Wednesday, January 7, 1925 Vol. LXI. No. 1566

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

FROM AN ARCHITECT'S NOTEBOOK.

PETERBOROUGH CATHEDRAL: THE BUILDING OF THE WEST FRONT.

I, who have seen
So many lands, and in such marvels been,
Clearer than these abodes of outland men
Can see above the green and unburnt fen
The little houses of an English town,
Cross-timbered, thatched with fen-reeds, coarse and brown,
And high o'er these three gables, great and fair,
That slender rods of columns do upbear
Over the minster doors, and imagery
Of kings, and flowers no summer field doth see
Wrought on those gables. Yea, and I heard withal
In the fresh morning air the trowels fall
Upon the stone, a thin noise far away;
For high up wrought the masons on that day,
Till they had set a spire or pinnacle
Each side of the great porch.

WILLIAM MORRIS:
"The Earthly Paradise."

9 Queen Anne's Gate, Westminster.

Britannic House: The Finsbury Pavement Façade

Sir Edwin L. Lutyens, R.A., Architect

Britannic House, of which some further illustrations are given in this issue, is the subject of a critical appreciation by Mr. Howard Robertson, in an article beginning on page 4.

THE

ARCHITECTS' JOURNAL

9 Queen Anne's Gate, Westminster.

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Work!

THIS is the moment for new resolutions. However full our list may be, determined as we all are in the future to become an epitome of the human virtues, let us find space for one more—let us resolve to work; to work harder and with greater disinterest, and let us realize that work is by no means always an evil necessity but that it is often the most enjoyable of all occupations.

If a charity ballot—a favourite device, these days, for raising money—were instigated, in which the essentials making for earthly happiness were to be ranged in order, freedom from the necessity for work would surely find a high place on the winning list. Yet the notion that cessation from work is a necessary step towards achieving a state of happiness is one of the most certain and persistent fallacies ever planted and nurtured in the human mind, and few, indeed, are those who, free from the material necessity of working for their livelihood, ever achieve a modicum of happiness and content unless they undertake some sort of work.

This false idea regarding work is unfortunately already inculcated at childhood. The boy or girl at school is, by suggestion and assumption, led to realize that work is regarded as something unpleasant. It is assumed, by both parents and teachers, that the child must dislike its lessons, and laziness and indolence are secretly considered more normal than industry and application. Thus the child comes early to realize that mankind regards work as an evil necessity which thwarts the attainment of happiness. Fortunately there are indications that the new educational methods are based on a different outlook, and that the dividing line between work and play is becoming less distinct, and so, perhaps, in a generation or two work may not be regarded as something to be avoided or shirked at every opportunity. Meanwhile, however, the youthful and the adult attitude towards work to-day is worse than it has long been, although conditions of work are immeasurably better than they have been since the industrial revolution.

It is, of course, possible to suggest many causes for this alarming growth of hostility towards work, of which war reaction and highe. wages are two of the most important; but the fact remains that so long as it exists the happiness of the nation, both collectively and individually, is lessened. It must be quite patent to all, that those who have practised work-evasion with the greatest success have not thereby achieved greater happiness. Rather, on the contrary, are they, for the most part, more discontented than their fellows.

Scarcely a day passes without a report in the Press of some public utterance on housing; and various are the suggestions, from new Acts of Parliament to new methods of construction, from the increasing of financial regulations to the expunging of every existing financial regulation, put forward by able men to enable an adequate number of houses to be built speedily; to solve, in fact, the housing problem. Yet surely the one thing necessary can neither be encouraged by Acts of Parliament, be achieved by new methods of construction, or be accelerated or hindered by financial regulations. What is wanted is an entirely changed attitude towards work.

We would be willing to make out a case in favour of work for work's sake, but this is not necessary, for the work involved in building is fundamental, and, on the whole, pleasant. To assist in the building of houses is to assist in supplying one of the first essential needs of the community. Indeed, next to hunting and tilling the soil, it is the development of the earliest human activities. It cannot, therefore, be even superficially said that it is work which benefits only an exclusive or small class of persons. It is an occupation, free from monotony, and full of variation and interest; it is healthy, it is comparatively free from danger, and much of it is carried on in the open air, and none of it in unhealthy atmospheres; it is essentially constructive, and of a more or less permanent character, so that those engaged upon it have the satisfaction of knowing that the result of their labour is not ephemeral. Yet, despite these comparative advantages, the building trade is undermanned, and the work is performed listlessly and resentfully, so that it is the rarest occurrence to find a workman who is happy in his work and who enjoys it; indeed, the very suggestion that there could be enjoyment in work would be treated as buffoonery. We know that much ignorant nonsense is uttered to-day concerning the output amongst builders, and particularly bricklayers. Yet making full allowances for the irresponsible statements that are made, the fact remains that the attitude towards work is fundamentally wrong, and until it is changed but little progress will be made towards the erection of an adequate number of houses. It matters little whether the work is skilled or unskilled, if it be slovenly and grudgingly performed the result can never be satisfactory. For this reason we are not at all sanguine that the solution to the difficulty is to be found in devising methods of construction which will dispense with a large number of skilled men. It is the grudging spirit in which the work is performed which casts a blight over all building activity.

Curiously enough the strongest opposition to-day is directed against manual work. Those who work with their hands seem to aspire towards what they imagine to be a kind of gentility that they associate with the "black-coated" worker. It is more elegant to have clean—if threadbare—clothes; it is more gentlemanly to have pale—if inky—hands. Can mistaken snobbery go further?

Modern social organization is so complex that it is not always possible to say that this or that kind of work is more important, any more than it is possible to say whether this or that wheel in a piece of machinery is more important. It might be possible to re-design the machine and so achieve greater efficiency, and, maybe, dispense with certain members; so, too, it might be possible to re-design our social organization and so dispense with certain activities, but things being as they are most work to-day constitutes an integral part of the machine, and but little of it need be despised. Certainly there is nothing despicable in manual labour *per se*. If, as we are told, there is dignity in labour, it is surely in manual labour that it is to be found, and particularly in a trade which, like building, serves a fundamental human need, calls for skill and intelligence, and results, at its best, in beauty.

If, through the efforts of Parliament, the Church, the Press, or any other agency, a completely changed outlook towards work could be secured during the coming year, the housing problem—and many other problems—would soon be solved.

Two Great London Buildings of 1924

By HOWARD ROBERTSON, S.A.D.G.

IT would be difficult to find two great modern buildings in London which present sharper contrasts of thought and ideals than do Britannic House, by Sir Edwin Lutyens, and Adelaide House, by Sir John Burnet and Partners. These two great works, each just on the verge of completion, are probably the most important architectural events of the London year. Each makes a striking bid for public attention; each will have its following of lay and professional admirers; each will exert an influence on the architecture of the immediate future.

No general assertions can be wholly true, and the conclusions drawn in any architectural criticism are always open to discussion and even demolition. For what they are worth, the writer gives his impressions, always tinged by personal preferences, always open to unconscious bias; and if those impressions are worth recording, it is because every architect must feel that comment and discussion on two such important buildings are of especial public interest at a time when so much of London promises to undergo the process of rebuilding.

Britannic House, assembling together, with a rare charm, echoes of the most romantic forms of the Renaissance, seems to call to the emotions, to aim at touching those human chords which respond to all things lyrical and poetic and sensitive. Here is "architecture of humanism" indeed, but architecture appealing in its humanism to the heart rather than to the head. It is beauty, but beauty offering itself with picturesqueness, confident in its romantic harmonies, the profusion of its little whimsical touches, its suggestion of grandeur mellowed by intimacy. There is little of austerity, little of natural reticence, and the touch is always of sentiment rather than of intellect. Seen through the delicate pattern of the Finsbury Circus trees, Sir Edwin Lutyens's façade rises like a cliff, broad and strong at the base, breaking at the summit into craggy shafts. New as is the masonry, there is, nevertheless, a feeling that the weather has beaten against this building; there is a sense of picturesque incompleteness that suggests, rather than a whole new structure, a magnificent fragment which has stood the test of time. One is conscious of what is at once the quality, and, to some minds, the defect of this building—the utilization of every device which can play upon the emotions and the sentiments, in the certainty that, where the heart is stirred and the blood warmed, the cold scrutiny of logic will be in abeyance, and the charmed spectator will not inquire whether the end, admirable as it is, has justified the means.

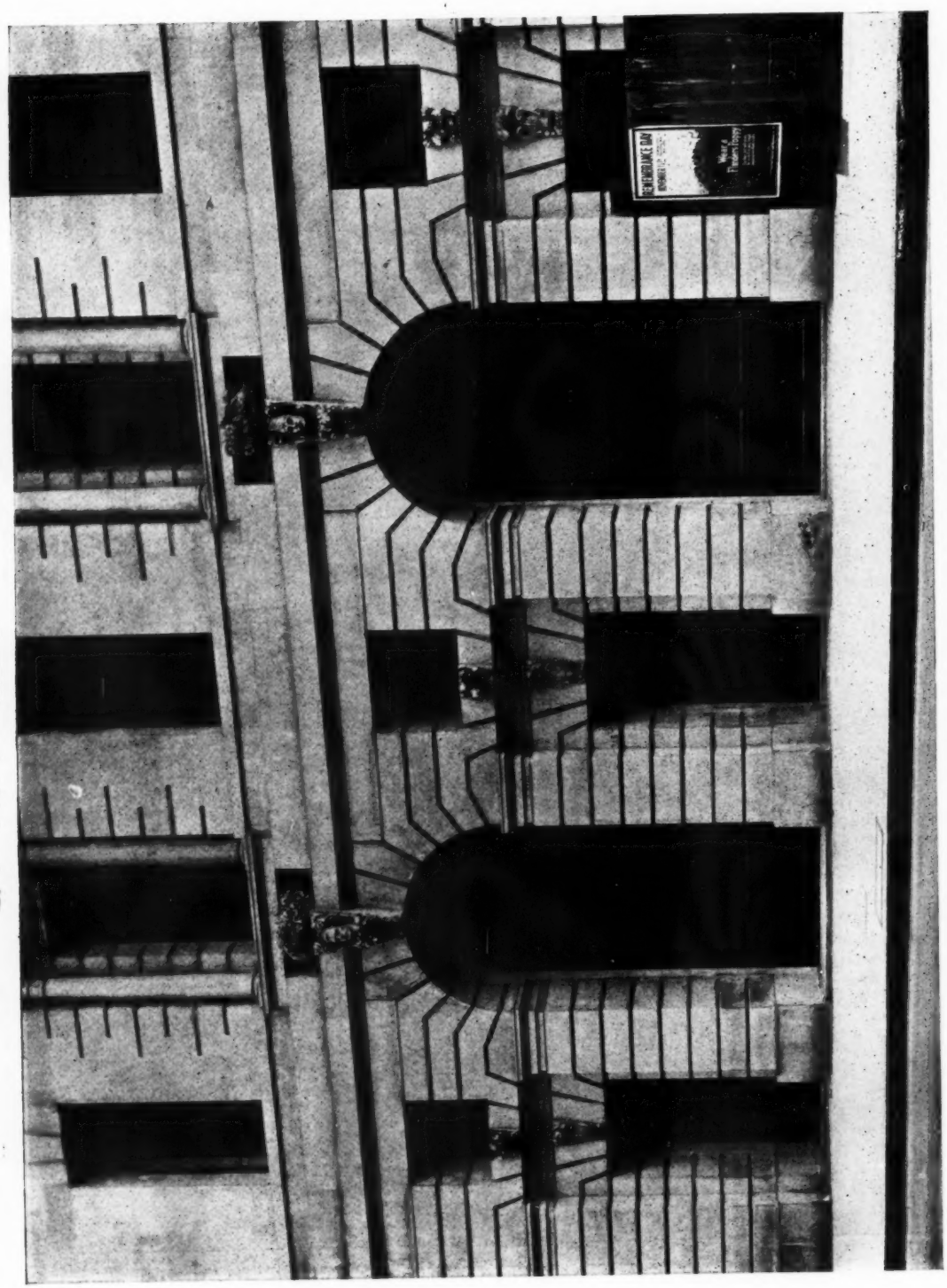
A great designer like Sir Edwin Lutyens assumes, however unconsciously, an equally great responsibility towards the progress of architecture. If he plays in masterly fashion upon the emotions, with a command of talent and material means which ensure the success of his composition, there are others who will follow in his footsteps with similar intent. If the direction he has taken is a wise direction, one in which every attempt, however incomplete or unsuccessful in itself, yet leads a half-step forward towards an ideal of rogress and improvement, his success has a double value. If, on the other hand, this building represents no more than the individual personal flash of genius, then might admiration for the achievement be well qualified by warning to his imitators.

The success of Britannic House as an office building, as a solution to and expression of the complicated problems of the programme, can scarcely be appraised by any person except the architect and his clients. Having no knowledge of requirements, or limitations, the casual observer can draw only general conclusions, appreciating merely the handling of those problems, such as the provision for daylight, circulation, access, of which, naturally, those who daily use the building are the best critics, but with which every architect is concerned. Even as regards these points, there are certain reflections which seem worth noting.

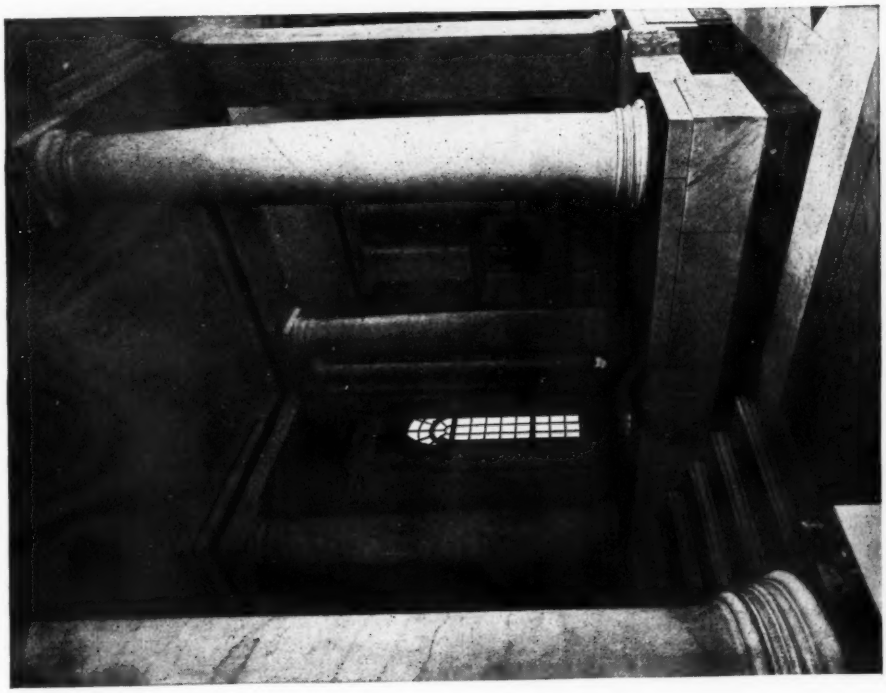
It is noticeable, for instance, that the stylistic character of the external façades, in which certain proportions of fenestration are more or less of necessity imposed, is scarcely maintainable internally, where considerations of practical use cry out for large window voids, and the problem of function takes complete charge of the design. Here, internally, we have simple functional design, externally we see the desire for effect dominating all else. Successful as this effect appears, the impression may be received that it is obtained, certainly at great expense, possibly even at the sacrifice of convenience. The setting back of the upper stories, on which the dramatic power of the façades so largely depends, can scarcely have been dictated by considerations of commodity, and a great deal of expensive construction would seem to be entailed. The columns with their pedestals have valuable function as design elements, but add increased weight to the already considerable mass to be supported. One feels not wholly convinced, in spite of the first impression of strength. The comparatively shallow window reveals of the lower stories betray the thin modern wall where one would have expected the deep solid masonry of vaulted construction. In a manner, the lower stories of Britannic House appear as the plinth or base to the great "piano nobile." They seem to demand unimportant openings, an impression of minor voids in a solid supporting wall, but practical requirements of fenestration here step in, large windows are required; and cleverly managed as the treatment is, one feels the building's practical function to have been a drag upon a brilliant essay in design, rather than an aid to interest of expression.

Apart from any question of principle involved, one must wholeheartedly admire the proud bearing of this building, which, on both main façades, reads a lesson in design to its neighbours. Electra House in Moorgate, in reality more simply designed, fails in its main proportions, and cannot touch the standard of its new neighbour; while in Finsbury Circus only the School of Oriental Studies seems to be equal in caste to Britannic House. It is on this Circus elevation that occurs the very fine feature of the three great entrance arches, finely spaced, and separated by smaller openings, with flanking piers and retaining walls, which are combined

BRITANNIC HOUSE, FINSBURY CIRCUS. SIR EDWIN L. LUTYENS, R.A., ARCHITECT.



BRITANNIC HOUSE: A DETAIL OF THE FINSBURY PAVEMENT FAÇADE. SIR EDWIN L. LUTYENS, R.A., ARCHITECT.



Photos: A. C. Cooper (By courtesy of the Editor of "English Life").

BRITANNIC HOUSE, FINSBURY CIRCUS, LONDON: VIEWS OF THE ENTRANCE HALL AND STAIRCASE.
SIR EDWIN L. LUTYENS, R.A., ARCHITECT.

in masterly fashion to produce the effect of a recessed entrance.

Whereas in Britannic House the functional character of the building gives place to the play of pure design, in Adelaide House both design and function seem combined in one expression. In this building the primary conception seems to have been dictated by the nature of the problem which the architect had in hand, and the design to have arisen, not as a finely-modelled frontispiece, but as an organic and inseparable part of plan and structure. The architect seems to have said, "This is a business building. Let us face first the practical requirements, design with the simplest and most logical directness, and provide all floors with the utmost unobstructed space and fully requisite lighting. No applied feature must interfere with practical arrangement, and whatever architectural effects are aimed at, they must arise naturally through function via construction."

Adelaide House may be greatly disliked by many people. Like a piece of modern music, it is certain to call down anathema from a number whose ears are attuned to familiar harmonies. On the other hand it will delight all those who see in it the promise of something better in commercial architecture than has been even hinted in the immediate past, at least on anything like this scale.

Once more we have the cliff-like effect, the impression of power and endurance. But here there is no architectural circumlocution, simply one big basic idea directly stated. Adelaide House is new, and modern, and big, built in a modern way, of modern materials. It appeals, not to sentiment, but to logic, its effects are not of picturesqueness, but of grandeur, its vitality is intense and young rather than age-old and romantic. It is a design which throws off charming courtesies and conventions and becomes boldly and frankly assertive—and why not? For Adelaide House asserts the ideals which we nearly all admire in theory and tremble to see in practice. Now that we have trembled, and still live, we can recognize in this work at lowest estimate a very handsome stepping-stone to progress.

If the design is criticized as revealing German influences, we would suggest that this arises from the presence of similar forms found in certain modern German buildings which have been approached from the same design standpoint. The Germans have been pioneering and progressing, so it is small wonder that in England and America some of their conclusions, arrived at independently in those countries, appear in the guise of a similar architectural form.

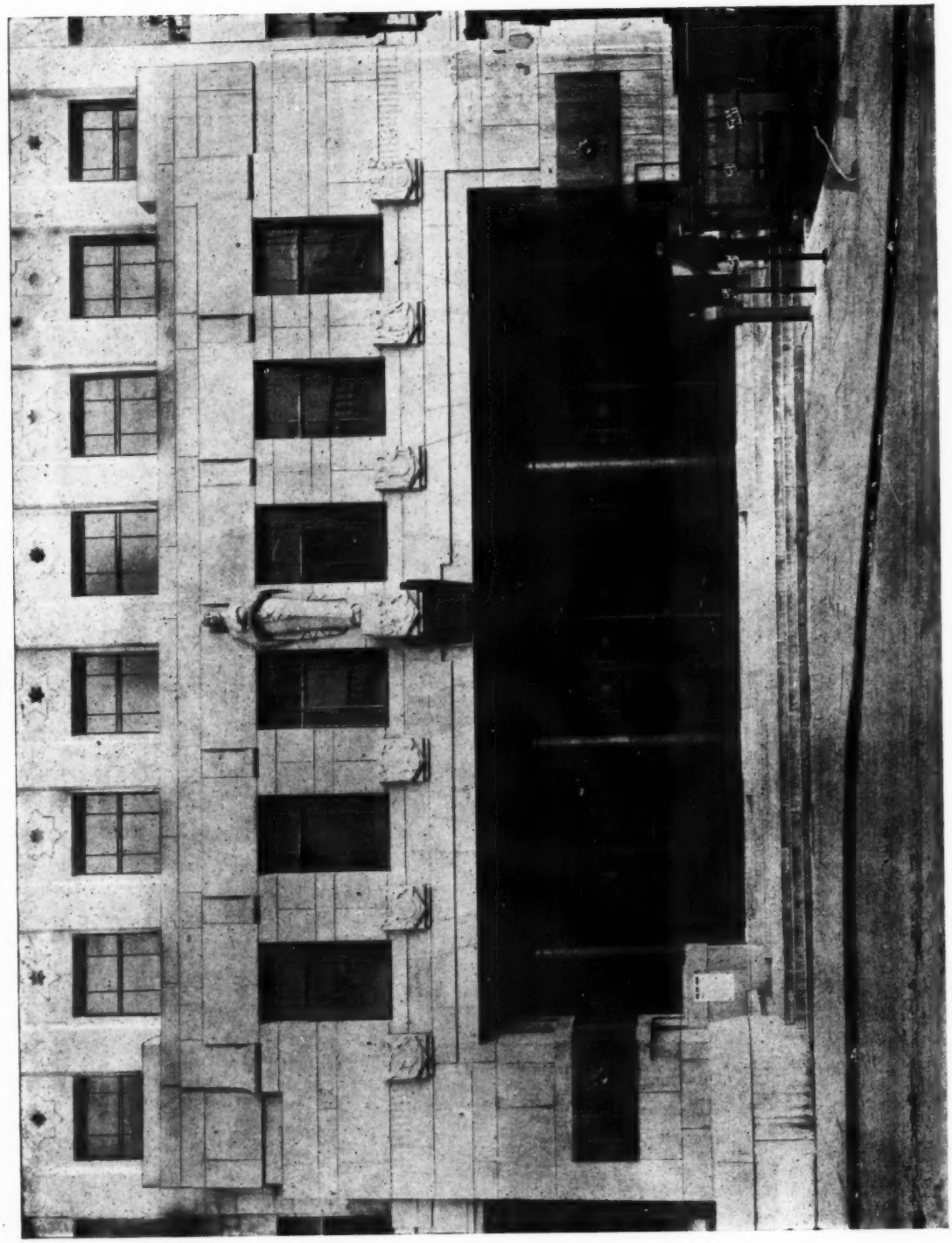
Curiously enough, Adelaide House does not crush the Fishmongers' Hall which faces it. The scale of its parts is very moderate, and its impressive size is realized without any recourse to the colossal. Its massing, particularly from the bridge approach, is a triumph of impressiveness, and requires only the crowning upper story to make it wholly satisfactory. A view of the two short façades makes one realize that the dominating verticality of the treatment is more effective where the whole mass is definitely vertical. In considering the long front, where the bulk is horizontal, there comes the thought of the possibilities of a triple grouping; and the entrance motive, powerful as it is, suffers slightly from the restricted height of its void. It is a pity, too, that the entrance grilles, which provided a marvellous opportunity for fine designs, have been treated in a rather conventional and commonplace pattern. No doubt considerations of expense have been largely responsible.

The interior is of the simplicity which the patterned repetition of the fenestration leads one to expect. One passes through the grilles to a bold and simple hall, with the long line of its marble counter. At this point, one feels, conscious aim towards impressiveness will cease. The effect has been produced, the public has had its hint of grandeur, and is now free to proceed within the building upon the errands of its daily business.

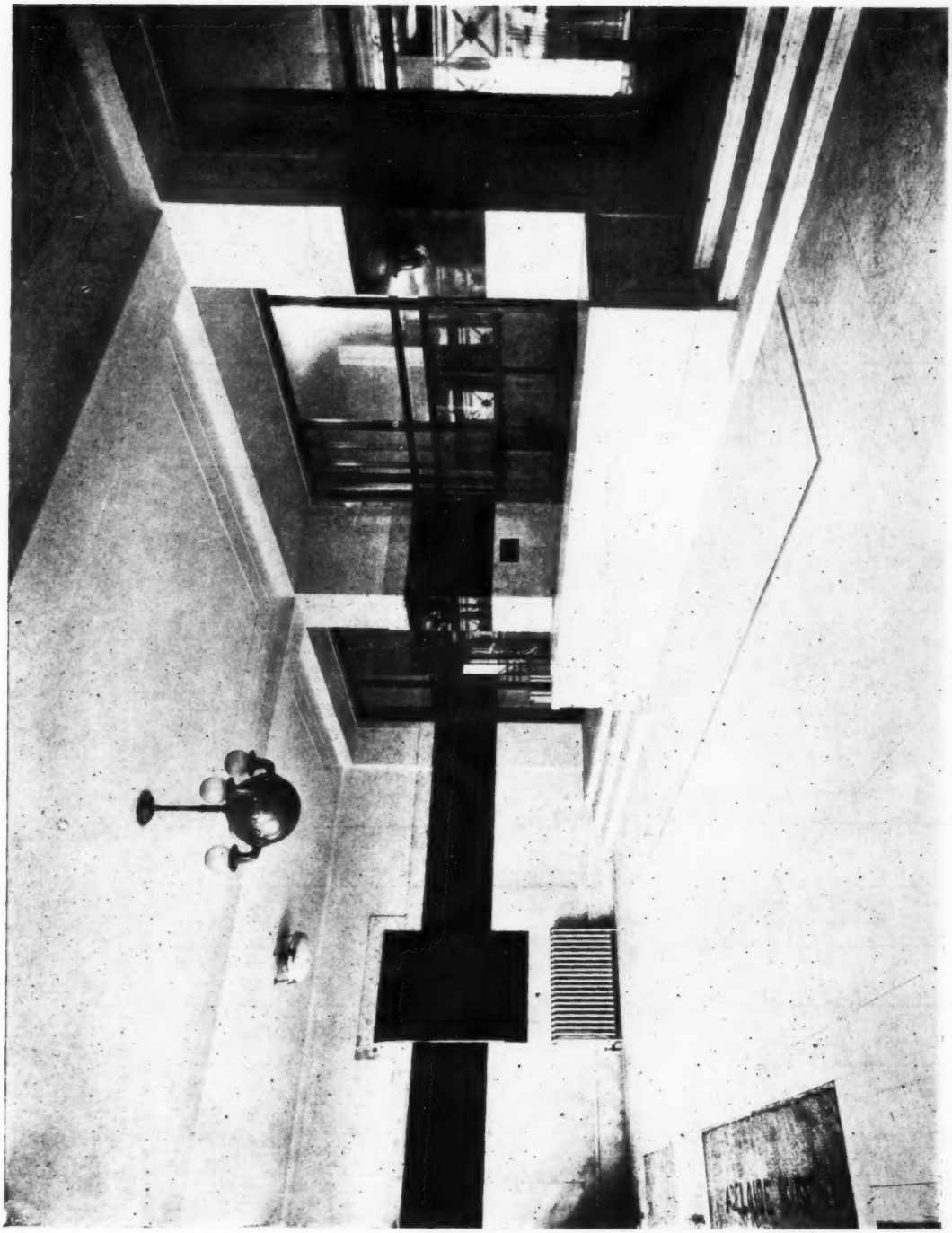
(For general particulars of these buildings see page 75.)

ADELAIDE HOUSE, FROM LONDON BRIDGE. SIR JOHN BURNET, A.R.A., AND PARTNERS, ARCHITECTS.

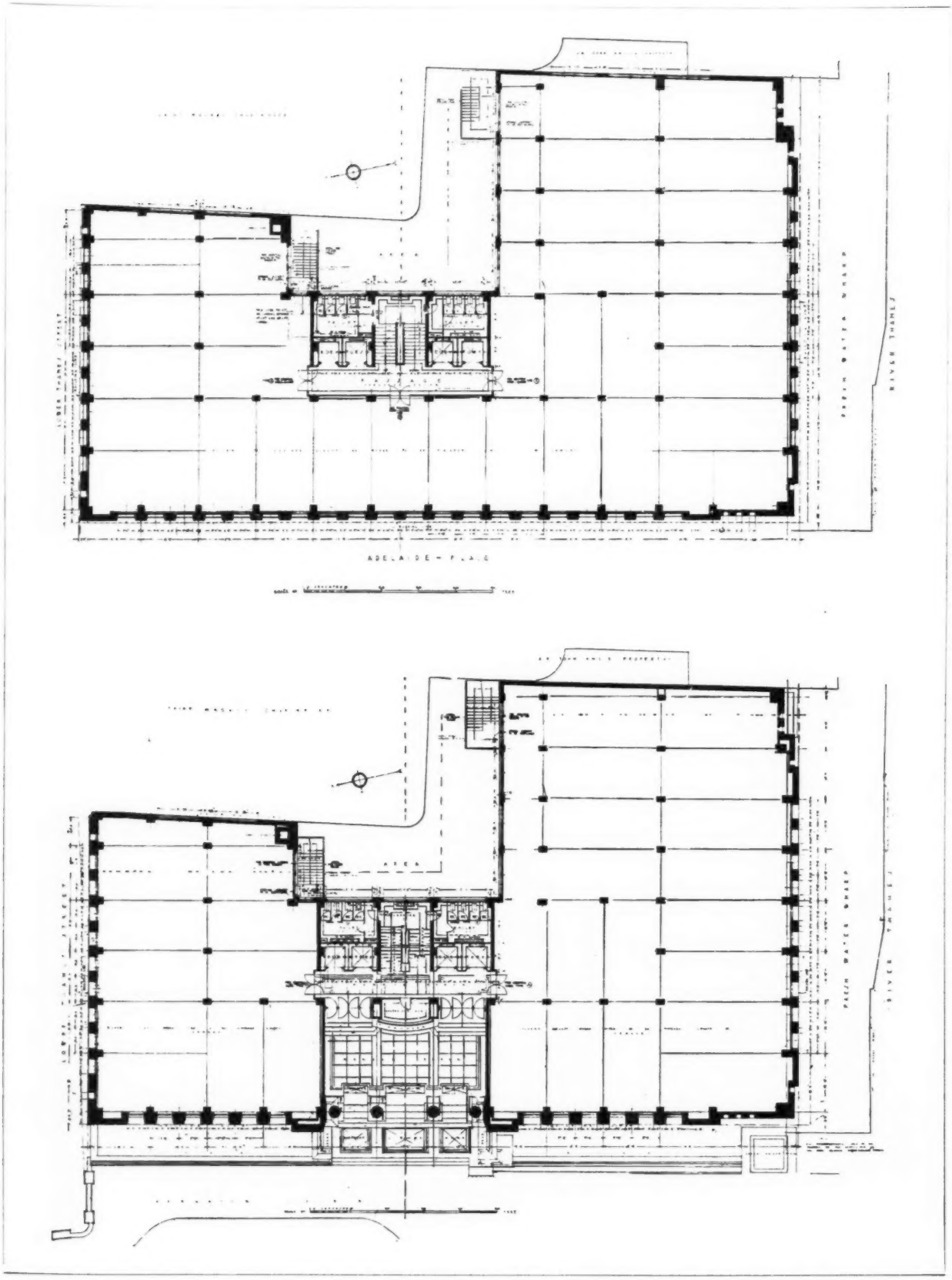
ADELAIDE HOUSE, LONDON BRIDGE. SIR JOHN BURNET, A.R.A., AND PARTNERS. ARCHITECTS.



ADELAIDE HOUSE, LONDON BRIDGE: A DETAIL OF THE MAIN ENTRANCE.
SIR JOHN BURNET, A.R.A., AND PARTNERS, ARCHITECTS.



ADELAIDE HOUSE, LONDON BRIDGE: THE ENTRANCE HALL.
SIR JOHN BURNET, A.R.A., AND PARTNERS, ARCHITECTS



ADELAIDE HOUSE, LONDON BRIDGE: GROUND- AND FIRST-FLOOR PLANS.
SIR JOHN BURNET, A.R.A., AND PARTNERS, ARCHITECTS.

The Work of Sir Giles Gilbert Scott, R.A.

By PROFESSOR C. H. REILLY

GILES GILBERT SCOTT is, in this age, a phenomenon so rare that it is difficult to write about him and his work without hyperbole. Prodigies among the young are scarce with us compared with Renaissance times, and when they occur they are apt to be in the more mechanical realms of mathematics or executive music. They generally die young, or rather their talent does, perhaps more from jealousy of mankind than from the love of the gods. Occasionally one survives, like Lord Kelvin, professor of mathematics at twenty-one, and still a leader of the physical sciences in his eighties. In the fine arts one can think only of Augustus John as a compeer to Sir Giles. John, at the age when Scott won his great Liverpool competition, was teaching in the Liverpool School of Architecture. He sent a portrait of a Liverpool professor to the St. Louis exhibition and, so the story goes, was to be awarded by the international jury the highest medal in painting. It was not given to him, because, for reasons variously ascribed and by some not unconnected with this award, the whole of the English exhibit—a very large and representative one—was placed *hors concours*. The implication, however, that John had, at twenty years of age or thereabouts, jumped to the first place in English painting with international recognition is amply borne out in other ways.

Giles Gilbert Scott with the Liverpool Cathedral competition became at once one of the most important and certainly the most interesting figure in English architecture. Like Augustus John, too, he has gone his own way, maintaining his individuality and independence. Others may be more modernist or expressionist, but these two remain admittedly the strongest. Neither of them discards tradition, both of them make of it a useful menial. They represent the strong and healthy middle position, which alone makes permanent growth possible.

Looking at Scott's early work at Liverpool, as shown in the Lady Chapel of the cathedral, and contrasting it with the main body of his building, it is easy to see the direction in which his mind has moved. The Lady Chapel, though a very original and striking conception both inside and out, is full of the sudden contrasts beloved of youth. On the exterior delicately-modelled canopies are placed against plain, hard surfaces without much, if any, preparation. Similarly, in the interior the ornament is massed together. With age has come breadth. The exterior face of the transept on the same side of the cathedral as the Lady Chapel offers a striking contrast to the latter. Broadly-modulated surfaces have taken the place of more highly articulated ones. The bony structure has been clothed in flesh. At the same time the youthful daring has not lessened as it would have done in a lesser man.

Liverpool Cathedral, if any modern building, is the architecture of adventure, and that not only in its great scale. Mr. Geoffrey Webb, writing in "The New Statesman" has complained that the building does not possess abstract intellectual unity in spite of its monumental balanced form. To do him justice he meant more than that it is not merely a classical building, though that might be a fair inference. He meant that there are still some of the exaggerations of youth to be found in it, that every part is not as completely resolved as it was in the days when Gothic workmen achieved unity by working within a strict tradition. It may be that there is something in this, but who would not rather have to-day the greatly daring splendour of Liverpool to the timid perfections of Salisbury? For us, Liverpool contains the seeds of a new growth. New paths have been opened. We would all be glad to be Gothic architects again if we could handle Gothic motives with Sir Giles's freedom, and obtain his serenity.

One of the reasons, I fancy, why Sir Giles's work is so appealing to us to-day, is that in all of it, except his smaller decorative work and furniture, there is so strong a monumental feeling. He always makes the mass of his building tell. The result may be grim, but it is never clumsy. It may be obtained, as in the church tower at Ramsey, by rather sudden contrast—the tower with the presbytery building next to it or the great window of the tower with the small balconies—but in Gothic I take it such things are permissible. With no "order" either explicit or implicit, great changes of scale are possible. They do not make for suavity, but they certainly make for power in the way Sir Giles uses them.

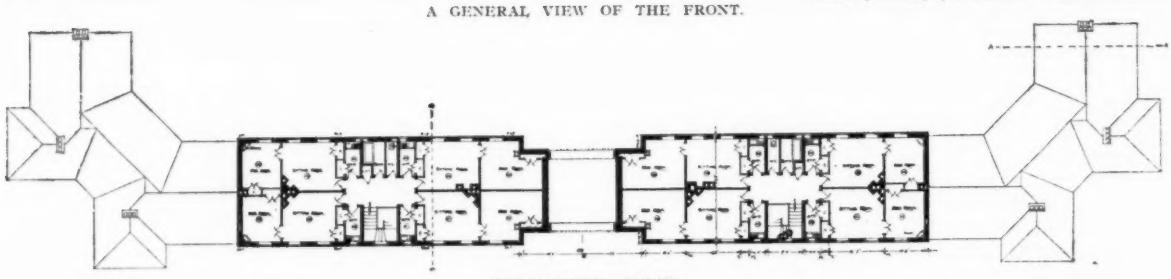
Again, there is a squareness about his main masses which seems to emphasize this solidity. The tower of the church at Northfleet is a good example. It may not be a very big tower actually, but it is the most dominating and powerful tower I know. The same emphasis on the value of mass is to be seen in the new chapel at Charterhouse, and in the new building at Clare College, Cambridge, though in the latter there is much pleasant detail and colour introduced to relate the whole to ordinary everyday life. Till this building we have thought of the architect mainly as a designer of structures for religious purposes. Now we see he can infuse a similar imaginative quality into so stereotyped a subject as a set of college chambers. After this I should like to see him do a great bank building or a block of offices. We can all put imagination into warehouses and factories, or think we can, and get some effect. But we fail with our office buildings. They are either too traditional or too blatant, or too timid. No one seems as yet to have struck the right imaginative note with regard to them. Sir Giles is the man to do it. May some great bank or corporation soon give him the chance!

If Sir Giles always goes for the big idea in his main masses, and adheres to it through everything, he can be free and playful enough in his detail. Sometimes, one thinks, he goes to extremes in this and then one remembers the beautiful restrained grace of the Beaumont war memorial, or the interior of the courtyard house he did with his brother in Grosvenor Road, and withdraws everything. He made a design once for a chapel for a girls' school in Liverpool (which has unfortunately never been carried out), broad, simple, and somewhat Byzantine in feeling, which is as elegant and reserved as the finest American work—high praise, in my opinion, though a comparison to dead bones, I realize, to a number of excellent folk who have not yet crossed the Atlantic.

Finally, if one has, in the artificial manner of a popular lecturer, to try to sum up in a sentence the outstanding quality of Sir Giles's work, I should plank for imagination. Imagination is the one indispensable quality in the work of every artist, poet, painter, sculptor, or architect, but it is not always very apparent. By imagination I do not merely mean the power to design. That is fairly common, and can be at all levels. Dendy Sadler and Charles Garvice had it—at the servant-girl level. I mean more than that. I mean by imagination the power to make abstract form grip us; form that is freed from all association of ideas and usage. I believe Sir Giles could build a monument to nothing in particular, as Belcher tried to do for Lord Ashton at Lancaster, and make it a great and compelling thing. He seems able to handle masses of material so that they appeal to something within us that is independent of our minds. That seems to me the great achievement. I know no other architect who possesses this quality in the same degree, though several modern sculptors have something like it. To my thinking it is the hall-mark of genius in our work. Let us pay it tribute when we find it.

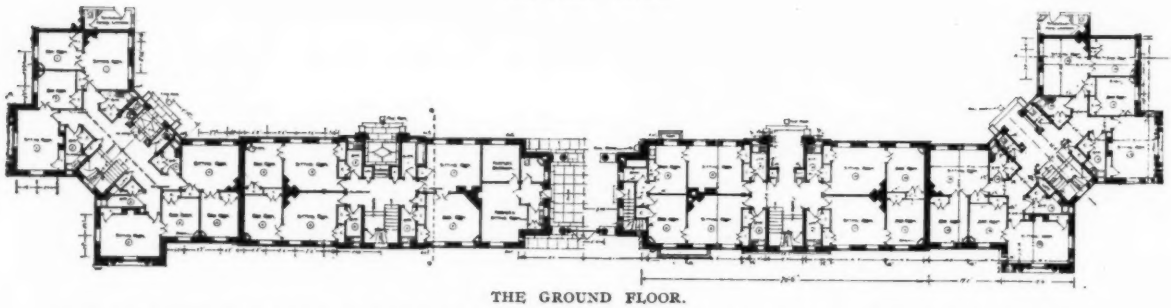
Photo by courtesy of The Trussed Concrete Steel Co.

A GENERAL VIEW OF THE FRONT.



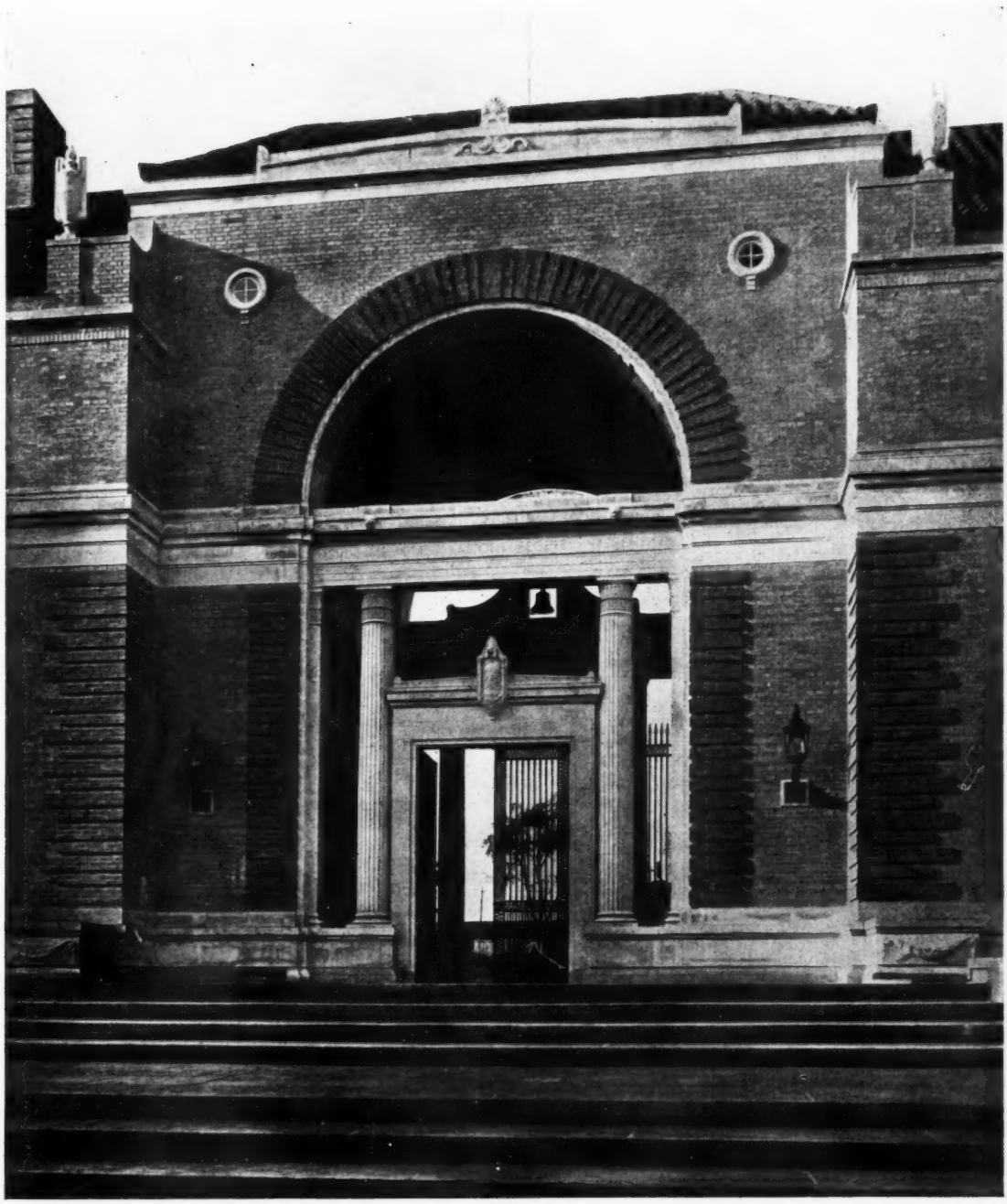
THE SECOND FLOOR.

THE FIRST FLOOR.

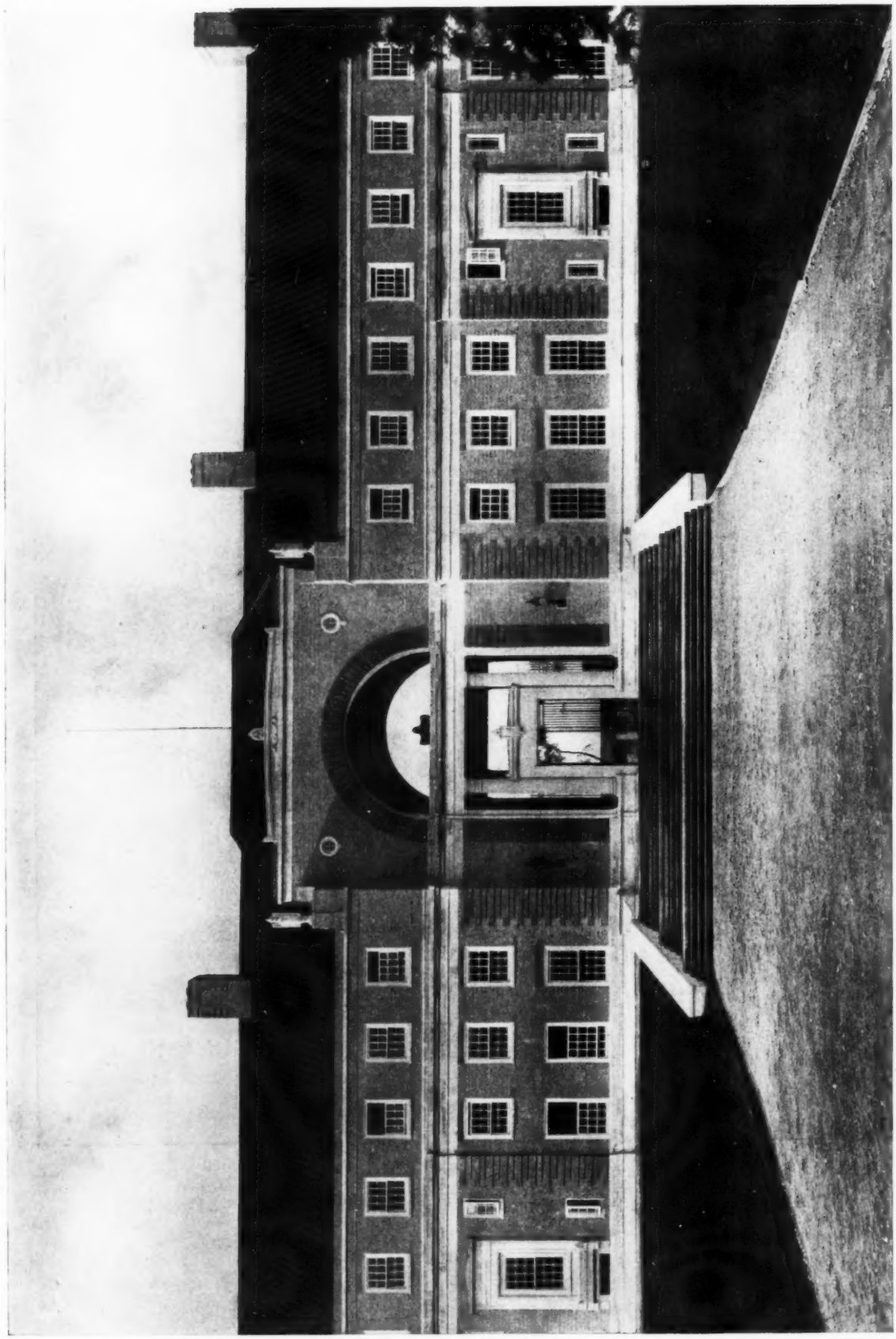


THE GROUND FLOOR.

THE MEMORIAL BUILDINGS, CLARE COLLEGE, CAMBRIDGE. SIR GILES GILBERT SCOTT, R.A., ARCHITECT.



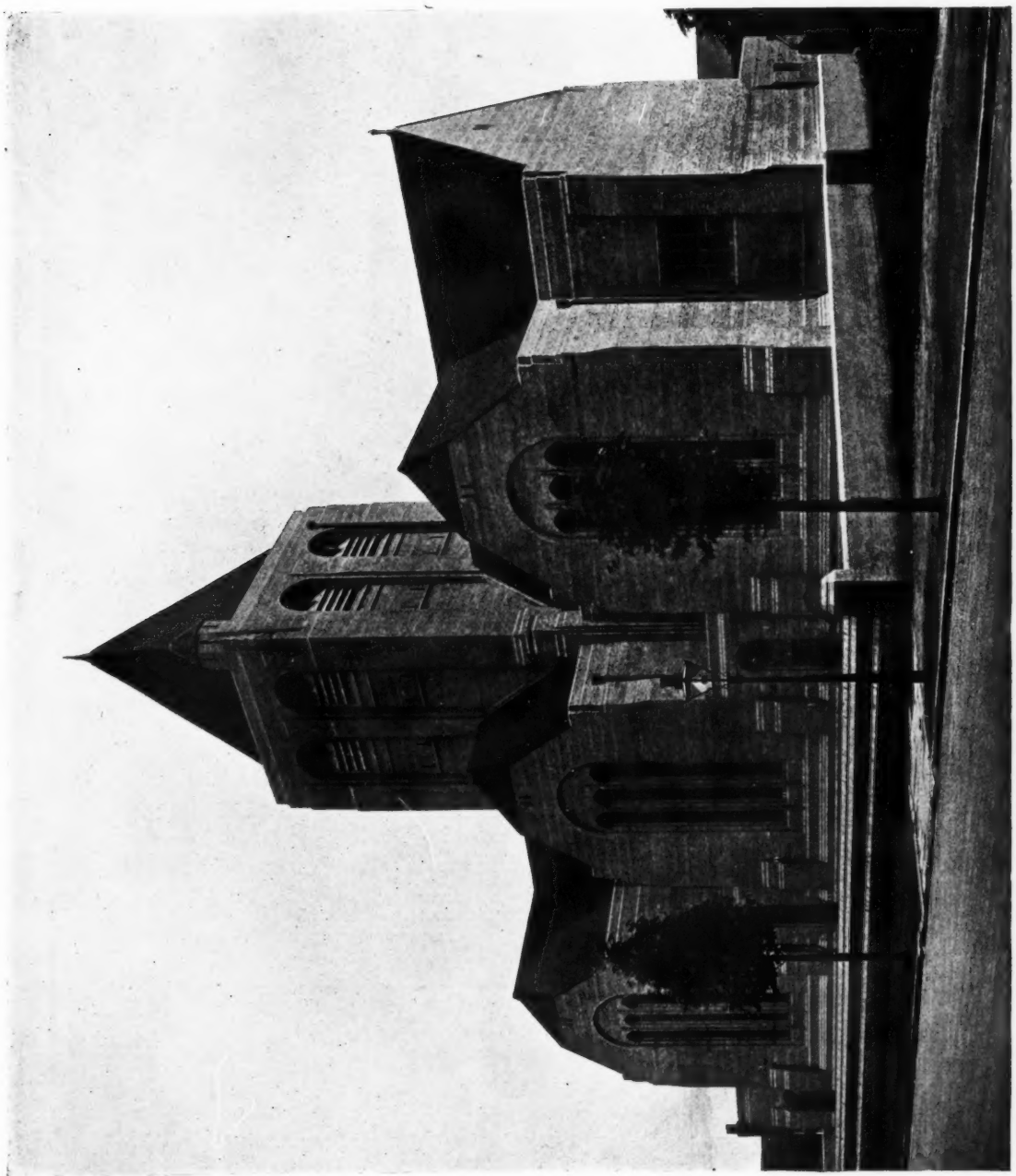
CLARE COLLEGE, CAMBRIDGE: THE MEMORIAL ARCH.
SIR GILES GILBERT SCOTT, R.A., ARCHITECT.



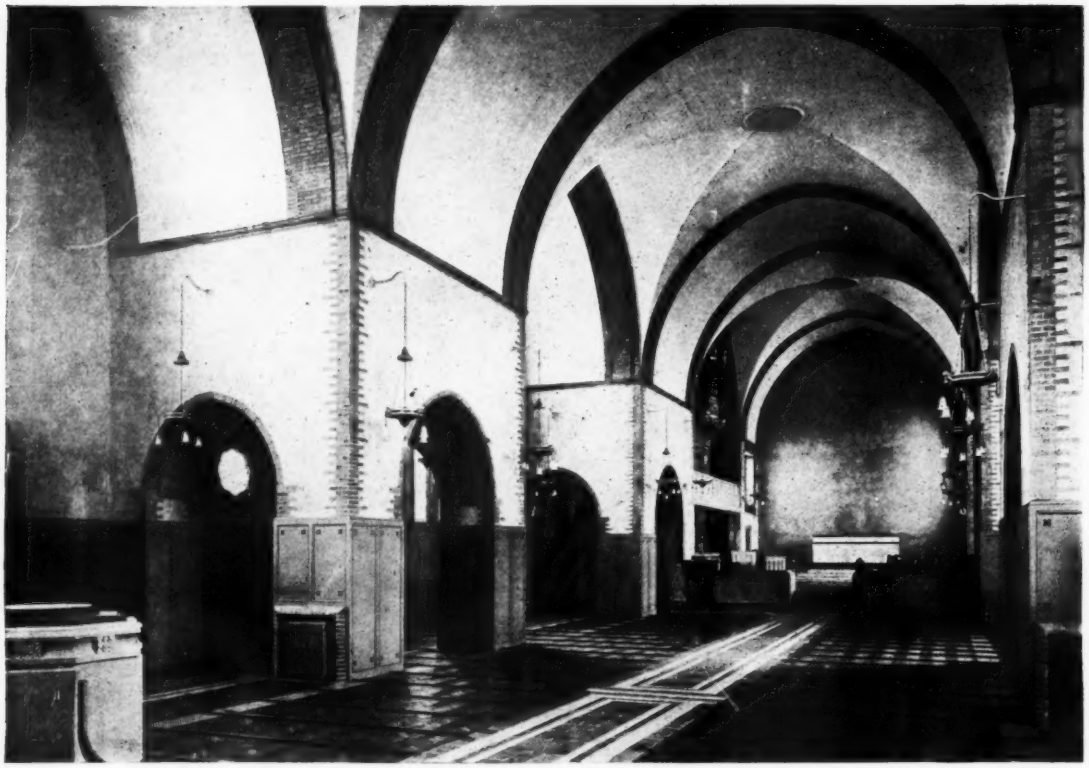
THE MEMORIAL BUILDINGS, CLARE COLLEGE, CAMBRIDGE: A VIEW OF THE FRONT. SIR GILES GILBERT SCOTT, R.A., ARCHITECT.

LIVERPOOL CATHEDRAL: THE CHOIR, LOOKING TOWARDS THE REREDOS.
SIR GILES GILBERT SCOTT, R.A., ARCHITECT

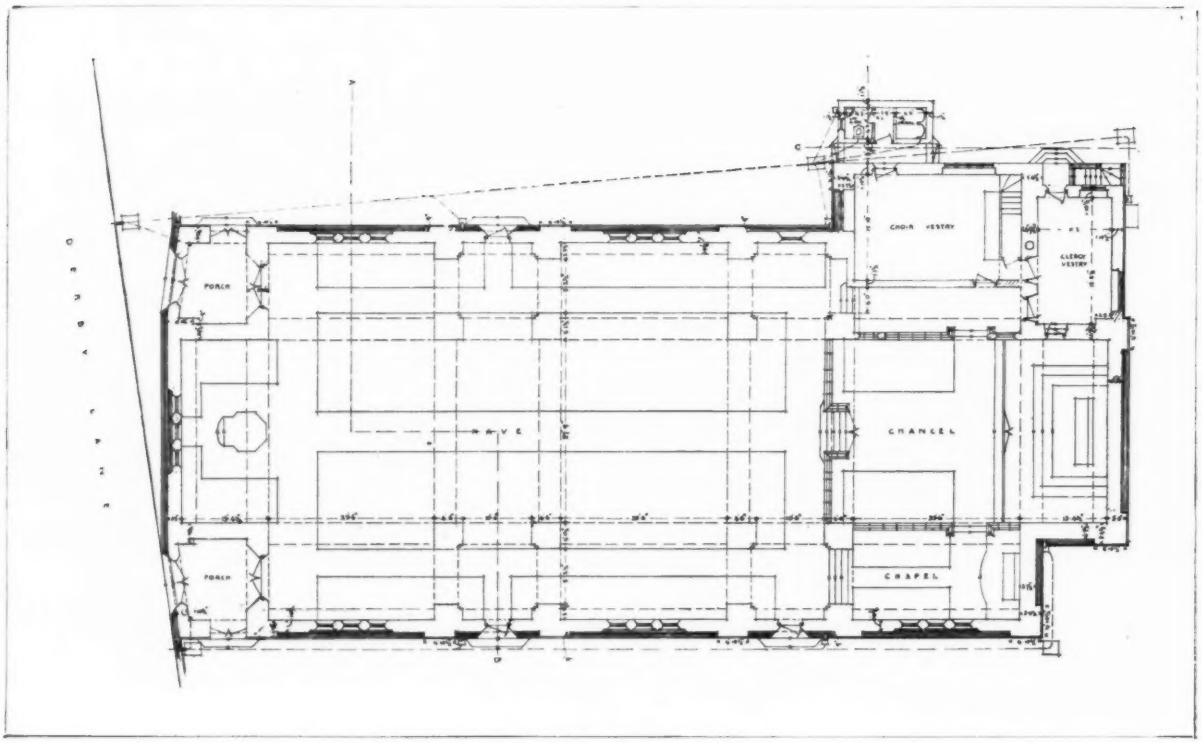
CATHOLIC CHURCH, NORTHFLEET, KENT: THE TOWER AT THE WEST END.
SIR GILES GILBERT SCOTT, R.A., ARCHITECT



ST PAUL'S CHURCH, DERBY LANE, LIVERPOOL: VIEW FROM SOUTH-EAST.
SIR GILES GILBERT SCOTT, R.A., ARCHITECT.

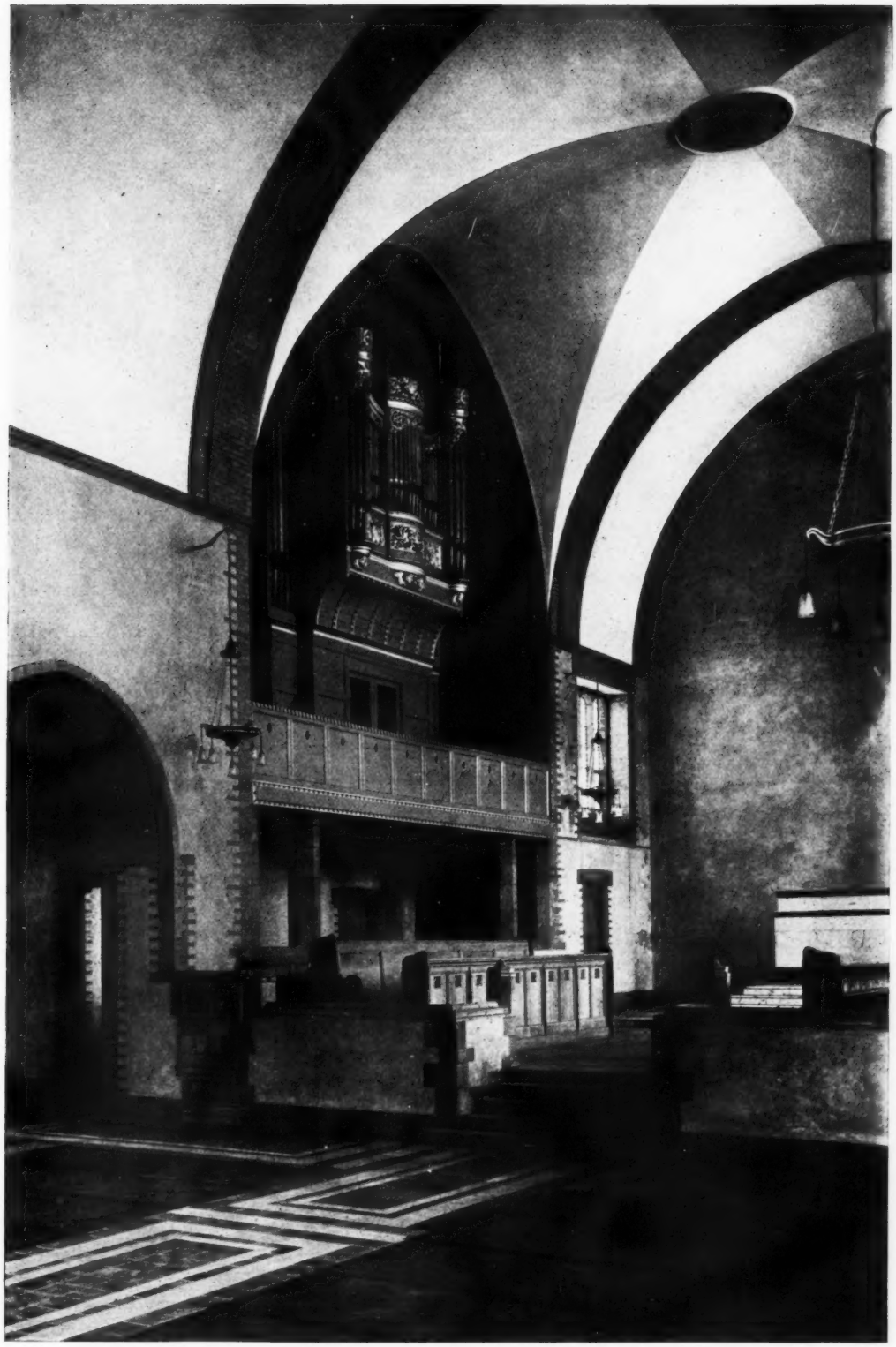


THE INTERIOR, LOOKING EAST.

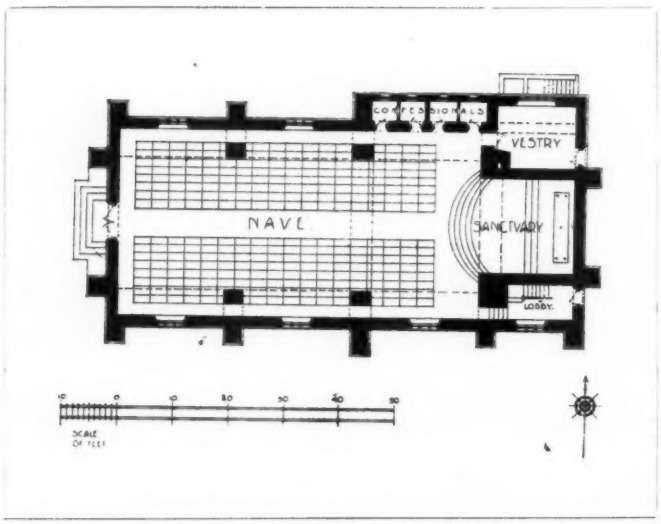


GROUND PLAN.

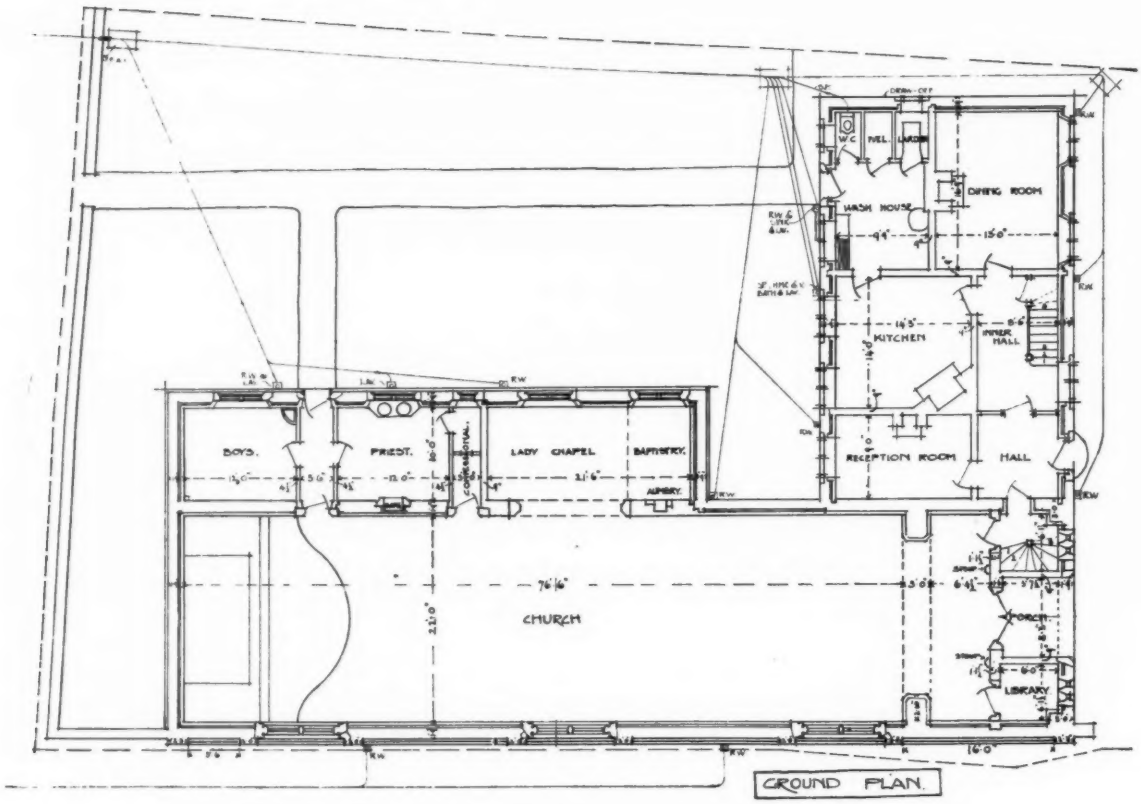
ST. PAUL'S CHURCH, DERBY LANE, LIVERPOOL. SIR GILES GILBERT SCOTT, R.A., ARCHITECT.



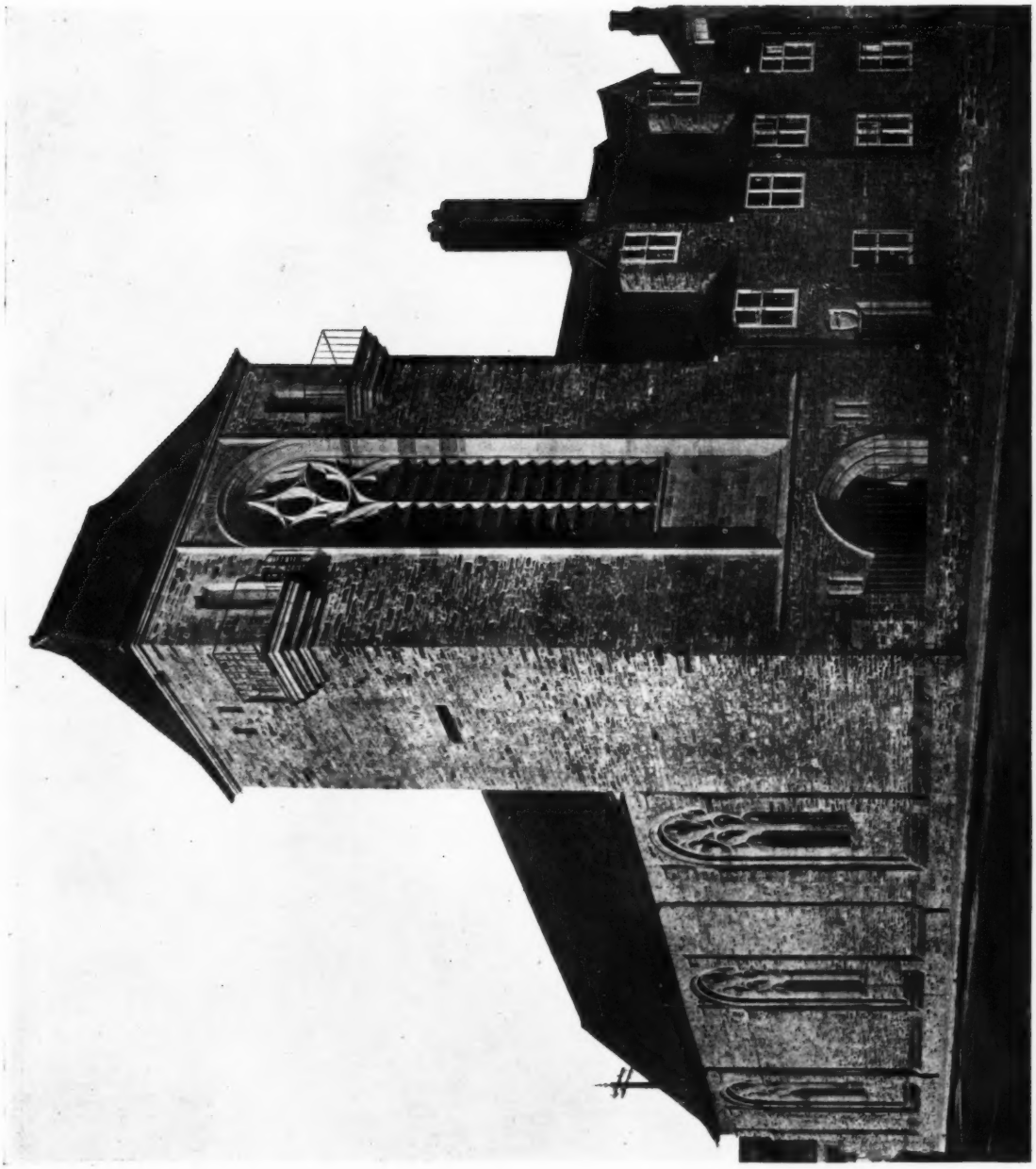
ST. PAUL'S CHURCH, DERBY LANE, LIVERPOOL: A VIEW OF THE CHANCEL.
SIR GILES GILBERT SCOTT, R.A., ARCHITECT.



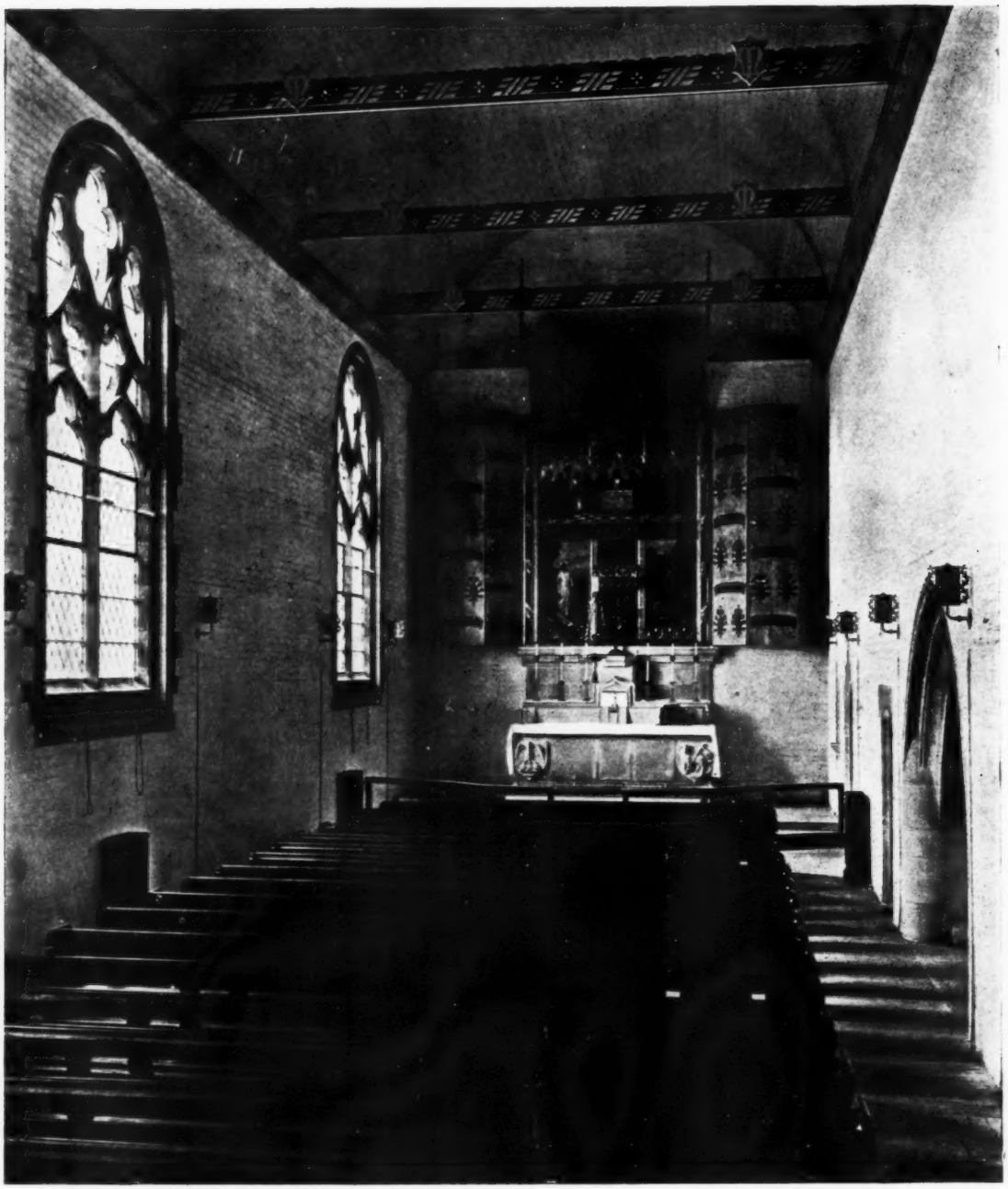
PLAN OF THE CATHOLIC CHURCH, BOURNEMOUTH.



GROUND PLAN OF THE CATHOLIC CHURCH AND PRESBYTERY, RAMSEY, ISLE OF MAN.
SIR GILES GILBERT SCOTT, R.A., ARCHITECT.

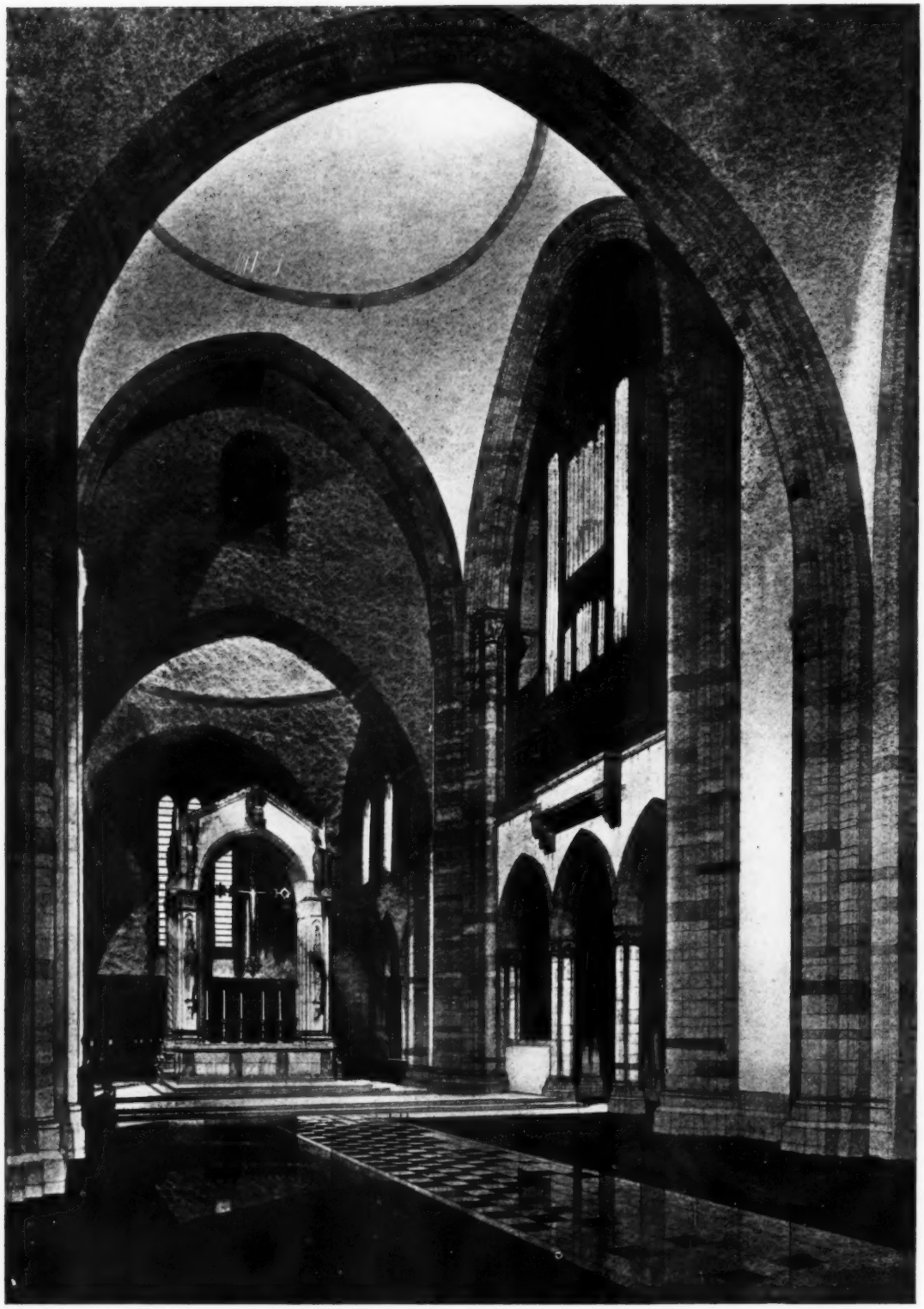


CATHOLIC CHURCH AND PRESBYTERY, RAMSEY, ISLE OF MAN SIR GILES GILBERT SCOTT, R.A., ARCHITECT



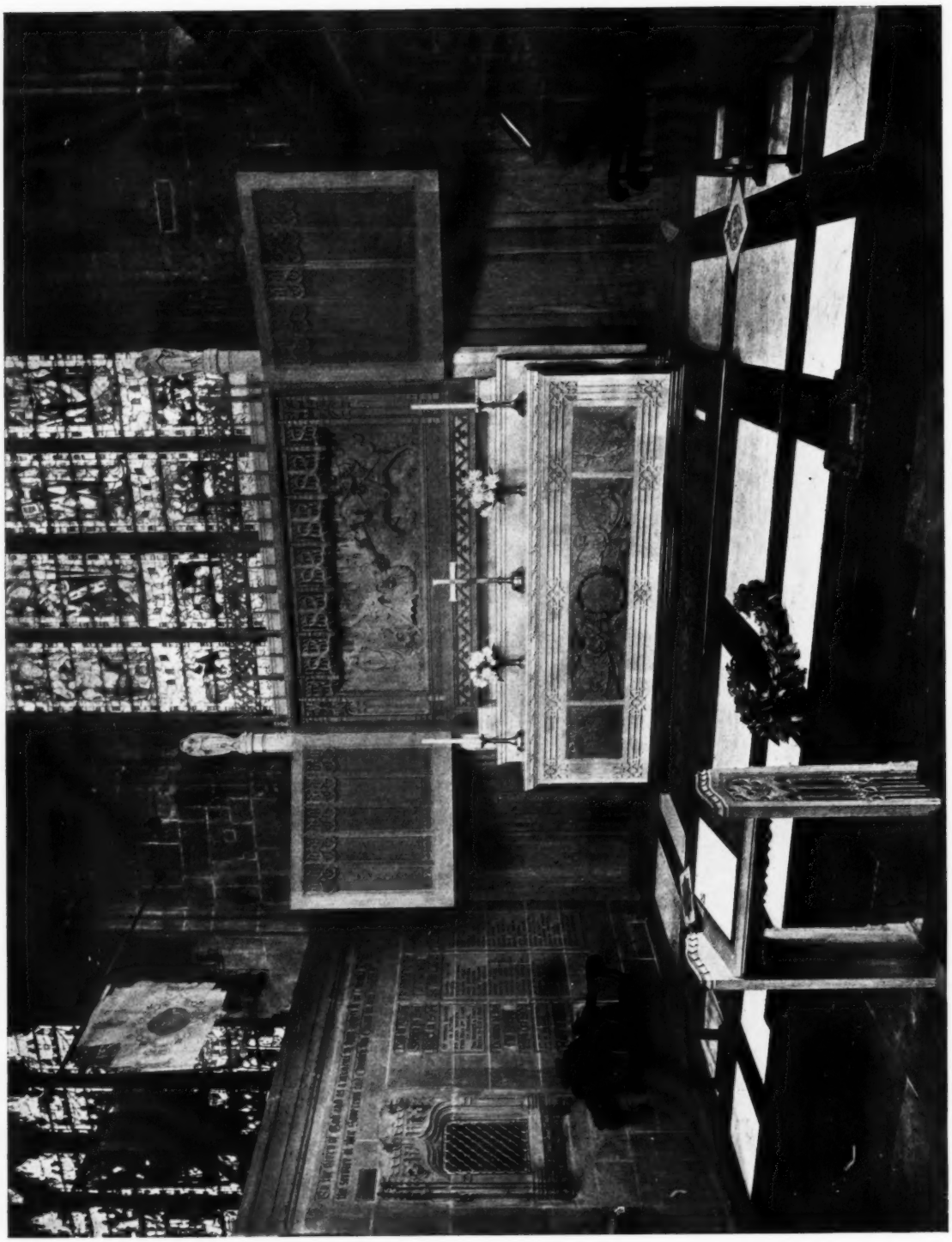
CATHOLIC CHURCH, RAMSEY, ISLE OF MAN: THE INTERIOR, LOOKING EAST
SIR GILES GILBERT SCOTT, R.A., ARCHITECT

A CHURCH AT BOURNEMOUTH: THE INTERIOR, LOOKING EAST.
SIR GILES GILBERT SCOTT, R.A., ARCHITECT.



NEW CHURCH, AMPLEFORTH ABBEY, YORKS: THE INTERIOR.
SIR GILES GILBERT SCOTT, R.A., ARCHITECT

CATHOLIC CHURCH, SHERINGHAM, NORFOLK: HANGING ROOD AND REREDOS
SIR GILES GILBERT SCOTT, R.A., ARCHITECT.

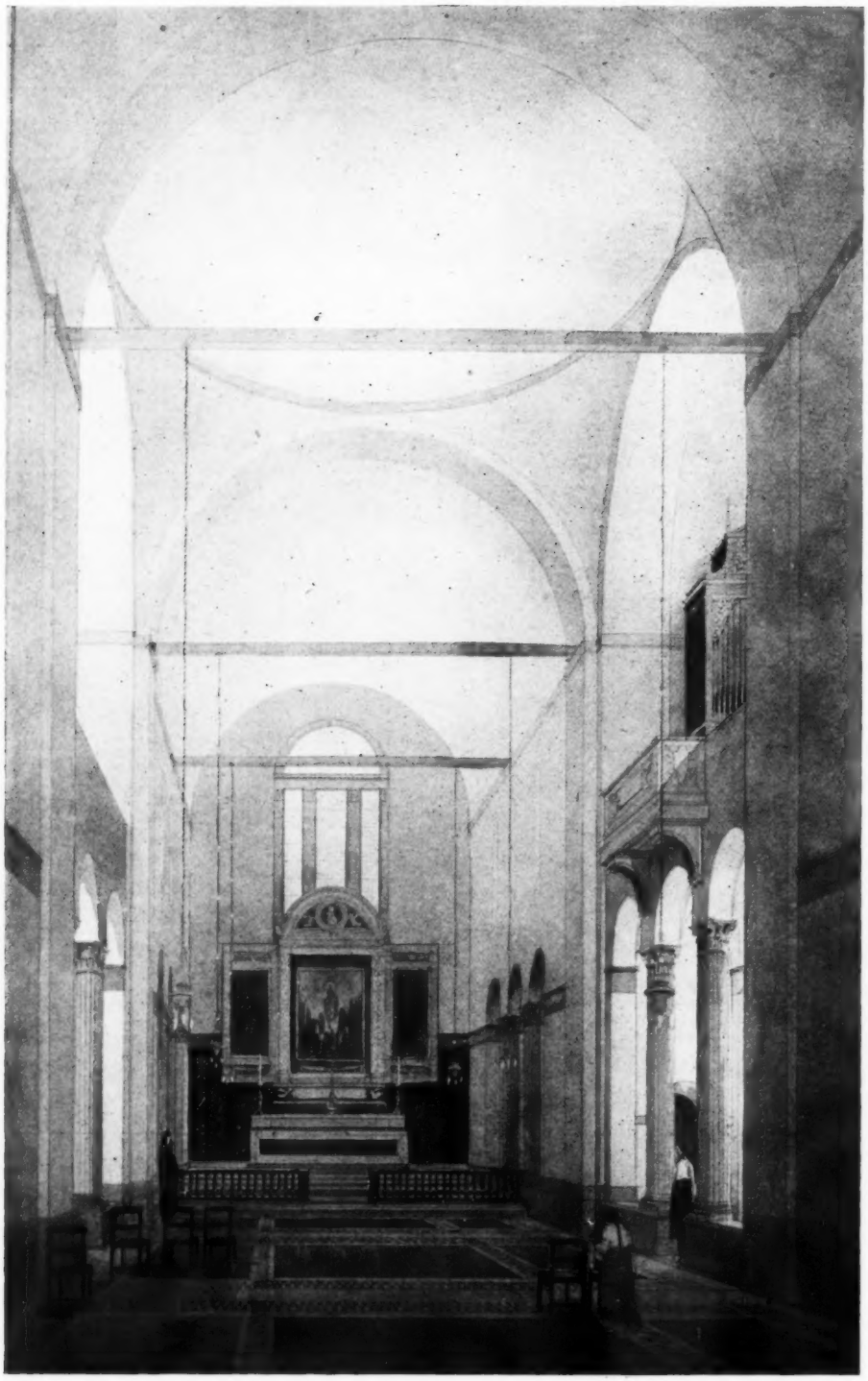


ST. GEORGE'S CHAPEL, CHESTER CATHEDRAL: THE ALTAR AND REREDOS.
SIR GILES GILBERT SCOTT, R.A., ARCHITECT.

ST. NICHOLAS'S CHAPEL, CHESTER CATHEDRAL: THE ALTAR AND REREDOS.
SIR GILES GILBERT SCOTT, R.A. ARCHITECT.

KIDDERMINSTER PARISH CHURCH: THE NEW SIDE CHAPEL AN INTERIOR VIEW.
SIR GILES GILBERT SCOTT, R.A., ARCHITECT.

A MEMORIAL IN OSWESTRY CHURCH. SIR GILES GILBERT SCOTT R.A., ARCHITECT.



LIVERPOOL COLLEGE FOR GIRLS, HUYTON: INTERIOR OF THE PROPOSED CHAPEL.
SIR GILES GILBERT SCOTT, R.A., ARCHITECT

HAWARDEN WAR MEMORIAL, CHESHIRE. SIR GILES GILBERT SCOTT, R.A., ARCHITECT.

BEAUMONT WAR MEMORIAL.

SIR GILES GILBERT SCOTT, R.A., ARCHITECT

THE COURTYARD, LOOKING SOUTH-WEST.

NO. 129 GROSVENOR ROAD, LONDON, S.W

SIR GILES GILBERT SCOTT, R.A., AND A. GILBERT SCOTT, ARCHITECTS

THE SITTING-ROOM.

THE COURTYARD, LOOKING SOUTH.

NO. 129 GROSVENOR ROAD, LONDON, S.W SIR GILES GILBERT SCOTT, R.A., AND A. GILBERT SCOTT, ARCHITECTS.

The Work of Frank T. Verity

By A. TRYSTAN EDWARDS

THE Royal Institute of British Architects having awarded the medal for the best street façade of the year to Mr. Verity, the event is naturally an occasion for attempting an analysis of the qualities which have gained him such distinction. As Mr. Verity has enjoyed a large practice for many years and has designed many theatres, shops, and blocks of flats, we are fortunate in being provided with plenty of material for such a judgment.

The first thing that strikes one in Mr. Verity's work is its consistency. He has chosen a particular variant of the Classic style, and he sees no reason to depart from it. We shall see no Mendelsohnian pranks from him. And not only is his style consistent, but it has the merit (and a rather rare one, these days) of being an *urban* style. Mr. Verity's buildings belong to the town. I should very much doubt if he has ever designed a gable in his life. He has certainly never put one on an urban façade. Take the block of flats in Bayswater Road. A single glance at this building is sufficient to make us aware that Mr. Verity has exactly caught the metropolitan character, the solidity, the assurance, combined with restraint, which a domestic building set in a great city ought to have. And these flats have not only metropolitan character, but the domestic character. How is this latter attained in the case of flats? By the compliance with certain rules of composition, mostly of a negative character. If in the design of flats certain conspicuous faults are *avoided*, the result will be sure to give a certain quite definite satisfaction. A common tendency is to group the flats into too conspicuous a unity, with the result that the block acquires the character of an institution rather than the abode of private individuals who do not happen to be united in any close social relation. All Mr. Verity's flats express this domestic quality admirably by the flat-topped rectangularity of the façades and the fairly even distribution of points of interest over the façades themselves. Thus the occupants do not group themselves into an architectural whole, such as might be expressive of a semi-public building, nor is there instituted among them a kind of hierarchy of social importance as would be the case if certain portions of the façade were conspicuously emphasized by pediments or other prominent architectural features.

Let us glance at the illustrations of some of these street fronts to blocks of flats. That at Hyde Park Place possesses in a special degree the merits which may be looked for in Mr. Verity's work. Here the domestic character of the building is further enforced by the verandahs with their cast-iron railings of excellent detail, while the whole design has a competence, a breadth and vigour which only too obviously puts to shame the atrocious red-brick "country cousin" of a building which abuts upon its east flank.

The Park Lane block (see page 59) has similar qualities; but has not quite the same degree of repose as marks the building at Hyde Park Place, inasmuch as the parapet which forms such a satisfactory crowning feature to the latter is here absent, and in its place we see a railing, interesting in itself, but a little too flimsy to contribute effectively to the punctuation of such an important façade, while the dormers, being of stone set against a slate background, must necessarily be read in conjunction with the stone façade beneath, and thus comprise a somewhat jagged pattern. One of the difficulties to be encountered in the design of blocks of flats is that each floor is apt to be of the same height as the one below, with the result that we do not get the gradation of the stories which forms such a pleasant feature in the eighteenth-century houses that still remain in the vicinity of the Marble Arch. In spite of this difficulty, however, which really is inherent in the programme the architect is here asked to solve, Mr. Verity contrives to obtain by variations in hood, architrave, bracket, and other subsidiary elements, a considerable diversity of interest in his façade, a diversity, moreover, which never steps beyond the limits of harmonious composition. It would be quite wrong to leave the subject of Mr. Verity's flats without making reference to the extremely skilful planning for which he has acquired great repute. And this internal convenience, this satisfactory solution of the utilitarian problem is never attained at the expense of his façades, for Mr. Verity contrives, quite adequately, to light and ventilate the smaller domestic offices from areas. His flats seem spacious and orderly, whether we view them from the outside or from the inside, and may well bear comparison with the very best "apartment-house" designs executed in America during recent years.

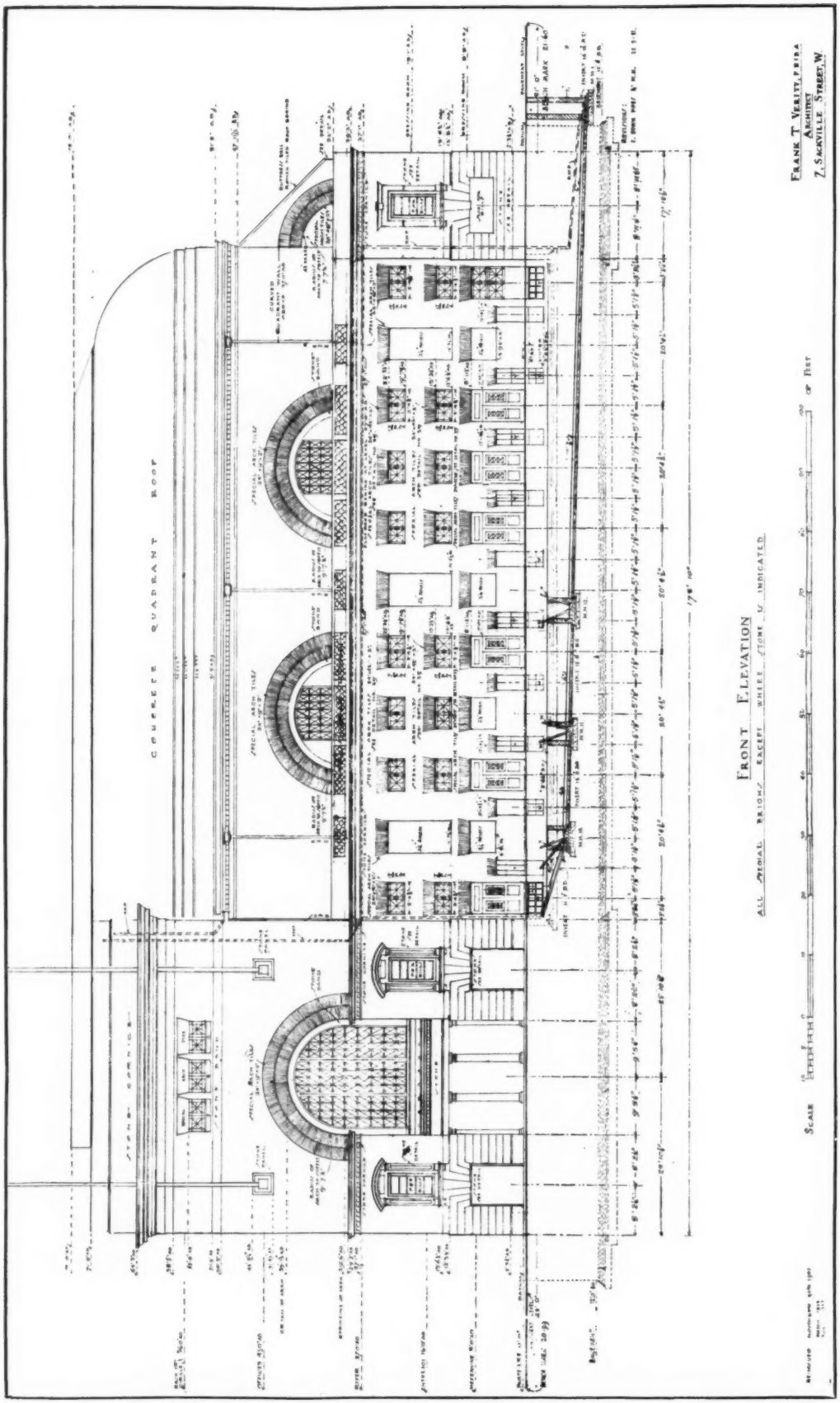
Let us next consider how Mr. Verity has tackled the very different problem of theatre design. Here again he has made a careful study of the most modern requirements of the building under consideration, and he has had the advantage of the designers of older theatres, in that the new methods of steel and of ferro-concrete construction enable him to span very wide distances without the aid of vertical supports to the galleries. Thus not a single person in the body of the theatre need have his view of the stage spoilt by obstructive piers or stanchions. In the Scala Theatre (see page 42) Mr. Verity has designed a comfortable and pleasant auditorium, and has decorated the walls with a simple Classic treatment. The formal junctions of the galleries and box have been cleverly contrived, the entablature of the latter being united to a short screen which, in its turn, is ramped to the railing of the upper circle.

The Imperial Theatre, Westminster (long-since demolished), and the Empire, Leicester Square, are good examples of Mr. Verity's interiors, and show how he is able to give the exact note of somewhat oppulent geniality which a modern theatre seems to require for its expression.

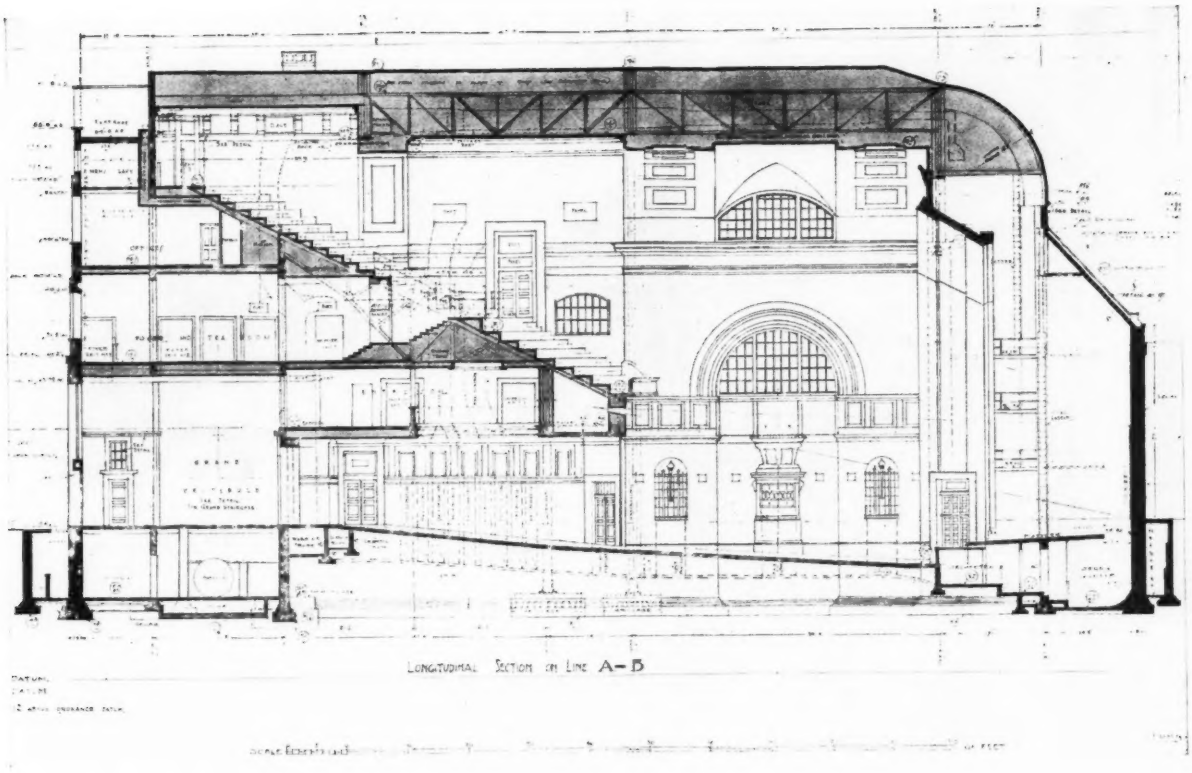
The Hammersmith Picture Palace, which was awarded the medal of the Royal Institute of British Architects, has an immense seating accommodation, but this orderly interior does not overbear us by its size. A notable feature is the novel arrangement whereby a series of rooms is placed beneath the gallery, so that this is given an appearance of greater strength and stability. Without this substructure the very wide span of such a slender beam would have had an unpleasant effect. The exterior is a bold conception. The hall itself is articulated by means of the large concrete curved roof which surmounts a stretch of plain wallage relieved by two large arches with tile voussoirs. Brought forward a few feet is the main wall of the façade, which has the function of providing window space for that miscellany of small apartments apparently required in the modern picture theatre. This is as yet an unsolved problem of design—how to arrange these little windows. Mr. Verity has done the best he can by grouping them into a large pattern, yet it can scarcely be denied that they detract from the degree of breadth and scale that an important street front should have. But there can be no doubt that this building does much to enhance the status of the cinematograph by giving it an architectural form worthy of the growing importance of this institution as an agent both for the drama and for the general entertainment and education of the public.

Mr. Verity's desire to impart a dignified quality to urban building is witnessed in his imposing design for a block of shops in Regent Street. And the Polytechnic itself, perhaps Mr. Verity's chief work, has long ago taken its place as a classic example of metropolitan style in the twentieth century.

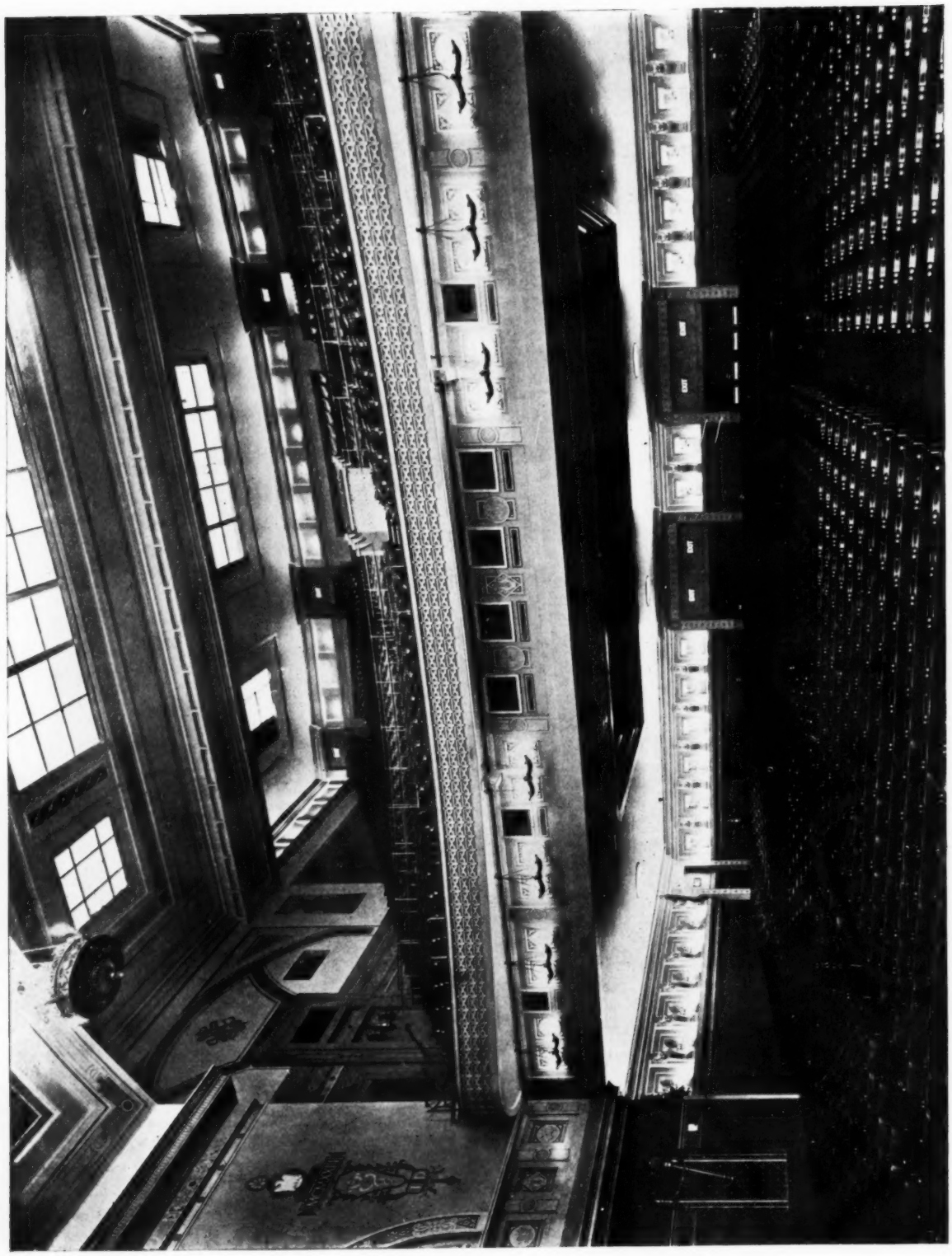
SHEPHERD'S BUSH PAVILION FRANK T VERITY, F.R.I.B.A., ARCHITECT.



SHEPHERD'S BUSH PAVILION: THE FRONT ELEVATION. FRANK T. VERITY, F.R.I.B.A., ARCHITECT.



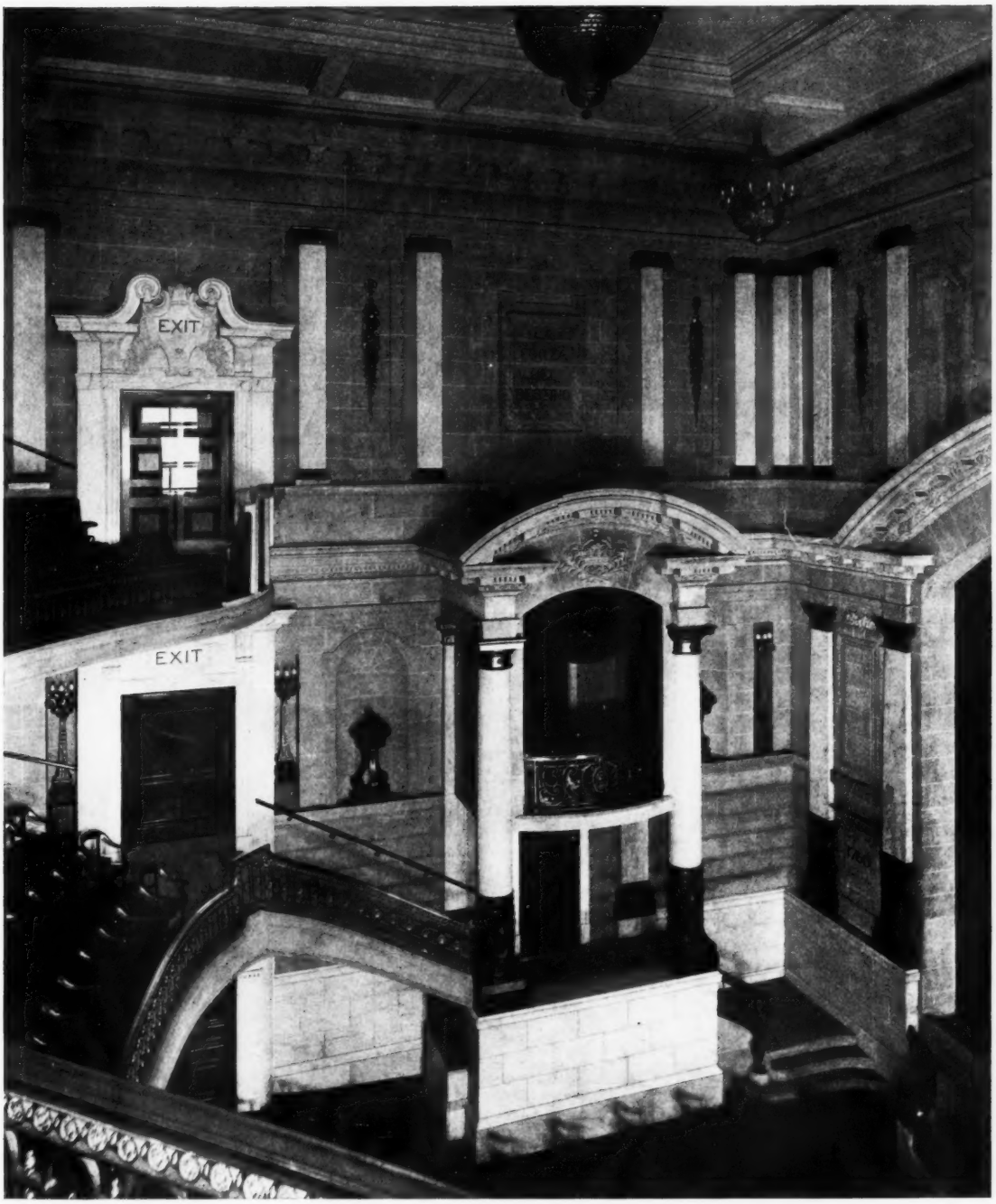
SHEPHERD'S BUSH PAVILION: PLAN AND SECTION. FRANK T. VERITY, F.R.I.B.A., ARCHITECT.



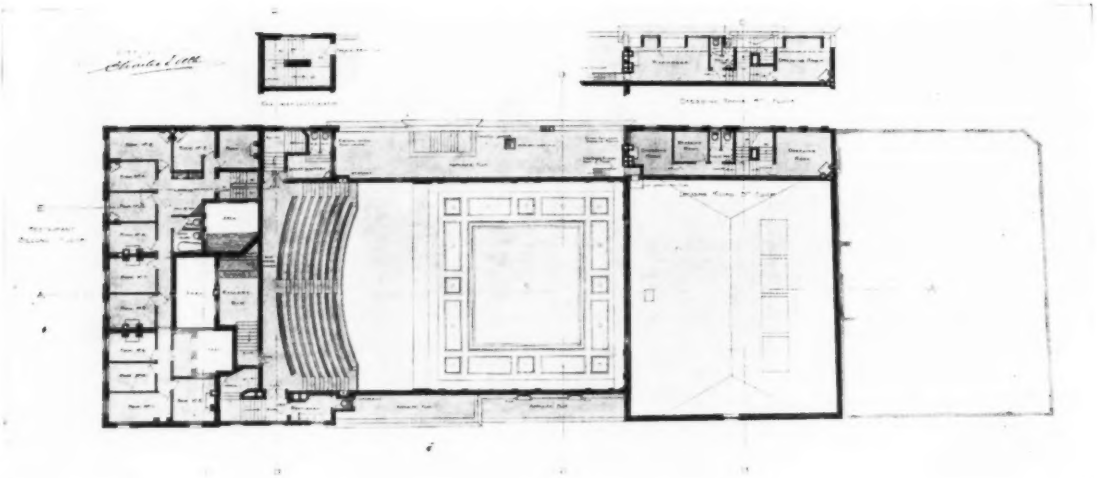
SHEPHERD'S BUSH PAVILION: THE AUDITORIUM FROM THE STAGE. FRANK T. VERITY, F.R.I.B.A., ARCHITECT.

THE EMPIRE THEATRE, LEICESTER SQUARE, LONDON: THE NEW FOYER.
FRANK T. VERITY, F.R.I.B.A., ARCHITECT.

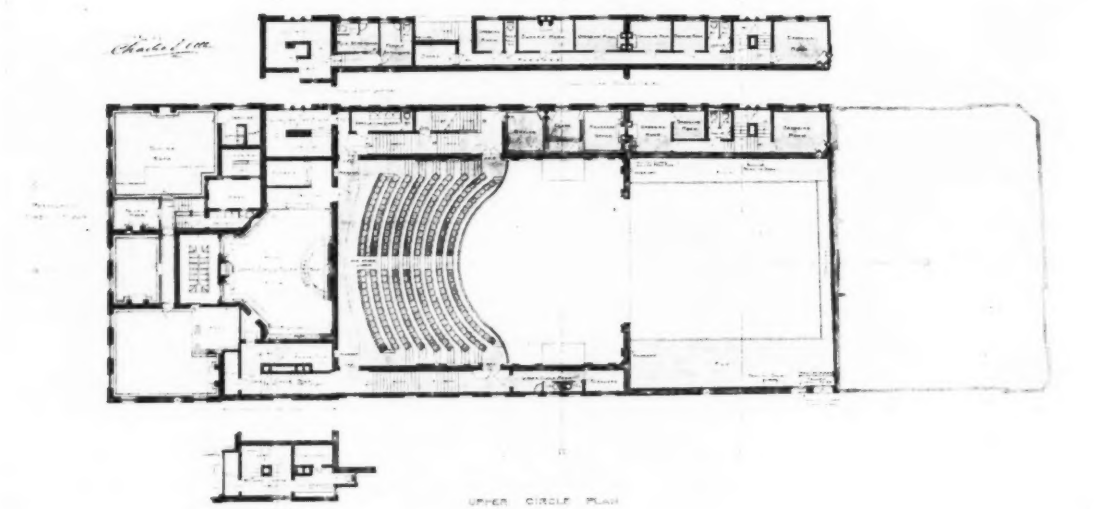
THE SCALA THEATRE, CHARLOTTE STREET, LONDON: THE AUDITORIUM FROM THE STALLS.
FRANK T. VERITY, F.R.I.B.A., ARCHITECT



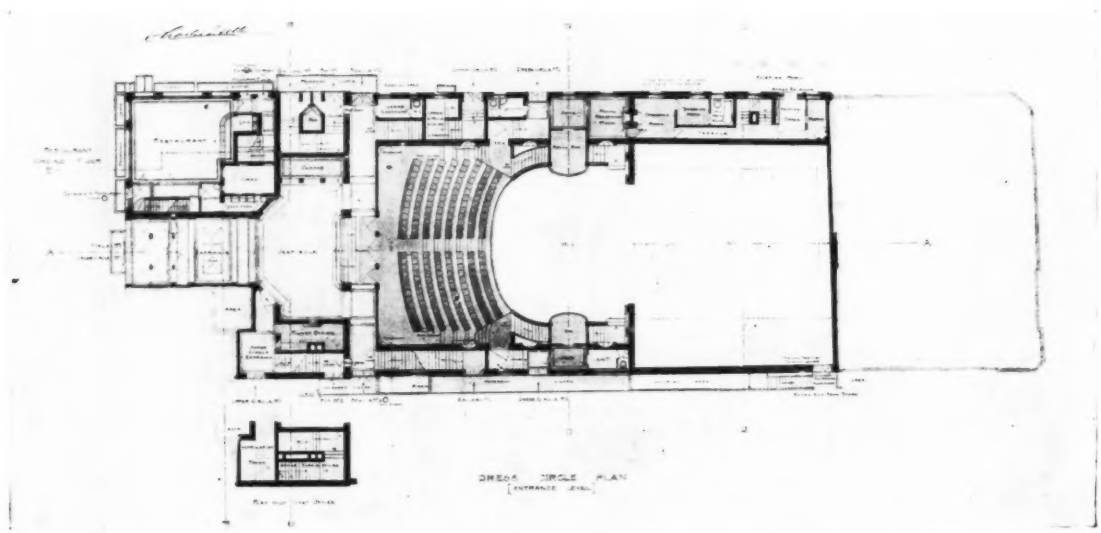
THE SCALA THEATRE, CHARLOTTE STREET, LONDON: A VIEW FROM THE BALCONY.
FRANK T. VERITY, F.R.I.B.A., ARCHITECT.



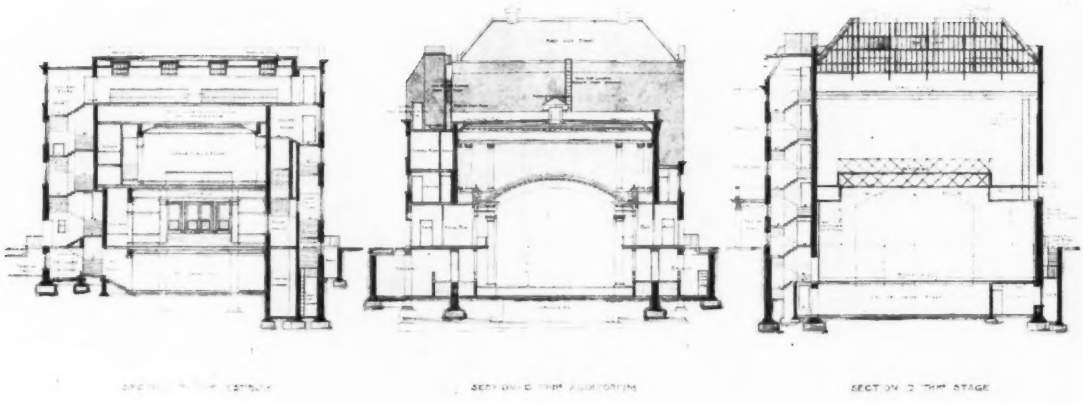
GALLERY PLAN.



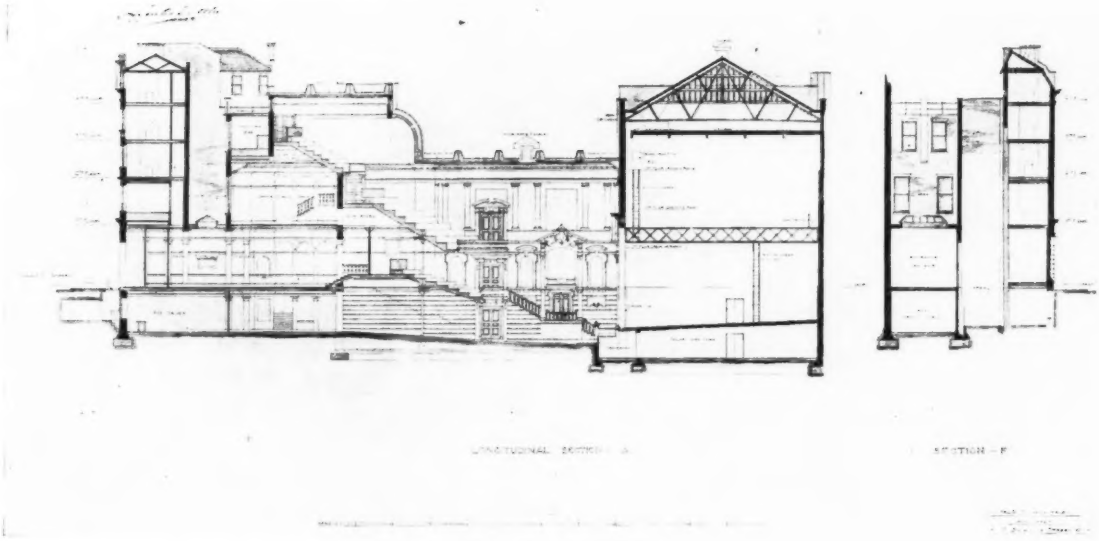
UPPER CIRCLE PLAN



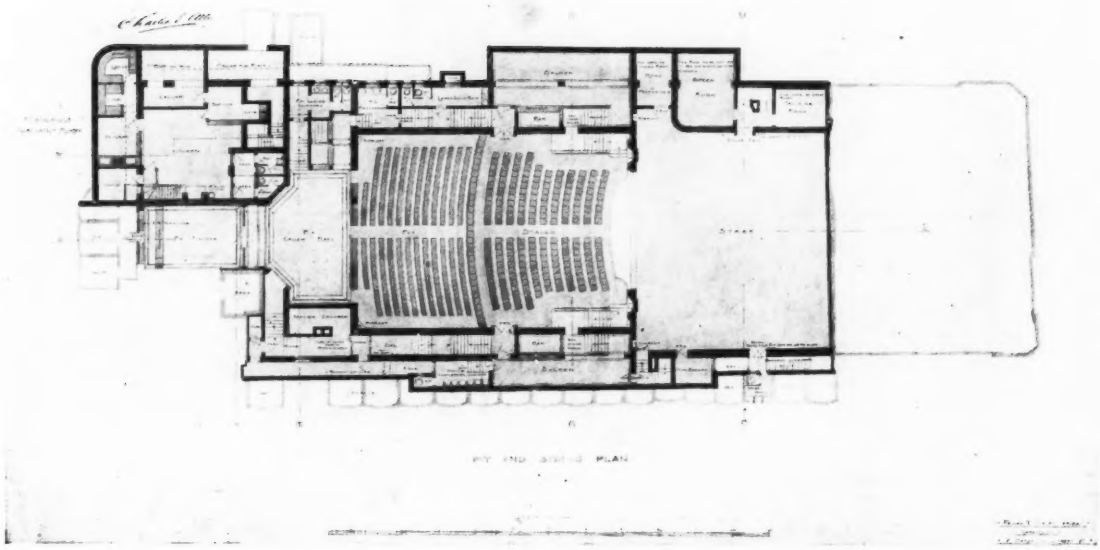
THE SCALA THEATRE AND RESTAURANT, CHARLOTTE STREET, LONDON. FRANK T. VERITY, F.R.I.B.A., ARCHITECT.



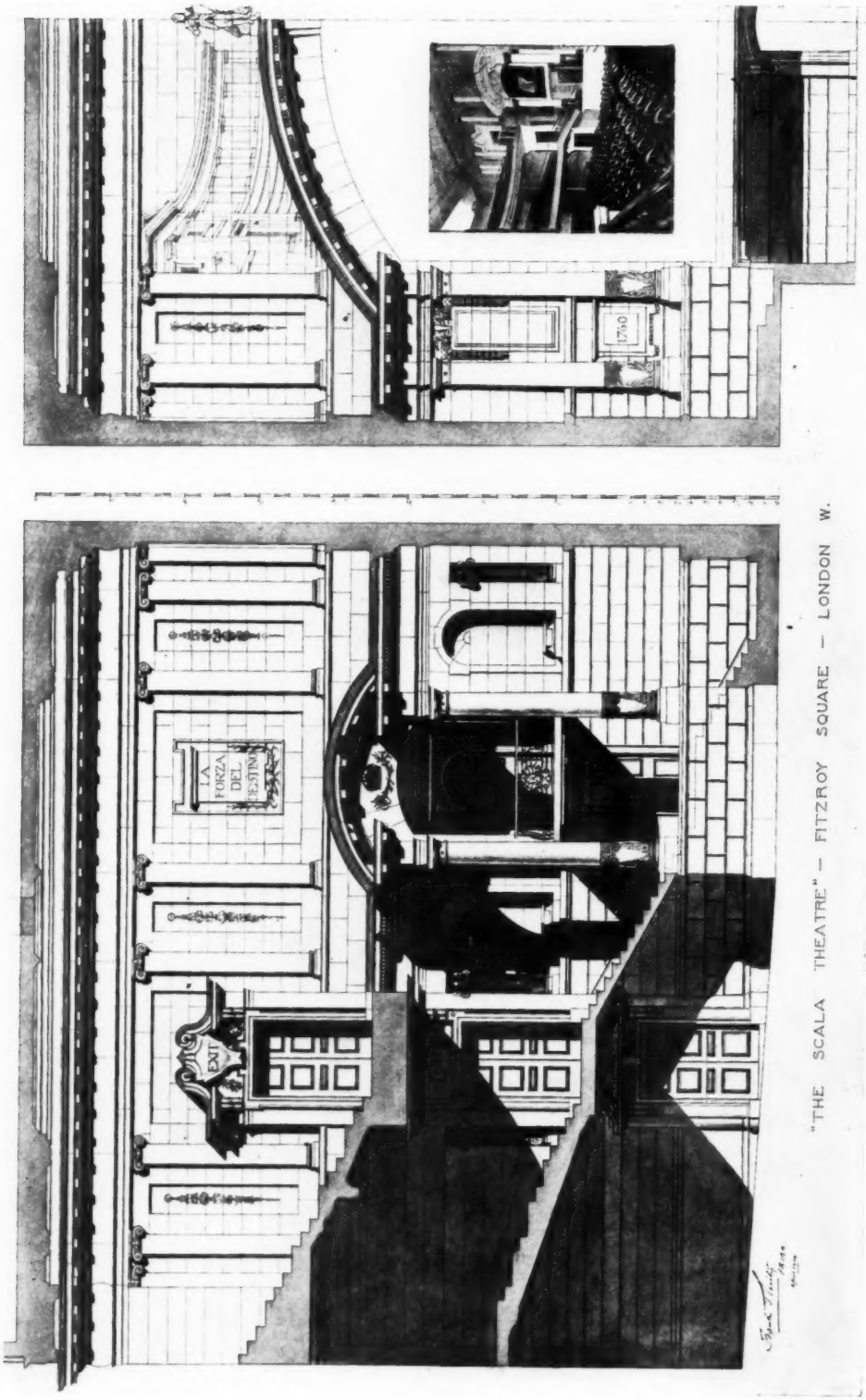
CROSS SECTION.



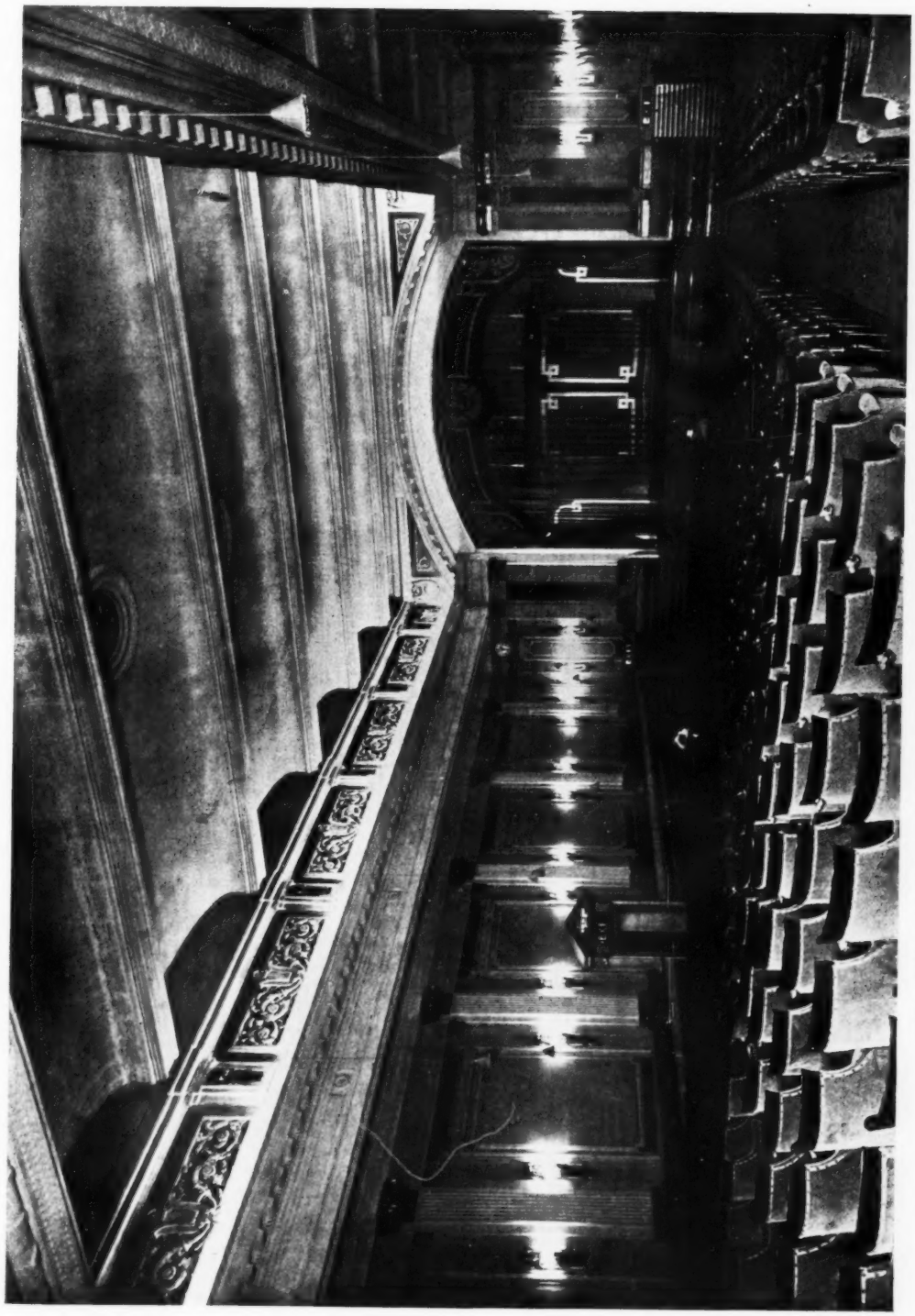
LONGITUDINAL SECTION.



THE SCALA THEATRE AND RESTAURANT, CHARLOTTE STREET, LONDON
FRANK T. VERITY, F.R.I.B.A., ARCHITECT



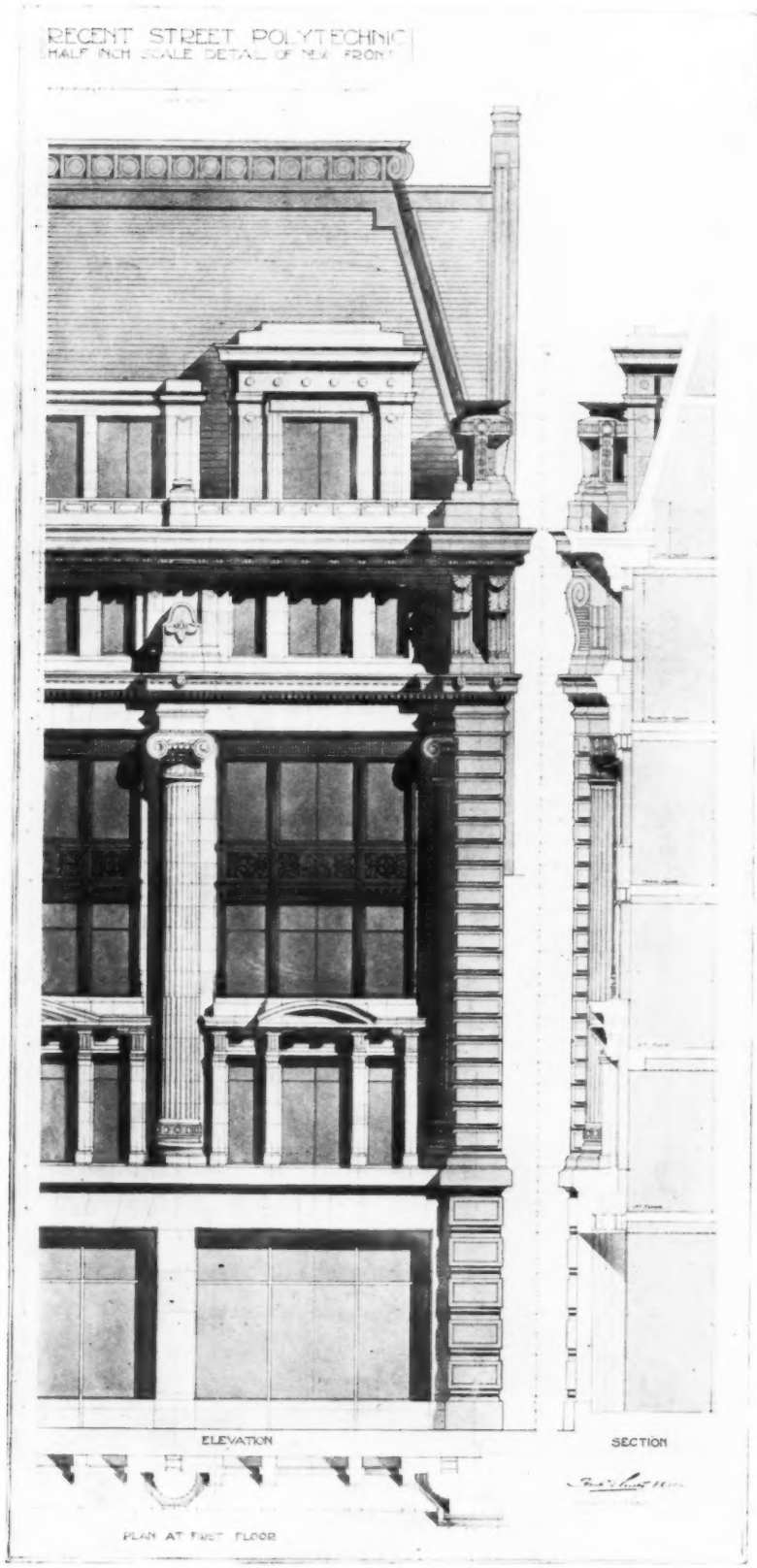
THE SCALA THEATRE, LONDON: DETAILS OF THE INTERIOR. FRANK T. VERITY, F.R.I.B.A., ARCHITECT.



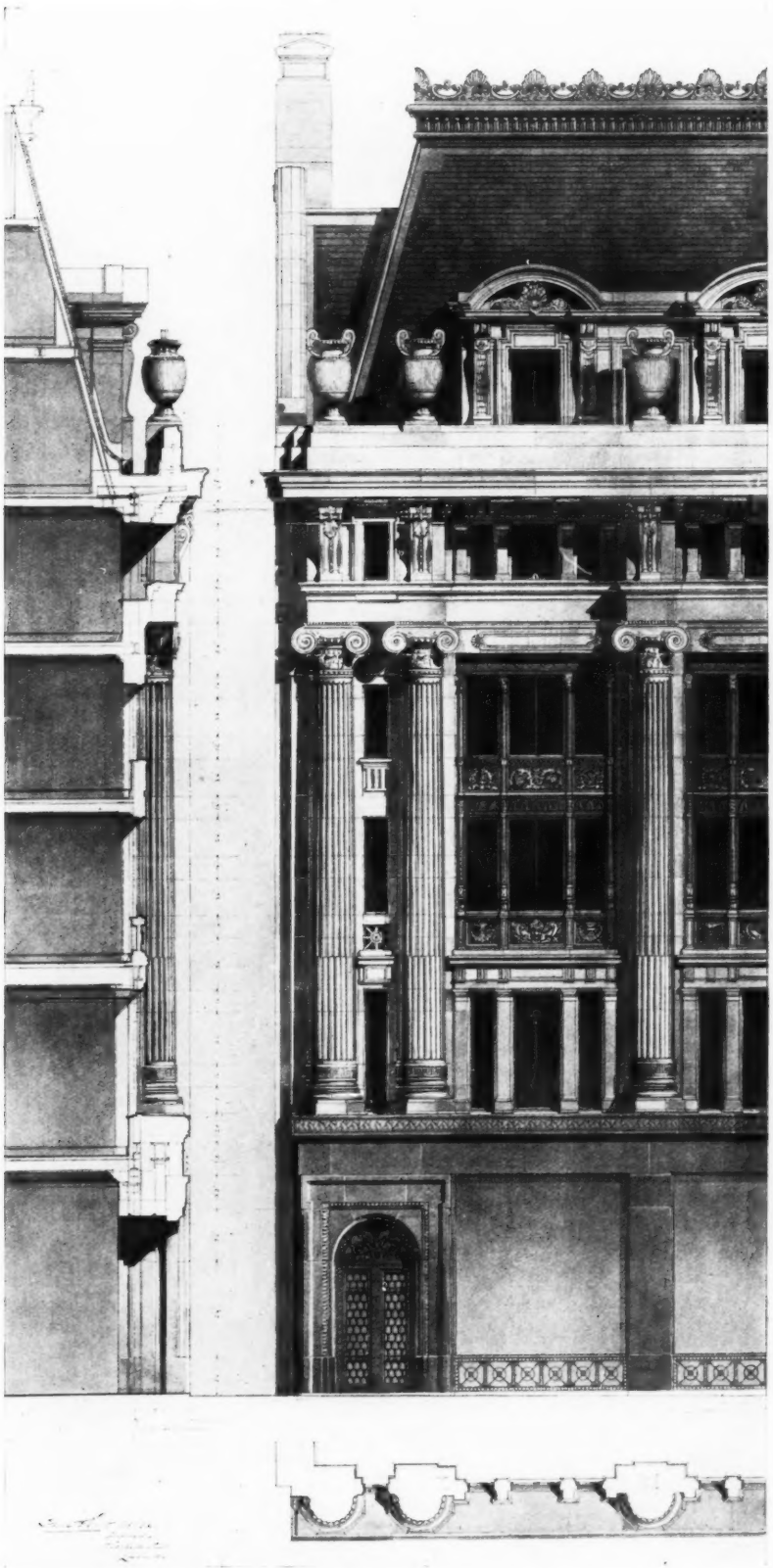
THE MARBLE ARCH PAVILION: INTERIOR. FRANK T. VERITY, F.R.I.B.A., ARCHITECT.

THE IMPERIAL THEATRE, WESTMINSTER (NOW DEMOLISHED).
FRANK T. VERITY, F.R.I.B.A., ARCHITECT.

THE IMPERIAL THEATRE, WESTMINSTER (NOW DEMOLISHED).
FRANK T. VERITY, F.R.I.B.A., ARCHITECT



THE REGENT STREET POLYTECHNIC: A DETAIL OF THE FAÇADE.
FRANK T. VERITY, F.R.I.B.A., ARCHITECT

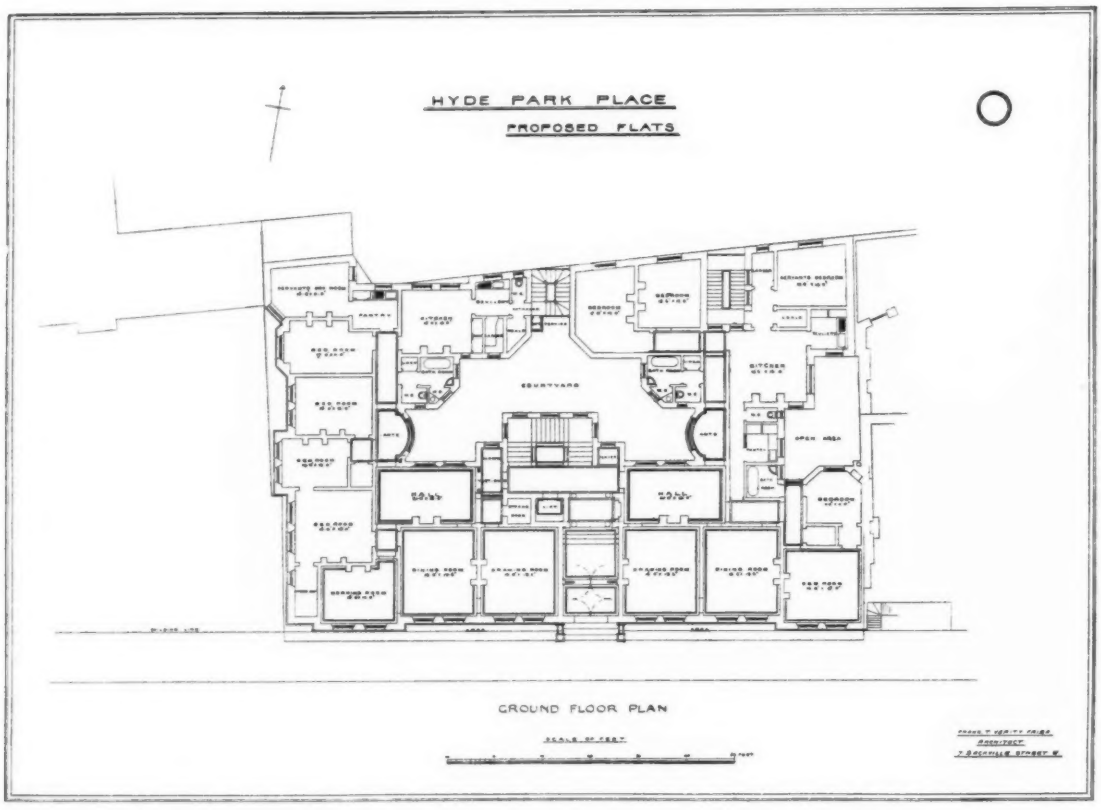


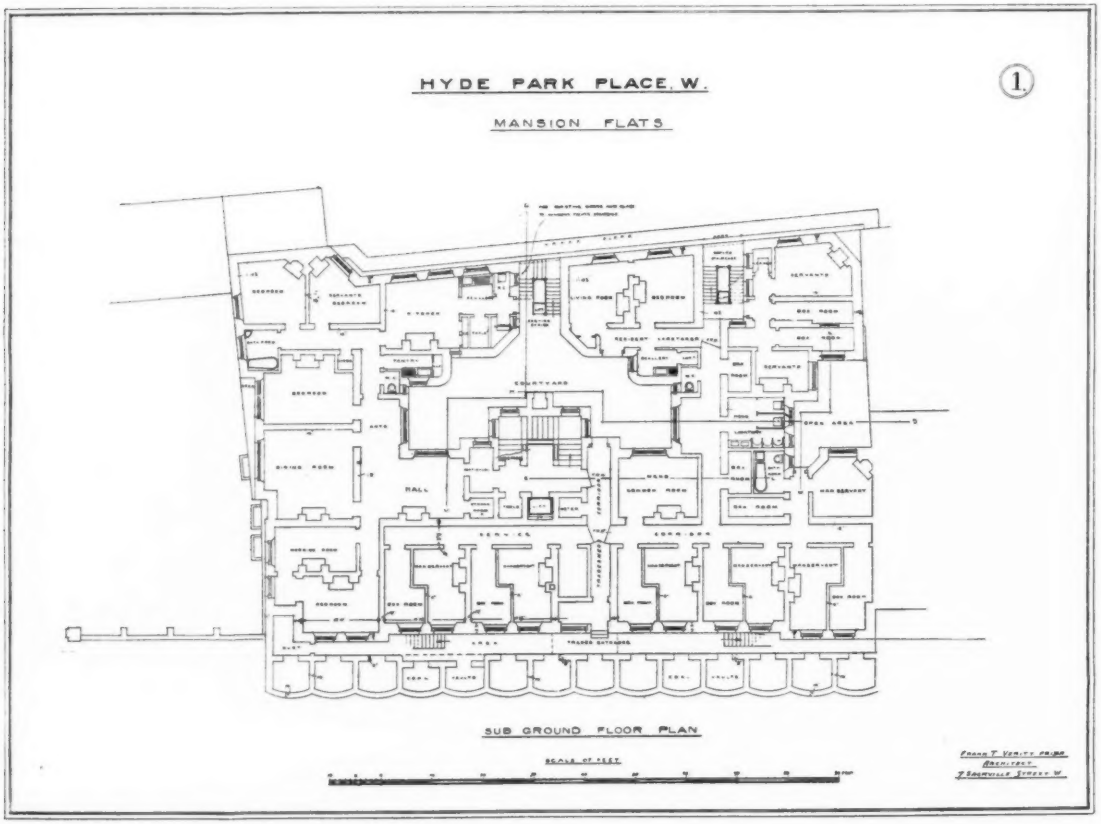
ST. GEORGE'S HOUSE, REGENT STREET, LONDON: A DETAIL OF THE FAÇADE.
FRANK T. VERITY, F.R.I.B.A., ARCHITECT.

ST. GEORGE'S HOUSE, REGENT STREET, LONDON. FRANK T. VERITY, F.R.I.B.A., ARCHITECT.

ST. GEORGE'S HOUSE, REGENT STREET, LONDON: THE COMPLETE PROJECT.

THE POLYTECHNIC, REGENT STREET, LONDON: THE COMPLETE PROJECT
FRANK T VERITY, F.R.I.B.A., ARCHITECT

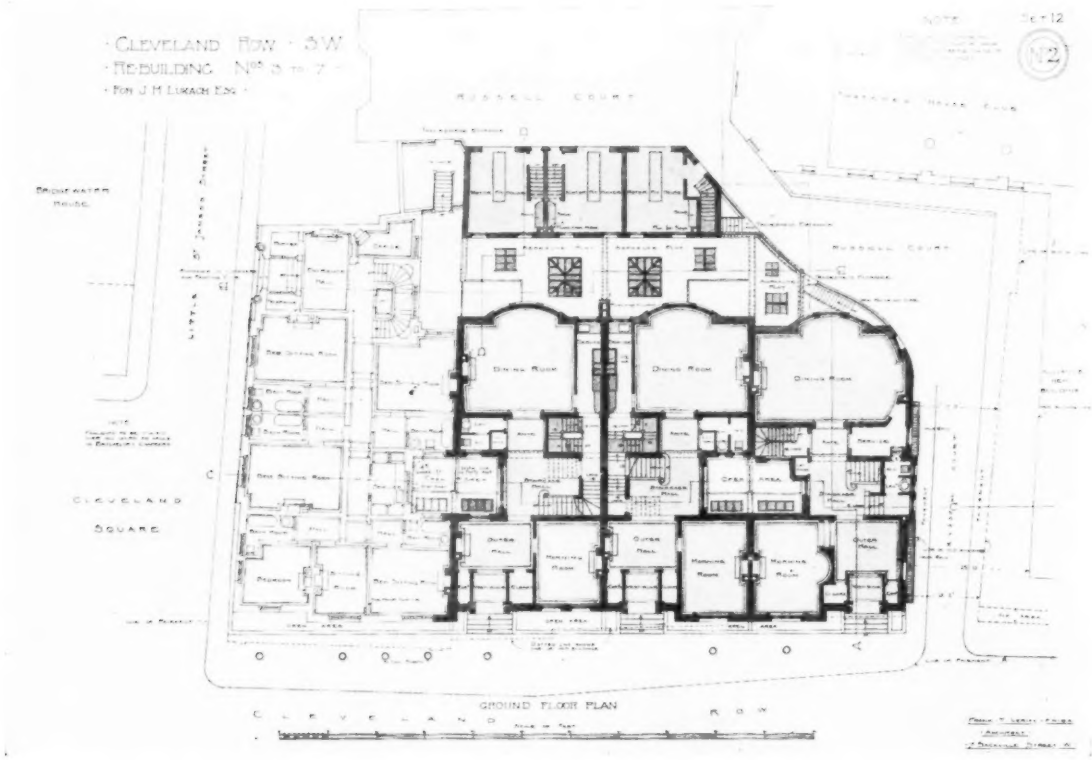


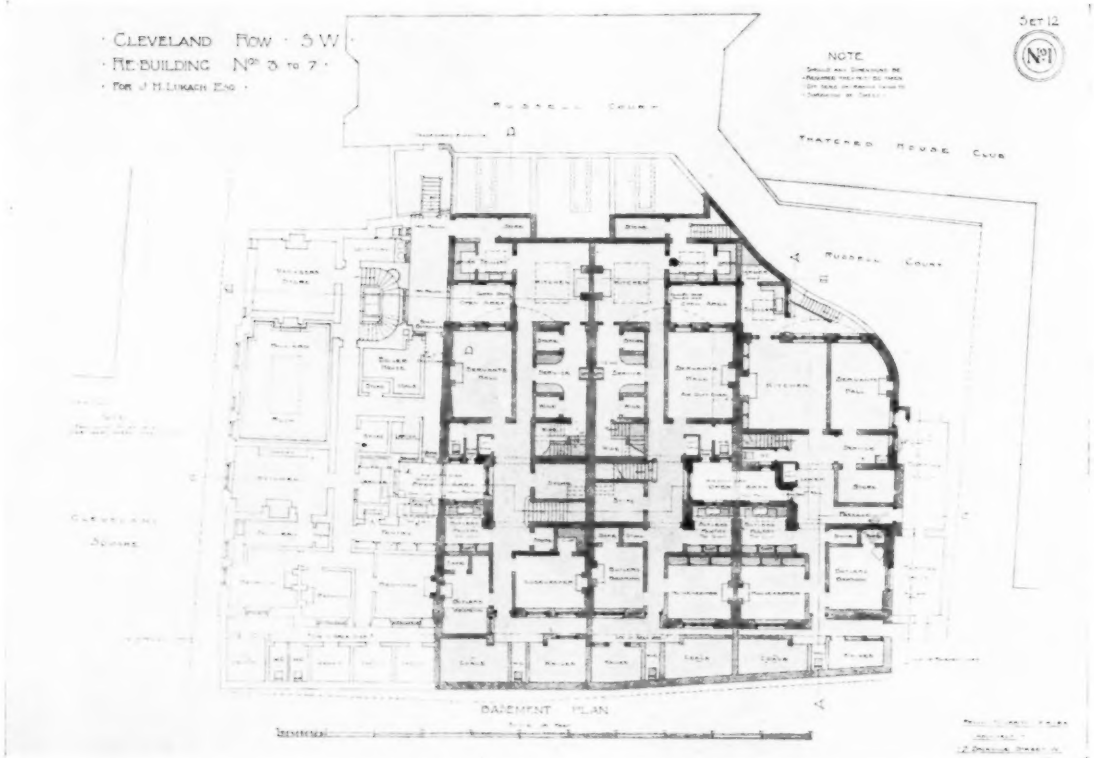


FLATS IN HYDE PARK PLACE. FRANK T. VERITY, F.R.I.B.A., ARCHITECT

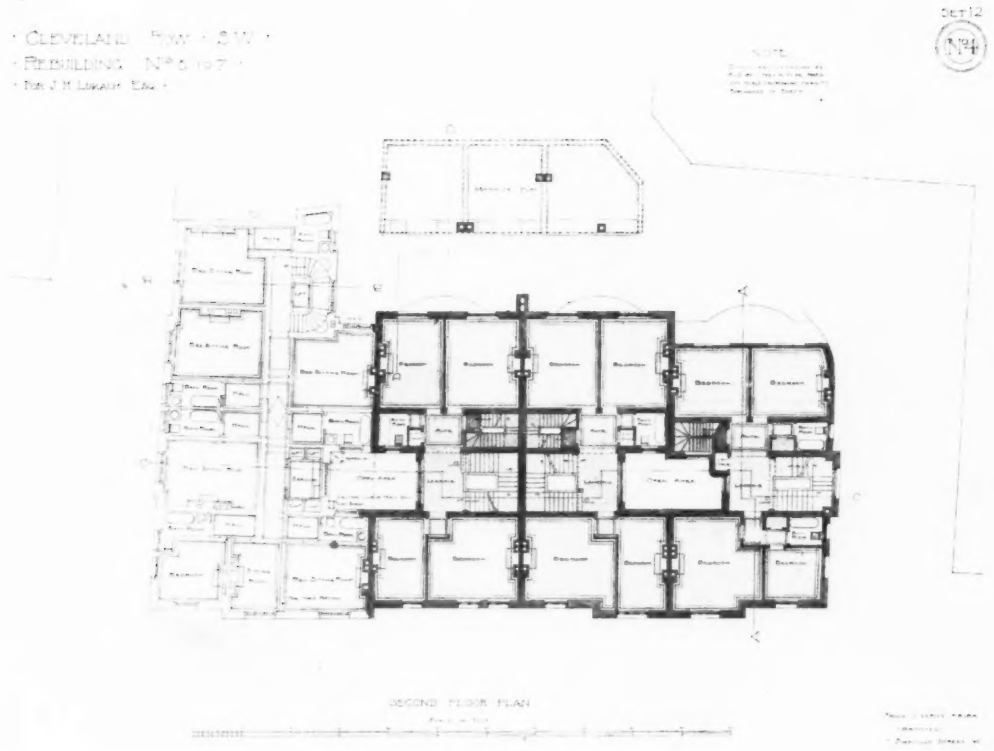
BLOCK OF FLATS IN HYDE PARK PLACE, LONDON, W.

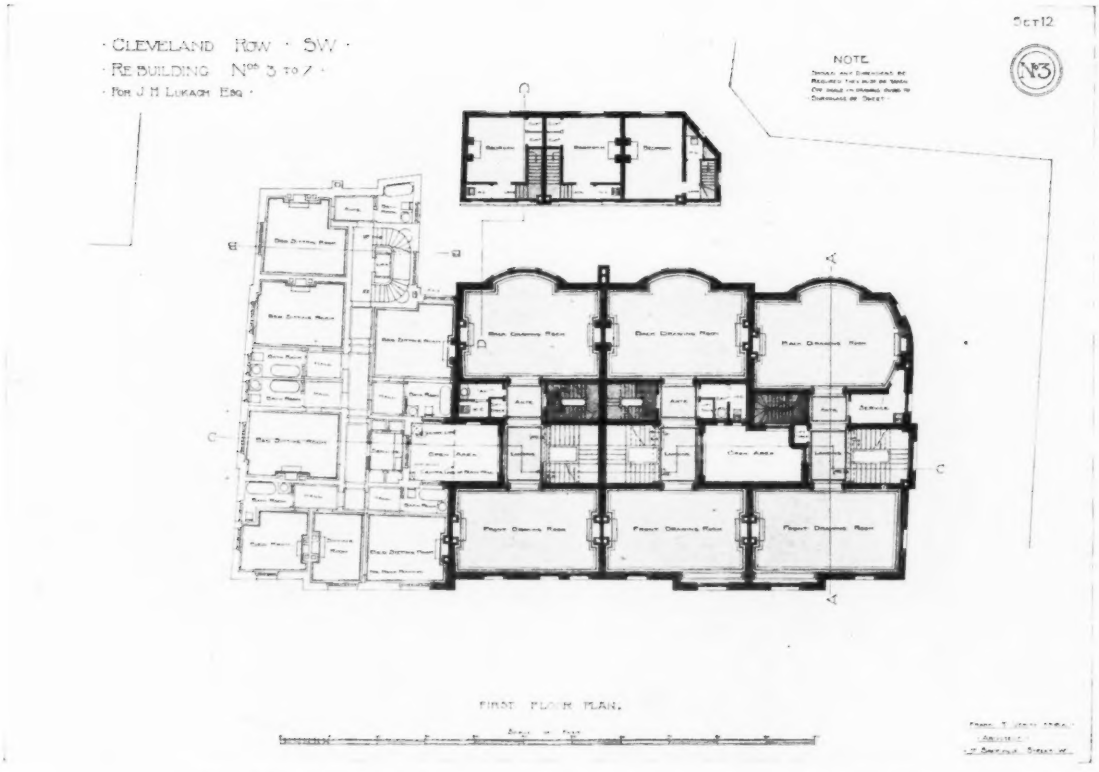
BLOCK OF HOUSES AND FLATS IN CLEVELAND ROW, LONDON.
FRANK T. VERITY, F.R.I.B.A., ARCHITECT.





CONVERSION INTO FLATS OF NOS. 3 TO 7 CLEVELAND ROW, LONDON, S.W
FRANK T. VERITY, F.R.I.B.A., ARCHITECT.



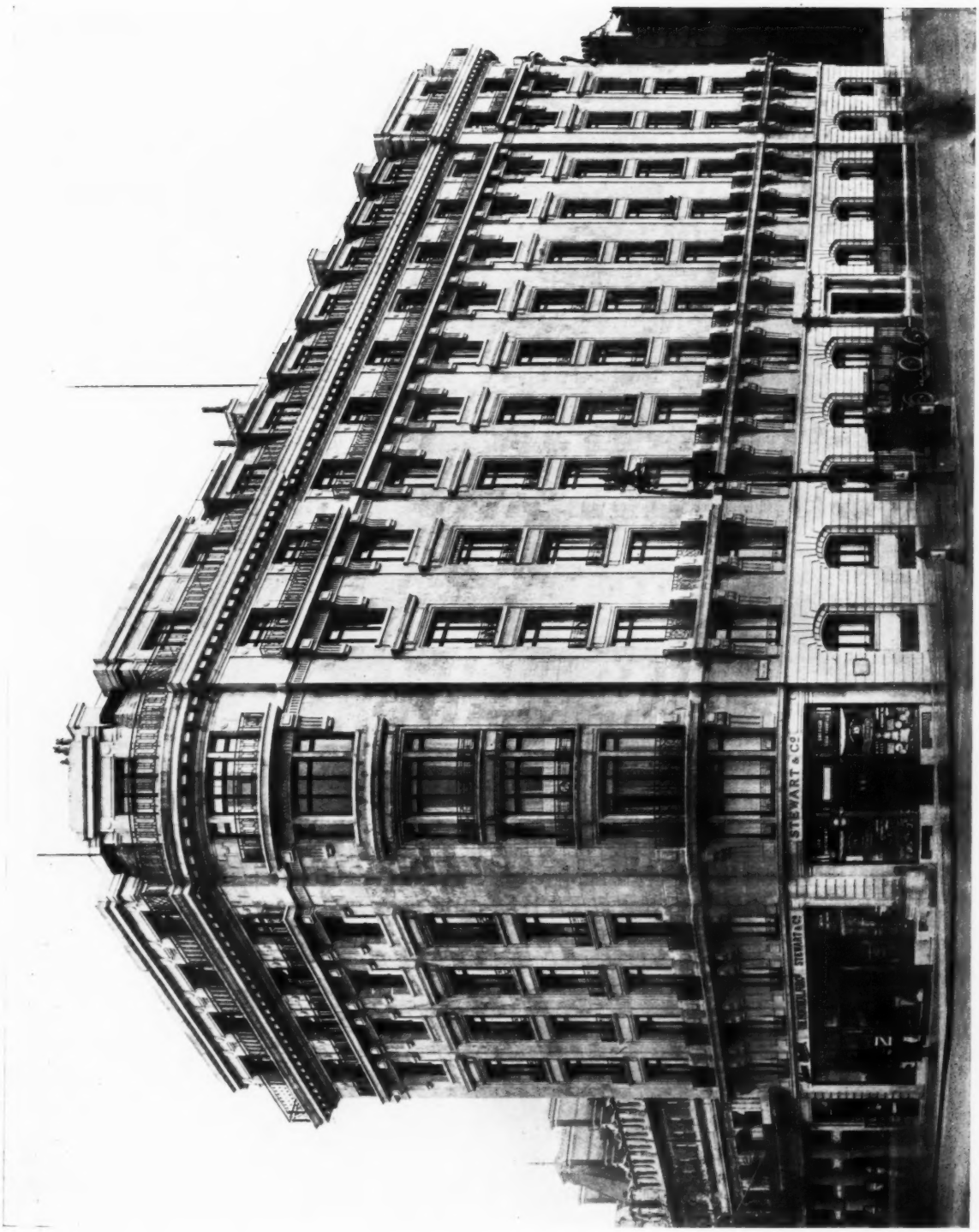


CONVERSION INTO FLATS OF NOS. 3 TO 7 CLEVELAND ROW, LONDON, S.W.
FRANK T VERITY, F.R.I.B.A., ARCHITECT.

FLATS IN PORTLAND PLACE, LONDON, W

FLATS IN DUCHESS STREET, LONDON, W.

FRANK T. VERITY, F.R.I.B.A., ARCHITECT.



FLATS. No. 40 PARK LANE, MARBLE ARCH, LONDON. FRANK T. VERITY, F.R.I.B.A., ARCHITECT

The Work of Baillie Scott and Beresford

By JOHN D. CLARKE, F.R.I.B.A.

NOW and again, at odd times, and at long intervals, I have had the pleasure of seeing some of the work of Messrs. Baillie Scott and Beresford: in the country, in the suburbs, and on the outskirts of a town. The impressions that I had gathered were brought back to my mind with extreme vividness by the set of photographs that serve to illustrate that work in this issue. For a time I looked into the heart of England, an elusive glimpse into beauty and romance. It is good to be reminded that that heart still beats.

There can be seen in much modern domestic architecture the results of a conscientious study of the details of old work. It is especially apparent in the texture of the materials used. Porches, fireplaces, and staircases are based on old models. On looking at the accompanying photographs we shall all be asking, "Wherein does this work differ from so much other passably good modern work designed in similar styles?" I think the difference will be found to be in the fact that whilst much modern work exhibits a proficient knowledge of the mouldings, shapes, details, and materials of the old work, Messrs. Baillie Scott's and Beresford's houses embody the spirit of that work.

I have been told that the secret of the charm in Mr. Baillie Scott's work is due to his having so deeply studied the details of the old English house that he can faithfully reproduce its features. No artist ever suffered a grosser libel, and nothing can be further from the truth. His houses cannot be said to be "in it" when it comes to reproductions. Any firm of really good decorators can show him how to do it, and can demonstrate how unorthodox his work is. I have in mind a very careful reproduction of an old timbered Kentish manor house. Every detail is correct. The timbers have been adzed and scorched and ill-used so that they may present an appearance of age. The ridge sags, and the overhanging front leans forward a little, gravity being held in check by cunningly disposed ties hidden in the roof. I was reminded of it by seeing "Three Elms," Kippington. There are things about this house that any good reproducer could pounce on, and yet it looks centuries older than the reproduction, not by reason of faked material, or from any conscious desire on the part of the designer that it should appear old, but because it embodies the spirit of the old work. The honesty of the one stands plain for all to see beside the artful dodges of the other.

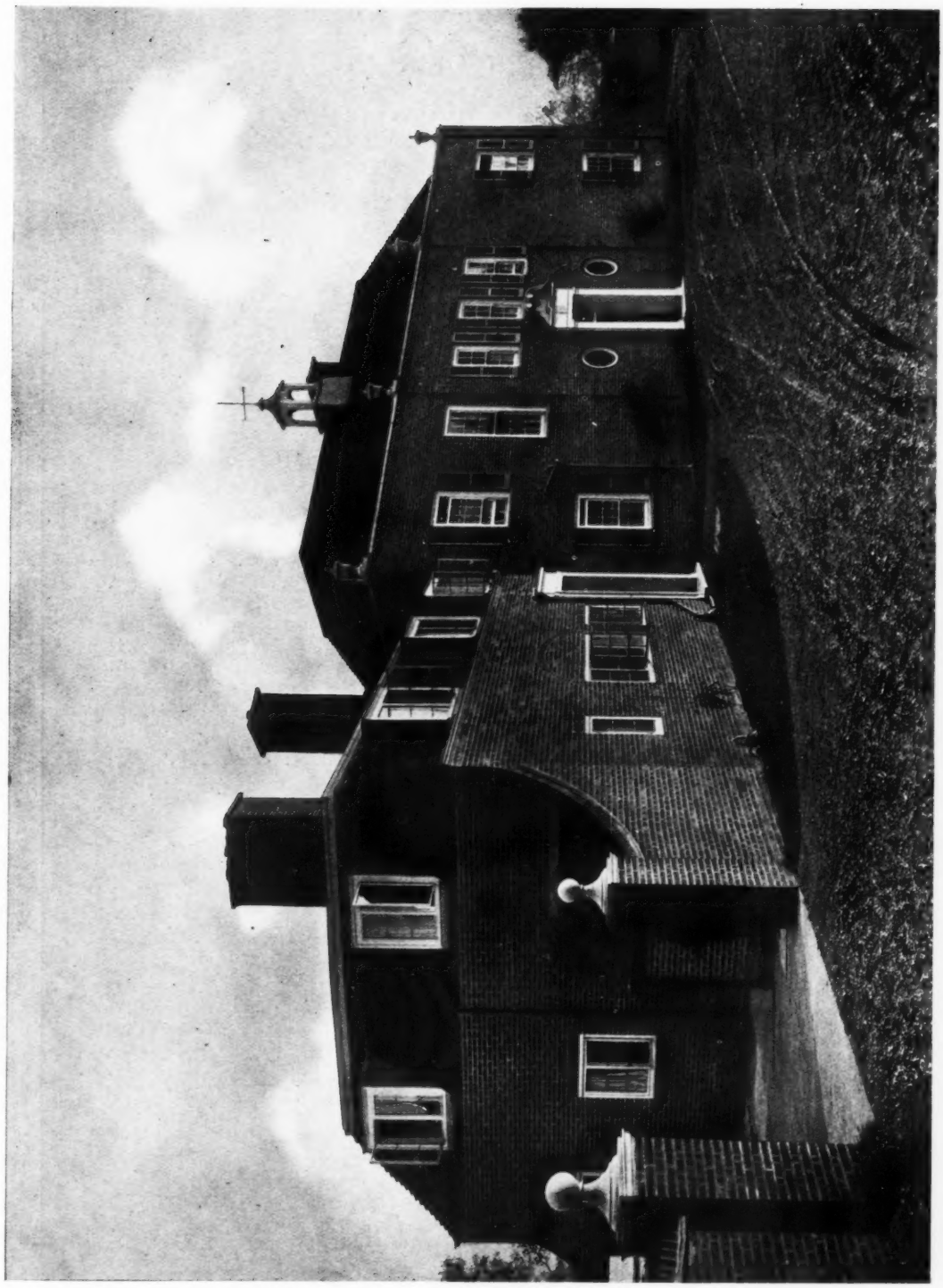
Mr. Baillie Scott's success rests on a more solid foundation than on a mere study of the details of old English work. It rests on a sympathetic understanding of English architecture, on an instinctive knowledge of the old way of building, developed by a close study and appreciation of details as applied to the whole. This fact is apparent in all his work. The old tradition that slumbered for so many years is alive and active again, and houses are being built that are in every way equal to the work of former generations of builders.

The search for the spirit of the old work is a difficult and elusive business. For many it sounds too quixotic an undertaking; they will be content faithfully to reproduce mediæval fireplaces and Georgian doorways, or to build lifeless brick boxes, or whitewashed sepulchres in what is erroneously called the modern style. The artist will understand the necessity for the search, and will go on until he attains his end. It is very easy to recognize his work. For one thing it is entirely different from the work of his brother artists. Each expresses the spirit of architecture in his own individual way. Some are expressing it in a quite modern way, showing that the only hope of producing work that fits the needs of modern life is by studying the old work, not for the purpose of reproducing its features, but with the object of capturing the spirit of it, which spirit is of no age, but eternally young, and as adaptable to our needs as it was to the needs of the Greek or the Goth, and is as capable of giving life to reinforced concrete as it is to marble or sandstone.

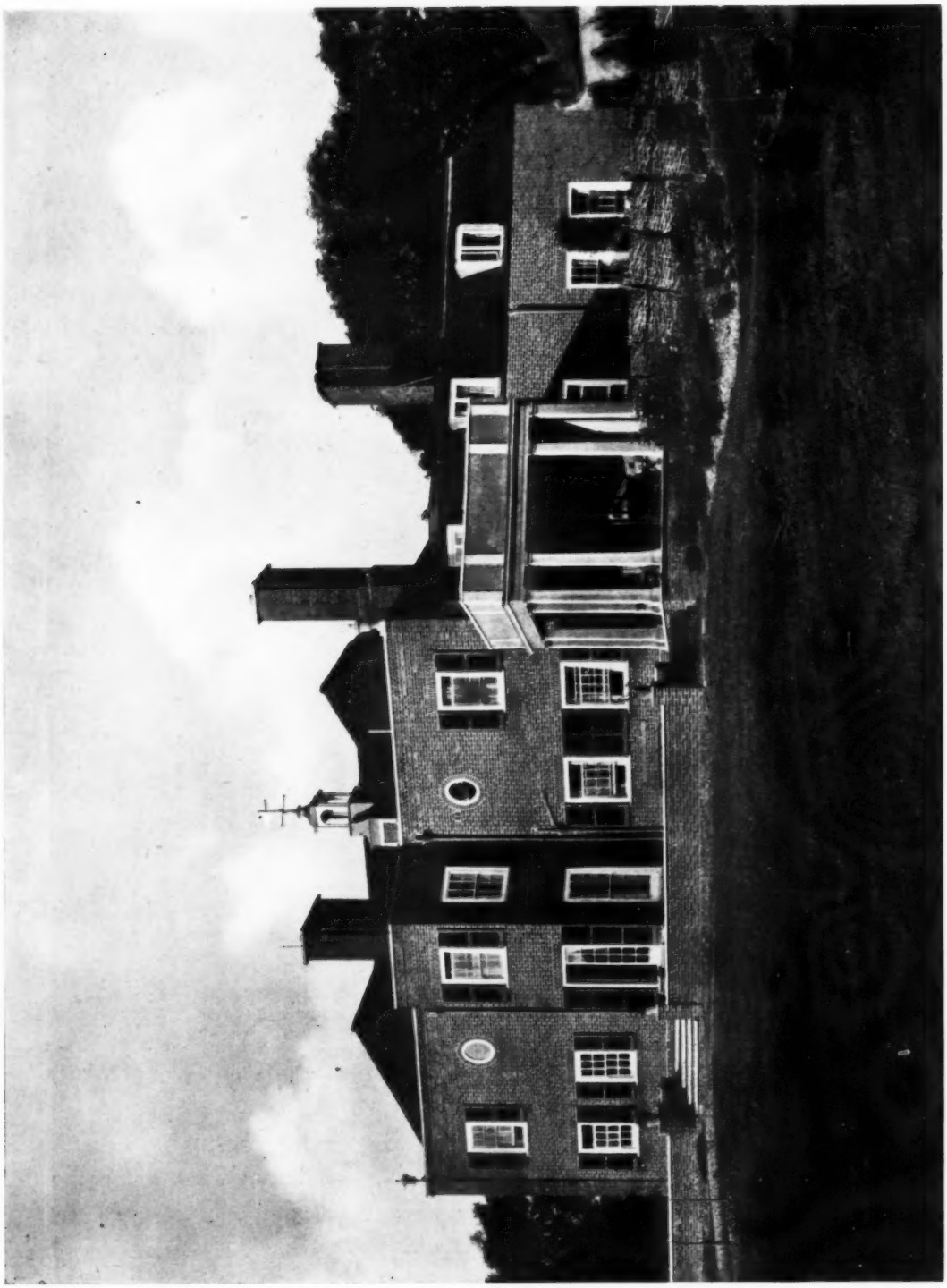
Beautiful as Mr. Baillie Scott's work is, we do not want it imitated, plagiarized, bits copied from it, and stuck about here and there. We do not even want it to become a fashion. But what we do want is to see the same love of beauty and honest work; the same traditional artistic instinct applied to all modern work instead of to only a small proportion of it. It sounds hopeless, and so it would be if it were not for those who will never admit it.

Each exponent of the art of architecture emphasizes some particular quality more than any other in his work. In Mr. Baillie Scott's, I think, it is charm. There is no other word that describes it so well. It is all charming, whether it be Tudor or Georgian. It is pookish, unexpected. It has the same quality that appears in Barrie's plays; a quality that is at the moment held lightly; it is even described as bunkum by many enthusiastic moderns. It is a quality that is lamentably absent from a good deal of contemporary work that is otherwise admirable, but it is a quality we cannot do without in our houses. Proportion, symmetry, economy, dignity are not enough of themselves; we want charm also: the touch of magic that makes of the home a place of peace and a refuge from the workaday world. Mr. Baillie Scott achieves a great deal of this charm by obtaining the help of sympathetic builders to carry out his ideas, and by using hand-made materials. His plain brick wall is a joy. There is the same difference between it and the average brick wall that there is between a Persian rug and an Axminster carpet. It brings us back again to the old question that has been discussed and debated so often. Can we with our modern machine-made materials and machine-like labour hope to produce as satisfying work as was produced before machinery came to curse or bless us? Mr. Baillie Scott says "No." His answer is: "A study of old building, and especially the kind of old building one finds in our villages, suggests that it is not only better than any modern building, but has some essential difference from it which sets it as a thing apart. This difference largely consists in the character of the workmanship which, like handwriting, conveys personality, instead of being a lifeless mechanical formula." And his work shows forth his faith. He is doing what is the right and obvious thing to do. It is of no use talking about such a question; it will never be settled by the talkers. There is nothing for it but to go on doing the best that one is able to do. That is what Mr. Baillie Scott is doing, and he has shown us in his work that neither machinery, economy, nor clients have ever succeeded in diverting him from carrying on the English tradition of beautiful building. He has, in fact, done it so well that doubtless some may be tempted to follow too closely in his footsteps to their own undoing. It is the faith that is in him that should be followed and not his work.

Each is entitled to his own opinion of the merits of Messrs. Baillie Scott's and Beresford's work. I have made no secret of mine, but I would like to repeat the opinion of the local builder on the house at Mudeford Green. He had heard that the designers were "artistic" architects; had heard it so often and so authoritatively that he knew it must be true: "This house," he said, "is like a bulldog: its beauty must be in its ugliness!"



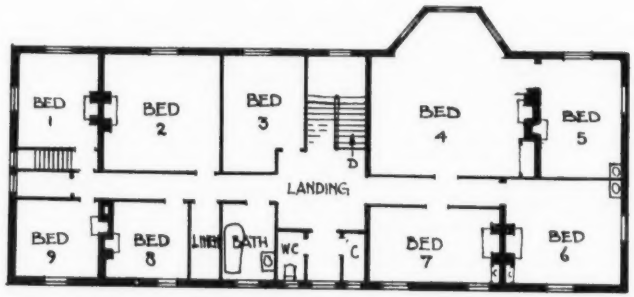
MERE HOUSE, HAMBLE, HANTS: THE ENTRANCE FRONT. BAILLIE SCOTT AND BERESFORD, ARCHITECTS.



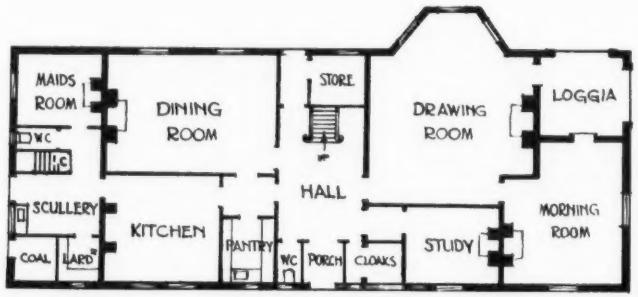
MERE HOUSE, HAMBLE, HANTS. BAILLIE SCOTT AND BERESFORD, ARCHITECTS

A HOUSE at MUDEFORD.

BAILLIE SCOTT & BERESFORD
ARCHITECTS
8 GRAYS' INN SQUARE WC1



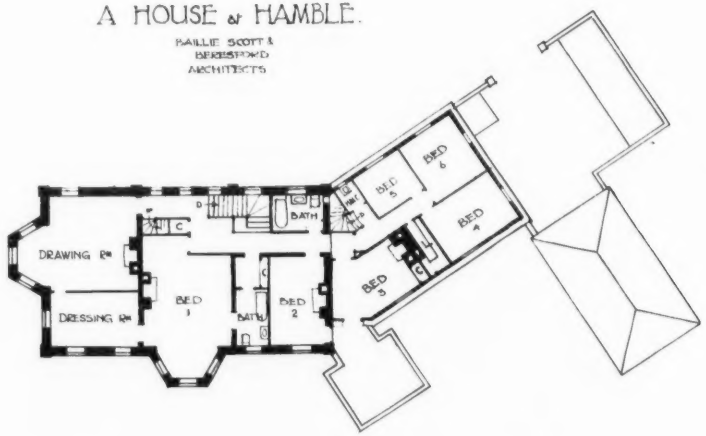
The FIRST FLOOR *Plan*



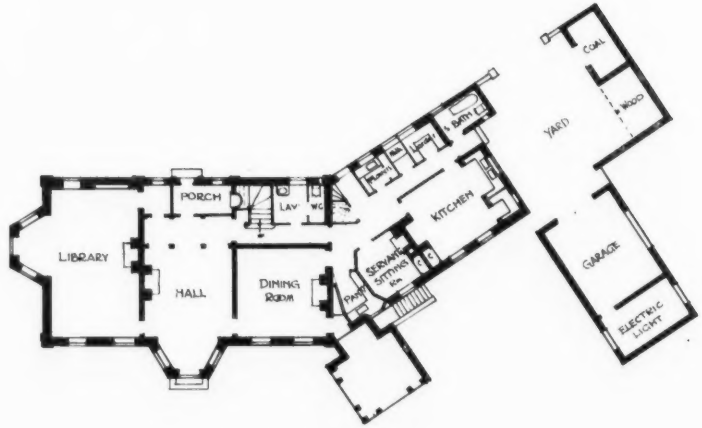
The GROUND FLOOR *Plan.*

A HOUSE at HAMBLE.

BAILLIE SCOTT &
BERESFORD
ARCHITECTS



The FIRST FLOOR *Plan*



The GROUND FLOOR *Plan.*

PLANS OF TWO HOUSES BY BAILLIE SCOTT AND BERESFORD.

A BED ROOM.

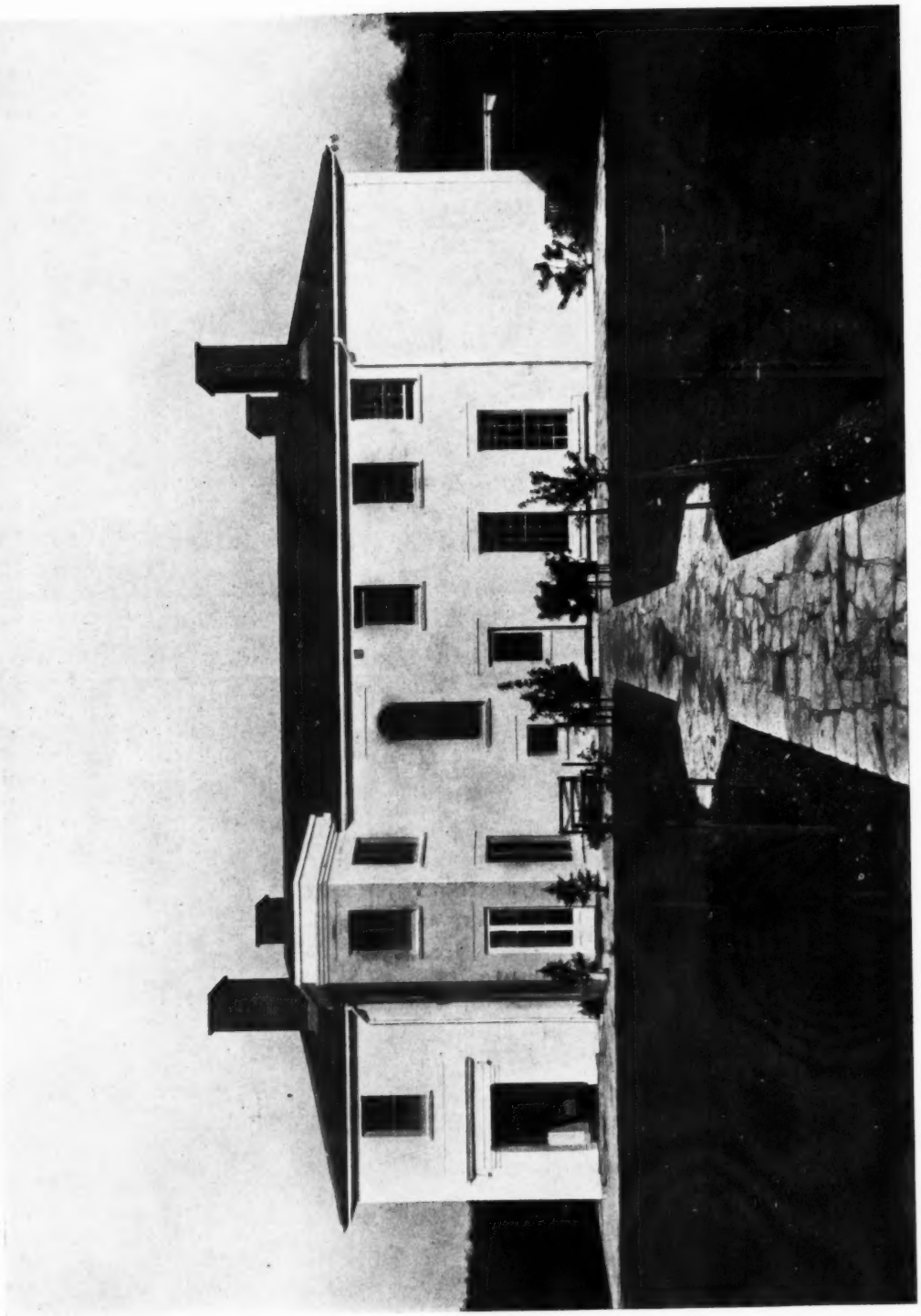
THE HALL.

MERE HOUSE, HAMBLE, HANTS. BAILLIE SCOTT AND BERESFORD, ARCHITECTS.

THE DRAWING-ROOM.

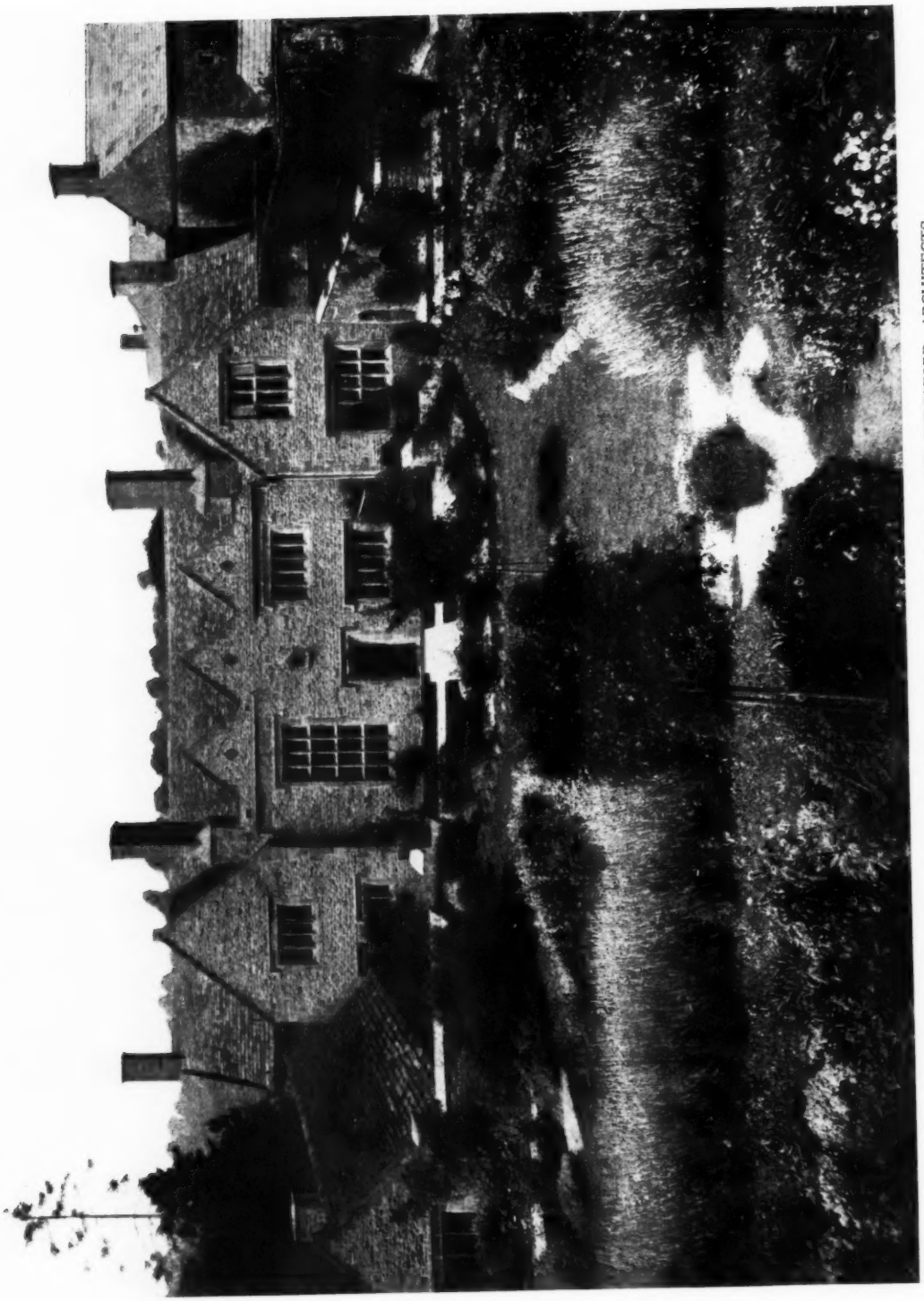
THE LIBRARY.

MERE HOUSE, HAMBLE, HANTS. BAILLIE SCOTT AND BERESFORD, ARCHITECTS.

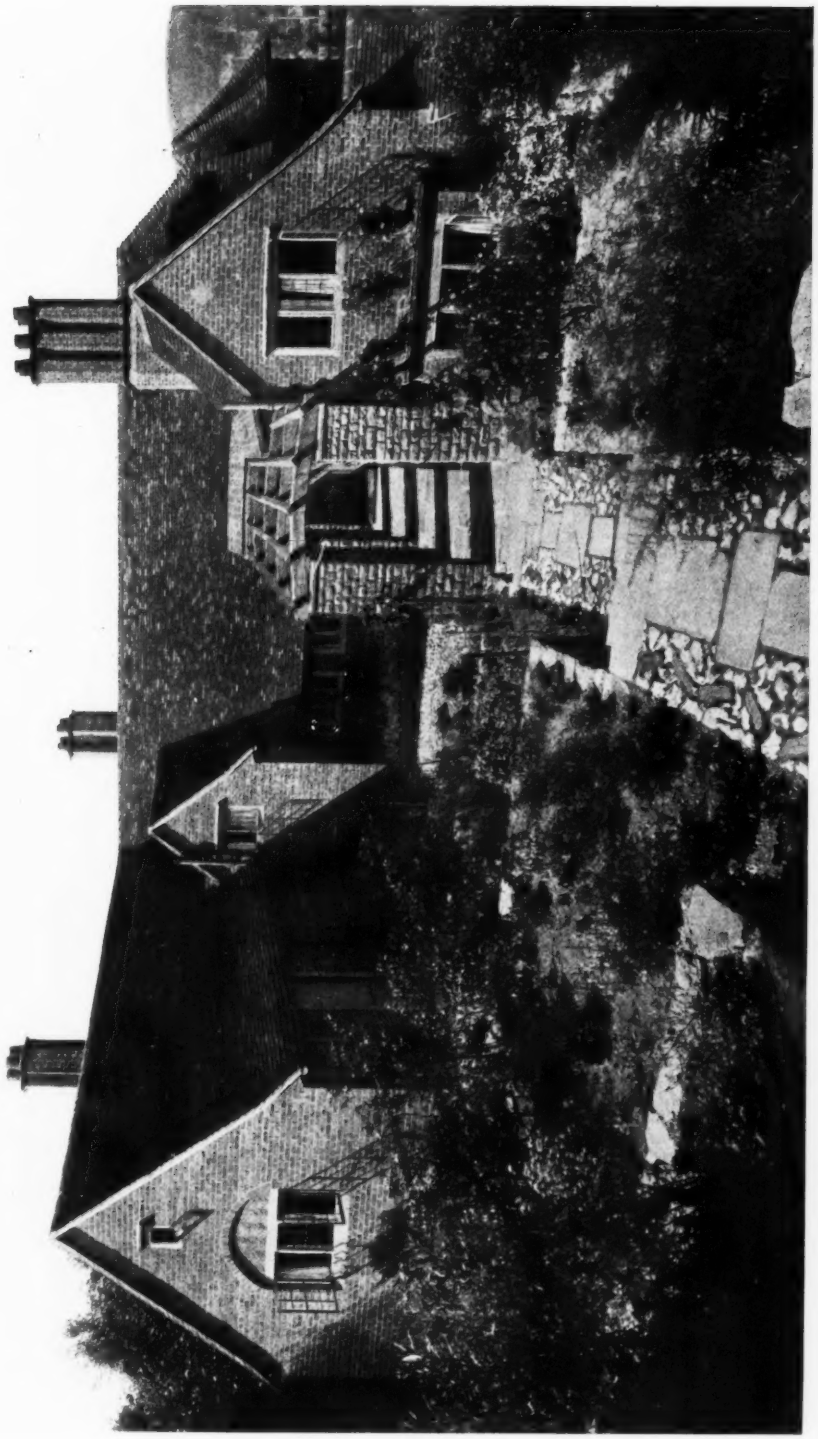


A HOUSE AT MUDEFORD, HANTS: THE GARDEN FRONT. BAILLIE SCOTT AND BERESFORD, ARCHITECTS.

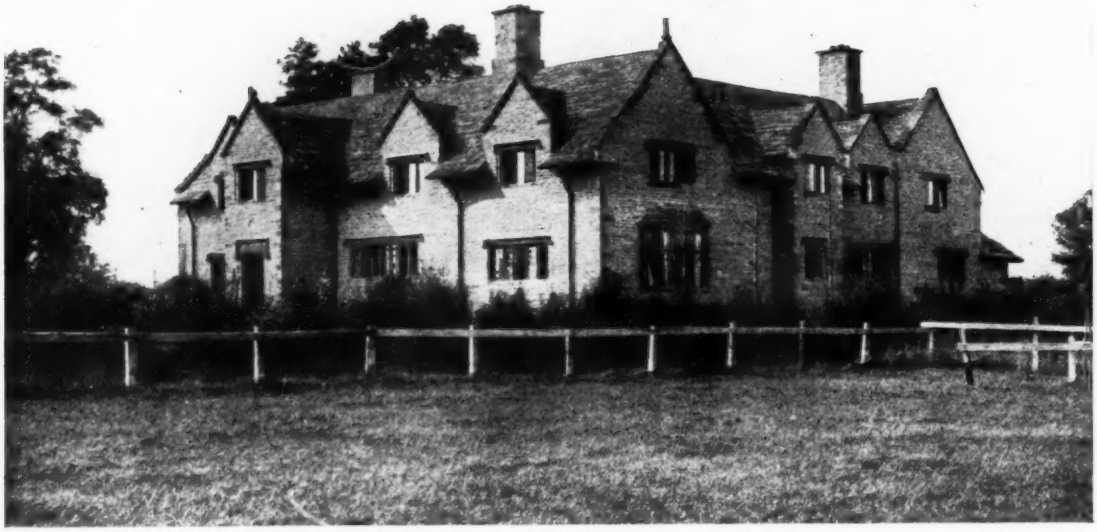
A HOUSE AT MUDEFORD, HANTS: THE HALL. BAILLIE SCOTT AND BERESFORD, ARCHITECTS.

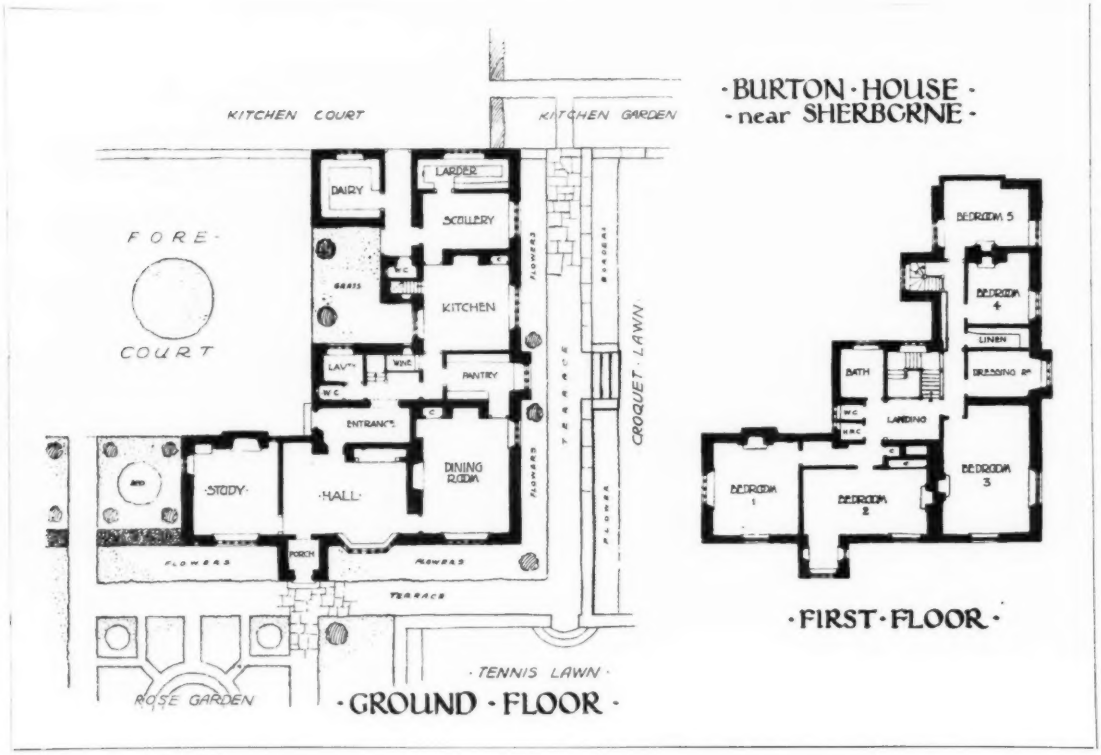


HOME CLOSE, SIBFORD: THE GARDEN FRONT. BAILLIE SCOTT AND BERESFORD, ARCHITECTS.

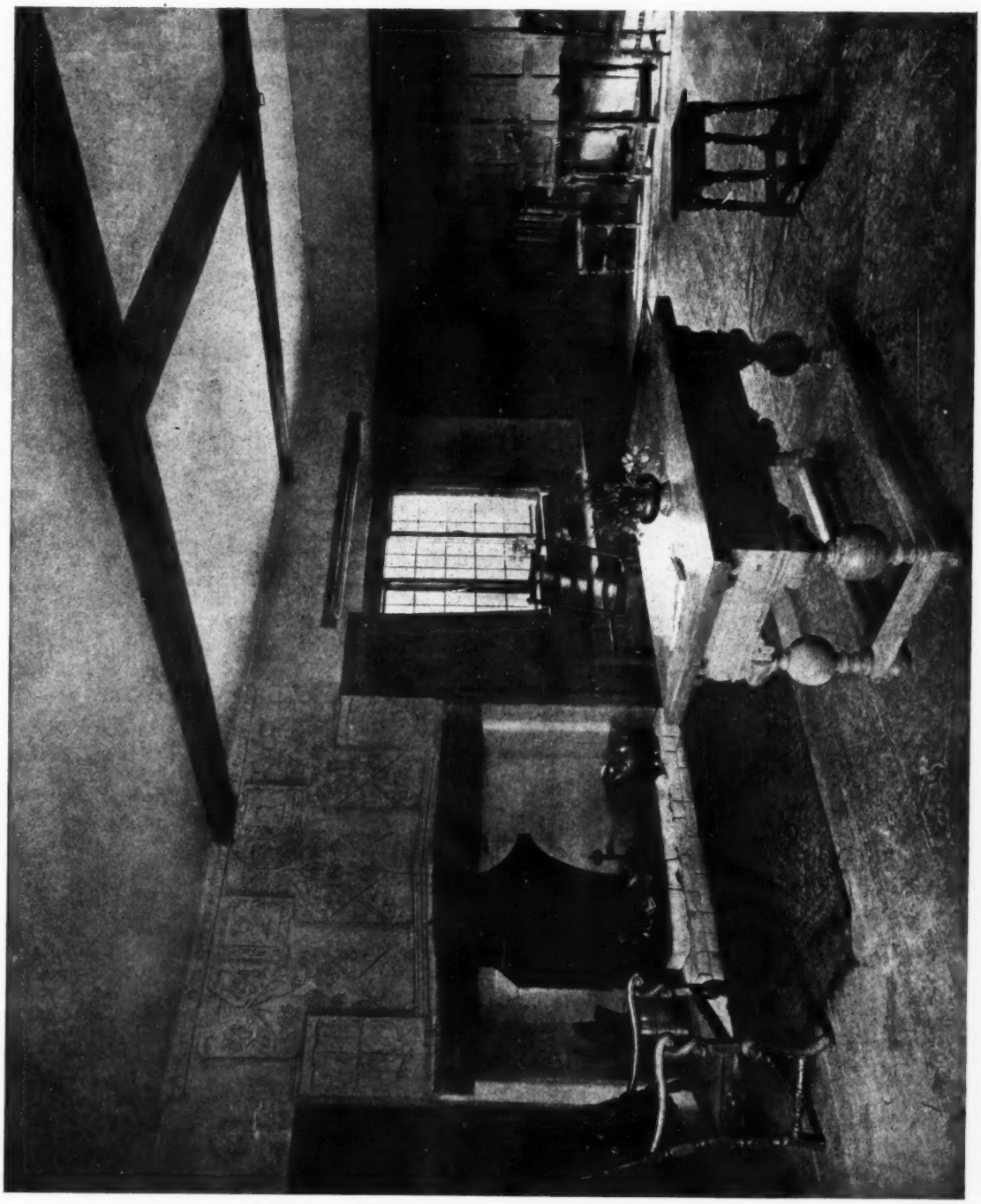


UNDERSHAW, GUILDFORD: THE ENTRANCE FRONT BAILLIE SCOTT AND BERESFORD, ARCHITECTS.

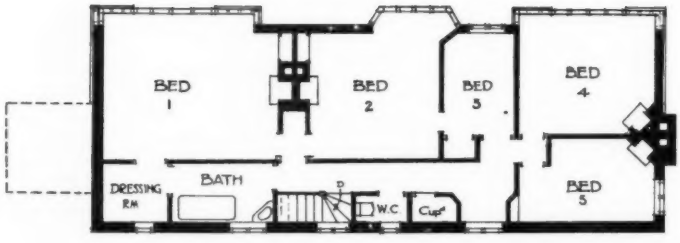




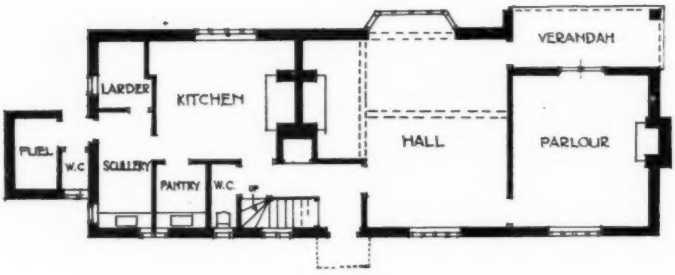
BURTON HOUSE, NEAR SHERBORNE. BAILLIE SCOTT AND BERESFORD, ARCHITECTS.



THE OLD HALL, EAST RUNTON: THE HALL. BAILLIE SCOTT AND BERESFORD, ARCHITECTS.



The FIRST FLOOR Plan.



The GROUND FLOOR Plan.

THREE ELMS, KIPPINGTON, SEVENOAKS, KENT.
BAILLIE SCOTT AND BERESFORD, ARCHITECTS.

THREE ELMS, KIPPINGTON, SEVENOAKS, KENT.

GREEN LOANING, MUDEFORD, HANTS: THE ENTRANCE FRONT.
BAILLIE SCOTT AND BERESFORD, ARCHITECTS.

THE DINING-ROOM.

THE HALL.

ST MICHAEL'S, HARBLEDOWN, CANTERBURY. BAILLIE SCOTT AND BERESFORD, ARCHITECTS.

Some Important Buildings of 1924

We illustrate on this and succeeding pages some of the more important buildings completed during the past year. The illustrations of Britannic House, Adelaide House, and Clare College appear on earlier pages.

Britannic House

Sir Edwin Lutyens, R.A., Architect

The site covered by Britannic House, the new block of buildings between Moorgate and Finsbury Circus, was irregular in shape and levels, and presented awkward problems in the form of sections which had to be left *in statu quo*.

The most difficult structural problem to contend with was the necessity of incorporating a busy and important railway station, and carry on work while the railway was under extension and repair. The work of line extension was proceeding simultaneously within a hand's reach of the outer walls. In the course of excavations many relics of archæological value were found, and these are now installed in the Guildhall Museum.

Light was of paramount importance, and in order to assure a maximum amount, light wells and courts built of white glazed brick lie lengthways to the north-east.

Portland stone has been employed throughout. The fourth or main floor consists of a colonnaded arcade, and gives distinction to the directors' floor and the mezzanine over. The wings covered by hipped roofs project, leaving the centre recessed, whereas on the ground floor the centre projects beyond the face of the wings. The ground floor is arcaded and rusticated, and the first and second floors are left simple and carry the balconies on the third floor that form a podium above them carrying the main order—Corinthian in type—and above the entablature of the order is an attic, over which the eaves of the high-pitched roof project. The vertical walls behind the roofs give ample window space, so that the necessity for dormers or any feature disturbing the simple roof lines is thus obviated.

Decoration of any kind has been sparingly used. The presentation of Britannic House is intended to appeal to the eye on legitimate lines, alike as a harmonious whole and in the disposition of essential detail. Mr. Derwent Wood, R.A., is responsible for the four allegorical figures on the Finsbury Circus front, while all other carving is the work of Mr. Broadbent and his assistants.

There are ten floors in all, including the two in the basement, each with its own strong-room. Each floor can be identified at any point by the colour of the rubber flooring material.

[The foregoing facts are extracted from an article by the architect in "English Life."]

The general contractors were Messrs. Howell J. Williams, Ltd. of Bermondsey Street, London, who also carried out the hardwood partitions and fittings, and the sub-contractors were as follows: Redpath Brown & Co., Ltd. (steel construction); C. Isler & Co., Ltd. (artesian wells (2)); Richard Crittall & Co. (central heating); Crittall Manufacturing Co., Ltd. (steel sashes); Higgins and Griffiths, Ltd. (electric wiring and fittings); Stitson White & Co., Ltd. (plumbing); Bolding & Co. (sanitary fittings); Messrs. Brookes, Ltd. (terrazzo linings to floors, walls, and partitions of lavatories); Synchronome Co., Ltd. (synchronised clocks); Broadbent & Co. (carving); Jos. Kaye and Sons, Ltd. (locks and door furniture); Stirling and Johnson, Ltd. (slating); Waygood-Otis, Ltd., and Express Lift Co., Ltd. (lifts); Raines and Porter, Ltd. (stone preservative to fronts); Lamson Pneumatic Tube Co., Ltd. (pneumatic tubes installation); H. T. Jenkins and Sons (marble linings to floors and walls); T. Elsey Ltd. (flooring to ground floor, with cast-iron plates); Relay Automatic Telephone Co., Ltd. (internal telephones); Chatwood Safe Co., Ltd. (strong-room doors). Pilkington Bros. supplied a large quantity of sheet and figured rolled (Pinehead Morocco) glass. The London Brick Co. and Forders, Ltd., supplied the bricks, and the Leyland and Birmingham Rubber Co., Ltd., manufactured and laid the whole of the rubber flooring.

Adelaide House

Sir John Burnet, A.R.A., and Partners, Architects

This building occupies a site on the north-east corner of London Bridge. It is of steel frame construction, with Truscon floors. The lower portion of the elevations to the river front and to Lower Thames Street is faced with Swedish granite up to bridge level, and raised to first-floor level of the Adelaide Place front. All the façades above granite level are faced with Portland stone and the windows are fitted with metal frames.

The building is equipped with vacuum cleaning plant, mail chutes from each floor, sprinkler installation and hydrants in the lower or warehouse portion of the building.

The consulting engineers were Sir Douglas Fox and Partners, and the surveyor was Mr. Oswald E. Parratt.

Mr. Reid Dick, A.R.A., was associated with the work.

The general contractors were Sir Robert McAlpine & Sons, and the sub-contractors were: Whitehall Asphalt Co. (asphalt on flat roof); The London Brick Co. and Forders, Ltd., Eastwoods, Ltd., and Smeed, Dean & Co., Ltd. (bricks); Shaw's Glazed Brick Co., Ltd. (glazed bricks); United Stone Firms, Ltd. (Portland stone); Brookes, Ltd. (granite); Hemel Hempstead Block Co., Ltd. (terra-cotta blocks); J. A. King & Co., Ltd. (concrete blocks, copperlite, stained glass, and leaded lights); Samuel Wright, Ltd. (plaster blocks); Dorman, Long & Co., Ltd. (steelwork); Trussed Concrete Steel Co., Ltd. (Truscon floors and Hy-rib lathing); Galbraith & Winton, and Fennings & Co., Ltd. (marble); Bostwick Gate Co. (collapsible gates); Crittall & Co., Ltd. (casements and casement fittings); Betterways, Ltd. (notice boards); Dorian Studios (lettering); W. H. Earley (plumbing and sanitary work); Shanks & Co., Ltd. (sanitary ware and fittings); Acme Flooring Co., Ltd., and Stevens & Adams, Ltd. (flooring, wood block, parquet); Carter & Co. (terrazzo flooring and tiling, mosaic decoration and marble work and stair treads); Diespeker, Ltd. (marble mosaic finish on Lower Thames Street floor); Electrical Installations, Ltd. (electric wiring); Grano-Metallic Plastering Co. (plaster work); Rippers, Ltd., and Central Aircraft Co., Ltd. (special woodwork); Birmingham Guild, Ltd. (art metal work, letter chute, and bronze gates); G. & J. Rae, and Smith & Owen (glazing); James Gibbons, Ltd. (door furniture); J. & R. Anderson (painting); Waygood-Otis, Ltd. (lifts and cranes); Young, Austen & Young (heating and ventilating); Newton, Witter Engineering Co., Ltd. (sprinkler installation); London Plenum Co., Ltd. (cleaning apparatus); Lion Foundry, Ltd. (fire escape stairs); General Post Office (telephones); Leyland & Birmingham Rubber Co., and Roads & Public Works, Ltd. (rubber roadway); Thornborough, Ltd. (steel fireproof doors and roller shutters); Hart & Sons (carving); John Tann, Ltd. (fireproof doors); Le Grand, Sutcliff & Gell, Ltd. (wells and well-sinking); Scaffolding (Gt. Britain), Ltd. (suspended scaffolding, adapted to the special requirements by Sir R. McAlpine & Sons). Robert Adams (Victor door springs, etc.).

Clare College Memorial Buildings, Cambridge

Sir Giles Gilbert Scott, R.A., Architect

The memorial buildings at Clare College form the first portion of a new court which has been made possible to a large extent by the generosity of Colonel A. S. Barham, C.M.G., who has given a sum exceeding £12,000 in memory of his son, Wilfred Saxby Barham, a former student of the College, who fell in the Great War. The new buildings, forming the first and principal section of a scheme which will eventually enclose three sides of a large rectangular court, comprise the main front block (one of the longer sides of the rectangle) and a portion of each of the two shorter sides of the rectangle; they consist of a memorial archway flanked by suites of rooms for the accommodation of about forty students. In the archway is set a bronze memorial tablet inscribed with the names of 197 Clare men who were killed in the war.

Armistice Day was chosen for the unveiling of the memorial and the formal opening of the buildings, the ceremony being performed by Lord Balfour, Chancellor of the University and Visitor of the College. The memorial bears the following inscription:—

"To the immortal memory of those men of Clare College who at the call of King and country left all that was dear to them, endured hardness, faced danger, and finally passed out of the sight of men by the path of duty and self-sacrifice, giving up their own lives that others might live in freedom. Let those who come after see to it that their names be not forgotten."

The general contractors were Messrs. Coulson and Son, Ltd., Cambridge, and the sub-contractors were: Excel Asphalte Co. (asphalt); J. C. Edwards (special grey facing bricks); Bath and Portland Stone Firms (stone, generally); N. Hitch (stone carved work); Trussed Concrete Steel Co., Ltd. (reinforced concrete construction and fireproof floors); Carron Iron Co. (stoves, grates, mantels); Ames and Finnis (patent Italian roofing tiles, and sanitary ware and fittings); Singer and Sons, Ltd., Frome (art metal work special designs, solid bronze gates, grilles in solid bronze, bracket lamps in cast bronze, grilles in cast bronze, tablet in cast bronze); Higgins and Griffiths (electric wiring and electric light fixtures); James Gibbons, Ltd. (door furniture); Waygood-Otis (lifts); Henry Hope and Sons, Ltd. (boilers). British Columbian pinewood was used for all the doors, panelling, and cupboards in the new buildings.

Liverpool Cathedral

Sir Giles Gilbert Scott, R.A., Architect

The site chosen for Liverpool Cathedral is beyond question the most effective that the city had to offer. The building stands high upon the western edge of a plateau rising several hundred feet above the river. On its eastern side the site is bounded by an old quarry, now used as a cemetery, and from the wooded cliffs of this great excavation the eastern walls of the cathedral ascend almost sheer. The major axis of the site runs nearly due north and south, so that the building is not truly orientated. At the southern end, on a slightly lower level than the bulk of the main structure, is the lady chapel, parallel to the site's principal axis. Above this, and connected with it, is the chancel of the cathedral, with the chapter house at its south-east extremity. After the chancel, farther north,

comes the great central space flanked by four transepts, between which, on the east and west sides respectively, occurs a wide entrance porch; over the central space itself a great single tower is to rise. Beyond this group of transepts and tower the nave will extend, in superficial area and mass approximately equal to the chancel. From the south wall of the chancel to the north wall of the narthex the total distance is about 480 ft. The nave and choir alike are each some 140 ft. in length and, including their aisles, slightly under 90 ft. in width. The central space is a square measuring 200 ft. in each direction; its contiguous transepts are also square on plan, their sides measuring 52 ft.

Of the total scheme the portion so far built comprises the lady chapel, the chancel, the chapter house, and the two southernmost transepts.

No question is more often asked with reference to the cathedral than "When will it be finished?" and no question is more difficult to answer. The present section has taken twenty years to build, and as there are at least three more sections, viz., central space (with the western transepts), nave, and tower to be completed, there would seem justification for those who consider that at least a further fifty or sixty years must elapse before the last stone is placed in position. Against this it can be urged that, during the four years 1917–1920, little more than maintenance work was done on the site, and also that the portion already built is far more complex and therefore took far longer to build than the remaining sections are likely to do. The next section to be undertaken, the great central space and two western transepts, can, it is estimated, be built in six to seven years, and if sufficient funds were then available, the nave and tower could subsequently be completed in approximately the same time. Everything naturally depends on whether financial support in the future is forthcoming on the same generous scale as in the past; but from a constructional point of view there is nothing to prevent the cathedral being finished in fifteen to twenty years from the present time.

The general contractors for the building and foundations were Morrison & Sons, Ltd., Liverpool, and the sub-contractors were as follows: G. N. Haden & Sons, Ltd., Trowbridge (heating, ventilating, and fire protection); John Stubbs & Sons, Liverpool (marble flooring and terrazzo work); Farmer & Brindley, Ltd., London (marble work other than flooring); John Hunter & Co., Liverpool (responsible for the complete lighting and power installation — sub-contractors to John Hunter & Co., The British Thomson-Houston Company, and F. & C. Osler, Ltd., London and Birmingham); The Limmer and Trinidad Lake Asphalt Co., Ltd., London (asphalting).

The general contractors, Morrison & Sons, Ltd., were responsible for all woodwork except the choir stalls. These were made to the order of the donor by Waring & Gillow, Ltd., Liverpool; Henry Willis & Sons and Lewis & Co., Ltd., London (organ builders); Mears & Stainbank, London (bell founders); James Powell & Sons (Whitefriars), Ltd., London (the whole of the stained glass in the choir, transepts, aisles, and lady chapel); Morris & Co., London (chapter house windows); Burlison and Grylls, London (ambulatory windows); C. E. Kempe & Co., Ltd., London (chapter house staircase windows); Bromsgrove Guild, Worcester (bronze choir gates and reading desk on lectern); Walter Gilbert, Birmingham (communion rails and bronze work on memorial reredos and cenotaph); W. Bainbridge Reynolds, Ltd., London (silver ornaments, door furniture, bronze grilles, and electric light fittings to the lady chapel); Watts & Co., Ltd., London (embroidery mounting); G. Tosi, London (gilding and decorating).

The Refacing of the Carlton Club

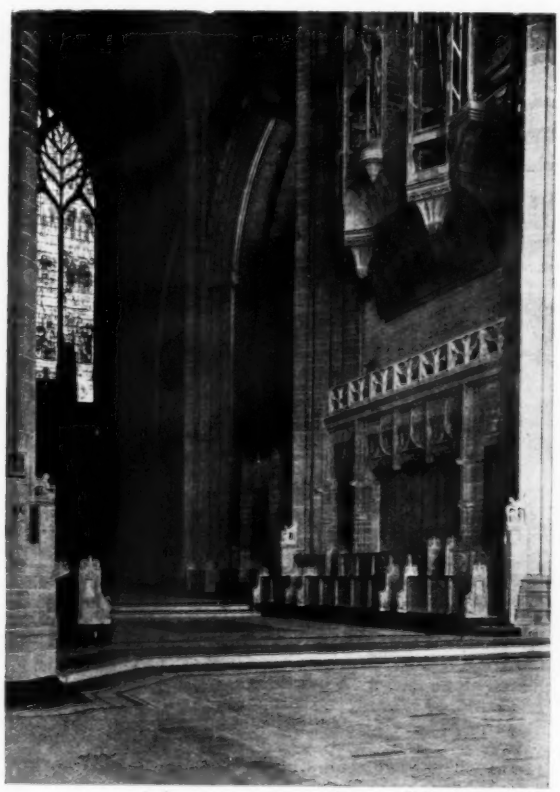
Sir Reginald Blomfield, R.A., Architect

The Carlton Club was designed in 1850 by Sydney Smirke. The stone used for the elevations generally was Caen. This stone decayed very badly, and last year it was decided to reface the building entirely with Portland stone. This work has been carried out from the designs of Sir Reginald Blomfield, R.A., who, though preserving all the door and window openings, has taken the opportunity of redesigning the façades on simpler and more economical lines, substituting a rusticated arcade on the ground floor for the lower order, and replacing the upper order by a Doric order and entablature. No alteration has been made to the interior.

The work, which was of considerable difficulty and delicacy, was carried out by Messrs. Trollope and Colls, Ltd., with carving by Mr. W. Aumonier. The actual work of refronting was begun on July 30, 1923, over 40,000 ft. cube of the old Caen stone and granite columns and pilasters having to be removed. The operation was undertaken without in the slightest degree interfering with the inside of the building, excepting to darken some of the rooms owing to the windows having to be protected and covered over. Everything was worked from the outside, and the members had the use of the club premises throughout the entire contract.

The time allowed in the contract for the whole of the work was ten months, and the contractors were, at the end, complimented on their success, May 24, 1924, seeing the finish of everything. The new stone was prepared in readiness to fit into its place at the contractors' stone yard at Camberwell before the work actually began on the building itself.

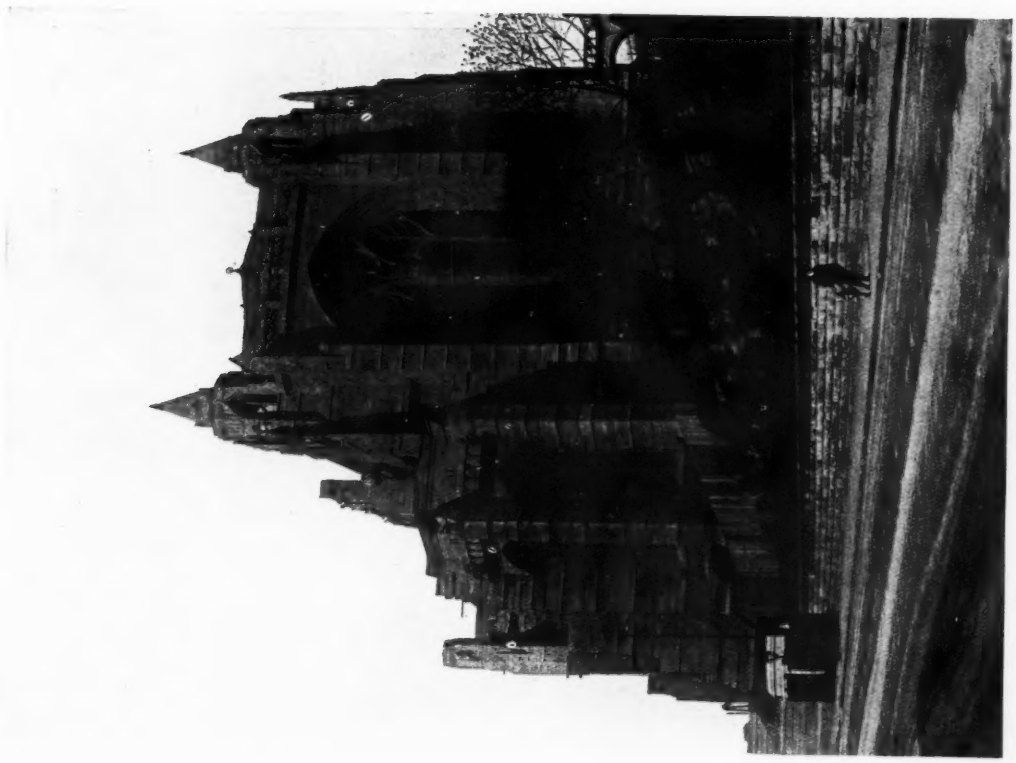
THE "NORTH" SIDE OF THE CHOIR.



Photos: Stewart Bale.

THE "SOUTH" SIDE OF THE CHOIR.

LIVERPOOL CATHEDRAL.



Photos: Stewart Bale.

FROM THE ROAD.

FROM ST. JAMES'S CEMETERY.

LIVERPOOL CATHEDRAL. SIR GILES GILBERT SCOTT, R.A. ARCHITECT.

THE REFACING OF THE CARLTON CLUB, PALL MALL, LONDON. SIR REGINALD BLOMFIELD, R.A., ARCHITECT

LIBERTY'S NEW BUILDING, ARGYLL PLACE, REGENT STREET, LONDON
THE LATE EDWIN T. AND E. STANLEY HALL, FF.R.I.B.A., ARCHITECTS.

Messrs. Liberty & Co.'s Premises

The late Edwin T. Hall, F.R.I.B.A., and E. Stanley Hall, M.A., F.R.I.B.A., Architects

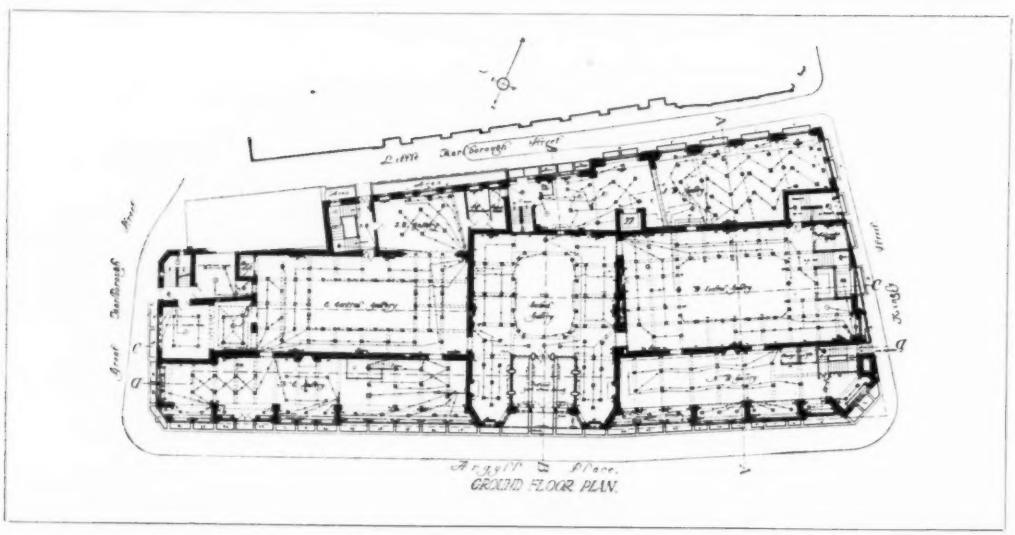
The first design was for a Renaissance building in the style of those which are being built in Regent Street under the scheme of reconstruction, but while this was obligatory for the Regent Street frontage it was not for Argyll Place, which was the firm's own freehold. Mr. John Llewellyn, one of Liberty's directors, suggested a sixteenth-century building, and the result of this departure from the orthodox can be seen in the series of shops—a Chester "Row," the scale and setting of which is essentially domestic. The great object was to make the row of shops an example of the craftsman's art.

On the gable facing Regent Street are the arms of Queen Elizabeth; on the entrance doors the arms of Great Harry's six wives are grouped together. High above the main entrance is a gilded copper weathercock, as faithful a model of the "Mayflower" as can be made. The lead gutters and rain-pipes were nearly all specially designed by the architects, and were made in the traditional way.

Of the building itself the timbers were obtained from two old men-of-war. One was the famous "Hindustan," so long one of the two wooden walls which formed the "Britannia" at Dartmouth. She was built when George IV still reigned, and was broken up by Messrs. Castle nearly three years ago. There are some five miles of timber in the framing of the building, and the timbers vary in size from 15 in. square to 8 in. by 5 in.

The material between the external timbering may be described as white concrete, or white Portland cement stucco. (Both terms are correct.) Instead of finishing in grey concrete

A VIEW IN ONE OF THE GALLERIES.



GROUND FLOOR PLAN.

or plaster and distempering it, "Atlas White" Portland cement was employed with a sand aggregate in the form of a rendering. By using a sand of yellow colour a buff effect was obtained, the shade of which is permanent.

The stonework is Portland, the blocks being chisel-worked right from the quarry face.

Internally there is a wealth of carved oak and teak; oak stairs with solid steps and beautifully-carved balustrades and panelling; tiers of deep galleries about open wells covered with heavy hammer beam roofs, and rich with linen fold and other carved dadoes. Messrs. Liberty have themselves largely designed and made at their Highgate workshops the panelling and fitments of the interior, and there is much interesting fibrous plaster enrichment to the friezes and ceilings of the showrooms.

In designing the wood carving, the object has been to follow the principles governing the lines and forms designed by the carvers of the Tudor period, but not actually to copy the work done by them.

In spite of its old-world appearance, the building satisfies all the L.C.C. and Westminster City requirements as to hygienic, fire-resisting, and fire-escape requirements. There are four main staircases and four lifts. The interior is divided into eight fireproof compartments, and there is a total floor area of about three acres. A sprinkler installation is inserted throughout, and an automatic fire-alarm which rings to a fire-call station.

The entrance to the building is immediately opposite the lower end of Argyll Street. A large oak-screened vestibule opens into a central gallery, open from the ground floor to the roof. On either side of this are two similar galleries, and the open wells, with wide balconies on every floor, are not the least interesting features of the design. At the extreme west of the western gallery is a wide open staircase of oak enriched with beautifully carved posts and panelled balustrades. The whole of the ground, first, and second floors, and portions of the basement, third, and fourth floors are allocated to showrooms.

On the third floor are the counting house and other offices, and on the fourth and fifth floors are splendidly equipped kitchens and dining-rooms for a staff of 1,100 men and women. In the basement are the boiler-house, the Ozonair and vacuum cleaning plants, and the electrical switch-board room.

Appended is a list of those principally concerned in the carrying out of this building: Contractors, Higgs and Hill, Ltd.; consulting electrical engineer, Mr. H. E. Keen, A.M.I.C.E.; chief clerk of works, Mr. A. Turner, Jr.; engineering clerk of works, Mr. B. J. Ison; head foreman of works, Mr. J. Corfield. The craftsmen and sub-contractors were: Liberty & Co., Ltd. (internal panelling and decoration and furniture); L. A. Turner, F.S.A. (stone and wood carving); Kruger Gray (heraldic designs); J. L. Emms (ornamental leadwork); Cecil Ern & Co., Ltd. (art metalwork and electric light fittings); Wainwright and Waring, Ltd. (steel casements, shop windows, weather vane, etc.); Daneshill Brick and Tile Works, Ltd. (ornamental chimney-stacks); Dorman, Long & Co., Ltd. (steelwork); South Western Stone Co. (masonry); F. J. Barnes, Ltd. (Portland stone); Mather and Platt, Ltd. (sprinkler installation); The Art Pavements and Decorations, Ltd. (Biancola partitions and wall tiling); The Calime Co., Ltd. (decorative plaster work); The Acme Flooring and Paving Co. (1904), Ltd. (parquet flooring); Benham and Sons, Ltd. (kitchen fittings); Comyn Ching & Co., Ltd. (Ventilators); British Challenge Glazing Co. (patent skylights); Castle's Shipbreaking Co., Ltd. (old ship timber, oak and teak); Dennison, Kett & Co., Ltd. (steel rolling shutters, strong-room doors, safes, etc.); Dent and Hellyer, Ltd. (sanitary fittings); Doulton & Co., Ltd. (sanitary fittings); Shanks & Co., Ltd. (sanitary fittings); G. N. Haden and Son, Ltd. (heating and hot water); G. Matthews, Ltd. (decorative wall tiling); Ozonair, Ltd. (Ozonair ventilation); Davey, Paxman & Co., Ltd. (boilers); Patent Victoria Stone Co., Ltd. (staircases and paving); Albert J. Shingleton (skylight and shop blinds); The Synchronome Co., Ltd. (electric clocks); Waygood-Otis, Ltd. (lifts); Thomas Faldo & Co., Ltd. (asphalt); Siegwart Fireproof Floor Co., Ltd. (fireproof floors); J. A. King & Co. (pavement lights); W. Mallinson and Son, Ltd. (wainscot); Le Grand, Sutcliffe and Bell, Ltd. (artesian wells); Roberts, Adlard & Co., Ltd. (tile and stone roofing and slates); S. Lintern (teak sinks); Joseph Kaye and Sons, Ltd. (skeleton-key-proof locks, &c.); N.F.Ramsay, Ltd. (ironmongery); Carter and Aynsley, Ltd. (ironmongery); Horace W. Cullum & Co., Ltd. (cork flooring); Bell's United Asbestos Co., Ltd. (Decolite flooring); J. Brook and Sons (Halifax), Ltd. (glazed bricks); Aylesford Brick Co., Ltd. (ordinary bricks); Moler Partition Co., Ltd. (terra-cotta); G. Tucker and Son, Ltd. (roof tiles); Adamite Co., Ltd. (Atlas White cement); Matthew Hall & Co. (plumbing and sanitary work); Leo Sunderland & Co., Ltd. (electric wiring and lightning conductors); Robert Adams (Victor door springs); Reading Boiler Setting Co., Ltd. (boiler setting); Davis, Bennett & Co. (cloakroom fixtures); Sturtevant Engineering Co., Ltd. (vacuum cleaning); Associated Fire Alarms and Sturtevant Fire Alarms Co., Ltd. (fire alarms).

The Building of the General Medical Council and Dental Board

Eustace C. Frere, F.R.I.B.A., Architect

The Dental Board of the United Kingdom commissioned Mr. Frere to design a building for their offices on a site in Hallam Street, W., adjoining the premises of the General Medical Council which he built some few years ago.

The Dental Board and the General Medical Council, although distinct in their functions, are yet associated; the new building was planned as an addition to the existing building with communication on each floor, and the elevation designed accordingly.

The design provided storage for the registers in the basement, general administrative offices on the ground floor, a board-room on the first floor, a press room and gallery in a mezzanine, and committee rooms, etc., on the second floor, and attic above.

The elevation of Portland stone is distinguished by the sculpture, the work of Mr. F. Lessore and his assistants, Cameron and Phillips; the same artist modelled the panels of the board-room ceiling and other carved decorations in wood and plaster.

The sculptured lintel over the entrance represents Æsculapius in the functions of healer, judge, and recorder; the carved decoration generally is inspired by classical tradition.

The general contractors were Chinchen & Co., Standard Works, Kensal Green, N.W.10, and the sub-contractors were as follows: Mr. F. Lessore (Portland stone with sculptured figures and carving); Lindsay's, Paddington (ironwork); Beanes & Co. (casement and casement fittings); The Carron Co. (stoves, grates, mantels); Jefferiss & Co. (wood block parquet flooring); Baylis & Co. (electric wiring); Mr. F. Clifford (plaster work, fibrous or modelled); Oslers (electric light fixtures); Joseph Kaye and Sons, Ltd. (door furniture—locks, electric bell, plates, etc.); G. N. Haden and Sons (heating and ventilating); Reliance Telephone Co. (electric bells and telephones); Charles Bessant and Sons, Ltd. (furnishings and wood-carving).

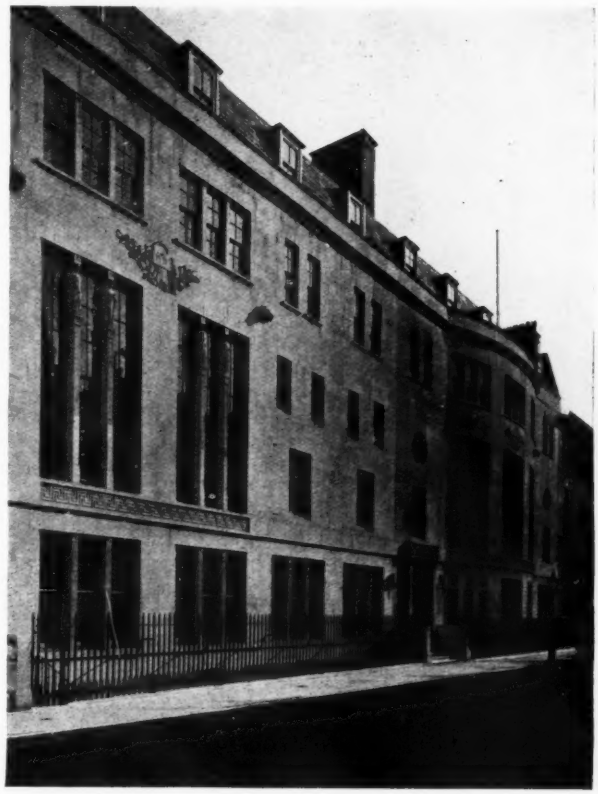
Messrs. Peter Robinson's Building

T. P. and E. S. Clarkson and H. Austen Hall, Architects

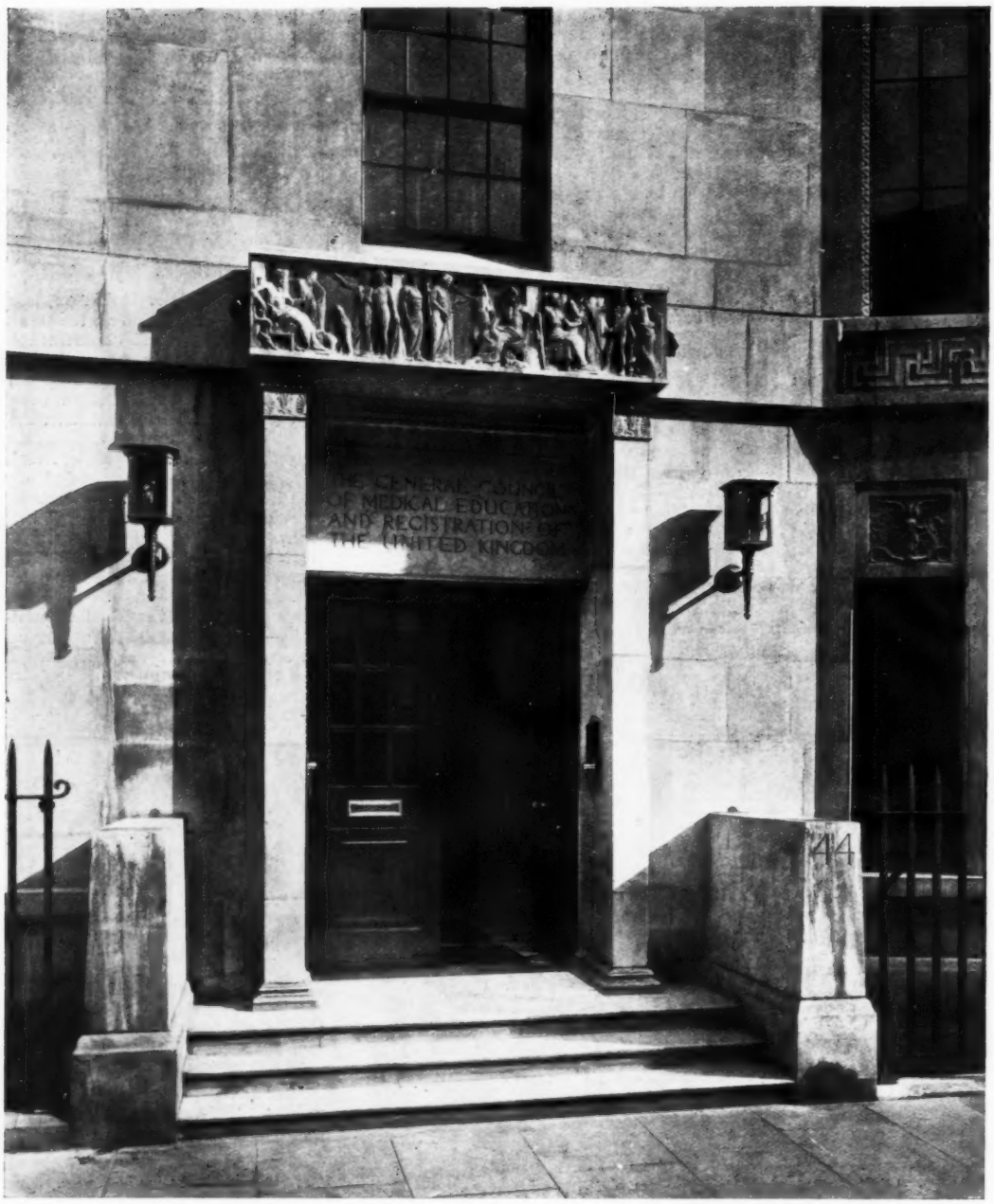
The new premises for Messrs. Peter Robinson, Ltd. occupy the whole of an almost square island site on the north-eastern corner of Oxford Circus. All the firm's departments are now gathered under one roof, and their windows range along Upper Regent Street, around the quadrant of the Circus, along Oxford Street, and up Great Portland Street. The warehouse and staff entrances are in Great Castle Street, at the back.

The building was constructed in two parts (a west and an east section), and the earlier part—that having the elevation to Regent Street, with returns in Oxford Street and Castle Street, designed by Messrs. Henry Tanner and Son—was completed two or three years ago. The second portion, the east section (with elevations on Oxford Street, Great Portland Street, and Castle Street), was designed by Messrs. T. P. and E. S. Clarkson and H. Austen Hall.

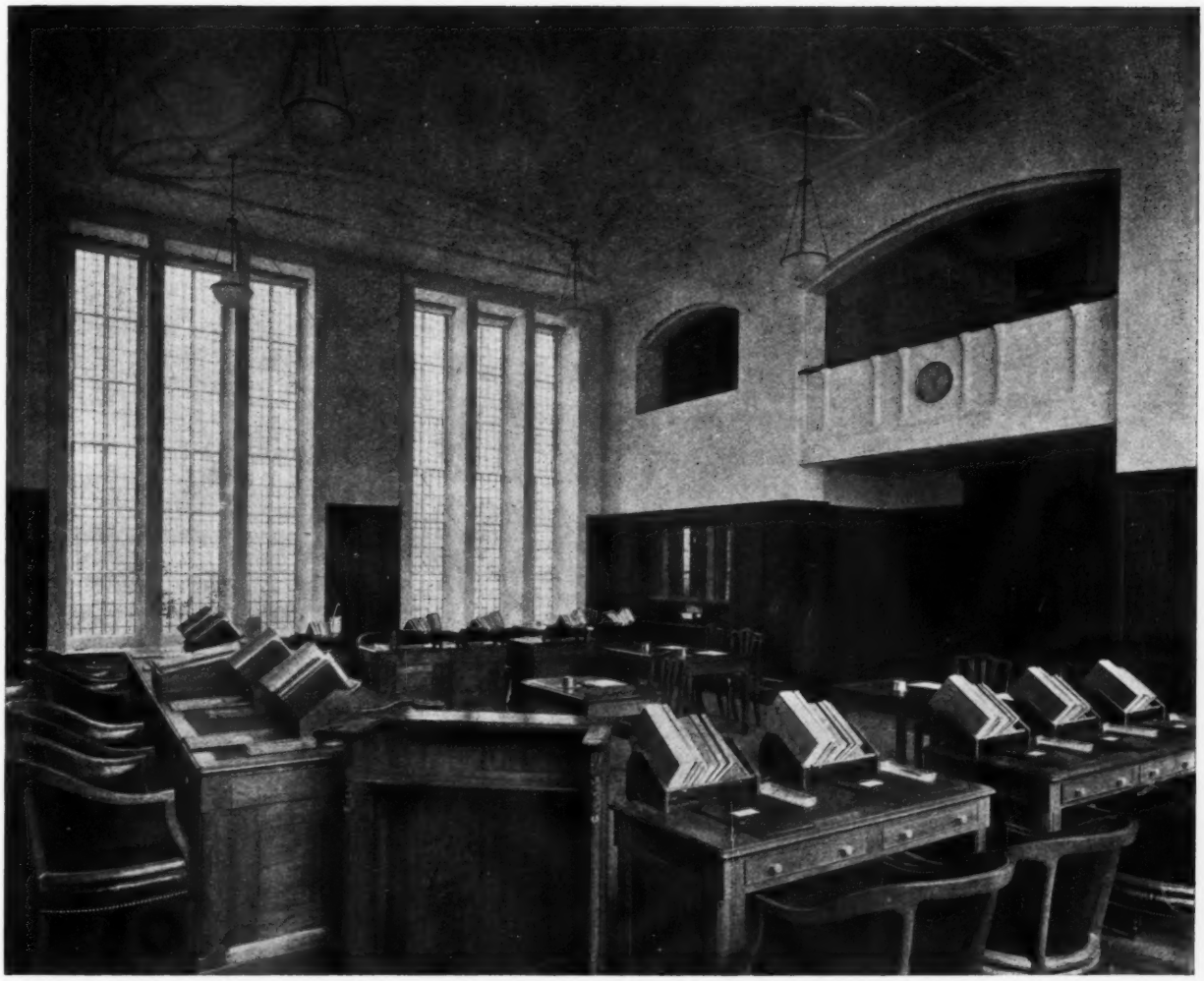
The most distinctive feature of the block is undoubtedly the three great portals—two in Oxford Street, one in Great Portland Street. In scale these are magnificent. They rise



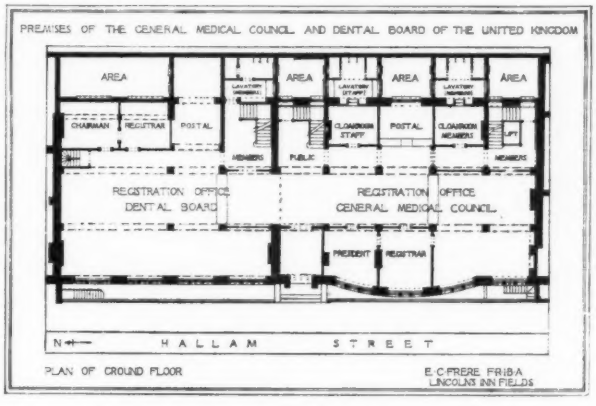
THE MEDICAL COUNCIL AND DENTAL BOARD BUILDING.

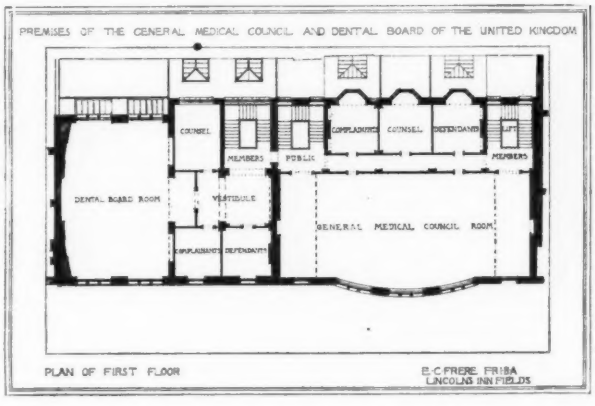


THE PREMISES OF THE GENERAL MEDICAL COUNCIL AND DENTAL BOARD OF THE UNITED KINGDOM, LONDON: THE ENTRANCE. EUSTACE C. FRERE, F.R.I.B.A., ARCHITECT.

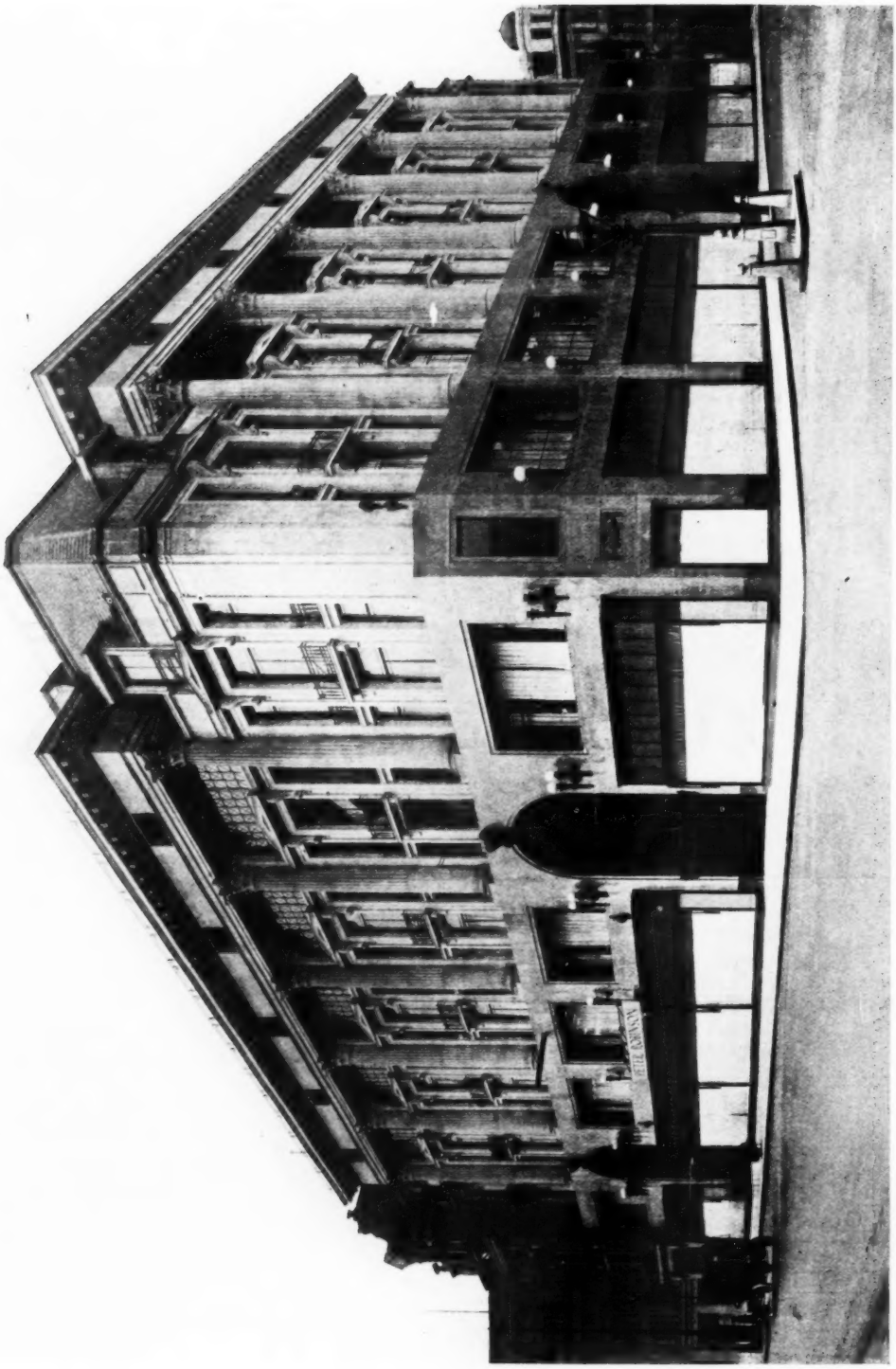


THE COUNCIL ROOM





PREMISES OF THE GENERAL MEDICAL COUNCIL AND DENTAL BOARD OF THE UNITED KINGDOM.
EUSTACE C. FRERE, F.R.I.B.A., ARCHITECT.



PETER ROBINSON'S NEW BUILDING, OXFORD STREET, LONDON T. P AND E. S CLARKSON AND H. AUSTEN HALL, ARCHITECTS

upwards through two floors, and are almost Oriental—or American—in their height.

Of the arresting treatment of both the Oxford Street and Portland Street façades there can be no question. Up to the level of the second floor the exterior is grey granite, the imposed Order being carried up in Portland stone. The overhanging cornice by which the building is surmounted, almost 80 ft. above the street level, is constructed of reinforced artificial stone.

The elevation to Great Castle Street is reminiscent of the bare and bold architecture of ancient Babylon, so sheer does it rise from the pavement, so unadorned are its stone masses, so crudely strong is its form.

The interior of the building presents an appearance of light and spaciousness. The island site mainly allowed for the excellent lighting, and, in addition to the large windows on either side of the building, two glass domes in the roof reflect light down wells in the centre of the building. This gives the maximum amount of daylight in those parts of each floor which are remote from the windows, and evenly distributes it throughout the showrooms.

Internally the walls are plain with cornices moulded with the Greek key pattern, the former treated with a delicate shade of buff, and the latter, with the plain ceilings, a pure white. There is a little marblework here and there—a great circle of yellow marbles on the ground floor, figured with the signs of the Zodiac, and to the surrounds of doorways and windows. The stairs are of Bianco del Mare marble, the treads and risers of which produce a remarkable effect.

The floors (of travertine marble—and the floors, walls, and stairs harmonize) are covered with rich deep pile crimson or dove-coloured carpets, and the chairs and settees are to match in the woods employed for shop furnishing.

The lifts and lift lobbies differ in treatment. These are in convenient places of access from all departments in the eastern and western sections of the building. The former are decorated with panels of Wedgwood blue with black borders, and the latter with brilliant geranium-red with black borders, with a polished surface like that of glass. Against the oak woodwork the effect is particularly bright and pleasing. The walls of the lobbies are of second statuary marble, the floors are of travertine, with marble surrounds and inlays, and against these, the bronze metal gates of the six lifts in each lobby prove most effective.

The general contractors for the first portion of the building were Higgs & Hill, Ltd., Mowlem & Co. carrying out the second portion. The sub-contractors for either the east or west portions were as follows: Redpath Brown & Co. Ltd. (constructional steel work); Fenning & Co. (granite and marble); Whitehead & Sons, Ltd. (marble work); Empire Stone Co., Ltd. (artificial stone); Modellers & Plastic Decoration Co. (decorative plasterwork); Saml. Haskins & Bros. (shop fronts); Wm. Mallinson & Sons, Ltd. (decorative wood); George Parnall & Co. (fittings, showcases, counters, and wall panelling); Waring, Withers & Chadwick, and Duncan Watson & Co. (electrical installation); National Cash Register Co., Ltd. (electric sanction system); British Luxfer Co. (prismatic lighting); J. Jeffreys & Co., Ltd. (ventilation); Jackson Electric Stove Co., Ltd. (electric stoves); James Slater & Co. (Engineers), Ltd. (cooking equipment); Art Metal Equipment Co., Ltd. (steel floors and partitions); National Provincial Plate Glass & General Insurance Co., Ltd. (plate glass insurance); A. Sauvée & Co., Ltd. (despatch chutes); F. A. Norris & Co. (sorting tables); Burroughs Adding Machine Co., Ltd. (adding machines); Waygood-Otis (lifts); G. Jackson & Co., Ltd. (fibrous plaster); North British Rubber Co. (rubber flooring); John Bolding (sanitary fittings); Sturtevant Engineering Co., Ltd. (vacuum cleaning plant); Fredk. Sage & Co., Ltd. (shop-fronts); Crittall Manufacturing Co. (casements and wrought-iron work); Bromsgrove Guild, Ltd. (leadwork); Wooton & Son (prismatic glazing); Carter & Co. (tiles); Limmer Asphalte Co. (asphalt); J. Gibbons, Ltd. (door furniture and lockers); Mather & Platt (sprinklers and fire hydrants); Mabey & Son (carving); G. C. Cuthbert & Co., Ltd. (prismatic glazing); J. W. Simpson & Sons (tiles); E. Hughes & Co. (despatch dept. enclosure, etc.); A. Broadbent & Son (carving); Kleine Flooring Syndicate (construction floors); Associated Fire Alarms (fire alarms); J. Elsley & Co. (metal work); Vitrolite Co. (vitrolite); Robert Adams (Victor door springs, &c.). London Brick Co. and Forders, Ltd. (bricks).

Sidney Sussex College Chapel, Cambs.

T. H. Lyon, M.A., Architect

This chapel has been erected on the site of a Franciscan monastery. Describing the building in "The Architectural Review," Mr. L. A. Powys writes: Walking through a curiously depressing court with dingy stuccoed walls, one enters the Chapel of Sidney Sussex College though a Gothic doorway equally depressing and poor in design. Once inside, however, one is amply rewarded by the sense of cheerfulness and expectation in the whiteness of the walls and marble floor of the ante-chapel, and in the soft colouring of the stone war memorial in clunch.

There is no display of magnificence; no startling effect to attract the eye at once; no conscious effort to impress the beholder at first sight. The beauty of this building is quiet, yet absorbing; it is solemn, yet represents the joyous frankness of the Renaissance; with cherubs and clusters of carving alive with dancing, all held in check by the stern, vertical lines of the piers. Nor does the oak carving in its detail lack dignity; each separate part of it the architect has designed with exacting care, in strict relationship with its surroundings.

Two things impress themselves on the mind of the beholder at his first entrance—the excellence of the proportions and the centralizing character of the altar.

Before proceeding further, it were wise briefly to give some account of how and whence the chapel evolved.

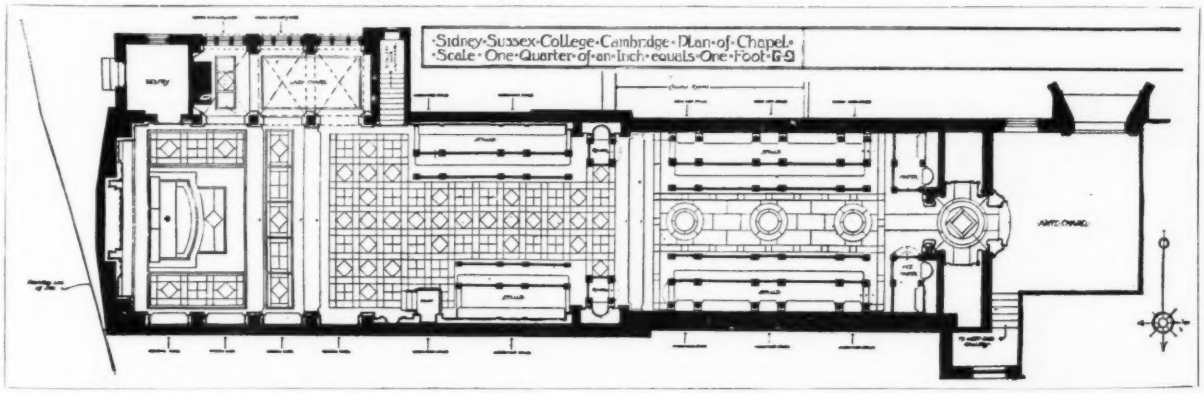
It was in 1912 that Mr. Lyon began to give form to his ideas. He had been asked what could be done with the old chapel, an ill-proportioned, square building, with a flat ceiling, low and overpowering. He improved the proportion of the whole building by curving the ceiling, at the same time preserving the old roof at its original height. By pulling down useless outhouses on the east end he more than doubled its length. This allowed him room for the spacious sanctuary he had conceived for the needs of ceremonial, which gives the height the chapel now possesses. The ceiling of the new portion was raised considerably above that of the old; and the difference in height of the two ceilings is treated very effectively. A spandril is formed, filled with peacocks in relief whose tails taper down into the angles. The roof ribs of the sanctuary are modelled in plaster representing in turn the Angels, the Sun, Moon, and Stars, and the Birds and Fishes of the Benedicite. The first part of the interior to be completed was the Lady Chapel on the south side of the sanctuary. The roof of this chapel is vaulted, and above it is another, dedicated to the Blessed Sacrament.

The west end had now been completed, with its coloured image of Saint George, and the coat of arms upheld by two boys. On the north side of the sanctuary is a figure of Saint Francis preaching to the birds, the work of Mr. Hitch, of London, as are all the other oak figures. The floor is of marble.

The central point of the chapel is the altar, as it should always be; and here one is not disappointed; both in design and execution it fulfils all one's expectations. The texture of the marble and bronze admirably suits its form, and its position, a few feet from the wall of the east end, is perfect. The ivory figure on the crucifix is a fine work of art.

Fully to describe the details of the chapel would occupy too much space; but a visit, when passing through Cambridge, will not be unrewarded.

Mr. N. Hitch was the sculptor.



PLAN OF SIDNEY SUSSEX COLLEGE CHAPEL, CAMBRIDGE. T. H LYON, M.A., ARCHITECT.

SIDNEY SUSSEX COLLEGE CHAPEL, CAMBRIDGE. T. H. LYON, M.A., ARCHITECT

The Head Offices of the Westminster Bank, Ltd.

Mewès and Davis, Architects

Difficulty was experienced in planning the required accommodation on this site owing to the congested nature of surrounding property and the requirements of ancient lights. Underpinning to considerable depths was necessary, the old Walbrook being encountered in excavating for foundations. Consideration also had to be given to temporary and ultimately permanent communication with the future head office building fronting on Lothbury.

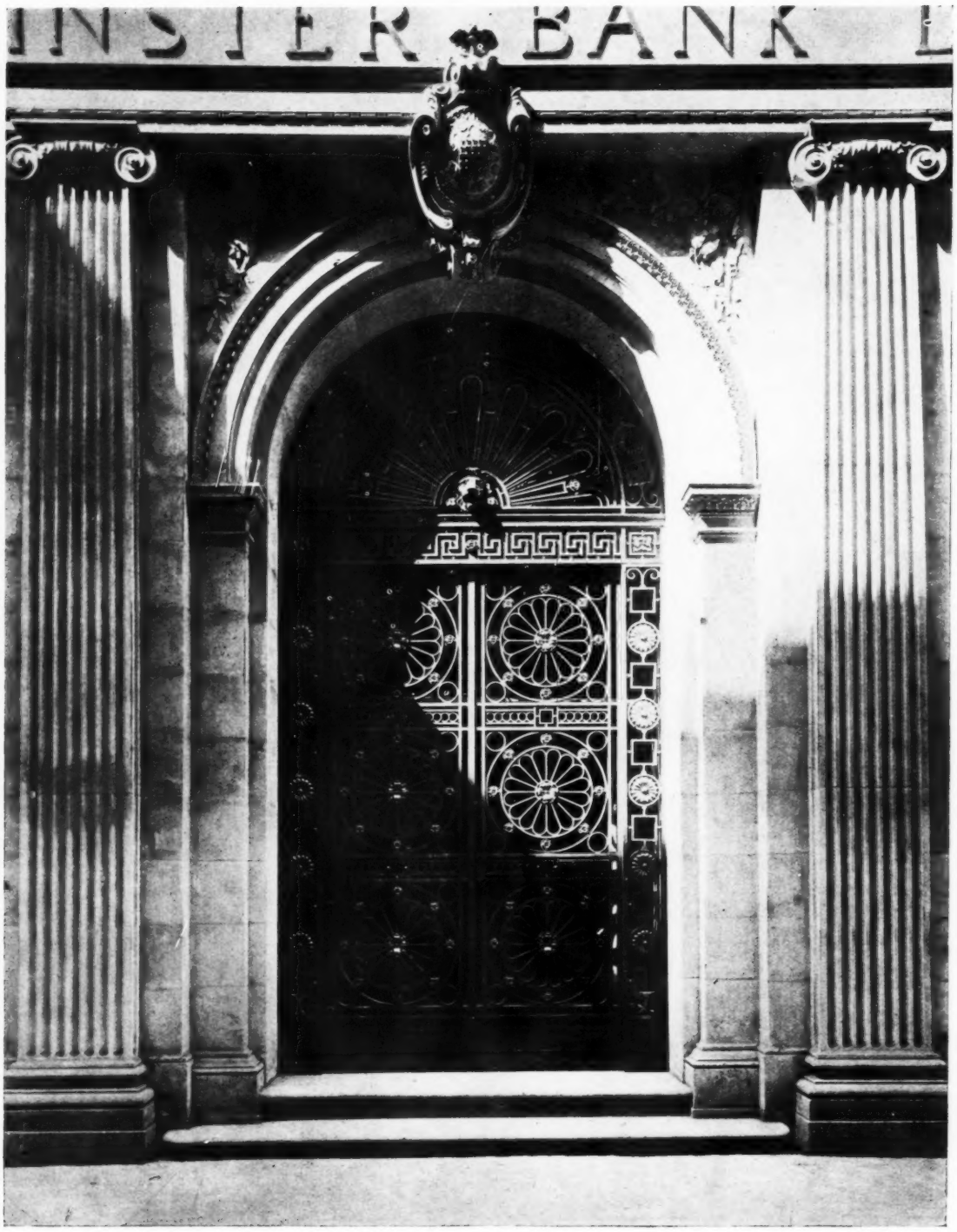
Angel Court being a narrow thoroughfare, interest is concentrated on the ground floor, where the large windows which provide maximum light are separated by narrow piers treated with Ionic pilasters. The fenestration of the upper floors was considered with a view to giving good light to all the rooms consistent with good proportion. The entire façade is in Portland stone. A feature is made of the wrought-iron gates to main entrance, arranged to slide, owing to the restricted space available.

The decoration to the banking hall is reminiscent of Italian Renaissance, with Ionic columns and coved ceiling. The wall surfaces are of plain polished plaster relieved by small V-jointing, decoration being confined to doors, which have richly-carved architraves and pediments in San Stephano marble. The counters are fitted with bronze grilles, and all internal woodwork is fully polished Burma Padouk of rich colour.

The mezzanine floor, introduced to provide extra accommodation, forms part of the decorative scheme, and is supported by grouped pilasters in San Stephano marble, the entablature

A VIEW OF THE EXTERIOR.

THE DIRECTORS' SMOKING ROOM.



THE WESTMINSTER BANK HEAD OFFICES, ANGEL COURT, LOTHBURY, LONDON.
MEWES AND DAVIS, ARCHITECTS

at the floor level being surmounted by a wrought-iron balustrade.

The first-floor gallery gives access to the board-room, chairman's room, the principal officers' rooms, and their secretaries, and the treatment is a modern adaptation of the Georgian period.

On the second floor are situated the chief general manager's room and committee-room, which are again Adam in treatment, the chief general manager's luncheon-room and the principal officers' room and the principal officers' luncheon-room being Georgian.

On the third floor are the directors' luncheon-room and adjoining smoking-room. For the smoking-room a grouped pilaster treatment has been arranged; the walls are plain, surmounted by a rich entablature and decorated ceiling, all of Georgian detail. The stone antique chimneypiece which was selected for this room is of contemporary date and beautifully carved.

The general contractors were Rice and Son, and sub-contracts were carried out by the following firms: Seyssel and Metallic Lava Asphalt Co. (roofings and asphalt-lining work); Plowman & Co. (bricks); F. J. Barnes, Ltd. (Portland stone); W. Aumonier and Son (carved stonework); Rice and Son (reinforced concrete construction, plumbing and sanitary work, lead down pipes, and R.W. heads (special make), stone flooring, oak stair-treads); Redpath, Brown & Co., Ltd. (steel construction girders); Diespeker & Co., Ltd. (fireproof floors); J. A. King & Co. (fireproof partitions); Art Pavements and Decorations, Ltd. (Biancola partitions, wall, ceiling, and floor tiles); Williams, of Rotherie (slates); The Luxfer Co. (casements and fittings, and patent glazing and fittings); Bratt Colbran & Co., "Magicoal Electric" (fires, grates); Doulton & Co. (sanitary ware and fittings); Stanhope Flooring Co. (wood block and parquet flooring); F. Geere Howard, Ltd. (electric wiring); G. Jackson and Sons (fibrous or modelled plaster work and special woodwork, panelling, carving, and marble chimney-pieces); J. W. Singer and Sons, London and Frome (lay lights and art metal work); Higgins and Griffiths, Ltd. and Tredegars, Ltd. (electric light fixtures); Richard Crittall, Ltd. (gas fixtures, and cooking and laundry machinery); N. F. Ramsay (London), Ltd. (door furniture); J. W. Singer and Sons, of Frome (sliding entrance gates, etc.); J. Whitehead and Sons, Ltd. (marble work and floors); Waygood-Otis, Ltd., and Butters Bros. (lifts and cranes); Richard Crittall & Co., and Benham and Sons (heating and ventilating, and boilers); Foot, Milne & Co. (bells and telephones); Samuel Elliott and Sons, of Reading (bank wood fitting); Hobbs, Hart & Co., Ltd. (strong-room doors, safes, etc.); Birch and Gaydon, Ltd., and Synchronome Clock Co. (clocks); Howard and Sons (furnishings of council chambers, board room, and directors' rooms); J. Hill & Co. (nickel cloak-room fixtures and door furniture); Robert Adams (Victor door springs, &c.).

Law Reports

Change of Locality—Right to Erect Shops

Hyman v. *Morris.*

Chancery Division. Before Mr. Justice Eve.

This matter related to the rights of the defendant, Mr. David Morris, of Craven House, Egerton Road, Stamford Hill, to erect shops in that locality, he alleging that the neighbourhood had changed in character.

The question arose on a motion by the plaintiff, Mr. Morris Hyman, of "Cravenhurst," Stamford Hill, for an injunction to restrain the defendant from erecting any building on any part of an ornamental or private road in front of plaintiff's property and adjoining premises at Stamford Hill, and from using any buildings so erected on land adjoining plaintiff's premises (though not the ornamental ground), as shops or business premises.

Mr. Clayton, K.C., appeared for the plaintiff, and Mr. Maugham, K.C., for the defendant.

Mr. Clayton stated that the motion was moved under a covenant in a lease of May, 1879, of which plaintiff was the assignee, which was for a term of ninety-nine years, forty-six of which were unexpired. The covenant prohibited the erection of shops or business premises, but the defendant had been building shops in breach of that covenant. Defendant had contended that the neighbourhood had altered, but counsel contended that the alteration did not allow the building of shops.

Mr. Maugham denied that any building he had erected would destroy the amenities of the neighbourhood or of plaintiff's house. The land in question had never been intended as a building estate, and the building stopped short with the plaintiff's and defendant's houses.

Evidence, by affidavit, was given by Mr. Cuthbert Joseph Cake, surveyor, for plaintiff, and by Mr. H. C. Webster, surveyor, for defendant.

His lordship, in giving judgment, said in this case defendant owned the reversion of plaintiff's premises expectant on determination of the lease, and he also owned land on the south side of the plaintiff's premises, and also a strip of land in front. Defendant recently commenced to erect on adjoining land a row of buildings, of which the ground floor was intended to be used as shops, and the upper floor as flats. Plaintiff sought an injunction to restrain defendant from erecting any building in front of his land, and from using any buildings erected on the adjoining land as shops or buisness premises, or in any manner other than as private dwelling-houses or professional residences. Defendant did not dispute that he acquired the adjoining land with notice of the restrictions on which the plaintiff relied, but he contended that there was no breach of the covenant in plaintiff's lease. Whatever conclusions were arrived at as the result of that hearing it must not be overlooked that there were certain aspects of the case as to which present views might have to be modified as the result of further evidence at the trial of the action. Until the trial, plaintiff must submit to have the front land built upon to the extent to which it had already been built upon. The covenant was restricted to buildings on the adjoining land, and did not extend to land outside. His lordship therefore made no order on that part of the motion. He could not grant any relief founded on an apprehension of further building by the defendant, but that would not prevent plaintiff making a further interlocutory application if, before the trial, defendant started erecting on the adjoining land any building designed and intended to be used for business purposes. As to the ornamental strip of land on which it was said there was a scheme to plant a shrubbery, plaintiff sought to impose a negative covenant on the defendant. If such a scheme had been established defendant would have had to rely on a change in the character of the neighbourhood, which would have made the scheme an anachronism. Nothing was done for fourteen years towards planting this land as a shrubbery, and it remained an uncultivated strip of land. Plaintiff's house was built in 1884, and he had failed to make out any case for relief on the footing that at the date of his lease there was a building scheme creating mutual obligations between purchasers. There was no evidence that the access of light over the front land had been materially lessened. In his opinion the motion failed, and he dismissed it, costs to be costs in the action.

Arbitration—Sewer Through Land

Thurrock, Grays, and Tilbury Joint Sewerage Board v. *Thames Land Company.*

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

This matter came before the Court in the form of a special case stated by an arbitrator for the opinion of the Court.

It appeared that Mr. Dendy Watney, acting under the Public Health Act, 1875, made alternate awards as to damages to the defendants as landowners for carriage of a sewer and rising main through their land by the Sewerage Board.

Mr. Watney found that if the arbitration was under the Act the plaintiffs were to receive £5,090, and if under the Acquisition Act of 1919, they were to recover £2,148.

Mr. Compston, K.C., for the Land Company supported the award under the Act of 1875.

Mr. Macmorran, K.C., for the Board, contended it was under both Acts, and pointed out that the Public Health Act in its application to cases where land had been acquired compulsorily, was modified so that in some cases its provisions were superseded.

Mr. Compston, replying to his lordship, said 50 acres of land were involved by 1,500 ft. of sewer, and the land injuriously affected was 2,000 acres.

His lordship said the matter must go back to the arbitrator. There was, in July, an agreement between the parties up to a point, leaving the amount of compensation to the arbitrator. He could not answer the arbitrator's question which Act applied, because in a sense neither applied and in a sense both applied, and neither counsel had been able to tell him why there should be this difference in the awards. The arbitrator was clearly not to give the full compensation provided for by the Act of 1875, because certain terms were in the agreement, and apparently the Acquisition of Land Act, 1919, incorporated within itself and added to the Act of 1875, so that such an arbitration under the one was under the other. A sub-section of section 2 of the later Act, prohibiting an allowance on account of compulsory acquisition would apply. His lordship found no indication whether the question of injurious affection of other lands was considered; there was no reason why it should be taken into account. The arbitrator was to deal with the matter on the basis that the agreement was to be read in the light of the Acts, and the arbitrator was to assess compensation, but not full compensation, because there had already been an agreement minimizing the damages.

The Chief Architectural Events of 1924

A year ago!
Ah! who can foresee
What the next year will hold for you and me?
If we are here to whisper musingly
"A year ago!"

GENERAL.

Mr. George Washington Browne was, in January, elected to the presidency of the Royal Scottish Academy, in succession to Sir James Lawton Wingate, resigned. Mr. Browne was born in 1853.

The R.I.B.A. prizes and studentships were poorly competed for. Several were not awarded, and in one instance no drawings were submitted.

A Commission of Fine Arts was brought into being by the first Baldwin Government of 1924. The Earl of Crawford and Balcarres was appointed chairman, and the other members of the commission were: the Marquess Curzon of Kedleston, Sir Aston Webb, P.R.A., Sir Reginald Blomfield, R.A., Sir Edwin Lutyens, R.A., Mr. Alfred J. Gotch, P.R.I.B.A., Sir George Frampton, R.A., Mr. D. Y. Cameron, R.A., and Mr. T. H. Mawson, president of the Town Planning Institute. Mr. H. Chalton Bradshaw, A.R.I.B.A., was appointed secretary.

Mr. W. R. Lethaby, F.R.I.B.A., was nominated for the Royal gold medal, but, for personal reasons, and, in the words of the president, on account of "extreme modesty," felt he must decline the honour. Ruskin had refused the medal exactly fifty years before.

A model, one-twelfth full size, of a characteristic residence of this period was designed by Sir Edwin Lutyens, R.A., for presentation to the Queen. This model, popularly called the Queen's Dolls' House, was a treasury of some of the finest art work and craftsmanship of the present day. It was illustrated in our issue for February 13.

Mr. Lionel B. Budden, M.A., A.R.I.B.A., had the title of Associate Professor of Architecture conferred upon him in March.

The second exhibition of the Architecture Club was formally opened at Grosvenor House by Lord Curzon of Kedleston.

A Town Planning Exhibition and Conference was opened at University College, London, in April. The object of the exhibition was to illustrate the work of past and present students of the Department of Town Planning.

The Building Trades' Exhibition was opened by the Minister of Health, the Rt. Hon. John Wheatley, at Olympia, in April. The chair was taken by Mr. J. A. Gotch, P.R.I.B.A.

The British Empire Exhibition at Wembley was opened in April. Messrs. Simpson and Ayrton were the architects for the main buildings.

Sir John W. Simpson, PP.R.I.B.A., was knighted upon the occasion of the opening.

An exhibition of Modern Swedish Architecture was held in May. The exhibition was arranged by the A.A.

Sir Aston Webb, P.R.A., was seriously injured in a motor-car accident which occurred when he was being driven home after the Royal Academy banquet.

An exhibition of Town Planning was opened at the British Empire Exhibition. A conference in connection with it was held by the Town Planning Institute.

The R.I.B.A. Council election for 1924–1925 resulted in a sweeping victory for the reigning Council.

The R.I.B.A. annual dinner was held in May at the Trocadero Restaurant, Piccadilly. Mr. J. Alfred Gotch, P.R.I.B.A., occupied the chair.

At the sixth dinner of the Architecture Club at the Hotel Cecil in May, the Prime Minister, Mr. Ramsay MacDonald, was the principal guest. Mr. J. C. Squire, the club's president, was in the chair.

Mr. Frank T. Verity, F.R.I.B.A., was awarded the R.I.B.A. gold medal as the designer of the best street frontage in London for 1923. The Shepherd's Bush Pavilion was the building in point.

An exhibition of Modern British Architecture, held in the Palace of Arts at the British Empire Exhibition, was opened by Lord Crawford at the end of May.

An Ancient Monuments Society was formally constituted at a meeting in Manchester in June.

By resolution of a largely attended meeting of the R.I.B.A. at the Caxton Hall, Westminster, in June, the proposals to amalgamate with the Society of Architects were approved, and the opposition hitherto offered to the scheme by the Defence League was withdrawn.

A conference of British architects was held at Oxford from July 9 to July 12. Papers were read, and excursions made.

A conference and exhibition devoted to regional planning and park systems was held at Amsterdam from July 2 to July 5. Representatives of more than twenty nations assembled.

To celebrate Mr. C. McArthur Butler's twenty-five years' secretaryship of the Society of Architects, a dinner was held at the Café Royal in July.

An International Congress on Architectural Education was opened in London in July. An exhibition of work of schools of architecture both at home and abroad was held at the congress; papers on architectural education in France, Italy, America and England were read.

Mr. Winston Churchill visited the Architectural Association on the occasion of the annual prize-giving in July.

Mr. M. A. Sisson's design was accepted for the Jarvis studentship.

The sixth annual country meeting of the Town Planning Institute was held at Leeds in October.

Mr. C. H. Short, of London University School of Architecture, won the Victory Scholarship offered by the Society of Architects.

Mr. A. J. Taylor was elected President of the Society of Architects in succession to Mr. E. J. Partridge, retired.

Mr. Ernest Cole was appointed Professor of Sculpture at the Royal College of Art in succession to Mr. F. Derwent-Wood, retired.

Mr. Frank Dicksee was elected President of the Royal Academy in succession to Sir Aston Webb, retired. He was knighted in the new year.

BUILDINGS, ETC.

The contract for the new Post Office at Singapore was secured by Messrs. Perry & Co. (Bow), Ltd. The amount of the contract was understood to be approximately £1,000,000. Major P. H. Keys, D.S.O., the Federal architect, designed the building.

Messrs. Bourne and Hollingsworth's premises were extended, new façades in Berners Street, Castle Street, and Wells Street, London, being designed by Messrs. John Slater and Keith. The extensions were illustrated in our issue for January 25.

The contract for a proposed bridge across Sydney Harbour, which had been under consideration for over thirty years, was secured by Messrs. Dorman, Long & Co., Ltd., of Middlesbrough.

Waterloo Bridge was declared unsafe, and closed to traffic for a few weeks in the early part of the year during the strengthening of the foundations. It was decided by the L.C.C. that a temporary bridge should be constructed and the old bridge rebuilt.

Messrs. Peter Robinson's new building in Oxford Street was opened in March. The architects were Messrs. T. P. and E. S. Clarkson, and H. Austen Hall.

Sir Reginald Blomfield, R.A., was appointed architect for the new Lambeth Bridge.

The new "Fortune" Theatre, Drury Lane, was the first to be erected in London since the war. Mr. E. Schaufelberg was the architect.

Messrs. Liberty's new building in the Tudor period, designed by the late Mr. Edwin T. Hall, F.R.I.B.A., and Mr. E. Stanley Hall, M.A., F.R.I.B.A., was opened in May.

Liverpool Cathedral was consecrated in July, and a knighthood conferred upon the architect, Sir Giles Gilbert Scott, R.A.

Work upon the remodelling of the Bank of England was started at the latter end of the year.

New banking premises in the City for the Westminster Bank, Ltd., were completed in August. The architects were Messrs. Mewès and Davis.

Alterations to Westminster Hospital, London, were completed to the designs of Messrs. Adams, Holden, and Pearson, FF.R.I.B.A.

Sir Edwin Lutyen's fine bank in Piccadilly, adjacent to Wren's church, was completed.

The refacing of the Carlton Club, Pall Mall, was undertaken by Sir Reginald Blomfield, R.A.

Various additions were made to Mill Hill School to the designs of Messrs. Collcutt and Hamp, Basil Champneys, and John C. S. Soutar.

It was announced that the Foundling Hospital would be removed into the country, thus throwing open about 9 acres of land in central London.

The Nottingham City Council decided to demolish and rebuild the property of the corporation known as the Exchange Block. Mr. T. Cecil Howitt, D.S.O., A.R.I.B.A., was appointed the architect for the new building.

Britannic House, Moorgate, E.C., was completed to the designs of Sir Edwin Lutyens, R.A.

Adelaide House, London Bridge, was completed to the designs of Mr. John Burnet, A.R.A., and Partners.

COMPETITIONS.

Mr. E. Vincent Harris, 29 St. James's Square, London, was awarded the winner in the Taunton School War Memorial competition.

Mr. Hubert Lidbetter, A.R.I.B.A., was awarded the winner in the competition for the new London headquarters of the Society of Friends.

The Halifax Rotary Club Civic Committee was awarded first place for their plan for the lay-out of the Bull Green site, and of land within a radius of about a quarter of a mile from the centre of the town.

Messrs. W. Alexander Harvey and H. Graham Wicks, of Birmingham, were awarded first place in the Dudley War Memorial competition.

Mrs. Edith Burnet Hughes, of Glasgow, was awarded first place in the Coatbridge War Memorial competition.

Mr. Cyril A. Farey, A.R.I.B.A., and Graham R. Dawbarn, M.A., A.R.I.B.A., Bedford Square, London, were awarded first place in the Raffles College competition, Singapore. Mr. John Begg, late consulting architect to the Indian Government, was the assessor.

Mrs. Morris Gray, of Penrith, was awarded first place in the competition for the entrance gates of the Talbot Memorial Park.

The design of Messrs. William Griffiths & Co., Ltd., of London, for the Edmonton War Memorial competition was accepted.

Mr. Henry C. Smart, Queen Victoria Street, London, was awarded first place in the competition for a Masonic Junior School for Boys at Bushey, Herts.

Messrs. H. L. Thornely and A. V. Rooke were awarded first place in the Truro Public Halls competition.

Messrs. Nicholas and Dixon-Spain, FF.R.I.B.A., were awarded first place in the Newcastle-upon-Tyne Concert Hall and Baths competition.

Mr. Herbert J. Rowse, A.R.I.B.A., was awarded first place in the Heswall Golf Club House competition.

Messrs. Ivor Jones and Percy Thomas, FF.R.I.B.A., were awarded the winners of the Bristol Police and Fire Station competition.

Messrs. Buckland and Haywood were awarded the winners in the South Moor Colliery Cottage Hospital competition.

Messrs. F. J. Horth and H. Andrew, AA.R.I.B.A., were awarded first place in the Hull Deaf and Dumb Institution competition.

Messrs. Foggitt and Addison were awarded the winners in the Bramley Branch Library competition at Leeds.

Mr. C. B. Howcroft was awarded the winner in the Burley Branch Library competition at Leeds.

Messrs. Hays and Gray, AA.R.I.B.A., were awarded the winners in the Brancepeth Miners' Welfare scheme at Willington, Co. Durham.

Mr. W. L. Somerville, Toronto, was awarded first place in the competition for designs for a national theatre organized by the British Drama League.

The competition for the British pavilion at the International Exhibition of Decorative and Industrial Arts was won by Messrs. Howard Robertson, S.A.D.G., and J. Murray Easton, A.R.I.B.A.

Mr. Leslie T. Moore, of Messrs. Temple, Moore and Moore, was awarded first place in the Selby War Memorial competition.

Mr. C. Cowles-Voysey, A.R.I.B.A., was awarded first place in the Bridgeton Public Halls competition, Glasgow.

Mr. William A. Ross (of Messrs. Ross and Briggs) was awarded winner of the Freemasons' Hall competition, Bradford.

The design of Messrs. John Howitt and Son was placed first in the Nottingham Freemasons' Hall competition.

Messrs. Elcock and Sutcliffe, F. and A.R.I.B.A., were awarded winners of the Davyhulme Hospital competition.

Messrs. A. E., and C. T. Sawday were awarded winners of the Leicester Fire Station competition.

Mr. C. Cowles-Voysey, A.R.I.B.A., won the Newton-in Makerfield Public Baths competition.

Mr. Alexander Cullen, A.R.I.B.A., was awarded winner in the Glasgow High School War Memorial competition.

Messrs. C. T. Taylor and Roberts were awarded first place in the Oldham Nurses' Home competition.

Mr. T. Harold Hughes, F.S.I., A.R.I.B.A., was awarded winner of the Hamilton War Memorial competition.

Mr. F. Brook-Hitch, R.B.S., won the competition for the Sir John Ross Memorial for South Australia.

Messrs. C. T. Taylor and Roberts, were awarded first place in the Oldham Nurses' Home competition.

OBITUARY.

The death occurred, in January, of Mr. Arthur Clutton-Brock, at the age of fifty-five. Mr. Clutton-Brock was art critic of "The Times" until his retirement a few months before his death.

The death occurred, in January, of Mr. Howard Martin, of Reigate, past-president of the Surveyors' Institution, and official arbitrator under the Acquisition of Land Compensation Act (1919).

The death occurred, in January, of Mr. William Higgs, senior governing director of Higgs and Hill, Ltd. He was seventy-two years of age.

The death occurred, in March, of Mr. W. H. Ward.

The death occurred, in March, of Mr. William Edward Willink, M.A., F.R.I.B.A. He was born in 1856.

The death occurred in America of Mr. Henry Bacon.

The death of Mr. Bertram Grosvenor Goodhue, in America, deprived the profession of one of its most brilliant members.

The death of Mr. Louis H. Sullivan was an additional loss to American architecture. He was born in 1856.

The death occurred, in May, at the age of eighty-three, of Mr. Henry Heathcote Statham, F.R.I.B.A. He was at one time editor of THE ARCHITECTS' JOURNAL, and, earlier, of "The Builder."

The death occurred in America of Mr. Peirce Anderson, the distinguished American architect. He was born in 1870.

The death occurred of Mr. Frederick W. Pomeroy, R.A., the sculptor. He was born in 1857.

The death occurred, in June, of Mr. Edwin Seward, F.R.I.B.A. He was born in 1853.

The death occurred, in September, of Mr. Henry John Snell, an architect well known in the West of England.

Mr. Thomas Edward Collcutt, PP.R.I.B.A., died in October.

The death occurred, in November, of Sir Thomas Graham Jackson, R.A., in his eighty-ninth year.

Mr. John Slater, F.R.I.B.A., died in December at the age of seventy-seven.

The death occurred in December of Mr. Paul Waterhouse, PP.R.I.B.A. He was sixty-three.

The death occurred in December of Sir William Emerson. The Victoria Memorial Hall at Calcutta was his best-known work.

The Funeral of Mr. Paul Waterhouse

Among those present at the funeral of the late Mr. Paul Waterhouse, past-president of the R.I.B.A., at Yattendon, Berkshire, were the following: Sir John Simpson, K.B.E., past-president R.I.B.A.; Mr. Arthur Keen, hon. secretary of the R.I.B.A.; Sir John Burnet, A.R.A., F.R.I.B.A.; Messrs. H. M. Fletcher, F.R.I.B.A., hon. secretary of the Board of Architectural Education; Alan E. Munby, F.R.I.B.A., past-chairman of the Science Standing Committee of the R.I.B.A., representing the York and East Yorkshire Architectural Society; F. T. Verity, F.R.I.B.A.; W. G. Newton, F.R.I.B.A.; Hope Bagenal, A.R.I.B.A.; L. Sylvester Sullivan, representing the Architectural Association of London; Harry Hutt, F.R.I.B.A., hon. secretary of the Berks., Bucks., and Oxon. Architectural Association; E. J. Sadgrove, F.R.I.B.A., past-president of the Society of Architects; E. Stanley Hall, F.R.I.B.A., past-president of the Architectural Association; Edward Warren, F.R.I.B.A., president of the Berks., Bucks., and Oxon. Architectural Association; S. Hurst Seager, F.R.I.B.A., representing the New Zealand Institute of Architects; Ian MacAlister, secretary of the R.I.B.A., representing Mr. J. A. Gotch, president of the R.I.B.A.; Major H. C. Corlette, F.R.I.B.A., representative in England of the Federal Council of the Australian Institutes of Architects; Lt.-Col. H. P. L. Cart de Lafontaine, F.R.I.B.A., representing the Franco-British Union of Architects; and Messrs. Arthur T. Bolton, F.R.I.B.A.; F. H. Lloyd, F.R.I.B.A. (Newbury); Arthur Blomfield, F.R.I.B.A., representing the Surveyors' Club; Detmar Blow, F.R.I.B.A.; H. Whiteman Rising, F.R.I.B.A. (Reading); C. B. Willcocks, F.R.I.B.A. (Reading).

The Safety of St. Paul's

A further important report concerning the preservation of St. Paul's Cathedral has now been presented to the Dean and Chapter by the Commission which for three years has had under consideration the best method of finishing the work of preserving the famous building.

The report, which is dated December 29, is in the following terms:—

The Dean and Chapter of St. Paul's.
St. Paul's Cathedral.
The Commission's Second Interim Report.

GENTLEMEN,—At a meeting at St. Paul's on Friday, December 5, it was decided that a second interim report should be made, giving the result of the further examination which has been made by your Commission since their report of June 1, 1922. In that report your Commission referred to the condition of the masonry of the main piers, and the consideration of your Commission has for some time been largely concentrated on the best methods of consolidating the interior structure of the main piers, which carry a considerable proportion of the great load of the drums, the inner and outer domes, and the interior cone, which strengthens the outer dome itself and also carries the external lantern and cross above.

Various experiments have been made with the object of strengthening the interior rubble filling of these piers by injecting cement under pressure into the cavities that exist in the rubble filling. This has presented special difficulties owing to the character of the filling.

Your Commission have decided to recommend the adoption of the plan which has been experimentally used on the north-east pier, and with which they are satisfied, for, although it is practically impossible to say that the whole interior of the pier has been completely consolidated, they are of opinion after examination that sufficient has been done to strengthen it satisfactorily, such treatment to be followed by a gradual replacement of the broken external facing stones as already carried out by the surveyor of the fabric, Mr. Macartney, on the south-west pier. If this treatment is adopted, your Commission believe a new lease of life will be given to the piers at a reasonable expenditure of both time and money and without serious disturbance to the services.

The question of approximate cost is not easy to estimate, but, taking the actual cost of grouting and cementing part of the north-east pier, and the actual cost of repairing the stonework of the south-west pier by Mr. Macartney, the cost may be put at from £120,000 to £140,000.

Your Commission have also discussed the alternative of reconstructing the piers entirely, and, while they do not doubt the possibility of doing this, though it might involve the taking down of the dome and its supports, yet, in view of the enormous cost and the necessity of closing the greater part of the cathedral for several years—to say nothing of the great risk or disturbance involved—your Commission are convinced that the wiser course would be to grout and to repair the piers in the first instance, as above indicated, leaving it to a later generation to undertake the larger operation should it at any time become absolutely necessary.

Your Commission, therefore, recommends that the grouting of the piers on a carefully prepared programme, together with the repairs to the stonework, should be proceeded with. They wish to record their opinion that this should be done forthwith. It will naturally take time to carry out, but unless put in hand at once and vigorously pressed to a conclusion, they consider that the situation may rapidly become grave.

We are, gentlemen, yours faithfully,

ASTON WEBB. G. W. HUMPHREYS.
E. C. TRENCH. MERVYN MACARTNEY.
BASIL MOTT.

Three-Story Cottage Flats at Tottenham

In the course of some notes which accompanied illustrations of these flats in our issue for December 10, it was stated that, "The White Hart Lane area at Tottenham was at one time worse than the poorest and meanest quarters of the East End. Slums branched off and divided into super-slums, and it seemed that the smaller and more squalid the houses, the more people did they house. The change from such habitations to these modern dwellings erected by the London County Council is, therefore, great." Mr. H. F. Wilkinson, the engineer and surveyor for Tottenham Urban District Council, objects to this on the point that the whole of the land in the vicinity of the above was virgin ground, including that upon which the flats were erected. The writer of the notes meant only to contrast the slums of the district with the new flats erected by the London County Council.

The Work of Sir Gilbert Scott, R.A., and Mr. Frank T. Verity

Messrs. Farmer and Brindley, Ltd., carvers and marble workers, of 63 Westminster Bridge Road, London, S.E.1, executed work for Sir Giles G. Scott, R.A., in Liverpool Cathedral; the Catholic Church, Northfleet; the War Memorial, Kidderminster Parish Church; the Catholic Church, Sheringham; the Catholic Church, Ramsey; and Chester Cathedral, illustrations of which appear in an earlier part of this issue. For Mr. Frank T. Verity, F.R.I.B.A., the firm executed practically all the marble and other decorative features in the Scala and Imperial Theatres, and carried out important marble and decorative work in flats at Hyde Park Place, Portland Place, Berkeley Square, and Cleveland Row.

The Titan Lift Co., of 20 High Holborn, installed lifts at the flats in Berkeley Square and Cleveland Row, and in 197 Regent Street.

Messrs. G. Jackson and Son, of 49 Rathbone Place, W.1, executed plaster and relief decorations at the Imperial and Scala Theatres.

Combination of Fibrous Plaster Specialists

Messrs. John Tanner and Sons, of 45 Horseferry Road, S.W.1, and Messrs. Thomas R. Rudd & Co., of 2 Lansdowne Gardens, S.W.8, fibrous plaster specialists, have combined their businesses, and will in future trade under the title of T. R. Rudd, John Tanner and Son (London), Ltd., fibrous plaster and stucco specialists, architectural modellers, plastering contractors, decorators, etc., 45 Horseferry Road, Westminster, S.W.1. Telephones: Victoria 5340; Brixton 2637.

The Late Sir William Emerson

We regret to announce that Sir William Emerson, the architect who designed the Victoria Memorial Hall in Calcutta, and other important buildings both in India and in England, has died at Shanklin, Isle of Wight, at the age of eighty-one. We hope to publish an appreciation in our next issue.

Current Prices of Materials

LONDON PRICES.—The following information is intended to serve as a guide only, and should be confirmed by Trade inquiry. The Labour Rates are those current at the time of issue and are the Union Rates. The prices are for good quality material, and are intended to cover delivery at works, wharf, station, or yard as customary. The measured prices are based upon the foregoing, and include usual Builders' profit.

LABOUR RATES AND MATERIAL PRICES.	MEASURED WORK PRICES.
EXCAVATOR AND CONCRETOR.	
Excavator, 1s. 4½d. per hour.	Excavating and throwing out in ordinary earth not exceeding 6 ft. deep basis price 2s. 10d. per yd. cube.
Labourer, 1s. 4½d. per hour.	Exceeding 6 ft., but under 12 ft., add 30 per cent.
Navvy, 1s. 4½d. per hour.	In stiff clay, add 30 per cent.
Timberman, 1s. 6d. per hour.	In underpinning, add 100 per cent.
Scaffolder, 1s. 5½d. per hour.	In rock, including blasting, add 225 per cent.
Watchman, 7s. 6d. per shift.	If basketed out, add 80 per cent. to 150 per cent.
	Headings, including timbering, add 400 per cent.
	Return, fill, and ram, ordinary earth, 2s 7d. per yd.
Broken brick or stone, 2 in., 10s. per yd.	Spread and level, including wheeling, 2s. 4d. per yd.
Thames ballast, 12s. 6d. per yd.	Planking, 5d. per ft. sup.
Pit gravel, 18s. per yd.	Do. over 10 ft. deep, add for each 5 ft. depth 30 per cent.
Pit sand, 14s. 6d. per yd.	Hardcore, 2 in. ring, filled and rammed 4 in. thick, 2s. 1d. per yd. sup.
Washed sand, 16s. 6d. per yd.	Do. 6 in. thick, 2s. 10d. per yd. sup.
Screened ballast or gravel, add 10 per cent. per yd.	Puddling, 34s. per yd. cube.
Clinker, breeze, etc., prices according to locality.	Cement concrete, 4-2-1, 45s. per yd. cube.
Portland cement, 59s. per ton.	Do. 6-2-1, 41s. per yd. cube.
Lias lime, 59s. 0d. per ton.	Do. in upper floors, add 15 per cent.
Sacks charged extra at 1s. 9d. each and credited when returned at 1s. 6d.	Do. in ferro-concrete work, add 20 per cent.
Transport hire per day :	Do. in underpinning, add 60 per cent.
Cart and horse, 23s.	Lias lime concrete, 38s. per yd. cube.
3-ton motor lorry, £4 5s.	Breeze concrete, 27s. 6d. per yd. cube.
Steam lorry, 5-ton, £5.	Do. in lintols, etc., 1s. 8d. per ft. cube.
Trailer, 20s.	
Steam roller, £4. 10s.	
Water cart, 26s.	
DRAINER.	
Labourer, 1s 4½d. per hour.	Stoneware drains, jointed in cement, tested pipes, 4 in. 2s. 8d., 6 in. 3s. 9d., 9 in. 5s. 6d. per ft.
Timberman, 1s. 6d. per hour.	Cast-iron drains, jointed in lead, 4 in. 11s. 0d., 6 in. 14s 0d. per ft.
Bricklayer, 1s. 9½d. per hour.	Note.—These prices include digging and filling for normal depths, and are average prices.
Plumber, 1s. 9½d. per hour.	Fittings in Stoneware and Iron according to type. *See* Trade Lists.
Watchman, 7s. 6d. per shift.	
Stoneware pipes, tested quality, 4-in. 1s. 3d., 6-in. 2s. 8d., 9-in. 3s. 6d. per yd.	
Cast-iron pipes, coated, 9-ft. lengths, 4-in. 6s. 9d., 6-in. 9s. 2d. per yd.	
Portland cement and sand, see "Excavator" above.	
Lead for caulking, 48s. 0d. per cwt.	
Gaskin, 6d. per lb.	
BRICKLAYER.	
Bricklayer, 1s. 9½d. per hour.	Brickwork in stone lime mortar, Flettons or equal, £34 per rod.
Labourer, 1s. 4½d. per hour.	Do. in cement do., £37s. per rod.
Scaffolder, 1s. 5½d. per hour.	Do. in stocks, add 25 per cent. per rod.
	Do. in blues, add 100 per cent. per rod.
London stocks, 82s. per M.	Do. circular on plan, add 12½ per cent. per rod.
Flettons, 55s. 0d. per M.	Facings, fair, 2d. per ft. sup. extra.
Staffordshire blue, 192s. per M.	Do. T.L.B. Rubbers, gauged and set in putty, 4s. 3d. per ft.
Firebricks, 2½ in., 223s. per M.	Do. salt, white or ivory glazed, 5s. 6d. per ft. sup. extra.
Glazed salt, white, and ivory stretchers, £22 per M.	Tuck pointing, 10d. per ft. sup. extra.
Do. headers, £21 10s. per M.	Weather pointing, 3d. per ft. sup. extra.
Colours, extra, 110s. per M.	Granolithic and Cement paving, 1 in. 4s. 3d. per yd. sup.
Seconds, less, £1 per M.	Do. 1½ in., 6s. 0d. per yd. sup.
Cement and sand, see "Excavator" above.	Do. 2 in., 7s. 0d. per yd. sup.
Lime, grey stone, 52s. 0d. per ton.	Bitumen damp course, ex rolls, 7d. per ft. sup.
Mixed lime mortar, 26s. per yd.	Asphalt, damp course, ½ in., 8s. per yd. sup.
Damp course, in rolls of 4½ in. 2s. 9d. per roll.	Do. vertical, 11s. 0d. per yd. sup.
9 in. 5s. 3d., 14 in. 8s., 18 in. 10s. 3d. per roll.	Slate damp course, 10d. per ft. sup.
	Asphalt Roofing (Mastic) in two thicknesses, ½ in. 8s. 6d. per yd.
	Skirting, 6 in., 11d.
	2½ in. Breeze Partition Blocks, set in Cement, 5s. 6d. per yd. sup.
	3 in. do. do. 7s. 0d.
MASON (INCLUDING SLATE).	
Mason, 1s. 9½d. per hour.	Hoisting and setting stone, 2s. 2½. per ft. cube.
Do. fixer, 1s. 10½d. per hour.	Do. for every 10 ft. above 30 ft., add 15 per cent.
Labourer, 1s. 4½d. per hour.	Plain face Portland basis, 2s. 8d. per ft. sup.
Scaffolder, 1s. 5½d. per hour.	Do. circular, 4s. 0d. per ft. sup.
	Sunk face, 3s. 9d. per ft. sup.
Portland stone :	Do. circular, 4s. 10d. per ft. sup.
Whitbed, 4s. 4d. per ft. cube.	Joints, arch, 2s. 6d. per ft. sup.
Basebed, 4s. 7d. per ft. cube.	Do. sunk, 2s. 7d. per ft. sup.
Bath stone, 2s. 9½d. per ft. cube.	Do. do. circular, 4s. 6d. per ft. sup.
Usual trade extras for large blocks.	Circular-circular work, 22s. per ft. sup.
	Plain moulding, straight, per inch of girth, 1s. 1d. per ft. run.
	Do. circular, do. 1s. 4d. per ft. run.
	Half sawing, 1s. per ft. sup.
	Add to the foregoing prices if in York stone 35 per cent.

LABOUR RATES AND MATERIAL PRICES.	MEASURED WORK PRICES.
MASON—continued.	
York paving av. 2½ in. 6s. 0d. per yd. super.	Do. Mansfield, 12½ per cent.
York templates sawn, per ft. cube, 8s.	Deduct for Bath, 33⅓ per cent.
Slate shelves, rubbed, 1 in., 1s. 8d. per ft. sup.	Do. for Chilmark, 5 per cent.
Cement and sand, see "Excavator," etc., above.	Setting 1 in. slate shelving in cement, 7½d per ft. sup.
	Rubbed round nosing to do., 6d. per ft. lin.
	York steps, rubbed T. & R., 29s. 0d. ft. cub. fixed.
	York Sills W. & T. 33s. 0d. ft. cub. fixed.
SLATING AND TILING.	
Slater, 1s. 9½d. per hour.	Slating, 3 in. gauge, compo nails, Portmadoc or equal :
Tiler, 1s. 9½d. per hour.	Ladies 78s., Countess 88s. Duchess 92s. 6d. per square.
Scaffolder, 1s. 5½d. per hour	Westmorland, in diminishing courses, 127s. per square.
Labourer, 1s. 4½d. per hour.	Cornish do., 125s. per square.
N.B.—Tiling is often "Piecework."	Add, if vertical, 13s. 0d. per square approx.
	Add, if with copper nails, 2s. 3d. per square approx.
Slates, 1st quality, per M. :	Double course at eaves, 1s. 0d. per ft. approx.
Portmadoc Ladies £18, Countess £31, Duchess £38.	Tiling, 4 in. gauge, every 4th course nailed, in hand-made tiles, average 106s. 0d. per square.
Clips, lead, 5d. per lb.	Do., machine-made do., 97s. 0d. per square.
Clips, copper, 2s. 3d. per lb.	Vertical Tiling, including pointing, add 18s. 0d. per square.
Nails, compo, 26s. per cwt.	Fixing lead soakers, 8d. per dozen.
Nails, copper, 2s. 3d. per lb.	Stripping old slates and stacking for re-use, and clearing away surplus and rubbish, 8s. 6d. per sq.
Cement and sand, see "Excavator," etc., above.	Labour only in laying slates, but including nails, 20s. 0d. per sq.
Handmade tiles, 118s. per M.	*See* "Sundries for Asbestos Tiling."
Machine-made tiles, 108s. per M.	
Westmorland slates, large, 190s. per ton, Peggies 155s. per ton.	
CARPENTER AND JOINER.	
Carpenter, 1s. 9½d. per hour.	Fir fixed in wall plates, lintels, sleepers, etc., 6s. 6d. per ft. cube.
Joiner, 1s. 9½d. per hour.	Do. framed in floors, roofs, etc., 7s. 0d. per ft. cube.
Labourer, 1s. 4½d. per hour.	Do., framed in trusses, etc., including ironwork, 8s. 9d. per ft. cube.
Timber, average prices at Docks, London Standard.	Pitch pine, add 33⅓ per cent.
	Fixing only boarding in floors, roofs, etc., 13s. 6d. per sq.
Scandinavian, etc. (equal to 2nds) :	Sarking felt laid, 1-ply 1s. 6d., 3-ply 1s. 9d. per yd.
7 × 3, £25 per std. to 11 × 4, £34 per std.	Centering for concrete, etc., including horsing and striking, 70s. per sq.
Memel or Equal	Slate battening, 18s. 6d. per sq.
Slightly less than foregoing.	1 in. deal gutter board on firring, 70s. per sq.
Flooring P.E., 1-in., 30s. 0d. per sq.	1½ in. moulded casements in 4 sqs., glazing beads and hung, 3s. 3d. per ft. sup.
Do. T. and G., 1 in. 30s. 0d. per sq.	2 in. do. do., 3s. 6d. per ft. sup.
Planed Boards, 1 in. × 11 in. £34 per std.	Deal cased frames, oak sills, 2 in. D.H. sashes brass-faced pulleys, etc., 4s. 6d. per ft. sup.
Wainscot oak, 2s. 6d. per ft. sup. of 1 in.	Doors, 4 pan. sq. b.s., 2 in. 3s. 6d. per ft. sup.
Mahogany, 2s. 3d. per ft. sup. of 1 in.	Do. do. do., 1¼ in. 3s. 0d. per ft. sup.
Do. Cuba, 3s. 3d. per ft. sup. of 1 in.	Do. do., moulded b.s., 2 in. 3s. 9d. per ft. sup.
Teak, 3s. per ft. sup. of 1 in.	Do. do. do., 1¼ in. 3s. 3d. per ft. sup.
	If in oak multiply 6 times.
	If in mahogany multiply 6 times.
	If in teak multiply 7 times.
	Wood block flooring, standard blocks, laid in, Mastic, Herringbone—deal, 1 in. 12s. 0d., 1½ in. 14s. 6d. per yd. sup., average.
	Do. do., 1½ in. Maple blocks, 17s. 0d.
	Staircase work, deal :
	1 in. riser, 1½ in. tread, fixed, 3s. 10d. per ft. sup.
	2 in. deal strings, fixed, 4s. 0d. per ft. sup.
PLUMBER AND RAIN-WATER GOODS.	
Plumber, 1s. 9½d. per hour.	Milled lead and labour in gutters, flashings, etc., 75s. 0d.
Mate or labourer, 1s. 4½d. per hour.	Lead pipe, fixed, including running joints bends, and tacks, ½ in., 2s. 2d. per ft.
	Do., ¾ in., 2s. 6d. per ft.
	Do., 1 in., 3s. 6d. per ft.
	Do., 1½ in., 4s. 9d. per ft.
	Lead waste or soil, fixed as above, complete, 2½ in., 6s. 6d. per ft.
	Do., 3 in., 7s. 0d per ft.
	Do., 4 in., 9s. 9d. per ft.
Lead, milled sheet, 51s. 0d. per cwt.	Cast-iron R.W. pipe, at 24 lb. per length, jointed in red lead, 2½ in., 2s. 2d. per ft.
Do. drawn pipes, 51s. 6d. per cwt.	Do., 3 in., 2s. 6d. per ft.
Do. soil pipe, 54s. 0d. per cwt.	Do., 4 in., 2s. 9d. per ft.
Do. scrap, 32s. 0d. per cwt.	Cast-iron H.R. gutter, fixed, with all clips, etc., 4 in., 2s. 6d. per ft.
Copper, sheet, 2s. 0d. per lb.	Do., O.G., 4 in., 2s.10d. per ft.
Solder, plumbers, 1s. 3d. per lb.	Cast-iron soil pipe, fixed with caulked joints and all ears, etc., 4 in., 7s. 0d. per ft.
Do. fine, 1s. 7d. per lb.	Do., 3 in., 6s. 0d. per ft.
Cast-iron pipes, etc. :	Fixing only :
L.C.C. soil, 3 in. 4s. 2d., 4 in. 5s. 1d. per yd.	W.C. pans and all joints, P. or S., and including joints to water waste preventers, 43s. 0d. each.
R.W.P., 2½ in. 1s. 10d., 3 in. 2s. 2d., 4 in. 3s. 0d. per yd.	Baths only, with all joints, 38s. 0d.
Gutter, 4 in. H.R., 1s. 10d., 4 in. O.G., 2s. 0d. per yd.	Lavatory basins only, with all joints, on brackets 28s.0d. each.

LABOUR RATES AND MATERIAL PRICES.	MEASURED WORK PRICES.
GLAZIER.	
Glazier, 1s. 8½d. per hour.	
Glass : 4ths in crates :	
Clear, 21 oz. 5d., 26 oz. 6d.	Glazing in putty, clear sheet, 21 oz. 9½d., 26 oz. 10½d.
Cathedral white, 5½d. per ft.	Glazing in beads, 21 oz. 1s . 26 oz. 1s. 3d. per ft.
Polished Plate, British ¼ in., up to 2 ft. sup. 2s. 5d., 3 ft. sup. 3s. 2d., 7 ft. sup. 3s. 9d., 25 ft. sup. 4s. 3d., 100 ft. sup. 5s. 1d.	Small sizes slightly less (under 3 ft. sup.).
Rough plate, $\frac{3}{16}$ in., 5½d., ¼ in. 6d. per ft.	Patent glazing in rough plate, normal span, 1s. 6d. to 1s. 11d. per ft.
Linseed oil putty, 16s. 6d. per cwt.	Lead light, plain, med. sqs. 21 oz., usual domestic sizes, fixed, 3s. 8d., and up, per ft. sup.
	Glazing only, polished plate, 6½d. to 8d. per ft., according to size.
PLASTERER.	
Plasterer, 1s. 9½d. per hour.	
Labourer, 1s. 4½d. per hour.	
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Chalk lime, 52s. per ton.	Lathing with sawn laths, 1s 7d. per yd.
Hair, 17s. per cwt.	Metal lathing, 2s. 3d. per yd.
Sand and cement, see "Excavator," etc., above.	Floating in Portland, 1 to 3, for tiling or wood-block, ¼ in., 2s. 4d. per yd.
Lime putty, 2s. 6d. per cwt.	Do., vertical, 2s. 7d. per yd.
Hair mortar, 27s. per yd.	Render, on brickwork, 1 to 3, 2s. 7d. per yd.
Fine stuff, 34s. per yd.	Render in Portland and set in fine stuff, 3s. 3d. per yd.
Sawn laths, 2s. 6d per bdl.	Render, float, and set, trowelled, 2s. 6d. per yd.
Keene's cement, 105s. per ton.	Render and set in Sirapite, 2s. 5d. per yd.
Sirapite, 70s. per ton.	Do., in Thistle plaster, 2s. 5d. per yd.
Do. fine, 78s. per ton.	Extra, if on but not including lathing, any of foregoing, 5d. per yd.
Plaster, 60s. & 72s. 6d. per ton.	Extra, if on ceilings, 5d. per yd.
Do. fine, 112s. per ton.	Angles, rounded Keene's on Portland, 6d. per ft. lin.
Thistle plaster, 69s. per ton.	Plain cornices, in plaster, per inch girth, including dubbing out, etc., 5d. per ft. lin.
Lath nails, 4d. per lb.	White glazed tiling set in Portland and jointed in Parian, 33s. per yd. and up.
	Fibrous plaster slabs, 1s. 11d. per yd.
DECORATOR.	
Painter, 1s. 8½d. per hour.	
Labourer, 1s. 4½d. per hour.	
French polisher, 1s. 8d. per hour.	
Paperhanger, 1s. 8½d. per hour.	
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Genuine white lead, 59s.0d. per cwt.	Lime whiting 3d. per yd. sup.
Linseed oil, raw, 4s. 7d. per gall.	Wash, stop, and whiten, 6d. per yd. sup.
Do. boiled, 4s. 10d. per gall.	Do., and 2 coats distemper with proprietary distemper, 9d. per yd. sup.
Turpentine, 6s. 0d. per gall.	Knot, stop, and prime 6½d. per yd. sup.
Liquid driers, 9s. 6d. per gall.	Plain painting, including mouldings, and on plaster or joinery, 1st coat, 9½d. per yd. sup.
Knotting, 25s. per gall.	Do., subsequent coats, 8d. per yd. sup.
Distemper, washable, in ordinary colours, 48s. per cwt. and up.	Do., enamel coat, 1s. 2d. per yd. sup.
Double size, 3s. 6d. per firkin.	Brush-grain, and 2 coats varnish, 3s. 8d. per yd. sup.
Pumice stone, 4d. per lb.	Figured do. do., 5s. 6d. per yd. sup.
Varnish, hard oak, 14s. per gall. and up.	French polishing, 1s. 2d. per ft. sup.
Single Gold Leaf (Transferable), 1s. 10d. per book.	Stripping old paper and preparing, 1s. 7d. per piece.
	Hanging paper, ordinary, 1s. 10d. per piece.
	Do., fine, 2s. 4d. and upwards per piece.
	Varnishing paper, 1 coat, 9s. 0d. per piece.
	Canvas, strained and fixed, 2s. 8d. per yd. sup.
	Varnishing, hard oak, 1st coat, 1s. 2d. yd. sup.
	Do., each subsequent coat, 11d. per yd. sup.

LABOUR RATES AND MATERIAL PRICES.	MEASURED WORK PRICES.
DECORATOR—continued.	
Varnish copal, 20s. per gall. and up.	
Do. Flat, 20s. per gall.	
Do. Paper, 17s. per gall.	
French polish, 21s. per gall.	
Ready mixed paints, 10s. 6d. per gall. and up.	
STEELWORK, SMITHWORK, etc.	
Smith, Weekly Rate = 1s. 9½d. per hour.	Mild steel in trusses, etc., erected £27 per ton.
Mate, Do. 1s. 4d.	Do., in small sections as reinforcement, £17 per ton.
Erector, 1s. 9½d. per hour.	Do., in compounds, £18 per ton.
Fitter, 1s. 9½d. per hour.	Do., in bar or rod reinforcement, £20 10s. per ton.
Labourer, 1s. 4d. per hour.	Wrot. iron in chimney bars, etc., including building in, 40s. per cwt.
—	Do., in light railings and balusters, 47s. per cwt.
Mild steel in British standard sections, £13 per ton.	Fixing only corrugated sheeting, including washers and driving screws, 2s. 2d. per yd.
Sheet steel :	
Flat sheets, black, £23 per ton.	
Do. Galvd., £26 per ton.	
Corrugated sheets, galvd., £23 per ton.	
Driving screws, galvd., 1s. 9d. per grs.	
Washers, galvd., 1s. 1d. per grs.	
Bolts and nuts, 38s. per cwt. and up.	
SUNDRIES.	
Fibre or wood pulp boardings, 3½d. per ft. sup.	Fibre boardings, fixed on, but not including studs or grounds, 6d. per ft. sup.
Plaster Board, 1s. 7d. per yd. sup.	Plaster Board, fixed as last, 2s. 8d. per yd. sup.
Asbestos sheeting, $\frac{5}{32}$ in., grey flat, 2s. 9d. per yd. sup.	Asbestos sheeting, fixed as last, flat, 3s. 1d. per yd. sup.
Do. corrugated, 4s. 0d. per yd. sup.	Do. do., corrugated, 4s. 1d. per yd. sup.
Asbestos composition. Flooring :	Laid in two coats, average ½ in. thick, in plain colour, 7s. 0d. per yd. sup. Do. ½ in. thick, suitable for domestic work unpolished, 6s. 6d. per yd.
Metal casements for wood frames, domestic sizes, 1s. 9d. per ft. sup.	Hanging only metal casements in, but not including wood frames, 2s. 10d. each.
Do. in metal frames, 2s. per ft. sup.	Building in metal casement frames 7d. per ft. sup.
Asbestos cement slates or tiles, $\frac{3}{16}$ in. punched per M. grey £18, red £20.	Asbestos slating or tiling on, but not including battens, or boards, plain "diamond" per square, grey 55s. 0d., red 60s. 0d.
Waterproofing compounds for cement.	Add about 75 per cent. to 100 per cent. to the cost of cement used.
PLYWOOD.	
3 m/m Alder 2½d. per ft. sup.	
4½ m/m Amer. White 3½d. per ft. sup.	
5 m/m Figured Ash 5d. per ft. sup.	
4½ m/m 3rd Quality, Composite Birch 1½d. per ft. sup.	