF THE PROPOSED NEW FRONT TO OXFORD STREET.

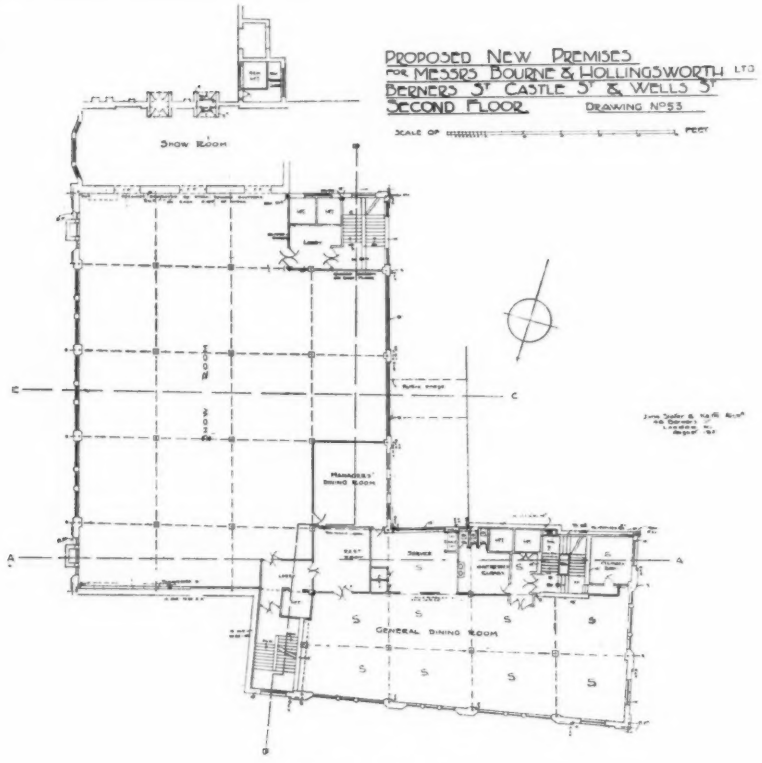
(*The model by H. D. Archer.*)

Current Architecture. 221.—The Extension of Messrs. Bourne & Hollingsworth's Premises: The Berners Street Facade

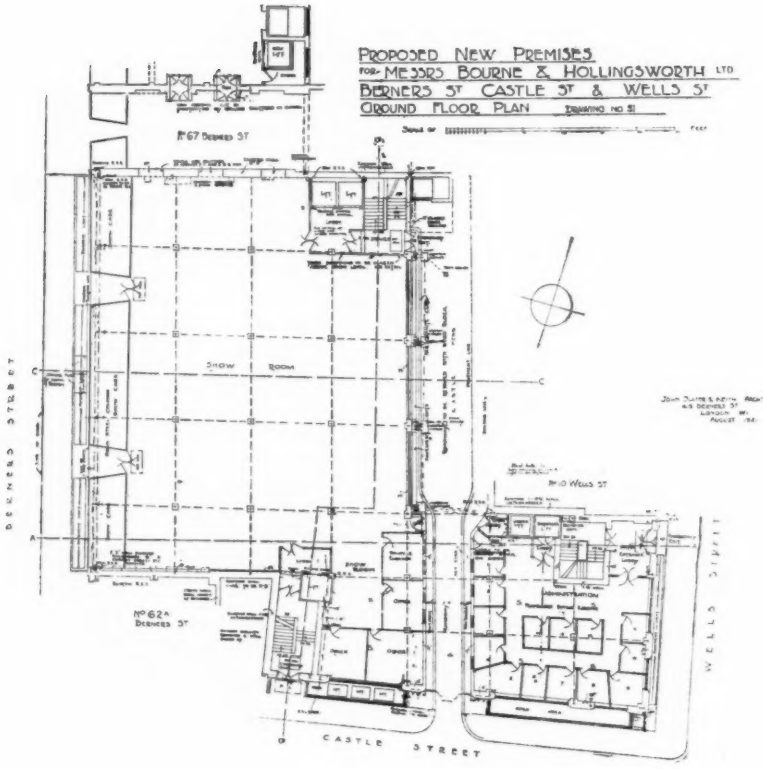
John Slater & Keith, Architects

The scheme of extensions to Messrs. Bourne & Hollingsworth's premises includes showrooms, despatch and administrative departments, staff dining-rooms and kitchens. The Berners Street block is devoted to showrooms.

MESSRS. BOURNE AND HOLLINGSWORTH'S EXTENSION OF PREMISES: THE CASTLE STREET BLOCK.
JOHN SLATER AND KEITH, ARCHITECTS.

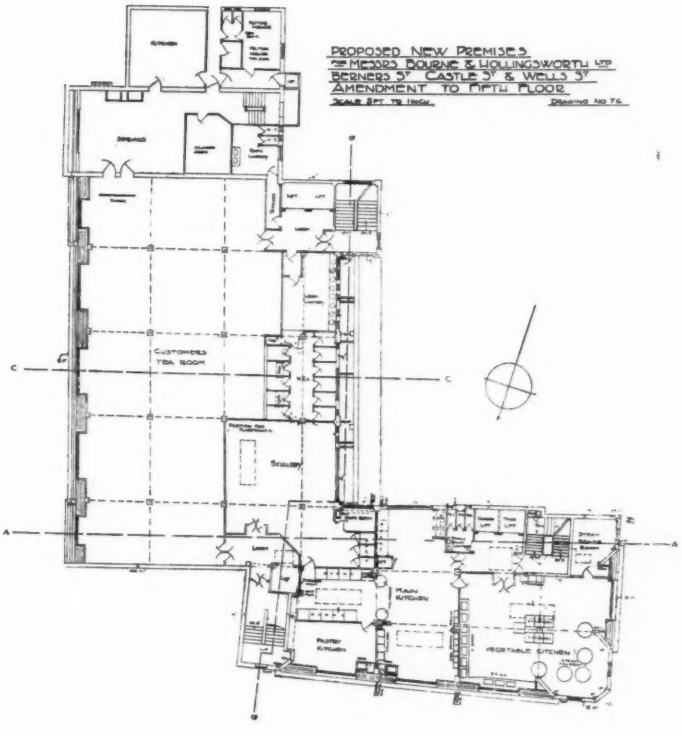


SECOND FLOOR PLAN.

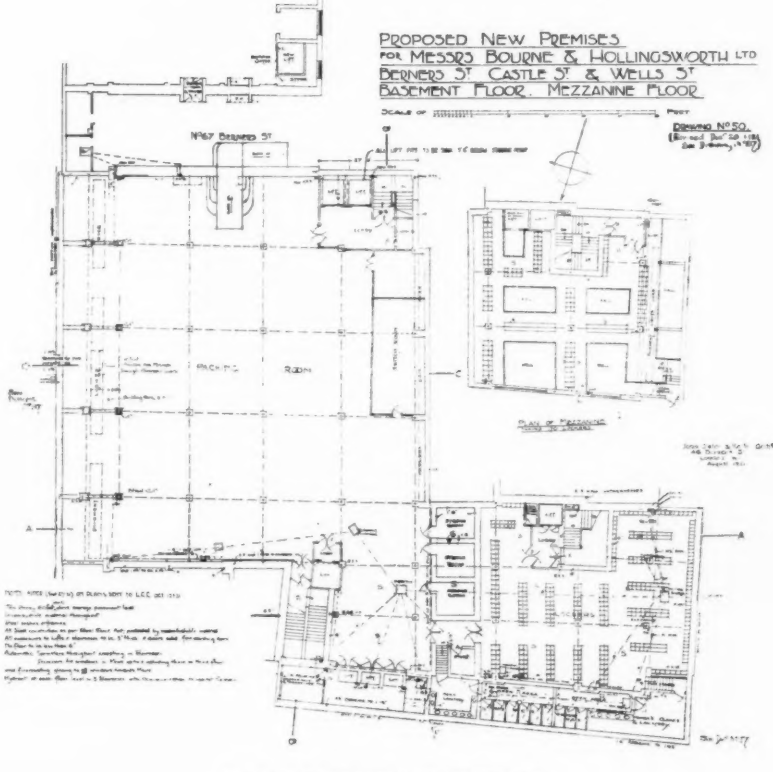


GROUND FLOOR PLAN.

MESSRS. BOURNE AND HOLLINGSWORTH'S NEW PREMISES: JOHN SLATER AND KEITH, ARCHITECTS.



FIFTH FLOOR PLAN.



PLAN OF BASEMENT AND MEZZANINE.

MESSRS. BOURNE AND HOLLINGSWORTH'S NEW PREMISES: JOHN SLATER AND KEITH, ARCHITECTS

MESSRS. BOURNE AND HOLLINGSWORTH'S NEW PREMISES: THE STAIRCASE IN VITREOUS TILES.
JOHN SLATER AND KEITH, ARCHITECTS.

MESSRS. BOURNE AND HOLLINGSWORTH'S NEW PREMISES: THE CUSTOMERS' TEA ROOM.
JOHN SLATER AND KEITH, ARCHITECTS.

Mock Turtle or Guile—Still Undefended

Being a reply to the article "Mock Turtle or Guile Defended."

MR. AND MRS. CLOUGH WILLIAMS-ELLIS have put forward such a plausible argument for the use of architectural shams that it will be as well if their case is considered without delay.

Although one always feels in one's bones what is right and what is wrong, I should like to pay the authors the compliment of saying that their case at first sight appeared so sound and full of commonsense that it was not until I had examined it point by point that I came to see how and why it was unsound.

The passages quoted by me are statements which appeared in the article. My own arguments are subjoined.

* * * * *

"Ruskin declared that much of our pleasure in the sight of, say, lapis or porphyry, came from a knowledge that it was rare, and that to procure it involved great labour. . . . But surely such a view will very soon involve us in admiring the work of the handless artist who paints with his toes."

—Quite. And if his work be as good as that of the artist who is better equipped, we ought to admire it the more.

"Can a piece of carving in soapstone be less good than the same design done in granite only because it was more easily worked?"

—No; but we shall be chiefly impressed by the fact that carving in soapstone is easier. And we shall not pay as much attention to statues in butter as to those in stone. Nor can we prefer the achievement of the balloonist who ascends with ease to a height of 3,000 ft., to that of the mountaineer who first ascended the Matterhorn. Nor that of the millionaire who crosses the Atlantic as a saloon passenger to the emprise of him who first put forth in an open boat.

"Barbellion's diary is not valuable because it was so hard for so sick a man to write it."

—Is it not? . . . It was because Barbellion was a sick man that Barbellion's diary is Barbellion's diary, and it is especially in the reading of the last failing entries that we most admire the indomitable courage of the man. (Whilst we are writing of this book, it may be pointed out that it is the discovery that many of the entries are "faked" and the record of wholly imaginary experiences, that it is less valuable. The authors of "Mock Turtle Defended" would, if they are consistent, attempt to defend such false entries as being "good mock-turtle.")

". . . nor does the sweat of men and horses hauling columns from the quarry add one jot to the lustre of the marble."

—But it *does*. Else is the clay of Nelson, fired in the fierce ovens of Trafalgar, no finer than that of him of poor honour who dies abed.

If we are to admire a work of art, not for what it is, but for what it seems to be—why, then we are asked to overlook the difference between the True and the False.

There are one or two little fables with which we could regale the authors—such as that of the crow that assumed the disguise of a peacock, and the jackass who attempted to wear the lion's skin; but *basta!*

H. JOHNSON.

The Renewal of Vitality in Building

Professor Richardson at the A.A.

At the last meeting of the Architectural Association Professor A. E. Richardson, F.R.I.B.A., read a very thoughtful and stimulating paper on the subject of "The Renewal of Vitality in Building." In the course of this he said that the first quarter of the twentieth century was nearing its close, and the activities of those who had lived and worked during this exciting time stood clear. There was no need to recount past and current history, but he would refer in passing to the fact that newer theories respecting building were, in every country, their own included, finding ready acceptance at the hands of earnest men. They lived in the present and could not change or affect the present, but they could alter things for the future. That was their right and their duty. It involved a measure of self-sacrifice, a break from comfort, and a forceful severance from the filthy litter of custom. The incentive to emulation offered by the experiments and aspirations of other countries would not alone prove sufficient. Those experiments represented a viewpoint both enterprising and laudable, but the results had nothing in common with this country. The revitalizing process would not come from abroad; the task was theirs and theirs alone.

He ventured to suggest that the development of sound theories, both intellectual and scientific, depended upon the schools and coteries of builders trained in the schools. It was his firm belief that England would eventually secure the leadership in all that pertained to the scientific art of building. They had to aim at collective effort as opposed to individualism. They were faced with the realities of modern life, and the whole range of economics. There were in addition such humane considerations as town and regional organization. They had to consider in their special sphere the sources whence the profession of building drew its sustenance. They needed to pay more attention to technical considerations, and those essential to the comfort and well-being of their fellows. Building was no longer considered to be a matter for idyllistic experiment. It was now looked upon as a scientific art, tending more and more to rely on expert knowledge of use and function for articulation. There was, for example, the study of acoustics, which implied the evolution of new forms for auditory chambers, as well as other branches, such as heating, lighting, and ventilation, all of which raised minor issues that in turn affected the scheme. In time civic authorities would draw up regulations whereby the existing by-laws would be augmented by others which would include the control of the main lines of building expression in the streets. Ten years hence this suggestion would be a reality.

As chief builders it was demanded that they keep before them a picture of past and present achievement, not only regarding the narrow limitations of their own calling, but a perspective of reasonable angle, which connoted all the arts; moreover, there was the question of paramount importance—the study of humanity. The viewpoint to be aimed at was almost beyond their capacity, but nevertheless they should attempt its realization.

To-day there was urgent need for renewal of vitality. They had reached a point where it was no longer possible to draw upon the reserve strength of the past to perform present-day functions. This was an age of introspection, with the whole sphere of research open to study and emulation, but they were forced to recognize the very narrow limits imposed on the development of building as a scientific art, if time-honoured methods alone were pursued. Granted the intellectual aspect of building, the need for historical reference as well as considerations both spiritual and emotional, the fact became insistently clear that something else was wanting. What was it? Was it increased technical knowledge? Was it greater proficiency in artistry, or some other factor to add to the complexity of their undertakings?

PROFESSOR RICHARDSON.
(From a caricature by H. de C.)

The truth was that none of these attributes singly would help in the revitalizing process. It was impossible to return to conditions that were obsolescent and out of harmony with the newer forces which were daily taking effect. They were gradually becoming accustomed to the thought that their outlook as builders needed broadening. It was a necessity with which they were faced. No longer was it considered good manners to speak of art and art alone; on the contrary, they were confronted with realities which demanded vital expression. Hence the need for a new viewpoint. All buildings worthy of the name, irrespective of size, style, or period, owed their qualities as such to the fact that use and purpose controlled the ultimate form. Structure, therefore, implied the geometrical arrangement of the spaces enclosed and connoted both form and function, horizontally, vertically, and in a lateral sense. A building conceived on those basic principles, which had their origin in the beginning of things, was beyond question an intellectual achievement. It was structurally sound and functionally articulate in direct ratio to the statement of the plan formation.

It was no longer possible to return to primitive ideals or to revert to primary forms, neither was it expedient to attempt, as heretofore, to exploit stylistic tendencies. Building as a living and vital art to-day had almost ceased to breathe. It had scarcely any reserve strength, and was at the mercy of every whim and fashion. They were seeking to escape from that species of *cul-de sac* into which the thought of two continents during the past century had

diverted action. Among the many difficulties which beset them as builders was the fact that, apart from the necessity of building well and structurally, none recognized that a compelling interest was at hand to assist. The Greeks had the development of intellect as their ideal, the Romans had the lust of power, the Byzantine Greeks the impelling force of fusing eastern and western thought, the mediævalists the spiritual influence of religion, the artists of the Renaissance the revival of classical thought, which began in the fifteenth and lasted until the opening of the nineteenth century. The development of scientific research in the nineteenth century swept aside all idealistic leanings; the arts were relegated to a minor place; hence the furtive, but not quite abortive, revivals which in every country practically followed the same course.

The issue before architects to-day was the definite one of studying and interpreting realities. The impelling interest was present; it had ever been present, although shadowy and scarcely realized. What was it? It was the interest of humanity, the study of one's fellows, whose needs, ambitions, emotions, and struggles demanded assistance and comfort from the arts. Close and careful experiment with old forms and models might lead to a perfection of what was already known regarding stylistic expression; but the results were doomed to be soulless and unintelligible to the mass of opinion. No past *motif*, however pleasant as building or detail, could be accepted as the basis of a modern departure. It was structure and structure alone that would provide the germ of the new style, which, after all, was a very old one. Their intelligence should, therefore, be directed not to the theory of form, but to the theory of structure, of use, function and necessity. The minor attributes would take care of themselves. The need of the moment was for a creative impulse based on present-day wants, having as its purpose the control of conditions that were fast becoming chaotic—more chaotic and perplexing than they were a century ago.

Foreign attainment and advance must be noted and weighed. There was plenty of scope for individualism, but individualism was dangerous; in like manner, the pursuit of idealism for the sake of spectacular effect must be curbed. Building must be studied by coteries of specialists with the end in view that vitality of expression was desired, closely representing the finest aspects of everyday life. Art must be entered upon on the big scale; no pains or time or expense could be spared. It must be understood that building embraced many crafts, that mere precision in the handling of materials would not produce the desired result, and that individual genius alone would not suffice to bring about the change.

What was wanted at the present moment was an entire reconstruction of the body of building; nothing else would suffice. Fine as the European tradition was, with its many excellent exemplars of form, it had been found by experience to be closed to expansion; in other words it had reached the conventional limits imposed by the observance of the classical forms which underlay its manifestations. They were bound, however, to observe certain of the laws which past achievement had made clear. It was not possible to discard them altogether, but it was equally certain that English builders and artists could not longer submit to the tyranny of the Mediterranean.

The fault of the building work of to-day was that in the main it bore no relation to everyday conditions. At its best it was scholarly to some degree, but it was contradictory: it was a law unto itself, but outside its sphere of action it was not understood. The public were in doubt as to what the parade of knowledge meant; hence the perpetual reactions and changes made by designers to achieve fashionable notoriety. True building, that was to say the observance of the theory of structure, should be above the tendencies and fashions of the moment; it must be neither vague nor dazzling; on the contrary, its message should be one of clarity. Until modern building regained the quality of articulation, until the idea of use and function became accepted as the only means whereby definite expression could be gained, all talk of a new style was so much nonsense. Buildings must have something to say, but the lesson should be definite: there must be the expression of purpose combined with spiritual impulses, the finesse of artistry and the rays of logic.

Revitalized building would depend entirely on the handling of the definite principle of structure, which in turn would draw its support from the logical employment of materials. In that way, and in that way alone, would the correct articulation of structural forms assist the evolution of a humane style of building, one answering the needs of the moment and worthy of being handed on to posterity. Fantasy or external novelty should be avoided. Clarity of articulation was the only way, and the principle of intellectual penetration must be adopted.

The attributes of present building appeared to be surface show and inside confusion. There was no joy in such works, no spiritual expression, no exultation over structural victories, no attempt to make use of the latent forces inherent in upstanding materials.

MR. ROBERT ATKINSON.
(From a caricature by H. de C.)

Mr. Robert Atkinson, in proposing a vote of thanks, said that the ultra-modern architect that Professor Richardson was trying to get would be the result of a very great knowledge of construction, science, and a very definite idea of where we wanted to go. He believed really that architects were addled to a great extent, that they were really like the old books on chemistry and surgery. They should try to clear their minds of the obstructions that clouded the issue. He thought Utopia in architecture, like all ideals, was one of those things that they ought never to get. He meant they ought to change their views every six months.

Mr. H. S. Goodhart-Rendel, in seconding the vote of thanks, said that he thought we had got the architecture we deserved and the architecture that expressed us. We all liked to look richer than we were, and we were all thoroughly superficial in our knowledge of everything.

Mr. K. M. B. Cross, Mr. Howard Robertson, Mr. W. T. Benslyn, and Mr. Manning Robertson also took part in the discussion.

Coatbridge War Memorial Competition

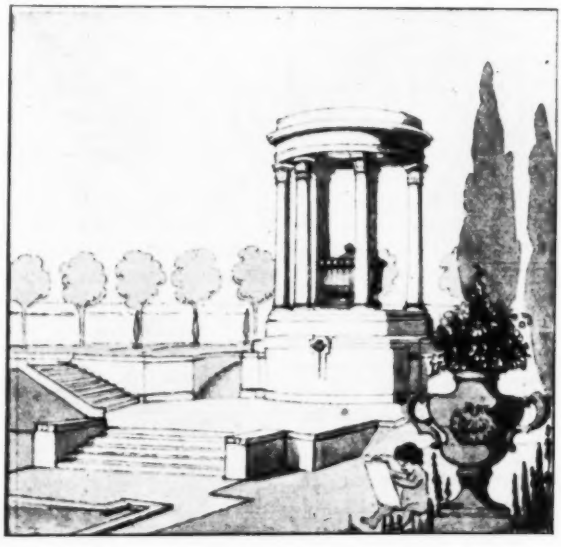
The Winning Design

THE full awards in this competition are given on page 207. The winning design is by a lady, Mrs. Edith Burnet Hughes, A.R.I.B.A., who is to be congratulated upon her success in competition with fifty others, all of whom, it may be assumed, are members of the masculine tribe. Mrs. Hughes studied architecture first of all at the Municipal College, Bournemouth, and then for three years at the Architectural Association Schools. Afterwards she worked for the R.I.B.A. Final under Mr. C. E. Varndell, F.R.I.B.A., and was admitted to the Associateship in 1922. Mrs. Hughes practises in Glasgow.

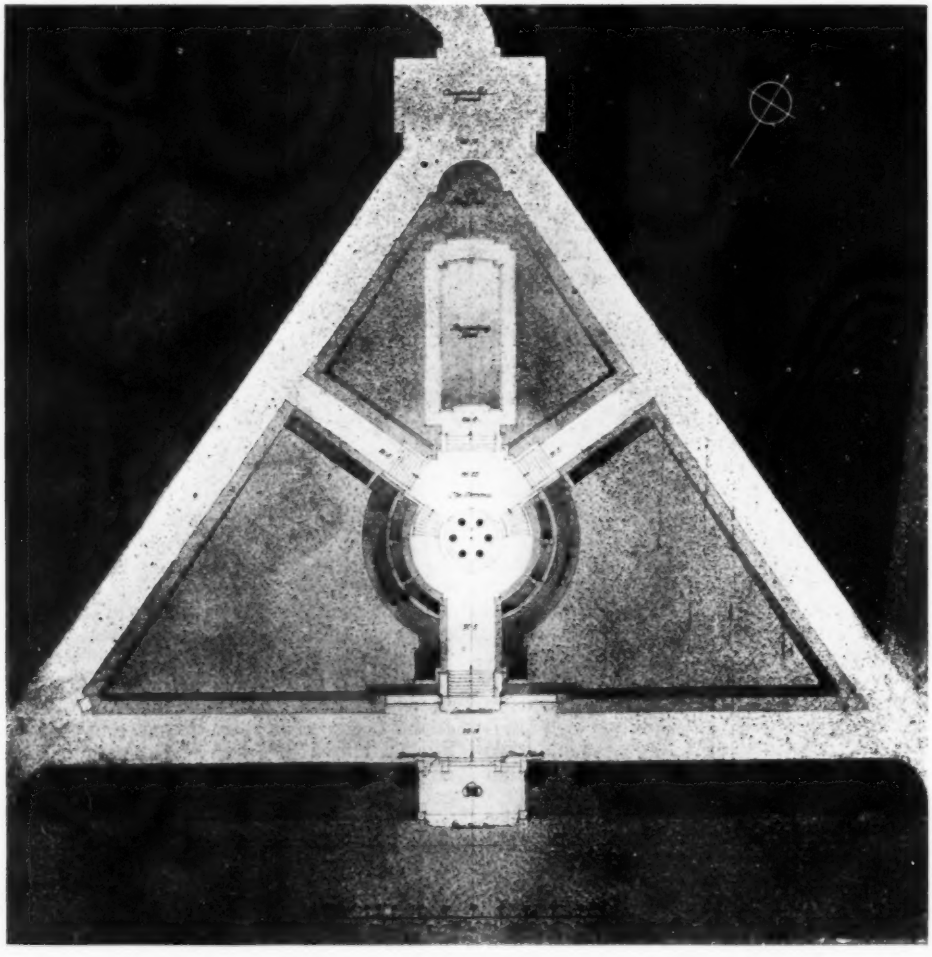
The winning design is one of great simplicity and refinement. It consists of an open circular colonnade set upon a base, and is approached on its different sides by flights of steps. The setting is well considered. A very effective feature is a reflecting pool arranged upon the main axis.

Ornamental water is a valuable factor in designs of this type, and it could be more frequently employed with advantage.

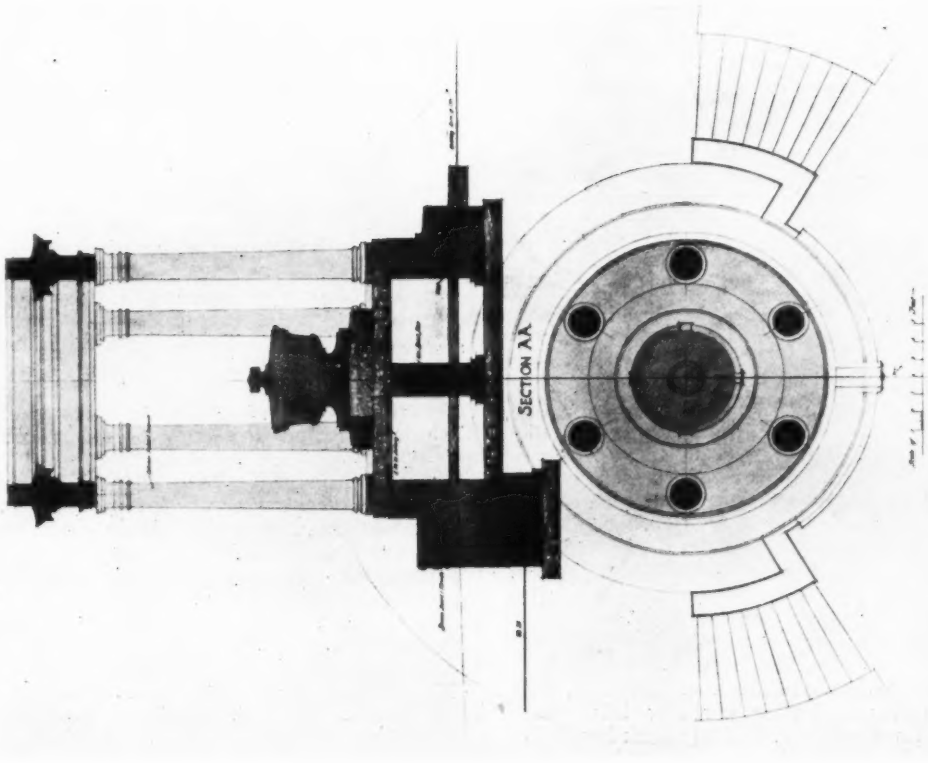
In general inspiration the design has something in common with Mr. Egerton Swartwout's Mary Baker Eddy Memorial, a type of work that expresses very effectively the commemorative function.

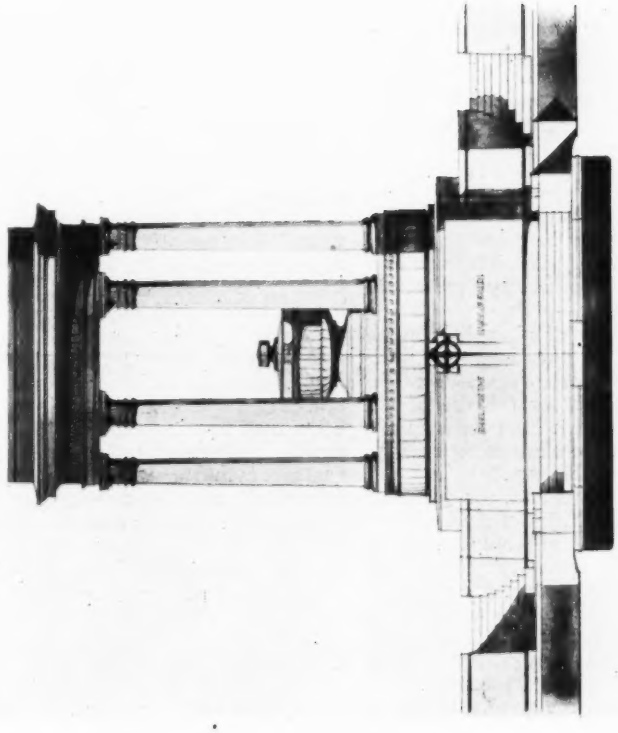


A PERSPECTIVE VIEW.



THE LAY-OUT PLAN. EDITH BURNET HUGHES, A.R.I.B.A. ARCHITECT.





COATBRIDGE WAR MEMORIAL COMPETITION: THE WINNING DESIGN
EDITH BURNET HUGHES, A.R.I.B.A., ARCHITECT.

The Business of an Architect

11.—Quantities

By C. MURRAY HENNELL, F.S.I.

QUANTITY Surveying constitutes a profession of its own, but it is so closely allied and helpful to the work of the architect that some remarks on the subject seem desirable. The quantity system, as prevailing in England to-day, gradually evolved in the last century out of the previous custom of having buildings of any size and importance measured and valued by a surveyor, either with or without a schedule of prices deposited by the contractor. The earlier history of the methods adopted in England and elsewhere is extremely interesting, but it is an exhaustive subject and out of place here. According to the Architectural Publications Society Dictionary, the building trade rapidly fell into few hands early in the nineteenth century, capitalists and others embarked in it, especially about 1815, and then the system of competitive contracts, with all its stratagems, came into full force.

The old method of having a schedule of prices, and subsequently carrying out measurement and valuation, makes competitive tendering a complicated business, involving hypothetical quantities to arrive at any basis of competition, a basis which often proves to be quite unreliable. Furthermore, the owner has little idea until the end of the job what his building is going to cost him. However, even nowadays circumstances sometimes render this course necessary, but it has been found that the work invariably costs more than under the usual modern method of having quantities, measured from the drawings of the proposed work, and tenders based thereon.

The desire of the building owner to know beforehand his financial liability, and the competition among builders, first of all led to each contractor preparing his own quantities from the drawings and specification or paying a surveyor to do it for him. This is still the usual practice in some countries, including America, but it is cumbersome. It generally necessitates the production of many copies of the drawings and specification for distribution among the tenderers, and puts each builder to considerable expense and trouble. The builder also risks serious financial loss due to errors in the preparation of his own quantities.

Although the quantity system is used at present in the United States to a very limited extent, its advantages are becoming recognized, as the following quotation from the "Handbook of Professional Practice," issued by the American Institute of Architects, will show :—

"In point of result there are a number of minor differences between the quantity system and the present system, but the fundamental difference is that under the quantity system a single bill of quantities is prepared for the use of all bidders, while under the present system each bidder prepares his own bill of quantities and there are as many bills prepared as there are bidders and sub-bidders."

Manifestly, the present system is wasteful, for under it the work of preparing a bill of quantities is repeated as many times as there are bidders and sub-bidders. The economy resulting from the use of the quantity system, due to the avoidance of repetition of work, can be realized, however, only in proportion to the extent to which it is used. Contractor's estimating cost is charged directly or indirectly to overhead expense, and all overhead expense must be absorbed by the profit in the contracts secured.

The more immediate advantages of the quantity system claimed for it by its advocates are :—

"(*a*) All bidders base their estimates upon the same quantities of labor and materials, quantities which are abstracted from the plans and specifications with greater care and precision and with a fuller knowledge of the true intent of those documents than can be the case with quantities abstracted hurriedly and without such knowledge by contractors.

"(*b*) The work of the quantity surveyor and the inquiries he must make of the architect in order that his bills may be prepared with accuracy, constitute a most thorough check on the drawings and specifications for completeness, clearness, and agreement. The surveyor's questions are the same ones which present themselves to the contractor in the course of preparing his bid, but are seldom asked by him or anticipated by the architect. These are the questions which later become the bases for claims, counterclaims, and disputes.

"(*c*) When all bidders base their bids upon the same quantities, the contractor whose efficiency is expressed in a low unit cost of work will usually secure the contract. The system does not result in reckless price-cutting, because the opportunities for recouping losses through later establishing claims for inordinately profitable extras are reduced in number and in capacity for profit.

"(*d*) The quantity system, or more directly, a complete and accurate bill of quantities, offers a definite basis for competitive bids and a definite basis for judgment in awarding contracts. The uncertainties in the preliminaries to construction are removed at once for both the contractor and the owner.

"(*e*) The quantity surveyor is the person most competent to make preliminary estimates of the cost of the work for the owner's and the architect's guidance. Similarly, he is the person most competent to value the work done from time to time as a basis for the architects' certificates of payment. In thus making accurate valuations he assists in enabling full and equitable payments to be made to the contractor without exposing the owner and the architect to the danger of over-certification. Again, he is the qualified adviser of owner and architect, as to the value of extras and omissions."

That appears to summarize the situation, and the advocates of quantities in America state a very good case, which applies elsewhere. Although the advantages of the system have been generally recognized in England for many years, there are still some architects and others who have a prejudice against it. I have heard the remark of one well-known architect that he will not be tied down, if he can help it, by a bill of quantities; he wants to be at liberty to design or re-design his buildings as they proceed and to think out and vary details as circumstances and his own fancies dictate. Unfortunately an architect does not often find clients who can or will submit to this sort of thing, but when such licence as is suggested is possible, as well as desirable, it seems that the simplest way of dealing with the contract is on the prime cost basis plus profit. This means careful selection of the builder and the elimination of competition. In any case the architect need not feel that he is tied down in any way by a bill of quantities. On the contrary, financial adjustments of variations are far more easily and equitably made when priced bills relative to the contract exist than when they do not.

A more general objection to quantities that one hears is that they add to the cost of a job. That is an assertion which, other things being equal and with a few exceptions, has been proved to be false.

I will deal with the exceptions first. In the case of small works amounting to only a few hundred pounds, the cost of the quantities is probably not counterbalanced by any saving effected in the contract price, nor are the fees

chargeable in such cases remunerative to the surveyor. In larger buildings any reduction in price that there may be through the non-existence of quantities is usually due to the fact that the lowest tenderer has either not measured the work from the drawings and has made more or less of a guess at his estimate, perhaps on a cube basis, or else he has made some bad mistake in preparing his own quantities, and in either event he is likely to be faced with loss on the contract. When a contractor finds that this is the case, the quality of his work will probably suffer, and his prices for variations and extras are likely to be enhanced, for we cannot get away from human nature and the not altogether unworthy effort to recover a loss. If the contractor does not come out on the right side, what does it mean? Simply that the employer is getting something at less than its proper price and at the expense of another man. This may be considered by certain people to be smart business, but it is not a state of affairs with which a self-respecting architect cares to be concerned, or, at any rate, to have assisted in bringing about by the method in which he has arranged a contract.

Morals apart, the question of mistakes may cut both ways. On the one hand the builder may have made a mistake in taking off his quantities from the drawings and specification, and may thereby be the loser, but on the other hand the architect may have forgotten some, perhaps many, essential items when writing the specification, and these, if ultimately provided in the building, will constitute extras, for which a high figure may have to be paid, there being no scheduled prices to regulate their cost. Against this it may be argued that if the architect misses things when he is writing the specification, the quantity surveyor is equally liable to do so in preparing the quantities. That, however, is at least improbable. As I mentioned in my preceding remarks on "Specification Writing," the surveyor is, from the nature of his work and the method by which it is done, far less likely to miss anything. It is, I think, the experience of most architects that they have fewer and much smaller claims for extras on contracts with quantities than on those without them, and in the former case the claims are certainly settled much more easily.

Setting aside the exceptions and inequalities mentioned above, properly prepared quantities do not add to the cost of a job. On the contrary, they actually assist in obtaining lower tenders, for the following reasons:—

(1) The conscientious quantity surveyor measures the work *net*. As a rule he says so in the "Preliminaries" of his bill. For instance, when measuring the lintol over a window opening, he deducts the actual amount of brickwork, previously measured right across, that this lintol displaces, and similar meticulous care is exercised throughout the process of "taking off" the quantities. Now the builder usually has a much more rough-and-ready method of measuring. He has not time for such exactitude; besides the quantities are for his own use, not for other people to tender upon, and it happens more often than not that his measurements are somewhat "full." In works of appreciable size these "fullnesses" accumulate to a considerable amount, and although many labours that the quantity surveyor will measure are probably not taken by the builder, these go a very little way towards counterbalancing the heavier quantities. However, the main items are, more often than not, priced at exactly the same rate whether the quantity surveyor or the builder himself has supplied the bill.

(2) The contractor has more confidence when estimating on a quantity surveyor's bill, and has no need to add something at the end to cover possible shortages in his calculations.

Builders themselves have grown to believe more and more in quantity surveyors and their work, and master builders' associations in many parts of the country now prohibit their members from tendering in competition where the value of the proposed works exceeds a certain sum, varying in different districts. It will therefore be found essential to have quantities for buildings in some places, if reputable local builders are to tender.

There has been considerable controversy in the past as to whether or not quantities should form part of the contract, but as long ago as 1872 the special committee appointed at the general conference of architects in 1871 considered this matter and reported as follows:—

"Your committee are of opinion that the practice of making the bills of quantities part of the contract has not been fully considered. Recognized or not, the quantities should be invariably referred to as the interpretation of the general drawings and specification, and in all cases where they are supplied to the builder by the architect, or by a surveyor in whose nomination the builder has had no part, and who is not responsible to the builder, they should form part of the contract. At the same time, when once it is admitted that these documents are to form part of the contract, the necessity for the employment of more than one surveyor in their preparation vanishes."

The difference between the two methods is practically this. When quantities form part of the contract, the builder has to provide everything included in the bill, no more without extra payment and no less without deduction from his contract price; but when they do not so form part, the builder has to take the risk of any shortages in the bill and get the benefit of any excessive measurements or multiplications that there may be. It means, in the latter case, that the builder, in order to be on the safe side, ought to check the whole of the quantities when tendering, usually an impossible task, and the quantity surveyor is relieved of responsibility in respect of his bill. The position is very similar to that created when there are no quantities at all, except that in this case one has a schedule of prices on which to value variations (provided the contract so states), but here again the client may obtain more than he pays for, or the builder may receive money for work which he has not done.

Many architects in the provinces prepare the bills of quantities for the carrying out of their own designs. This, however, is not the practice among the leading architects in London, and it seems desirable that a man should make up his mind which he is—an architect or a quantity surveyor. He must be a superman to be an expert in both professions, for the years of training and study that are essential before one can expect to be even a very modest master of either will leave but little time for gaining more than an elementary knowledge of the other. Not without reason has it been said: "An architect's quantities are on a par with a quantity surveyor's architecture." In any case, when an architect supplies his own quantities, it should be with the full knowledge of his client, and it is preferable that the client should pay the fee for the quantities direct to the architect, so that the latter shall never have to look to the contractor for any payment.

Another point for consideration is whether the contractor's detailed estimate, i.e., the bill of quantities showing his price for every item, shall be deposited with the architect sealed or unsealed. In certain instances builders wish them to be sealed, so that the low prices which they have put against certain items shall not influence the architect to make variations omitting the higher priced materials and substituting the cheaper ones. Suppose, for instance, that there was a small amount of teak in the original bill, which the builder priced at a low rate because he happened, at the time of tendering, to have a similar quantity of that wood on his hands, but he had priced all the oak joinery, of which there was much, at a higher figure. The architect might, on examining the prices in the bill, say, "I must effect a saving somewhere. Teak is cheaper than oak in this schedule, I will vary all the oak joinery to teak." The contractor would then have reasonable grounds for complaint, as he could not obtain more teak at the low figure, and if his estimate had been sealed, and not opened until the time came for settling the final accounts, the architect would not

have known which items were "fat" and which were "lean" ones for the contractor.

From the architect's point of view, it is often extremely helpful to have the priced quantities at hand for reference, for they are a real guide to him in showing how his variations affect the contract sum, and the majority of architects are really quite reasonable beings who do not wittingly take advantage of irregularities in builders' prices in the way suggested. It would certainly be unfair to do so if the builder protested and showed good reason for the anomalies in his estimate.

The recognized fees for quantity surveying are quoted in the scales of professional charges laid down by the R.I.B.A. and by the Surveyors' Institution. These may be paid either by the client direct to the surveyor, or they may be included in the bill of quantities and payable by the builder at the time stated, usually on the builder's receipt of his first instalment.

In cases where the work is abandoned, after quantities have been prepared, the question of the surveyor's fee for his services is not infrequently the subject of dispute—I will leave the burning question of the architect's fees in these instances for a later and relevant chapter. There have been many lawsuits over this, the clients against whom action has been taken for recovery of the surveyor's fees having again and again put forward solely, or partly, in defence that they gave no instructions for quantities to be prepared. However, the result of such cases gives an interesting ruling on this point. When there have not been other considerations forcibly to influence the judgment against the quantity surveyor, he has almost invariably won his case in the High Court, where it has been decided that instructions to an architect to obtain tenders impliedly authorizes him to have the quantities taken out, this being "a usage of the trade."

It has, however, been held that if an architect instructs a surveyor to take out quantities, without his client's authority to obtain tenders, or without disclosing the client's name, or if he has made an arrangement with the client to do everything—plans, specification, *and quantities* for an agreed figure or percentage, the architect is then personally liable to the surveyor for the latter's charges.

(To be continued.)

[The previous articles in this series appeared in our issues for April 4, 11, 25; May 9 and 30; June 27; July 18; August 1; November 7 and 21; and December 12, 1923.]

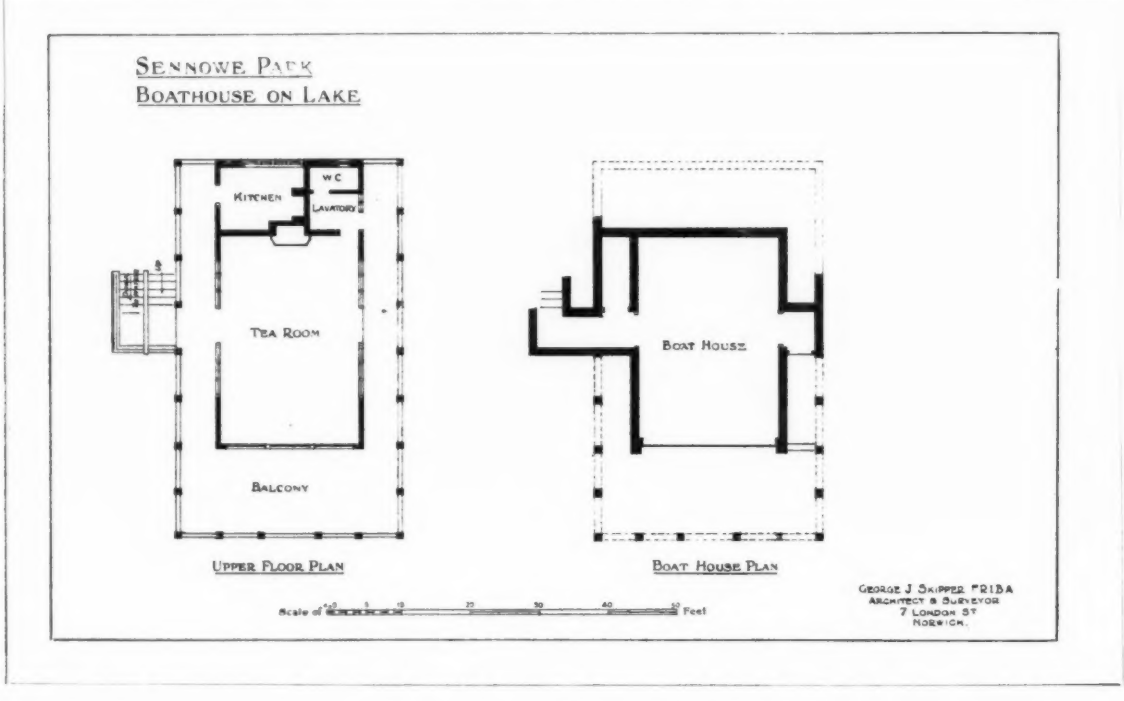
A Boat House at Sennowe Park

GEORGE J. SKIPPER, F.R.I.B.A., Architect

THIS boat house, on the lake at Sennowe Park, combines not only housing for the pleasure-boats, but, on an upper floor, a commodious tea-room, run round on three sides by a balcony, with a kitchen. A small range is installed in the kitchen, and a fireplace in the tea-room has its flue gathered into the same chimneystack. The boat house proper has brick-and-a-half walls, but the upper floor, with the exception of the kitchen and lavatory, is of oak timber construction. The veranda is supported on oak piles which, continued upwards, also partly support the roof. The roof is thatched, and the interior fittings are oak.

As will be seen by referring to the plan, access to the boat house proper and the tea-room above are kept separate.

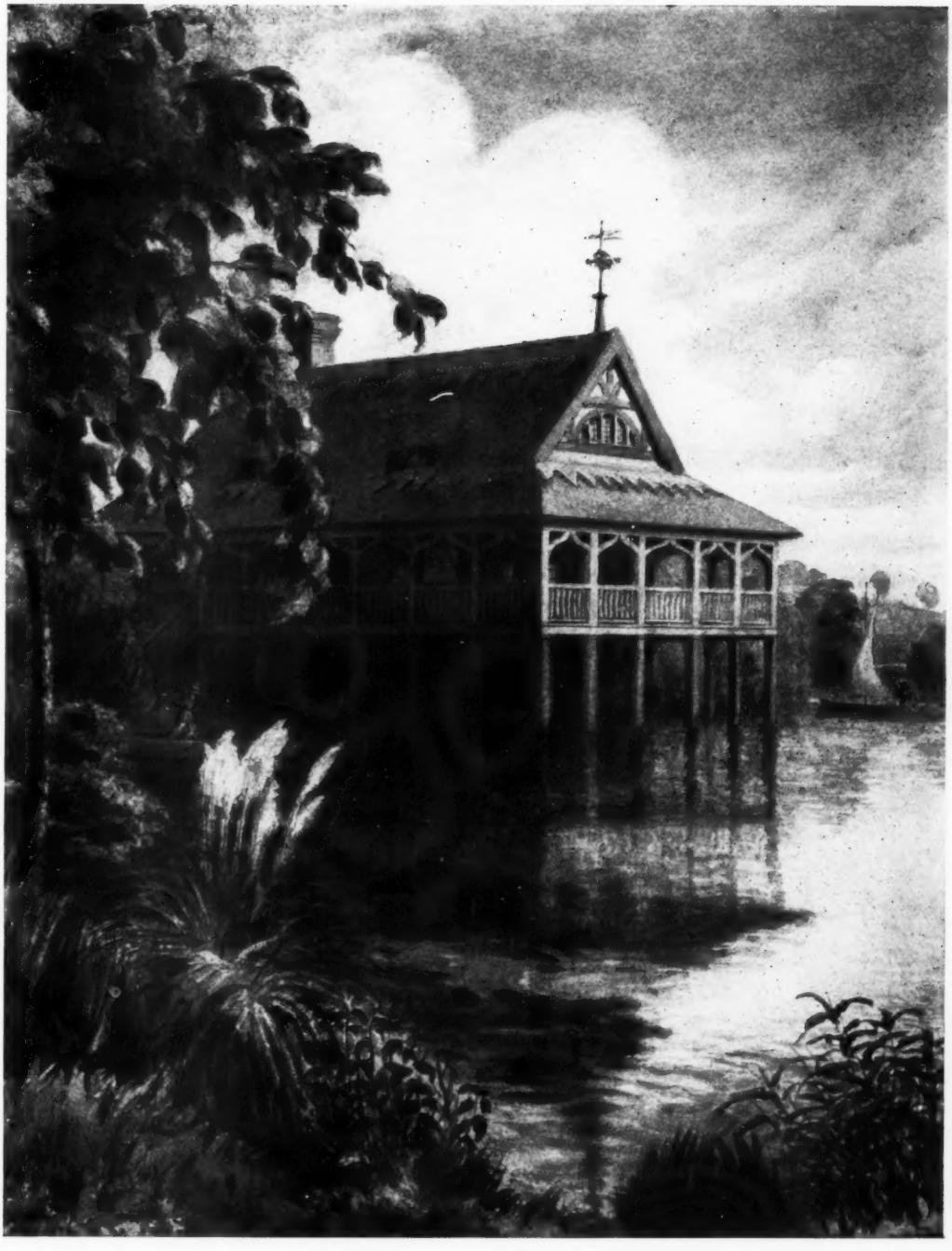
The reproduction is from a water-colour drawing by the architect.



PLAN OF BOAT HOUSE AND UPPER FLOOR

A Boat House at Sennowe Park

George J. Skipper, F.R.I.B.A., Architect



The boat house illustrated is erected on the lake at Sennowe Park. The walls are of brick, all the carpentry being in oak. The above reproduction is from a water-colour drawing by the architect.

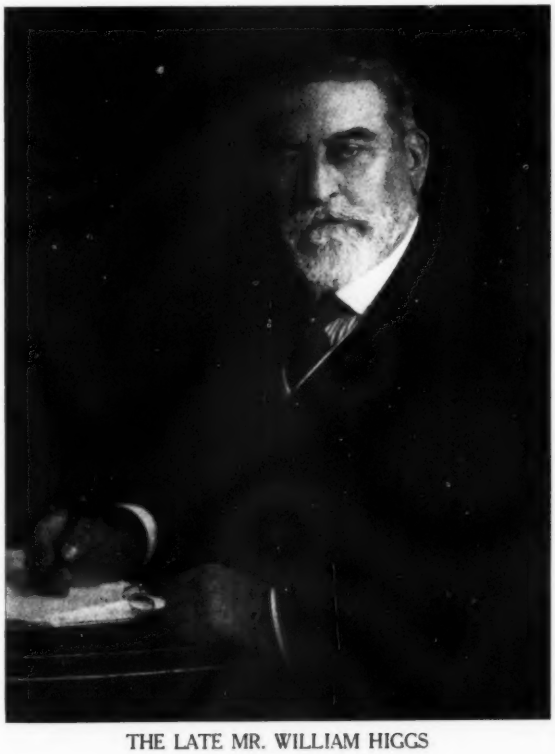
Obituary

Mr. Howard Martin.

Mr. Howard Martin, of South Lawn, Reigate, past president of the Surveyors' Institution, and official arbitrator under the Acquisition of Land Compensation Act (1919), died on Saturday morning at the age of seventy-six. Mr. Martin was an enthusiastic hunting man, and last year rode to the meets of the Old Surrey and Burstow Hunt. At the age of seventy he frequently put in a full day's hunting. The son of the late Rev. Samuel Martin, of Westminster, he was educated at University College School, London, and served his articles to Mr. R. J. Hood, C.E. For several years he was employed as an assistant engineer on the construction of new railways in Surrey and Sussex and the Newhaven Harbour Works. In 1882 he joined the late Mr. Herbert Thurgood, surveyor, in partnership at 27 Chancery Lane, and practised there as a surveyor and land agent till 1920. In 1908-9 he was president of the Surveyors' Institution, and in 1920 was appointed official arbitrator under the Acquisition of Land Compensation Act, 1919.

Mr. William Higgs.

It is with deep regret that we record the death of Mr. William Higgs, senior governing director of Higgs and Hill, Ltd., at his home in Clapham on January 17. He was seventy-two years of age, and was the eldest son of William Higgs, the founder of the business carried on at Crown Works, South Lambeth. He entered his father's business in 1868, and continued with him until the latter's retirement in 1874, when he was joined by the late Mr. Joseph Hill, who, prior to this, was trading with his brother in Islington as Hill and Sons. The business at Crown Works was carried on under a deed of partnership from 1867 until 1898, when it was converted into a private company, the sons of the two partners becoming directors. Mr. William Higgs devoted his private life to the Spurgeon Orphan Home, of which he had been trustee since his father's death forty-one years ago, and treasurer since 1900. The funeral service was held at the Stockwell Orphanage Memorial Hall on Monday, the interment taking place in the family grave at Norwood.



THE LATE MR. WILLIAM HIGGS

R.I.B.A. Prizes and Studentships

At a general meeting of the R.I.B.A., held on Monday night, the following awards of prizes and studentships were announced :

R.I.B.A. Essay Medal and 25 guineas.
Not Awarded.

Owen Jones Studentship (£100).
J. H. SEXTON, 7 Ethelburga Street, Battersea, S.W. 11.

The Pugin Studentship and £75.
Not Awarded.

Grissell Gold Medal and £50.
Not Awarded.

Arthur Cates Prize (£30).
No Drawings were submitted.

Ashpitel Prize (books value £10).
EUSTACE HARRY BUTTON, 1 Royal York Crescent, Bristol.

R.I.B.A. Silver Medal for recognized schools.
ISABEL MAUD CHAMBERS, Architectural Association School of Education.

Soane Medallion (£150).
JOHN SCOTT KELSALL (under the motto "England") Rydal Mount, St. John's Road, Eastbourne.

Dudley War Memorial Competition Award

The following awards have been made in the competition, promoted by the Dudley Corporation, for designs of the Brooke Robinson Memorial Buildings and War Memorial. Mr. W. Curtis Green, A.R.A., F.R.I.B.A., was the assessor :

First : Design No. 54—Messrs. W. Alexander Harvey and H. Graham Wicks, 5 Bennett's Hill, Birmingham.

Second : Design No. 3—Messrs. Stockdale, Harrison and Sons, and Geo. Nott, 7 St. Martin's East, Leicester.

Third : Design No. 6—Messrs. H. V. Ashley and Winton Newman, 14 Gray's Inn Square, W.C.

Fifty-five sets of drawings were received.

All the designs will be on view to the public at the Art Gallery, St. James's Road, Dudley, until February 5, between the following hours : 11 to 1 and 3 to 5 daily (Sundays excepted), and on Mondays and Fridays 6 to 8.30 p.m.

The Wren Society

This Society which was founded shortly after the bicentenary celebrations of February, 1923, for the purpose of publishing the drawings of Sir Christopher Wren and other documents throwing light on his work, has now in hand a portfolio to contain the drawings of St. Paul's in the All Souls' Collection, which will be issued with explanatory text as early as possible this year. It is hoped that many who have not already joined the Society will avail themselves of the opportunity of doing so now, since wider support will be needed to enable the Society to extend its activities to other subjects and other collections. Matter is abundantly available, but must remain little known till it can be reproduced. The annual subscription is one guinea, and subscribers will receive annually a portfolio of from twenty to twenty-five collotype plates with text.

Correspondence

Mock Turtle or Guile Defended

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—The defence of "Guile" in your issue for January 16 is interesting and amusing. So able an architect as Mr. Clough Williams-Ellis must have a sufficient knowledge of materials and technique and a sufficient perception of their qualities to know that the sham cannot successfully ape the real, and that it is horrid and tends to "plutocratic display" in direct proportion to the attempt to make it. A house built of gold encrusted with precious stones need not be vulgar; a sham gold house almost certainly would be.

Doubtless any jewels he may have presented to Mrs. Williams-Ellis are above suspicion; if not, I hope he has not deliberately deceived her—the saving in cost would be a poor excuse. Why impose a lower code of morality on his clients than he can live by?

He asks: "Can a piece of carving in soapstone be less good than the same design done in granite? . . . Granite will in practice often be superior because in the harder material the edges of the carving will be sharper."

If he used imitation granite carving in a building, and gave it sharp edges, he would be on safe ground, because, as he knows, granite, though hard, finishes with soft edges. His imitation, unless he faked the fake, probably would not. His sharp-edged carving in granite would be a genuine sham and legitimate; almost respectable.

JOSEPH ARMITAGE.

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Messrs. Clough and A. Williams-Ellis, in their "Mock Turtle or Guile Defended," raise a very interesting question for debate. To what extent such things are allowable without offending good taste, must be left to the personal feelings and judgment of each individual. Those who would condemn a gold frame because it is not made of the precious metal all through, or imagine, as many do, that our ancestors were so imbued with the artistic spirit as to be unable to tolerate anything in the nature of a make-shift or a sham, only make themselves ridiculous.

Wood painted to look like stone, and plaster in imitative marble, have been known for hundreds of years. At St. George's Chapel, Windsor, Henry III enjoined Archbishop Gray "to expedite the works there with a lofty wooden roof . . . to appear like stone" (E. S. Prior, "Hist. of Gothic Art in England," p. 356, note), and another example of this practice is to be seen at York to-day.

Examples of marbling are numerous. Eraclius, a writer of the thirteenth century, described the process, and at Wakefield Church it was found that the piers, capitals, and architrave mouldings had been painted "a very deep rich full purple with veins of pure blue in imitation of porphyry or marble." At Hampton Court Henry VIII employed "John Hethe, paynter of London for laying of the joull pecys rownde abowght the haull with green merbyll in oyle"; and the contractors for the Ca' d'Oro Palace at Venice, in 1431, were told to estimate for "veining the battlements to make them look like marble." ("The Ca' d'Oro Palace, Venice, and its Polychromatic Decorations," by Giacomo Boni. R.I.B.A. Trans., vol. iii, n.s. 1887.)

The "painting of a certain window to counterfeit glass" in St. Stephen's Chapel, for which 300 leaves of silver were bought in 1352, and the imitation stained-glass windows painted on linen or vellum, of which we have numerous instances, were probably innocent enough in that they deceived nobody. But examples could be quoted where the deception was deliberate, and would take-in all but an expert. Half-leads were merely laid on the surface of the glass and soldered at the ends instead of the pieces of glass being cut to shape and fitted in the grooves at the lead; and ordinary oil colours were used instead of vitrifiable enamels; in fact, Cennino Cennini gives instructions how to do this ("The Book of the Art of Cennino Cennini," trans. by Mrs. Herringham. Chap. 171), and in this connection the stipulation in contracts that the work was to be "cotti al fuoco e non messi a olio" shows that faked stained glass was common.

The imitation iron grille made for Ripon Minster in 1518, which consisted of "A conterfette of Barres of hyryn off temer" (timber) was probably so well done that the imposition could only be detected by touch. In this case the cathedral authorities were in the secret, but at St. Mark's, at Venice, they, as well as the public, were imposed upon, for the artists of one of the mosaics representing the Apocalypse had not only painted some clouds and campanilli instead of working them in mosaic, but having made a mistake in the inscription, they pasted a piece of paper over it upon which the right lettering had been painted, and when the mosaic was washed the piece of paper came off. A committee consisting of Titian, Paul Veronese, Tintoretto, and one other, which was appointed to inquire into the matter, found the facts were as stated, and the artists were ordered to make the work good at their own expense ("Zanetti, della Pittura Veneziana," p. 561).

The standard of sincerity in design and consciousness of craftsmanship is to-day, except in some few cases, as high as ever it was, and to deny this is to go against the facts of history.

JOHN A. KNOWLES.

Modern Decorative Art

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—The results published last week of an important art competition have revealed a very sad state of affairs which cannot, I think, fail to interest your readers. The competition was for the design and decoration of a hall and dining-room and a bedroom representing the domestic arts of to-day. It is very disappointing, therefore, to read that the jury, headed by Sir Edwin Lutyens, have felt themselves compelled to place on record that though numbers of designs were received, yet in one case—that of the bedroom—there was no single design of sufficient merit to justify the award for the first prize, and that on the whole "the general character of the schemes showed a disappointing level of achievement." What can be the reason for this apparent artistic sterility in the rising generation?

The characteristics of modern decoration are nervousness and unrest. There is a lack of dignity and sweep about it, and a tendency to disguise the manner of yesterday with the tricks and shams of to-day rather than to attempt to reveal fresh ideas founded on newly discovered truths. Sleight of hand has been substituted for breadth of vision, and the highest achievement that modern decoration can lay claim to is ingenuity.

What is the explanation of this mediocre result? Personally I think the explanation is this:—

In the eighteenth century interior decoration was designed by the architect of the house as a recognized part of his work. During the last hundred years, however, the architect gradually deserted interior decoration, and it is only in the last ten years that he has begun once again to regard it as within his province. Modern interior decoration, however, demands more than architectural treatment to make it successful—it wants colour, and colour is as much a question of taste, training, and experience as architecture. What is wanted to-day, then, is a combination of the two, the experienced architect and the trained colourist. Is it too much to hope that in future the art of decoration will be treated with the seriousness that its position as an integral part of the art of architecture demands?

R. W. SYMONDS.

Correspondence—*continued.*

The Architectural Shilling

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—I think Mr. Overy is mistaken in assuming that the public do not associate architects with small houses. My experience is that unfortunately they do, to the architects' disadvantage. It was the speculative builder who provided this type of house in pre-war days, and being the prototype of the modern anti-waste movement, did not employ a competent architect, but either copied existing houses, with all their defects, or employed some cheap labour to design his houses. The result we are all familiar with, and the public attributes it to the architect, whom they very logically consider is a wasteful expense.

One naturally sympathizes with Mr. Overy's wish to bring the profession into the prominence that its services entitle it, but one questions whether the method of personal advertisement is the solution, as it is very doubtful whether the man with most money is necessarily the best architect! Nor unfortunately does a large bank balance ensure that a man has good taste, so that he will select for his staff the right assistants. One can picture the type of building that would be erected by one of our "War Profiteers," who, being desirous of avoiding the Capital Levy, decides to sink his surplus capital in commercialized architecture; it would certainly attract more attention than the front page of "The Daily Mail," but that this would be to the benefit of the profession I am rather doubtful.

Mr. Overy's selection of well-known people is rather unfortunate from his point of view, as half his list do not advertise, and are only well known on the merits of their personal achievements, which are of sufficient public interest for the papers to refer to them; and against these few prominent people in their respective callings, what is the percentage of others who are quite unknown?

With regard to the other names, these are all connected with the theatre, and it is notorious that these highly advertised people draw inflated salaries at the expense of the rank and file. This of course does prove that advertising benefits some individuals in a profession but hardly the profession as a whole, which I think Mr. Overy would wish.

R. S. WILSHERE, A.R.I.B.A., P.A.S.I.

"Resolutions for the New Year"

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—In the leading article in your issue for January 2, you suggest that "Labour must be educated to the need for increased effort, for without this neither they nor the country as a whole can prosper." This is a sound resolution, but it does not include various other sections in the building world, who might equally well be educated to the need for increased effort for the prosperity of the country, as well as of themselves.

Everyone is agreed that the country cannot prosper unless there are decent housing conditions. It was obvious after the war, to thinking people, that the war deficit as well as normal requirements in housing could not be met entirely by private enterprise. House building for the working classes alone is not an economic proposition, and private investors will not, for the most part, look at it. So the Government introduced great State-aided housing schemes, which could not be carried out in full owing to the prices of building materials. Certain groups took advantage of the situation, and commanded their own prices for supplying essential materials.

Even though some costs are now falling, the inter-departmental (Government) Committee, whose limited task it is to survey the price of building materials, reported less than a month ago, amongst other things, that there was no longer any "justification for the maintenance of existing prices by the Light Castings Association," and that they were "of the opinion that the Fletton Association might well take into consideration the question of a general reduction in their prices." Previous to this the Government Committee on Trusts (which was dismissed when Mr. Baldwin came into office) had been reporting, and, incidentally, condemning, the operations of these rings.

Judging by experience, and in face of the facts, it seems that any serious attempt to solve the housing problem, whilst the house building industry and the manufacture of materials are left in their present state, must fail. It is only on these grounds that the building trade unions have so far refused to dilute labour where it may be necessary. An investor puts in his money where he sees reasonable prospects of its return. The building trades will only lower their standards when they see reasonable prospects of housing being put on to a permanent foundation, so that "diluted labour" by continuous experience may again raise the standard of craft efficiency.

If the manufacturers of materials cannot be educated to the need for increased effort, to transform the business of house building from the basis of profit making to that of service (and so remove trade union suspicion), there must be direct Government intervention in the supply of materials.

As the Labour party chief has intimated that he would break any operations, such as have previously been made by building trusts, detrimental to the proper supply of houses, perhaps if Labour has a chance we architects will find that their schemes are not quite so "hopelessly doctrinaire" as your New Year's leading article seems to think.

ALISTER G. MACDONALD.

Mr. Voysey, Sashes and Casements

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—I notice in your issue for December 19 a reference to Mr. Voysey's letter in the R.I.B.A. Journal of December 8, in which the writer, whose mediæval predilections are not without weight in biasing his judgment, puts forward the most remarkable claims in favour of casements.

"When stone mullions and transomed windows are built and fitted with metal casements, the windows will produce more the effect of grilles than of holes in the walls. And this will help greatly to give scale to the building and the comforting effect of protection to persons inside."

Mr. Voysey's implication is, I suppose, that Georgian sash windows look like "holes in the walls," a description with which many will disagree, and he likes the "comforting effect of protection" afforded by mullions and transoms, though the mention of the word "grille" suggests a place of detention rather than the security of an English home. However, Mr. Voysey proceeds with the alarming assertion that "Casements are essentially English (and therefore presumably good), and sashes are essentially classic" (and presumably bad). The words in brackets are mine.

May I venture to express my agreement with your editorial remarks on the matter? Our English version of Classic, if by that term Mr. Voysey means the architecture which owes its inspiration to the art of the Renaissance in Italy, for better or for worse, has become indigenous in much the same way that English literature, painting, sculpture, and music have become indigenous, with the result that their origins, owing to the varying complexity of foreign influences, are frequently difficult to trace. As a matter of fact, my opinion is that the idea of designing sash windows came from Holland during the reigns of William and Mary, which does not alter the fact that they are English to-day, and have been English for the past two hundred years.

You suggest that casements are suitable for "bucolic" domestic work; with this assertion I cannot disagree, but designing in the "picturesque" style, if the term is synonymous, is not the concern of those endeavouring to practise architecture.

KENNETH M. B. CROSS.

Contemporary Art

The Swedish Exhibition.

There is a distinctive character about the works of painting and sculpture now on view at the Royal Academy. The exhibition is concerned only with one period, and with but two phases of that period. Swedish art of the earlier nineteenth century, like most in Europe, languished, but from 1880 to 1900 a period of brilliance occurred. It was mostly graphic and plastic, but was the herald of a still more lively manifestation of artistic activity which is still being maintained. For the moment two painted works indicate what may be expected in mural decoration, Kronberg's "Spring," a large buoyant work, and Carl Larsson's "Catching Crayfish," a bordered subject panel of great interest.

Both these artists have died recently, as has Anders Zorn. Larsson and Zorn emerge as the two most considerable painters of the show. Carl Wilhelmson, Prince Eugen, Oscar Björck are living painters whose skill and inspiration are well shown in the considerable number of their works here assembled.

Admirable as is the painting, the sculpture is no less so. There is no poor nor negligible example from the two small pieces by Zorn to the huge bronze bust of Baltzar von Platen by Christian Eriksson. The whole exhibition may be said to consist of examples of the modern classical form. It is classical form animated by naturalism which is in no case better exhibited than in that of Carl Eldh. Two beautiful works of his are the life-size marble statue of a "Young Girl" and the bronze group of a boy and girl called "Youth." No more tender human feeling has been expressed in modern sculpture. More animated is the bronze nude sitting figure of a girl, life-size, called "The Frog," by Per Hasselberg, a charming work, as are also Otto Strandman's "Dancing Girl," and the small bronze group of "Three Dancing Girls." John Börjesson's work is of a more decorative character, while Theodor Lundberg clings closely to the classical tradition in his marble "Wave on the Shore" and "Girl at the Bath." Some admirable medals and plaques by Adolf Lindberg and Erik his son are also shown, completing a view of Swedish art of the special period, of great beauty and historical importance.

The Goupil Gallery.

Charles Ginner's water-colour drawings get better and better. Their charm increases as they are the more seen. They are an entire vindication, if one were required, of the style we have now come to call pre-Raphaelite, but the style in its most uncompromising form as seen in the work of Holman Hunt and Brett, not of Rossetti and Burne-Jones.

A complete contrast, and not always a pleasant one, is found in the pictures and decorations of Ethel Walker, in which looseness is allowed to loom large, and in the paintings of Louise Pickard, but to a less extent here as the latter's work has been tightened up by Professor Tonks from the impressionism by which it was at first informed. The massed buildings of the "Old French Town," those of "In the Alpes-Maritimes," and the decorative "Basket of Fruit," are the best things of a large assortment. It would be well if Ethel Walker applied the tightening process to her obvious faculty for fancy and design.

The Fine Art Society.

Walter Tyndale has a refined taste in water-colour and circumstantial method. He exhibits seventy drawings of Venice and Southern Italy, all pleasant, and some of them accomplished, the most so being those of architectural subjects, found so plentifully in this happy hunting-ground. "The Porch of La Salute" and "La Salute from the Grand Canal," "The Bridge of Sighs" and the "Campiello della Chiovere," have all been hunted many times before, but their execution this time is remarkably efficient.

KINETON PARKES.

The Charm of the English Village

Captain L. M. Gotch, F.R.I.B.A., in delivering a lantern lecture before the Sheffield, South Yorkshire and District Society of Architects and Surveyors, said that in England villages were rarely found on the hills or upland country. When they were they were generally hidden away in little "cols" or narrow valleys, down which ran a babbling brook. In general terms the villages of to-day (not the small industrial mining village) might be classified as follows: (1) the farm village; (2) the feudal village; and (3) the industrial village.

The farm village consisted of a gradual growth round one or more farms, and could be recognized usually by the number rather than the size of the barns and farm buildings. That was the oldest type of village, and was to be found nestling at the foot of the downs, or Yorkshire moors, or Cotswolds.

The feudal village arose from the overflow of the retainers of a landowner. When times became more peaceful the retainers built permanent houses under the shadow of the castle or hall. This type dated chiefly from the twelfth and thirteenth centuries. Another type arose from the numerous ecclesiastical communities. In many of the small villages of this type the fine churches were often much too large for the population.

The industrial type originated from the housing of men employed in developing the natural resources of the country, such as stone and slate quarrying (Weldon), mining, brick-making, timber felling, milling, brewing, etc.

Whilst these types were agricultural as well, in addition there were innumerable hamlets, or clusters of cottages, which were usually purely agricultural. The latter were often very picturesquely situated, and occasionally contained some feature of real interest, but they invariably lacked the dominant feature of a village—the parish church.

The church was to a village what a mother was to her children. Sometimes small, shy, and retiring, her children sheltering her with encircling arms; sometimes motherly and companionable, her ample form offering comfort to her children, who nestled round her skirts; sometimes a little aloof, her slender form towering high above the heads of her children, proclaiming to the countryside: "Come and see my children and taste of their hospitality, and talk to me and I will tell you stories of the past and unfold to you the history of my family." And so to us to-day the church told of a village where refreshment might be had from mine host of the "Golden Lion." Perchance there was a village cross, a manor house, a castle ruin, and always there was the church from which in truth much of the village history might be culled, provided it was built of stone.

And why only if built of stone? Because timber churches, being subject to fire, had almost all been destroyed, and the oldest one existing was at Margaretting, in Essex, which was not more than 350 to 400 years old. You could make a journey from London to Hull and see no more than a dozen stone churches, if as many. Moreover, the lecturer said, he could take them from Leicester to Land's End, and they would not see a dozen brick houses more than fifty years old. It was along the path of the great freestone belt that the most interesting villages lay.

The Study of the Past

Mr. Theodore Fyfe, F.R.I.B.A., in reading a paper on "The Study of the Past," before the Liverpool Architectural Society (Incorporated), said that it was evident that the study of mediæval work was not in the ascendant with the student of the present day. It was, for example, difficult to get entries for the Pugin studentship, though not so long ago this competition drew forth several brilliant sets of drawings each year. It was therefore quite profitable to make up their minds seriously whether mediæval work should be studied faithfully or not. His own conviction was that in some form or other it should become the training of every student of architecture, and he thought that certain lines of study connected with it were at present almost entirely unworked by the modern student, and could give him a better insight into the handling of large masses of material than anything else could do.

Really careful studies of the structure of the French and Italian Romanesque churches had not been systematically attempted by the English student. The problems of vault and dome, or weight of towers and spires and their construction, of thrust and counter thrust, and all those intimate structural features which the architect ought to be acquainted with, were almost an unworked field in that period.

The question of what the student should be induced to study in old work was a very difficult one. His own belief was that it was most important, in the first instance, to teach him to select the right kind of subject, by taking large views and not small ones. He thought, for example, that it was more important for the student to begin by measuring the whole of a college quadrangle at Oxford or Cambridge than by making fragmentary studies of little bits of it. That would lead inevitably to the habit of dissection and critical examination, to what they called design, as it would bring home original difficulties in planning and the amalgamation of parts in successive periods. The study of detail would take its proper place—a subsidiary place and not a primary one—and come in as a matter of course. When the proper method had been acquired the student would not find it difficult to select his subjects for study, if he should be so fortunate as to win a studentship or to travel otherwise. The ideal method was to encourage research in the senior students, so that they might add to the sum of our knowledge and help to fill in some of the obvious gaps. After all was said, the most that could be done, except in exceptional circumstances, was to induce a right way of looking at things.

An intelligent study of old work ought to be the most effectual preventative of merely copyistic structure, just as, more obviously, it ought to act as a deterrent to really ignorant design. The more a man knew about the old work of a particular period—as exemplified in certain buildings he had studied carefully—the more loth he was to appropriate the characteristics of such work in modern practice. There was every reason why the study of "the orders" should be looked at in this way. If so, far from getting buildings plastered with unintelligent orders, we might get the true feeling of classic work emerging in the right place.

Architects, like other people, moved with the times, and taking them as a whole, they were perhaps more ready to respond to the appeal of an old building than the ordinary mass of mankind; but they must do more than that. They must be able to keep abreast of the knowledge of cultivated laymen, and give a sure lead whenever the safety or other immediate function of an old building was concerned. If they were not able to do this, if they allowed themselves to be submerged by the bare utilitarian requirements of their profession, they would find themselves left behind, and left out, when finer issues, involving the treatment of older work, came in.

In the question of the proper mental approach to old buildings and the value of such buildings as historical documents, architects could do a lot to assist in the education of the public. They could take more than an occasional interest in their local antiquarian societies, they could insist on the education of the young not being neglected in matters that pertain to the local histories of their own country. Local museums should be encouraged in every way. They wanted more local energy, more local enthusiasm. It was by building out from the smaller places, which culminated in the more sumptuous places like South Kensington, the British Museum, and the National Gallery, that they would get the greatest results.

The Principles and Practice of Estimating

Mr. T. Sumner Smith, F.S.I., F.I.Ar., read a paper on "The Principles and Practice of Estimating" before a meeting of the Manchester branch of the Institute of Builders, held under the chairmanship of Mr. Edgar Jones. The lecturer said that by the present method of measurement materials were, with certain exceptions, mixed up with labour. This method, he said, complicated matters, and rendered it difficult to carry out a scientific system of investigation—by costing or other means—to arrive at the cost of the respective units, or the component parts of an item. When such data had been ascertained they might be rendered useless by a fluctuation in cost of any one of their component parts. Why, he asked, should not excavation be considered apart from filling-in, and quite apart from carting away, tips, fees, overhead charges, and profit?

Unfortunately, since they had to consider the price of an item of many parts, they were compelled to base their price mainly upon assumptions, but that was even more reliable than lumping or guessing the price, or because they knew that so-and-so's price for such an item was 10s., they must "cut it" by one penny to "get the job," whether they could do it at 9s. 11d. or not. Would it not be more sensible to see whether they could do it for 9s., and if they could let that be the price, then the bogey of competition would be non-existent.

Taking the case of a cubic yard of concrete, he said, were they right in specifying concrete by the proportions of its parts? Should not the materials be specified by their specific gravity? How were they to price an item which gave broken bricks or stone or other like materials to approval? Bulk for bulk the price and the cost of carriage or haulage might vary considerably. Again, were they sure that the proportions sometimes specified would produce an absolute volume of concrete? Aggregate and its sizes must be in proportion to its matrix. For example, would, say, proportions 7 : 1 : 1, in which the sizes of aggregate were not less than 2 in., produce a solid volume of concrete? If not, and since they must produce a solid volume of concrete, how would the cost compare with their estimate?

In conclusion, the lecturer stated that a scientific study of pricing, owing to the fact that it must, of necessity, take into consideration a review of the whole field of operations, might ultimately lead to a reduction in costs, whilst at the same time it might not only assume profits, but benefit the country in general by a reduction in the cost of building and engineering works, and guarantee better wages. Concrete was now used in building and engineering works beyond the dreams of people thirty years ago, but it was as yet only in its initial stages. The study of the uses of concrete and its costs might effect many savings. For example, it was possible to reduce the time of setting of concrete by 100 per cent., and at the same time increase its hardness and watertightness.

Parliamentary Notes

[BY OUR SPECIAL REPRESENTATIVE.]

The speech with which the King opened Parliament in person last Tuesday contained the following paragraph with regard to housing :—

"Under the Housing Act of last session my Ministers have approved the erection of a large number of houses, both by local authorities and private enterprise. The local authorities are being approached with a view to increased activity under those sections of the Act which enable the working population to become the owners of their homes."

R.I.B.A. Council Meeting

Appended are notes from the minutes of the last Council Meeting of the R.I.B.A. :—

Visiting Board for the Recognized Schools.—On the recommendation of the Board of Architectural Education the Council sanctioned the creation of a visiting board to assist and report upon all schools applying for or enjoying exemption from the Royal Institute examinations.

Interchange of Students between Schools of Architecture.—The Council accepted the principle of the interchange of students between one recognized school and another on the understanding that, in the case of such students, exemption from the examinations of the Royal Institute would be granted only on the joint recommendation of the head of the school and the external examiner or examiners. It was also decided that in the event of students from schools of architecture not recognized (for exemption from the examinations of the R.I.B.A.) entering a course at a recognized school, each application from such a student for exemption from the R.I.B.A. examinations should receive sympathetic consideration on its merits.

Winter Examinations.—The following results were reported :—

Intermediate Examination.—Fifty-five examined ; twenty-eight passed ; and twenty-seven relegated.

Special and Final Examinations.—Sixteen examined; eight passed ; and eight relegated.

Ashpitel Prize, 1923.—On the recommendation of the Board of Architectural Education, it was decided to award the Ashpitel prize for 1923 and the mark of distinction for Thesis to Mr. E. H. Button.

Sheffield University.—Mr. Robert Atkinson was appointed in place of the President as a Member of the Court of Governors of the University of Sheffield.

Shortage of Skilled Labour in the Building Industry.—The National Federation of Building Trades' Employers and the National Federation of Building Trades' Operatives have accepted the invitation of the Council of the R.I.B.A. to appoint representatives to take part in a joint conference on the subject of the shortage of skilled labour in the building industry.

Royal Sanitary Institute.—Mr. H. D. Searles-Wood was appointed to represent the R.I.B.A. at the annual congress of the Royal Sanitary Institute at Liverpool in July, 1924.

The Society of Architects

On October 31 last, according to the thirty-ninth annual report of the Council, the membership of the Society of Architects totalled 1,701, an increase of 71 over the previous year. A total of 161 applications were received for admission to the various classes of membership, of which 123 were admitted, including 13 transfers to a higher class, and 5 members were reinstated. The Society lost 20 members by death, and 39 by resignation and lapses, and 5 members were transferred to the retired list, the total strength of the Society on the above date, being Fellows, 202 ; Members, 1,136 ; Honorary Members, 23 ; Retired Members, 41 ; Licentiates, 167 ; Students, 132. The report is an excellent record of the large amount of work accomplished or in hand. This work has been commented upon from time to time in the JOURNAL. The conclusion of the present session coincides with the completion by the secretary, Mr. McArthur Butler, of his twenty-fifth anniversary of the office to which he was appointed in 1898.

"Harlequinade"

A special pantomime souvenir number of "Harlequinade" —the magazine of the students of the Architectural Association—has been issued. It contains among other features brightly written articles on the history and production of the "show," and many amusing sketches. "Boan" states that the story of the early A.A. pantomime is almost mythical. The earliest production traceable is a performance of "The Laird of Drum," on December 5, 1870, the only evidence being some sketches of scenery and costumes, some good, most bad, and all in the scratchy-pen manner affected in those days. This was apparently what the kinema people call a "costume" play, and the scenery was in the Ruskin Gothic manner. Much later came the efforts of "The Purple Patch" ; this excellent periodical, the forerunner of "Harlequinade," we remember existed from about 1905 to 1909. It was run by a band of literary and artistic enthusiasts, and after their departure from the school died a natural death. It appears that the editorial staff wrote, produced, and acted plays entirely by itself—a stupendous undertaking—and what seems to have been their best, "The Rise and Fall of Architecture," is undoubtedly the forerunner of modern revue, at least in its form.

A Useful Year-Book

In compiling "The Gas World" Year-Book for 1924 the editor has made a close study of the manner in which the information given is likely to be sought by the user. The result is that the user when he has only a vague notion of his requirements can find easily and rapidly exactly what he wants. For instance, when information is needed with regard to any gas undertaking it can be obtained from such scanty knowledge as the name of the county in which the gasworks are situated, or that of an official employed by the owners. The information given in the book includes a list of the gas associations in Great Britain and Ireland, with the names of the presidents and secretaries, the postal address of the gas companies, with the names of the officials and information concerning the output of the works in England, Scotland, Ireland, and Australasia, Canada, and other British possessions, a list of the British companies owning foreign gasworks, handy tables for gas managers, a diary of three days on a page, and a buyers' guide. The book is full of valuable information, and could be taken more as a model for publications of this kind. R.

"The Gas World" Year-Book, 1924. Benn Bros., Ltd., 8 Bouverie Street, London, E.C.4.

Sir Walter Lawrence

Sir Walter Lawrence, of Hyde Hall, Sawbridgeworth, whose name appeared in the New Year's honours, is the popular head of the well-known firm of Walter Lawrence and Son, Ltd., whose standing may be judged not only by the important work they are carrying out at the present time, but also by the high position they hold in the trade. Sir Walter Lawrence, who joined his father in business, has been connected with the building industry all his life, and has been governing director of the firm from the time it was converted into a company. He is Past-President of the Institute of Builders, the London Master Builders' Association, and the Builders' Benevolent Institution. The interest he has taken in the well-being of the trade was shown in the attempt he made in 1919 to introduce a profit-sharing scheme for the industry, and it was certainly not his fault that the general proposals he then made did not materialize. He has for some years taken a keen interest in the London Museum, and his practical and generous sympathy on behalf of this and many other deserving causes has been shown on innumerable occasions, and in a way unknown to the general public. He is a well-known and much respected figure in the City of London, a member of the Worshipful Company of Barbers, and of the Worshipful Company of Wheelwrights. He is a Justice of the Peace for the County of Hertfordshire.

Professional Announcements

Mr. Philip Tilden's office address is now 59 Doughty Street, W.C. Telephone: Museum 8932.

Mr. James Burford, A.R.I.B.A., and Mr. J. D. M. Harvey, have opened an office at 3 Staple Inn, Holborn Bars, London, W.C.1. Telephone: Holborn 1870.

The Master Builders of Rome

Etruscan and ancient Roman architecture formed the subject of the first lecture of the Lent course given by Sir Banister Fletcher, F.R.I.B.A., at the Central School of Arts and Crafts. He pointed out that Roman architecture proper covered five centuries (100 B.C. to A.D. 400) during the time when the world-wide empire of Rome was at the zenith of her greatness. Then Italy was rich in building materials—white and coloured marbles of her own quarries, an abundance of building stone and brick-earth for terra-cotta, granite from Egypt, porphyry from Greece, and all the glowing marbles from the coasts of the Adriatic and the Mediterranean. An expanding empire and a complex civilization gave birth to a variety of building needs, to meet which the Romans invented a new composite material, which was made up of broken stone, lime, and pozzolana, and poured like a household jelly into shapes and left to set. Then the wooden casing was removed, and the concrete remained, hard and rigid. The invention and use of this material was the great outstanding fact in the structural aspect of Roman architecture; for this quality of rigidity made it possible to span great areas with domes and vaults of concrete. Thus these complicated types of buildings broke away from the simple trabeated style of the Greeks. This revolution in methods and plans opened the way for great utilitarian works, such as city aqueducts and cisterns, military bridges, public baths, and Imperial palaces, some of which were allied to engineering undertakings.

MR. E. VINCENT HARRIS, F.R.I.B.A.
(The winner of the Taunton War Memorial School Competition.)

Coming Events

Wednesday, January 23.

L.C.C. Central School of Arts and Crafts, Southampton Row, W.C.1.—Lecture XIV: "Ancient Rome, Town Planning," etc. 6 p.m.

Thursday, January 24.

British Museum.—Lecture XV. By Miss Claire Gaudet. 4.30 p.m.

Friday, January 25.

Architectural Craftsmen Society, Glasgow.—"Notes on the Building Stones of Scotland." By Mr. Alex. Cullen, A.R.I.B.A. 7.45 p.m.

Competition News

Coatbridge War Memorial.

Mr. James Lochhead, F.R.I.B.A., the assessor of the competition, promoted by the Coatbridge Corporation, for designs for a war memorial, has made his awards as follows:

First prize (£75): Mrs. Edith Burnet Hughes, 27 Ashton Terrace, Glasgow, W.

Second prize (£50): Messrs. Denny and Blain, 144 St. Vincent Street, Glasgow.

Third prize (£25): Mr. Newbury A. Trent, 1 Beaufort Street, Chelsea, S.W.3.

Fifty-one designs were submitted.

List of Competitions Open

Date of Delivery.	Competition.
Feb. 14	Proposed New Cottage Hospital for Durham. The Holmside and South Moor Collieries Welfare Scheme Committee invite designs for a new cottage hospital, and premiums of £75, £50, and £25 respectively are offered. Mr. T. R. Milburn, F.R.I.B.A., is the assessor. Apply not later than December 26. Joint Secretaries, Welfare Scheme Committee, South Moor Colliery Co., Ltd., South Moor, Stanley, S.O., Co. Durham.
Feb. 29	Architects practising in the West Riding of Yorkshire are invited to submit designs for the City of Leeds Branch Public Libraries, Cardigan Road, Burley, and Hough Lane, Bramley. Premiums, £35, £20, and £15. Assessor, Mr. Percy S. Worthington, M.A., Litt.D., F.R.I.B.A. Apply Mr. Robert E. Fox, Town Clerk, 26 Great George Street, Leeds, with deposit of one guinea.
March 1	Proposed Concert Hall and Public Baths for Newcastle-upon-Tyne. Premiums of £750, £250, and £100 respectively are offered, the first premium to merge into the commission or other payment to be made to the author of the successful design. Assessor, Mr. Alfred W. S. Cross, M.A. Apply, with deposit of £2 2s., to Mr. A. M. Oliver, Town Clerk, Town Hall, Newcastle-upon-Tyne.
April	A competition has been promoted by the Canadian Government for designs for a full-length statue of the late Sir Wilfrid Laurier to be erected in the grounds of the Parliament Buildings, Ottawa. The winner will be commissioned to carry out the work. Second premium, $1,000. Apply the Secretary, Public Works Department, Room 784, Hunter Buildings, Ottawa.
April 26	At the instance of the British Drama League the proprietors of "Country Life" have promoted a competition for designs for a national theatre. The proprietors of that journal will bear the cost of building a complete large-scale model of the first prize design, to be shown at the British Empire Exhibition. Jury of Award: Mr. J. Alfred Gotch, President R.I.B.A.; Sir Edwin Lutyens, R.A., F.R.I.B.A.; Sir Lawrence Weaver, K.B.E., F.S.A.; Professor C. H. Reilly, F.R.I.B.A.; Professor Hubert Worthington, A.R.I.B.A.; Mr. Harley Granville-Barker; Mr. Albert Rutherston. Mr. Geoffrey Whitworth, Hon. Secretary. First prize, £250; second prize, £100; for the best model sent in with a design, £25; for the best perspective view of the interior of the larger auditorium, £25. Designs are invited from architects, or architects associated with decorative designers, of either sex, who must be British born or of British parentage. The work of such architects resident in the British Dominions will be especially welcomed. Apply Editor, "Country Life," 20 Tavistock Street, Covent Garden, London, W.C.2.
Sept. 30	Designs are invited for a statue in bronze and a pedestal (at a cost of about £5,000) in honour of the late Sir Ross Smith, K.B.E. Apply The Agent-General for South Australia, Australia House, London.
No Date	The Hereford Town Council invite designs for the proposed reconstruction of the Market Hall and adjoining premises. Premium £100 for the best design as adjudged by a competent member of the R.I.B.A. Apply, with deposit of £2 2s., to Mr. Robert Battersby, Town Clerk, Town Hall, Hereford.
No Date	Proposed new police and fire brigade station on the Marlborough Crescent Market site for the Newcastle City Council. Three prizes, amounting in all to £900, will be offered. An assessor, nominated by the President of the R.I.B.A., will be appointed.

The Week's News

Roman Discoveries at Colchester.

Excavations at business premises in High Street, Colchester, have resulted in the finding of a large quantity of Roman and mediæval pottery, Samian ware, coins, a bronze brooch, and a slab of moulded stone. A massive Roman wall was also found.

Penmaenmawr Improvements.

The Penmaenmawr Urban District Council have decided to embark on an electricity scheme costing £7,000. It is also proposed to build fifty houses. The Council are to press the London, Midland, and Scottish Railway Company to erect a new station.

Gainsborough Slums to Go.

The Gainsborough Urban District Council have decided to make a new street from Trinity Street to Bridge Street. The estimated cost of the scheme is £4,860. The improvements will mean better sanitation for the district, will relieve congestion in traffic, and ultimately lead to the sweeping away of slum property.

A Georgian Inn to Become a Dwelling.

The "Berkeley Arms" in John Street, Mayfair, is being converted into a dwelling-house from the designs of Mr. Arthur J. Davis, F.R.I.B.A., of Messrs. Mewès and Davis, architects. The hostelry dates from Georgian days. In the interior some fine old panelling has been discovered under layers of wall-paper.

New Public Hall for Brynamman.

Plans for a new public hall and library at Brynamman, to replace the buildings burnt down many years ago, have been passed by the Llandilo Rural District Council. Sir Charles Ruthen, O.B.E., F.R.I.B.A., the Director-General of Housing, is the architect. The cost of the building is in the neighbourhood of £10,000. Building operations will begin in February.

Derbyshire Bridge Improvements.

Proposals have been adopted by the Derbyshire County Council for the reconstruction of Loch Hill Bridge, Killimarsh, the widening or reconstruction of Monks Bridge, on the main road between Derby and Burton-on-Trent, the widening of Rowsley Bridge, and the building of a new bridge at Baslow. The total estimated cost is nearly £82,000.

Proposed Cenotaph for Edinburgh.

The proposal to erect a cenotaph to the memory of the citizens of Edinburgh who fell in the Great War was considered by a sub-committee of the Lord Provost's committee of the Edinburgh Corporation. The sub-committee resolved to recommend that, in the event of application being made by subscribers for a site for the cenotaph, the corporation should agree to grant a site in West Princes Street Gardens.

The Death-watch Beetle Attacks Historic Roofs.

The ravages of the death-watch beetle—which caused such havoc to the roof of Westminster Hall—were recently detected in the old chapel roof at Hampton Court and in the roof timbers at the Banqueting Hall, Whitehall. Fortunately, said Sir Frank Baines in a statement to the press, the damage in both cases was not serious. "All we are doing is to take such steps, by spraying, as to limit the possibility of it spreading."

Modified State Assistance to Relieve Unemployment.

Certain modifications have been made in the terms on which State assistance may be granted by the Unemployment Grants Committee to public utility companies putting in hand works which would not at present be undertaken but for the need for relieving unemployment. It has been arranged with the banks that the regulations and requirements under which assistance may be obtained shall be available at their different branches.

New Stores for Kensington.

A beginning will be made immediately on the huge new building which is to be erected for Messrs. John Barker & Co., Ltd., in High Street, Kensington. Taking advantage of the new regulations of the London County Council, the buildings will be 121 ft. high. It is proposed to provide a light railway inside the buildings to carry purchasers round the departments which they may wish to visit. The exterior is being designed by Sir Reginald Blomfield, R.A., and the entire planning and interior work is being done by Mr. H. L. Cabuche, architect. The building will cost £500,000.

A Boy Scouts' Memorial for Birmingham.

The Birmingham Parks Committee have sanctioned the erection of a boy scouts' war memorial at Cannon Hill. The site approved is at the junction of Queen's Drive with the new entrance to the park from Pershore Road, which is now in course of construction. The memorial is being erected by the Birmingham All Scouts' Association, to commemorate the old Birmingham Scouts who fell in the war. The architect is Mr. William Haywood, F.R.I.B.A.

The Additions to Eton College.

Considerable progress has been made at Eton College with the alterations, additions, and improvements which are being effected through assistance received from the Eton Fund. Two schoolrooms are already in use, the picture gallery is almost complete, and one pupil-room will be ready by next half, when the first part of the contract will have been fulfilled at a cost of about £7,000. The whole design includes another schoolroom, costing about £1,400, a colonnade costing £1,000, and an outer court costing £400.

An Earl and the Building Subsidy.

At a meeting of the Billericay Rural District Council an application was submitted by the Earl of Arran for the grant of the building subsidy in respect of houses to be built at Mountnessing, near Brentwood. It was pointed out that Lord Arran expected to lose money on each house through low rents, and the subsidy would merely reduce his loss. The Council agreed to ask the Ministry of Health's approval, and also to suggest that employers of labour willing to build houses to be let at low rents should be allowed to claim the subsidy.

Proposed Extension of Cheyne Walk.

At a town's meeting convened by the Mayor of Fulham, to consider the unemployment problem, Colonel Vaughan-Morgan, M.P., put forward a scheme that Cheyne Walk, Chelsea Embankment, should be extended to run right through to Fulham. Another proposal was for the utilization of the Earl's Court Exhibition grounds, a letter being read from the freeholders of the property, the District Railway Company, stating that it was not their intention ever to use the grounds for an exhibition site. A committee was formed to devise schemes and to canvass employers in order to provide employment.

The St. Paul's Bridge Scheme.

A conference, presided over by Colonel Moore-Brabazon, the Parliamentary Secretary to the Ministry of Transport, was held at the Ministry to consider the St. Paul's Bridge scheme. The conference was attended by representatives of the Corporation of London, the London County Council, and the Boroughs of Southwark, Holborn, and Finsbury. The attention of the conference was directed chiefly to the future road improvements, which would be needed if full advantage of the new bridge were to be gained by traffic from the north and south of London. A general desire was expressed that the progress of the scheme should be expedited, having regard to the urgent need for an additional Thames bridge, and means were discussed for the allocation of the cost of the road improvements involved.

The New Tokio.

It is expected that the reconstruction of Tokio, which was destroyed in the recent earthquake and fire, will last six years The whole plan of the city is to be new, with radiating and concentric roads, central markets, underground and elevated railways. In the current issue of the "Asiatic Review," Mr. T. Okamoto, the First Secretary to the Japanese Embassy, says: "It is a great work to which the Japanese nation, have set their hand. In my opinion the chances of ultimately realizing the creation of a new capital, which shall be reasonably safe from damage by earthquake and fire are good, and this opinion is shared by the vast majority of my countrymen. Time, patience, perseverence, and, above all, a rigid economy in expenditure and a determination to utilize to the best advantage the national resources of the country are the main factors which enter into the solution of probably one of the greatest problems with which a nation has ever been faced."

(*Continued on page* xix.)

The Week's News—*continued.*

Manx Legislature and Housing.

In the Manx Legislature Mr. Norris, of North Douglas, gave notice to move that £100,000 be voted from the accumulated Manx revenue for the purpose of building dwelling-houses in the Isle of Man during the next twelve months. The local authorities are first to be asked to take up the scheme, and, failing them, the Manx Government are to carry it out. The scheme includes houses of every class. In the Tynwald Court the sum of £7,000 has been voted for the erection of a shelter on the Victoria Pier at the south side.

The British Empire Exhibition.

The British Empire Exhibition at Wembley is passing on its orderly way towards completion. The Palaces of Engineering and Industry, from a structural point of view, are complete, and a small army of workmen is busy fitting up the stands of the various exhibitors. In the West African section the tall, loop-holed mud walls of a typical old West African walled city are nearly complete. They have been washed over with the red stain used in West Africa, and even to the untravelled eye is at once conveyed an impression of equatorial lands. Behind these walls are being built the pavilions of Nigeria, the Gold Coast, and the Sierra Leone.

A Central Market for Osaka.

The Acting British Consul at Osaka reports that the municipality of Osaka propose to establish a central public market in the city. Plans have not yet been drawn up, but the buildings will be of modern reinforced concrete construction, or steel framed, and there will presumably be a considerable demand for building materials of all kinds. It is expected that the work will be carried out under the direction of the Director of the Department of Public Works in the Osaka Municipal Office, Nakanoshima Kite Ku, Osaka, and that in all probability tenders will be invited locally for the construction of the buildings.

The Reconstruction of Birmingham Bridges.

Birmingham is being provided with several wider bridges on important thoroughfares. At Brighton Road, Balsall Heath—a convenient way between Sparkhill and the Moseley Road—the brick arch under the railway is to be superseded by a structure with a 55 ft. span. A start is to be made upon the building of a wide bridge to span the railway and the river Rea at Longbridge. The present high bridge, which is only 12 ft. wide, is wholly inadequate to carry the vehicular traffic of the district. The old disused bridge at Selly Oak has recently been demolished. Tenders have been accepted for the erection of the new Salford Bridge over the River Tame, and a bridge to cross the canal. The total cost of these two bridges is slightly under £100,000.

The Ministry of Health and Private Enterprise.

The Ministry of Health have issued a circular (No. 471) urging upon local authorities the importance of making the fullest possible use of the powers conferred upon them under the Housing Act, 1923. The Government feel that up to the present full advantage has not been taken by local authorities of their powers of assisting the provision of houses by making advances to intending owner-occupiers or builders or by entering into arrangements for guaranteeing part of the advances of building societies. The Ministry are convinced that there is a desire on the part of many members of the working class to become the owners of their own houses, and as the facilities are in existence they would like to see them utilized to the utmost.

The Catford Housing Scheme.

A committee of the Lewisham Borough Council has had conferences with representatives of the London County Council with reference to the scheme of the latter for the development of Downham Housing Estate, Catford, in respect of which powers for a tramway extension are to be sought during the present session of Parliament. 2,000 houses are to be built on the first section of the estate to be dealt with. The committee say that this will represent approximately ten to the acre. It is intended that the 2,000 houses shall be as follows: 200 of five rooms; 500 of four rooms (with parlour); 500 ditto (without parlour); 700 of three rooms; 100 two-roomed flats. The London County Council propose to provide roads with 16 ft. carriageways, but the borough Council representatives ask that the minimum width should be 18 ft. The question is still under consideration.

The Newport Town Planning Scheme.

Important town-planning proposals are developing in the Newport district. It is proposed to town plan 5,020 acres in the borough, 607 acres at Caerleon, 29,602 acres at Magor, 30,470 acres at Pontypool, 4,097 acres at Llantarnam, and 25,813 acres in the St. Mellons district. To a conference of representatives of the Newport, Llantarnam, St. Mellons and Magor authorities it was explained that the proposals were in no way concerned with any possible future application for the extension of the borough of Newport, but simply that local authorities of over 20,000 inhabitants could plan upon areas within and outside their own boundaries, so as to provide that future developments should be on sound lines. The Newport Corporation have, with this in view, drawn a boundary line enclosing 46,000 acres and the conference was called so as to obtain the support or otherwise of neighbouring authorities. The representatives, however, stated that they could not bind their respective councils to any scheme, but would report to them what had transpired at the conference.

Trade and Craft

The British Empire Exhibition.

The contract for the entire roofing of the Australian pavilion at the British Empire Exhibition, Wembley, the roof area of which exceeds 17,000 square yards, has been placed with The Ruberoid Co., Ltd., of Lincoln House, High Holborn, W.C., roofing manufacturers and contractors. The contract includes the sloped and flat roofs and gutters. The pavilion is being erected from the designs of Mr. George Oakshott, F.I.A., Australia House, London.

"The Roadmaker."

Among the literary contributions to the January issue of "The Roadmaker" are: "Reinforced Concrete Roads in Gosport," by E. J. Goodacre, A.M.Inst.C.E.; "Old Roads and Diverted Ways," by Charles G. Harper; and "The Use of Quick Hardening Cement in Road Repairs," by E. F. Spurrell. The journal also contains a Cartoon by F. J. Watson Hart, and illustrations of roads in London, Gosport, Douglas (Isle of Man), and Kilwinning, in the construction of which B.R.C. fabric has been used. "The Roadmaker" is issued on behalf of The British Reinforced Concrete Engineering Co., Ltd., of 1 Dickinson Street, Manchester, and Iddesleigh House, Caxton Street, Westminster, S.W.1.

A Useful Colour Folder.

Sixty permanent washable art shades in which "Stempeau" sanitary and antiseptic water paint can be obtained are shown on a folder, just issued by the manufacturers, the Spedol Manufacturing Co., Ltd., of Brentford, Middlesex. The aim of the firm has been to produce a hygienic and sanitary flat wall finish for all plaster surfaces. "Stempeau" is claimed to be free from arsenic, lead, or copper, and to be non-poisonous, and all the colours are said to be lime-resisting. The use of "Stempeau" makes it possible to design attractive and artistic colour schemes for wall decorations, and it is equally effective for inside or outside use. The folder also gives instruction on the use of the material and reasons why it should be specified. "Stempeau" has been awarded the Certificate of the Institute of Hygiene.

New Inventions

Latest Patent Applications.

282.—Green G. Kay—Building up concrete, etc., structures in situ. January 4.

363.—Jones, D. Palmer, Scaffolding (Great Britain) Ltd. —Scaffolding, etc. January 5.

Specification Published.

208652.—Werth F.—Shuttering-arrangements for casting concrete buildings in situ.

Abstract Published.

206742.—Roofing Tiles.—Ames, R. Y.—Felden Orchard, Boxmoor, Hertfordshire, and Scott, G. G., 7 Grays Inn Square, London.

CONTRACTS OPEN

Unless expressly stated to the contrary, all deposits required for bills of quantities, etc., are returned on receipt of bona-fide tenders. The words "Fair Wages Clause" inserted in certain paragraphs signify that persons tendering must conform to a fair wages clause in the contract, which requires them to pay the rates of wages current in the district.

BUILDING.

January 24.—**BUILDINGS. Birmingham.**—Erection of certain special buildings: (1) A carpenter's shop upon land situate in Baldwin's Lane, Hall Green, in the said city; (2) an electric sub-station upon land situate in Billesley Lane, in the said city. Apply F. H. C. Wiltshire, Town Clerk, The Council House Birmingham.

January 24.—**SHEDDING, &c. Marlborough.**—Erection of the shedding and other works at the Show Ground, Marlborough, to be held on Tuesday and Wednesday, June 3 and 4 next. Apply Office of the Director of Works, 16 Market Place, Devizes.

January 24.—**WOOD FLOORING, &c. Camberwell.**—Taking up and relaying sectional wood flooring, including platforms, barriers, joists, cradles, sills, &c., over the swimming baths at the various public baths, for the Camberwell Borough Council, viz.: Camberwell Baths, Church Street; Dulwich Baths, Goose Green; and Old Kent Road Baths, Old Kent Road. Apply W. Bell, A.M.I.C.E., P.A.S.I., Borough Engineer, Town Hall, Peckham Road, Camberwell, S.E.5.

January 24.—**REPAIRS. Lambeth.**—Carrying out of repairs and decorations to the librarian's residence at the Tate (South Lambeth) Library, South Lambeth Road, S.W.8, for the Lambeth Borough Council. Apply O. Cattlin, A.M.I.C.E., Borough Engineer, Town Hall, Brixton Hill, S.W.2.

January 24.—**HOUSES. Lanchester.**—Erection of 12 two-story houses at Burnhope Colliery, for the Lanchester Rural District Council. Apply Architect's Office, Union Offices, Lanchester.

January 24.—**DWELLINGS. Liverpool.**—Erection of six tenement dwellings on the St. Augustine Street frontage of the Blenheim Street site, for the Corporation. Apply Director of Housing, Municipal Buildings, Dale Street. Deposit £2 2s.

January 24.—**FIRE STATION. Loughton.**—Equipment of a fire station, for the Loughton Urban District Council. The appliances and equipment include a Ford one-ton tender, hose, hose-cart, chemical extinguisher, ladders, uniforms, &c. Apply Clerk.

January 24.—**MATERIALS. Wallsend.**—Supply of common and facing bricks, lime, scaffold poles, battens, spars, F. and G. flooring, doors, windows, &c., required in connection with the erection of 36 houses, for the Corporation. Apply Borough Surveyor, Town Hall, Wallsend.

January 25.—**COTTAGES. Richmond.**—Erection of eight cottages in Darell Road and two in Dancer Road, Richmond, for the Town Council. Apply Borough Surveyor, Town Hall, Richmond, Surrey. Deposit 10s. 6d.

January 25.—**VERANDAS, &c. Chester.**—Erection of ornamental cast-iron and concrete verandas and fire-escapes at the Poor Law Institution, Hoole Lane, Chester, for the Guardians. Apply F. A. Roberts, M.S.A., and P. H. Lawson, A.R.I.B.A., Architects and Surveyors, 88 Foregate Street, Chester.

January 25.—**OUTBUILDINGS AND DAIRY. Bridgend.**—Works:—No. 1—Erection and completion of a set of outbuildings at Little Byeastwood, Coity, near Bridgend. No. 2—Erection and completion of a Dairy at Ewenny, near Bridgend. Apply Police Station, Bridgend, and Office of the County Land Agent, 30 Park Place, Cardiff.

January 25.—**ALTERATIONS. Liverpool.**—Alterations and additions to the Old Welsh Chapel, Crosshall Street. Apply Office of the Land Steward and Surveyor (Architectural Dept.), Municipal Buildings. Deposit £2 2s.

January 26.—**OPERATING THEATRE. Exminster.**—Erection of an operating theatre at the Devon Mental Hospital, for the Committee of Visitors. Apply E. H. Harbottle and Sons, Architects, County Chambers, Exeter. Deposit £3.

January 26.—**CELLS, &c. Ilfracombe.**—New cells and alterations and additions to the Ilfracombe police station, for the Standing Joint Committee. Apply E. H. Harbottle and Sons, Architects, County Chambers, Exeter. Deposit £3.

January 26.—**HOUSES. Barnstaple.**—Erection of 13 houses on the Newport housing site, Barnstaple, for the Town Council. Apply Borough Surveyor, The Strand, Barnstaple. Deposit £3 3s.

January 26.—**RENOVATION. Halton-Lea-Gate.**—Renovating interior of Halton-Lea-Gate Wesleyan Church. Apply George Carr, Halton-Lea-Gate, Lambley, Carlisle.

January 26.—**HOUSES. Leith, Edinburgh.**—Mason and brickwork, carpenter and joiner work, plaster work, plumber work, glazier work, slater and roughcast work, painter work, electrical work, required in erection of 18 two-apartment houses at Sheriff Brae, Leith, for the Edinburgh Corporation. Apply W. N. Thomson & Co., Surveyors, 87 Constitution Street, Leith.

January 26.—**LABORATORIES. Luton.**—Fitting up of two laboratories:—One for elementary physics and one for advanced chemistry at the Luton Modern School, for the Bedfordshire Education Committee. Apply school in Park Square, Luton, or County Surveyor, Shire Hall, Bedford.

January 26.—**RECREATION HALL. Newquay, Cornwall.**—Erection and completion of a new recreation hall and cloakroom, to be erected at the Atlantic Hotel, Newquay. Apply A. J. Cornelius, Architect and Surveyor, Truro.

January 28.—**CUSTOM HOUSE. Guayaquil.**—Construction of the new Custom house and wharf at Guayaquil, Ecuador. Apply Consulate General of Ecuador, 23 College Hill, E.C.4.

January 28.—**QUAY WALL. Glasgow.**—Construction of about 1,928 lineal yards of concrete quay wall forming dock No. 1, Shieldhall, Glasgow Harbour, to be founded partly on a substructure of concrete monoliths and partly in open piled trench. Apply Engineer, 16 Robertson Street, Glasgow. Deposit £10.

January 28.—**COTTAGES. Preston.**—(a) Erection of 15 pairs of parlour cottages (5 different types) on a site near the Whittingham Mental Hospital; and/or (b) construction of about 450 lineal yards of roads, footpaths, fencing, and drains connected therewith. Apply E. J. Andrew, 35 Winckley Square, Preston.

January 28.—**COTTAGES. Whittingham, Lancs.**—Committee of Visitors of the County Mental Hospital at Whittingham, near Preston, invites tenders for (a erection of 15 pairs of parlour cottages (five different types), on a site near the Whittingham Mental Hospital; and/or (b) the construction of about 450 lineal yards of roads, footpaths, fencing, and drains connected therewith. Apply E. J. Andrew, 33 Winckley Square, Preston. Deposit £1 1s.

January 28.—**ALTERATIONS. Whitfield.**—Alterations of shop. Apply Whitfield Co-operative Society.

January 28.—**COTTAGES. Ardleigh, Essex.**—Erection of 28 cottages in the parishes of Ardleigh, Lawford, and Tendring, for the Tendring Rural District Council. Apply F. G. Vincent Brown, Cliff Road, Dovercourt Bay. Deposit 10s.

January 28.—**CONVERSION. Blackpool.**—Conversion of the shop premises in West and Lytham Streets into municipal offices, for the Town Council. Apply F. Wood, M.I.C.E., Borough Engineer and Surveyor, Municipal Buildings, Town Hall Street, Blackpool. Deposit £2.

January 28.—**BUNGALOW. Budock, Falmouth.**—Erection and completion of a new bungalow at Trescobeas, Budock, Falmouth. Apply A. J. Cornelius, F.S.A., Architect, Truro.

January 28.—**COTTAGES. Carlisle.**—Erection and completion of 50 cottages on the Wigton Road estate, for the Corporation. Apply H. C. Marks, M.I.C.E., City Engineer and Surveyor, 18 Fisher Street, Carlisle. Deposit £2 2s.

January 28.—**HOUSES. Guildford.**—Erection of alternative types of non-parlour houses as follows, for the Guildford Rural District Council:—12 houses on the West Horsley site; six houses on the Peaslake site, in the parish of Shere; and six houses on the Pathfield site, in the parish of Shere. Apply J. Anstee, Council Offices, Commercial Road, Guildford. Deposit £2 2s.

(*Continued on page* xxii.)