Wednesday, September 2, 1925 Vol. LXII. No. 1600.

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

FROM AN ARCHITECT'S NOTEBOOK.

Can anything be clearer than this, that as fire mounts and smoke stifles, all persons who are above a fire ought to be enabled to leave the house by way of the roof as easily and rapidly as those below the fire can go out by the street door.

CHARLES READE, D.C.L.
"*Readiana.*"

9 Queen Anne's Gate. Westminster.

The Paris Exhibition of Decorative Arts : The British Pavilion

Easton and Robertson, Architects

(From a Water-colour Drawing by P. Hepworth.)

THE

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Building and Réclame

IN discussing new buildings in London one of the disputants was hazy as to positive criteria, but was definite in his dislikes. Bush House, he said, vast, bleak, monotonous, tells one nothing except what a worm man is.

We, who claim to know, bless the stars that set us down in an age of self-critical sincerity in art and architecture alike, and are not as yet happy about the expressive handling of steel and concrete, but we are thankful that at last a clear concept of function is taking shape through a mist of falsehoods. Now, for me, Bush House does express a function. In sheer severity of outline it spells cold business; its abnegation of detail wisely refuses a definition of the multitudinous activities which it encompasses; it looms along Kingsway portentous of a kingdom's affairs. To me it is a symbol of modern London.

And yet the critic just cited realized it only as our primeval forbears realized the marvel of a huge stone. On that ground, of course, we all meet. Bigness is still subconsciously a symbol of the more than human. But it was plain that our critic cared little for symbols; what he wanted was particular information as to what Bush House was all about. And upon that, Bush House is quite reticent. Its appeal is to the spirit that made the Pyramids, yet the appeal is understanded only of the few; the many are so unconscious of it as to reject the little they do feel.

And here our critic—let him be so described—gave a clue to his sense of value. "Take the Coliseum in St. Martin's Lane; it isn't great; it doesn't overwhelm you; in fact, it's flashy; but you know at once what it's for."

Evidently our friend had a criterion of architectural function; quite as clearly it was exactly opposed to mine. What he wanted was advertisement. Bush House did not proclaim its wares in detail, and there, for him, the matter ended.

With this I felt that the æsthetic standards of the modern public were laid bare. The average man is so habituated to a self-assertive commercialism that even his scale of non-commercial values is contaminated by it. He is so used to being told what to admire in commercial matters that he expects the same in æsthetic matters. He is satisfied only with that which expresses something obvious and material; when the appeal is subtle and abstract, he protests against having to use his imagination.

The case is serious, even desperate, because it is fatally easy to minister to this lust for *réclame*. And unless the capacity for idealism can be stirred into life again, Bush House will continue unsatisfactory to the multitude. The worst of it is that the association of architecture and advertisement is a tradition of some four centuries' standing, and traditions are not easily effaced. The problem is to make the people realize that architecture and advertisement are independent modes of expression.

It is a problem that for the heroic ages did not exist. Advertisement would have had no meaning in a time when the skill of the individual was but a contribution to the corporate excellence of his craft. Now individualism is the soul of publicity; it is a peculiarly modern product, the absence of which is the common characteristic of all classical and romantic buildings. In them, function is first and foremost the expression of an all-pervading idea, and self-effacement is its first principle. That is why Phidias set up the breathing ivory and gold of his Athene inside the Parthenon. There must be no invitation to the merely curious; the pilgrim must realize from without the universal idea symbolized in the structure before he enters to examine its particular manifestation in the more intimate appeal of the image.

But with the Renaissance something perished. Whether it was the break with authoritative traditions or the growth of scepticism, liberty of thought destroyed this collectivity of effort and expression. Perhaps it is that great conceptions appertain only to humanity in the mass, that when mass-consciousness is wanting the individual is left to grope uncertainly after values of his own. Irresolution is the stamp of the Cinquecento. You cannot analyse the functional concept of Chambord; it leads the eye in two directions at once; from a horizontally developed structure it soars off into a Gothic fantasy of roofs and chimneys; it trifles with both static and dynamic principles of building at once. It is dilettantism incarnate in stone.

With the seventeenth century individualism had become egotism, dilettantism preciousness. It could not be otherwise when man was pitted intellectually against man, and the apprehension of constant human values was daily becoming fainter. Already the modern spirit of competition was creeping in; a self-assertive ingenuity of adaptation supplants the proud self-renunciation of the epochs of great building and great conceptions. The age of advertisement had begun.

Consider the guild-houses of Brussels, how they vie with one another in assimilation to the stern-galleries of the ships on whose adventurings they were founded. The illusion is complete, even to wheel-patterned portholes beneath a high deck. The whole is simply a cunning

exercise in shipbuilding with stone; the truth is not in it. Or turn even to the abbey of Melk, that pride of northern Baroque. In structural essentials it is a nobly proportioned thing, developed vertically as Christian tradition demands, yet bedded four-square on the earth as befits a resort for human beings. But what arrests the eye is the superimposed detail, its tortuous mouldings, the plastic realism of its statues, the bulbous indefiniteness of its cupolas. In both instances the primary appeal is that of *réclame*. Religion and affairs are the two most abiding influences in our existence, but it is not affairs that speak to one in the marketplace of Brussels, nor religion in the church of Melk. Their wares are transient things—the pursepride of Flemish weavers; a dogmatic creed in militant competition with the signs and wonders of an age of scientific scepticism.

From these to the London Coliseum is hardly a step. In all one can trace the same effort to force architectural media into the mould of publicity. When architectural means fail, resort is had to substitutes. Plaster masquerades as stone, stucco as marble. Expression of fundamentals is drowned in the clamour for novelty of detail. To consummate the process of idealistic decay, the long divorce between engineer and architect has at last been revealed by the failure of the revivalists in grappling with the æsthetic problem of construction in steel. Functional truth and advertisement have alike disappeared in the struggle. If St. Pancras Hotel expresses anything, it is the corruptibility of Ruskinism.

Fortunately, the average man is tenacious of his standard of value. It may not be high, but at least the instinct is sound which prefers the rococo insincerity of the London Coliseum to the voiceless ingenuities of the Ruskinites. The Coliseum is in touch with everyday life, as Victorian Romanticism never was. The one at any rate has something to advertise, the other fumbles inarticulately after something to express at all. It is not enough to apologize for a barren revivalism by emphasizing the pliability of steel and concrete. That is merely a confession of creative bankruptcy. The Woolworth building, Adelaide House, the drawings of Mr. Hugh Ferriss, all go to prove that this latest medium is capable of an æsthetic idiom of its own, and that we can still think in terms of the universal.

It is not without significance that the movement has drawn on the resources of a newer and less sophisticated civilization than that of Europe for much of its inspiration. The difficulty now is to bring home to a public infatuated by traditions the lesson of severity as the first step towards sincerity, and to satisfy the craving for *réclame* without obscuring the higher function of building as the expression of universal values. I once heard it said of the new Tivoli Theatre that, but for the posters, it might be a bank.

It is in the posters, I think, that the solution lies. One cannot help connecting the phenomenal development of the art of the hoarding with the general tendency of recent years towards clarity of æsthetic expression. At least our ideas as to the proper place and medium of advertisement are more sharply defined than they were. What another age would have enunciated in deliberate falsification of architectural line has been functionally divorced from the structure and allowed to develop a technique of its own. The plastic fantasies of a Bernini or a Prandauer have yielded to the more graphic methods of colour-lithography. Not that the process of definition and clarification is by any means complete. The old note of indecision still sounds in the new Regent Street; Adelaide House has avoided the pitfall of *réclame* only to tremble on the brink of a commitment to the idiom of building in stone. But the time is already here when the purists accept the poster as an accomplished fact; perhaps, also, the time is near when the people will seek instinctively the vivid and personal in the impermanent media of the hoarding, the abstract and universal in broad and permanent effects of mass and line. To wood and paper the fashions of a generation; to steel and concrete the timeless consciousness of our humanity.

C. C. CROWTHER.

London's Traffic Problem Solved (?)

A grandiose scheme for the solution of London's pressing traffic problem was made public in the Press last week-end. It proposes sixty miles of underground electric track to relieve the appalling congestion of London streets. Incidentally it is to link up all existing railway termini, traffic junctions, great produce markets, and business centres of the metropolis. It is estimated to cost thirty-two million pounds sterling, and to employ fifty thousand men during the period of construction, which is calculated at three years. Great British and American banking houses are said to be interested in this prodigious scheme, which wears the general aspect of an engineer's dream. While we do not wish to throw cold water on a project that promises so much, we cannot resist a misgiving lest immunity from traffic congestion and street accidents should be bought too dear by mortgaging London to America.

Ancient Caricature Statues

Grotesque images are no doubt of very remote antiquity. Mediæval gargoyles, misereres, and the like monsters carved out of wood and stone in Gothic churches, are merely modern as compared with the caricature statues of the Pharaoh Akhnaton or Amenhotep found at Karnak, and taken last week to Cairo to be deposited in the museum there. In these statues the facial features are grotesquely distorted, the length of the nose, and of the whole face, being greatly exaggerated, and the body too corpulent.

Tit for Tat

The first statutory meeting of the Foundling Estates Limited since the public announcement of the sale, was held on Wednesday last, and its possible disclosures were, of course, awaited with much eagerness. Mr. E. Speyer, who presided in the absence of the chairman, Sir Arthur du Cros, threw out a number of hints in a rather detached sort of way. A careful perusal of the published reports, however, would appear to show that one of them was dwelt upon in greater detail than the others, and referred to with more than a suspicion of partiality. This was the suggestion for a great trades exhibition hall. The need of such a hall "with its many necessary adjuncts commensurate with the requirements of this country and the capital city of the Empire, has," said Mr. Speyer, "been a long-felt one." While Mr. Speyer's syndicate is planning to achieve this end, another group of men is anxious to develop a residential area on the British Empire Exhibition site in Wembley Park. Yet could either of these two purposes be better fulfilled than they now are in their respective localities? Is Wembley likely to give us another and a better Bloomsbury? Is the area behind Gray's Inn and the British Museum an ideal place in which to hold exhibitions?

The Mystery of St. Paul's

Yukon, Geelong, Ballarat, these names read strangely in the list of donations to the St. Paul's fund, which, on the morning of August 26, had reached the imposing figure of a quarter of a million pounds. They proclaim the astonishing fact that the dome of St. Paul's, which, since the days of Ruskin, has periodically been described as a pompous and unmeaning sham, holds a higher place in the affections of the English-speaking races than any other building extant. The work of restoration is said to have been partly interrupted during the past few days through a general strike of unionist organ builders, not specially directed against St. Paul's, but hindering the work there. We hope it will not be too far advanced by the time the two eastern piers come to be adequately examined, as they can be only now that they are being divested of the great organ, behind which they were, until some months ago, almost completely concealed. It is notoriously impossible to formulate a plan of campaign while you are still ignorant of some of the factors that enter into the conflict.

Architectural Style—10

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

The Plan

EVERY architect when he designs a building naturally envisages plans, sections, and elevations at the same time. The main faults of an elevation very often have their corresponding faults on plan, and this fact should help the architect, for a realization of it will cause him to alter his plan before he has superimposed upon it elevations and sections radically wrong from the start.

The plan is not entirely determined by the needs of its occupants, for rarely if ever does it happen that an architectural programme has only one convenient and economical solution. A skilful planner can generally satisfy his client's requirements in a variety of ways, and of these he must choose one, and one only. What is to be his criterion of judgment? Obviously it must be an æsthetic criterion, for the practical one has failed to give to the design the requisite of finality. The reader will doubtless be able to anticipate the nature of the æsthetic criterion which I am about to suggest should be applied to plans.

Of the various solutions of the architectural programme I affirm that the best is the one which most completely conforms to the principles of Number, Punctuation, and Inflection. Obviously the formal virtues which result from the application of these principles cannot redeem a plan which on practical grounds is to be condemned; the faults in such a design, however, will not be formal, but subjectival. The nature of the subject matter of planning is outside the scope of my theme, for I am here merely concerned to discover how, given a subject, matter can be rendered grammatically.

Plans are both large and small, and the larger plan often contains the smaller as a sub-unit of itself. It is a condition of success in design that we consider the larger unit first, so that when we come to the planning of the smaller this latter does not take to itself an independence such as would deny its relation to what lies outside it.

The formal virtues of a plan largely depend upon the degree of its harmony with neighbouring plans. This is not merely a social, but is also an æsthetic phenomenon. The desire to achieve such a harmony is a quality of mind which might well be described as social, but the satisfaction of this desire leads to a result which has its purely formal aspect. When once the area to be occupied by any given plan has been determined on practical grounds, the outlines of the plan will often in important respects be determined by the position of the buildings adjacent or opposite to it. The external harmony must be achieved before we begin to study in detail the internal harmony. It is because this necessary rule of planning is so frequently disregarded that our senses are outraged by aggregations of buildings which have a certain degree of internal harmony, but which together contribute to an appalling discord. I have therefore taken as the first of my illustrations a lay-out plan which, whatever its faults may be, will serve to exemplify some of the qualities which belong to a formal plan.

Fig. XXXIX shows a small factory town designed *in vacuo*. The degree of its suitability to its subject I need not discuss. It will be observed that adjoining the factory area there is a closely built-up section comprising streets, quadrangles, and other formal shapes. Beyond is a recreation ground, which also serves an area containing more houses, disposed, however, in open development. This is obviously not a natural town that grew by a slow process. If it came into being at all, it could only do so at the bidding of a despot, or some public body which had assumed despotic powers as far as architecture was concerned. A certain degree of variety, however, has been attained in the disposition of the formal shapes, which are perhaps worth discussing, in so far as they exemplify the principles of Number, Punctuation, and Inflection. The open space between the two built-up areas is divided into three portions, of which the central is the largest. This does not seem a very exalted virtue in the plan, but very little consideration will suffice to show how much the open space would have lost in attractiveness if instead of being divided into three parts it had been divided in two by a central path. By such a treatment the open space would have been deprived of its unity, and even the least observant of those who were accustomed to make use of it would be conscious of the resulting discord. Other examples of the principle of Number are to be found in the tripartite subdivision of the central group of buildings comprising nine blocks and a church. Here again there is a centre of interest to which the lateral groups are made subordinate. Each of the boundary roads of this section is divided into three parts by cross-roads, but the nature of the division of the road adjacent to the recreation ground differs from that of the roads by the side of the factory area. This is because the pattern of the blocks has an inflection which expresses the fact that the recreation ground and the factory area are two very different things, so any attempt

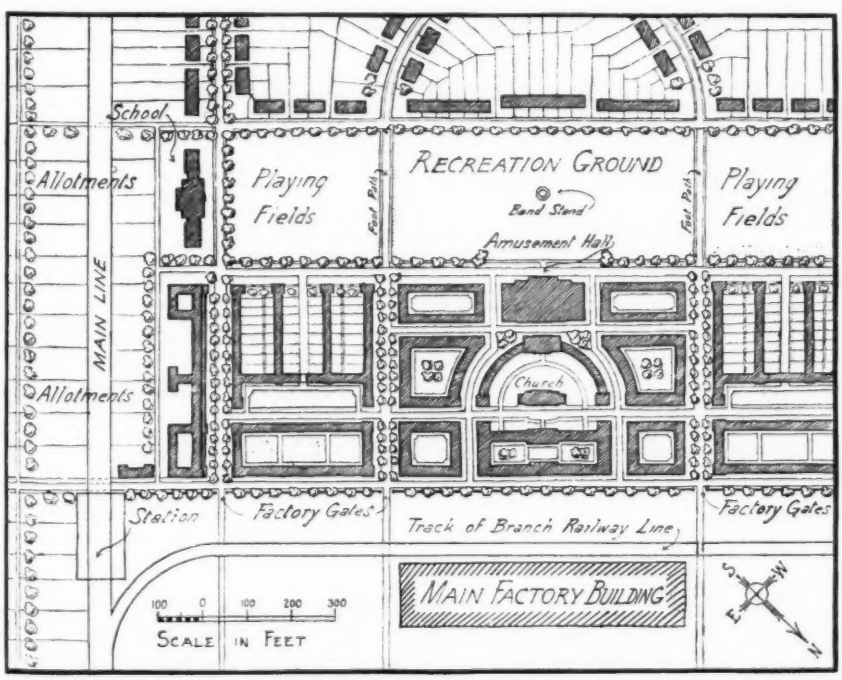


FIGURE XXXIX.

at symmetry about an axis parallel to the longer dimensions of both these areas would have been a cardinal error in design. To the left and right of this central group are blocks, each with four long wings, united at one extremity by a transverse terrace. Here, again, we have a tripartite formation, and we may easily imagine how unsatisfactory the lay-out would have been had there been only three of these wings, the two external ones equidistant from the centre one; for here the three terraces would have failed to comprise an architectural trinity, because the duality of the courts they enclose would have impressed the spectator still more forcibly. The canon of punctuation finds expression at the extremities of the four terraces, each of which comes as it were to a head at the point where it impinges upon the road. It will be observed that while the intermediate punctuations are symmetrical about the axes of the terraces, the lateral ones are conjugated to form a pair, and so still further unify the group. A similar phenomenon occurs in the crescent, whose arms are punctuated by the small square blocks at each end of the diameter of the semicircle. The building opposite the church is inflected to take cognizance of the crescent, for on each side it has projections exactly in front of the blocks which terminate the latter, while it has another projection at its centre which pays deference to the church itself. If either of these inflections had been absent, it is clear that the three buildings could not possibly have formed a companionable group. If the crescent had been built first, it would have been incumbent on any building owner who erected a structure opposite to it to complete the pattern so emphatically begun; while if the crescent had been the newcomer, it would be equally clear to its designer that the extremities of the hemicycle could have no more fitting position than immediately opposite the lateral projections of the existing building.

This is formal architecture, and it acquires a quality of inevitability which, while it rests and pleases the mind, is apt to have a subjectival fault, if the element of repetition and regularity in the plan has no corresponding relation to the elements comprising the subject. The principles of Number, Punctuation, and Inflection, however, can be made to lend vitality to compositions which have partly been determined by chance.

For instance, in Fig. XL, the top row of houses, in being subtly *punctuated* at its extremity, is really much more formal than the opposite row, which is a mechanical series cut off at random; it seems to be conscious of its own termination, and by gradually proceeding from continuity to detachment it helps us to appreciate the fact that we are leaving the town behind us, and are about to enter a more rural locality. The bottom row should obviously have been terminated by a larger house of slightly different design from its neighbours. Then it, too, would, in a certain measure, have become self-conscious, and would have acquired a little vitality. There is nothing wrong in the fact that it is composed of repeated elements. This condition we may well suppose belonged to its subject, for architecture, just as much as dress, achieves significance through uniformity, which is just as important and necessary an element in its expression as is variety. The row of repeated houses, however, does not become a formal composition until it has the attribute of unity. In this case the

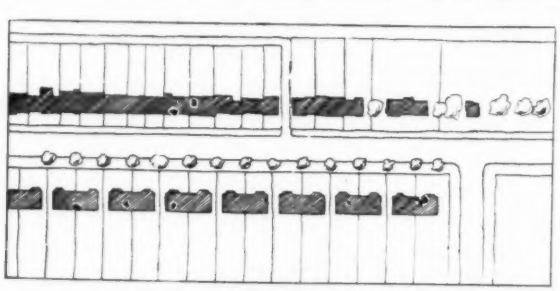


FIGURE XL.

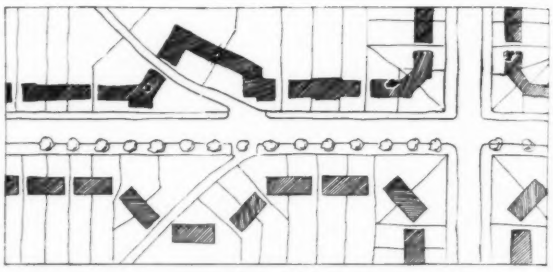


FIGURE XLI.

unity is conspicuously absent, for each pair of houses is a duality, and has symmetry about its central axis, and does everything possible to separate itself from its neighbour. Two formal elements, however, even this row possesses, for at least the houses are parallel to the road, and they have the further inflection that the fronts are different from the backs. In Fig. XLI the houses in the lower half of the diagram have not even this merit, and at the road junctions there is a further discord, in that the flanks of adjacent houses have no formal relation to each other. To place the plans askew, with the corner of one right opposite the centre of its neighbours' flank, is to violate the canon of inflection in the most flagrant manner. Yet the pairs are of equal size, and exactly similar. In this case the element of repetition leads not to unity, but to discord, because the *position* of the corner pair calls for an inflection, which is here absent. The corner blocks at the opposite side of the road, while facing diagonally, yet have their side elevations normal to the road, and parallel to the flanks of the adjacent blocks, and in thus bending round they have *inflected* themselves to take account of the presence of their neighbours. Again, where three pairs of houses are recessed to make a "dent" in the row, the symmetry of their arrangement belies the existence of the path which runs obliquely across this particular area. Opposite, it will be observed that a similar oblique path caused the cottages to assume a configuration by which they show their consciousness of the lane which passes so close to them. Even though this particular group may be quite laxly composed in other respects, by virtue of this essential element of formality it is architecturally superior to the symmetrical and repetitive arrangement on the other side of the road.

In planning, therefore, consideration of lay-out should invariably precede any attempt to introduce the internal harmony of the individual building. Formality in the lay-out can never lead to dullness, because it is born of intellect, which is the true and exact opposite of dullness. There is no end to the modulations which we can introduce into a plan as soon as we begin to inflect its parts. We can inflect them again and again to take account of every fact and circumstance which belong to their subject. The process is limitless. In the next article the analysis of plans will be continued by the help of numerous illustrations in detail.

(*To be continued.*)

"Wychwood," Woking

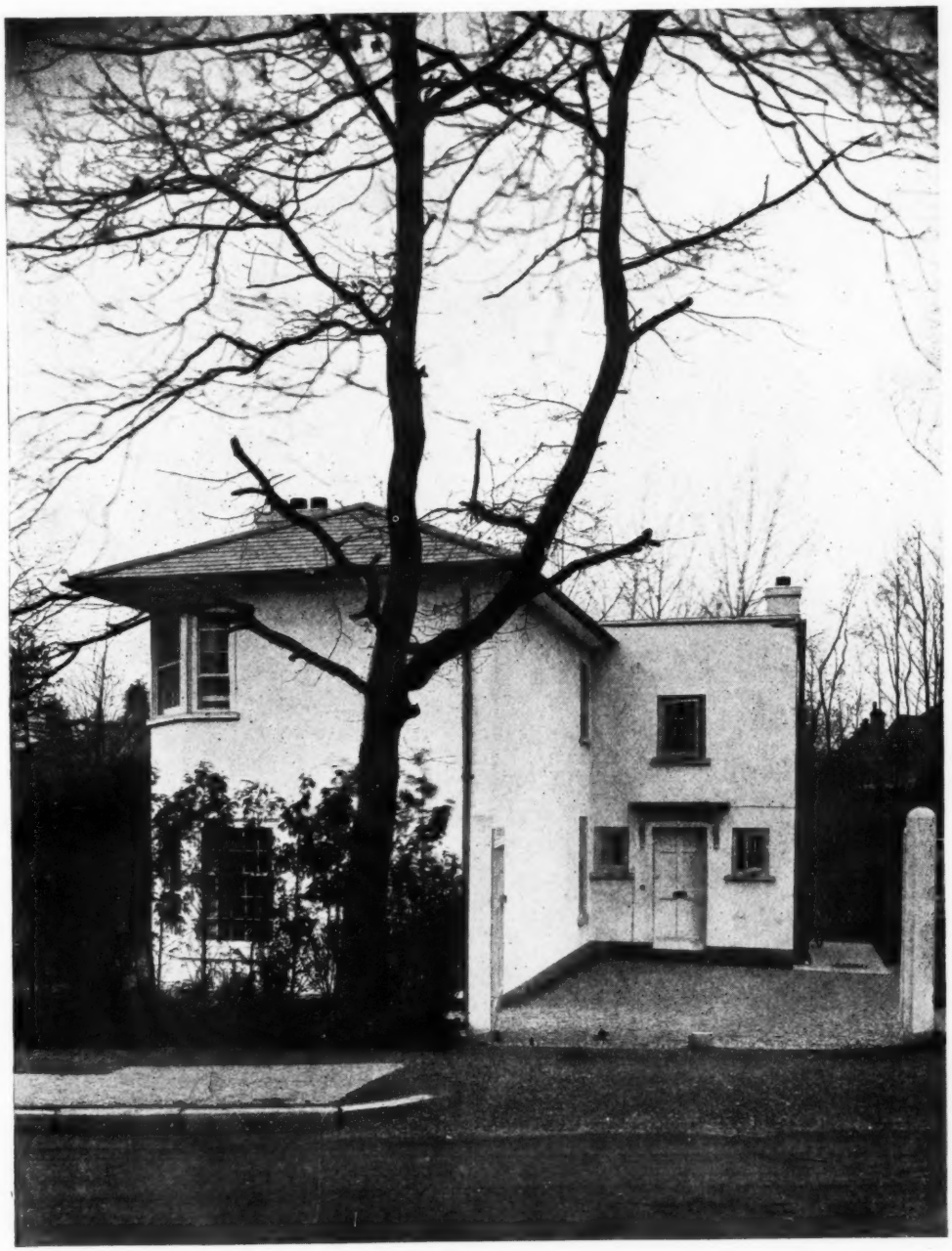
H. S. Goodhart-Rendel and Percival W. Hawkins, Architects

This house has been erected on an ordinary villa plot in Pembroke Road, Woking. The walls are of brick plastered and coloured white, the roof is covered with grey slates, with blue tile ridges and hips, and the window sills and copings are of artificial stone. On the ground floor are the drawing-room, dining-room, kitchen, hall, etc., and upstairs four bedrooms and a bathroom. All the accommodation is planned round the hall and staircase, which occupy practically the middle of the house.

The general contractors were Messrs. Childs and Shee, of Woking. The flooring was supplied by Messrs. Ebner & Co.

Modern Domestic Architecture. 126.—"Wychwood," Woking

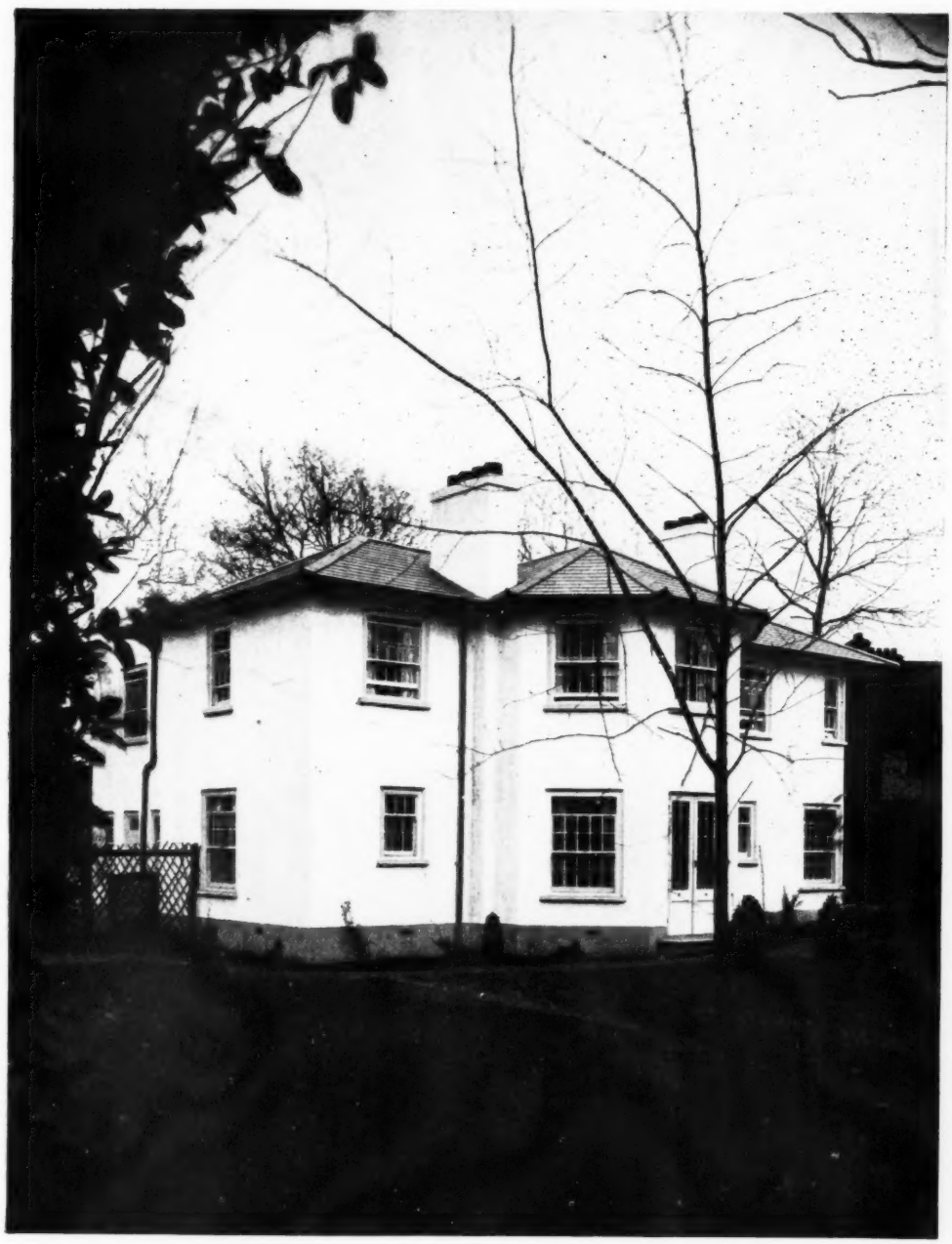
H. S. Goodhart-Rendel and Percival W. Hawkins, Architects



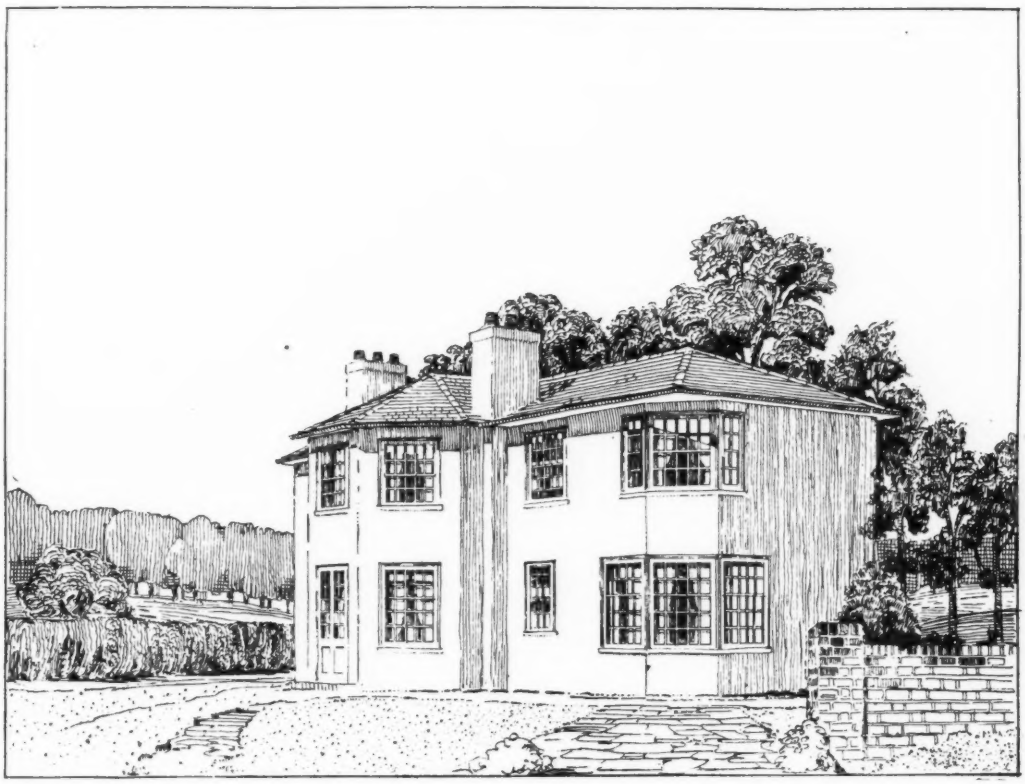
The East Front, with Entrance.

Modern Domestic Architecture. 127.—"Wychwood," Woking

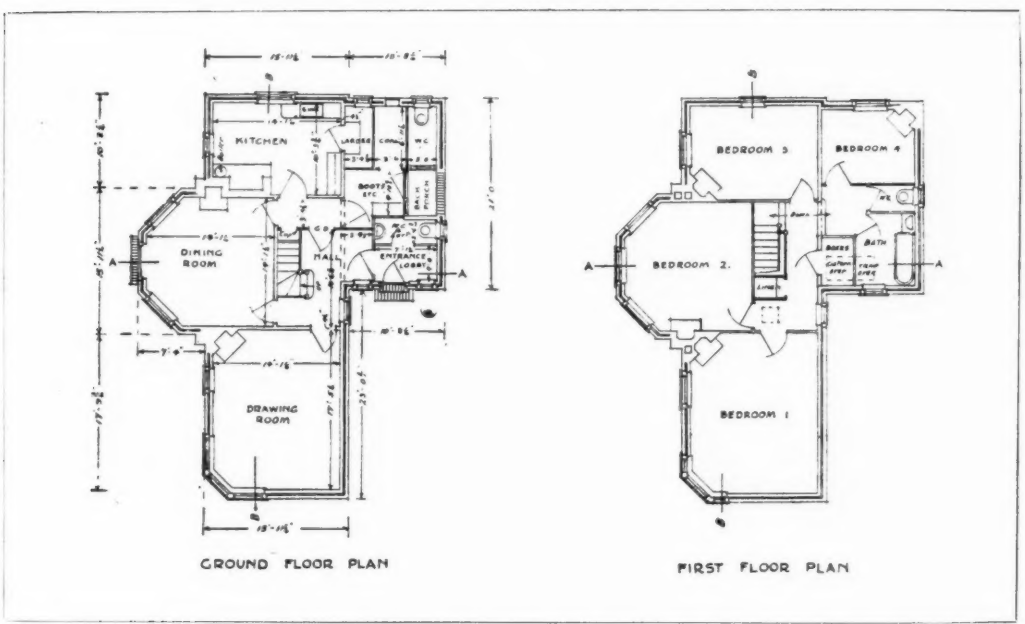
H. S. Goodhart-Rendel and Percival W. Hawkins, Architects



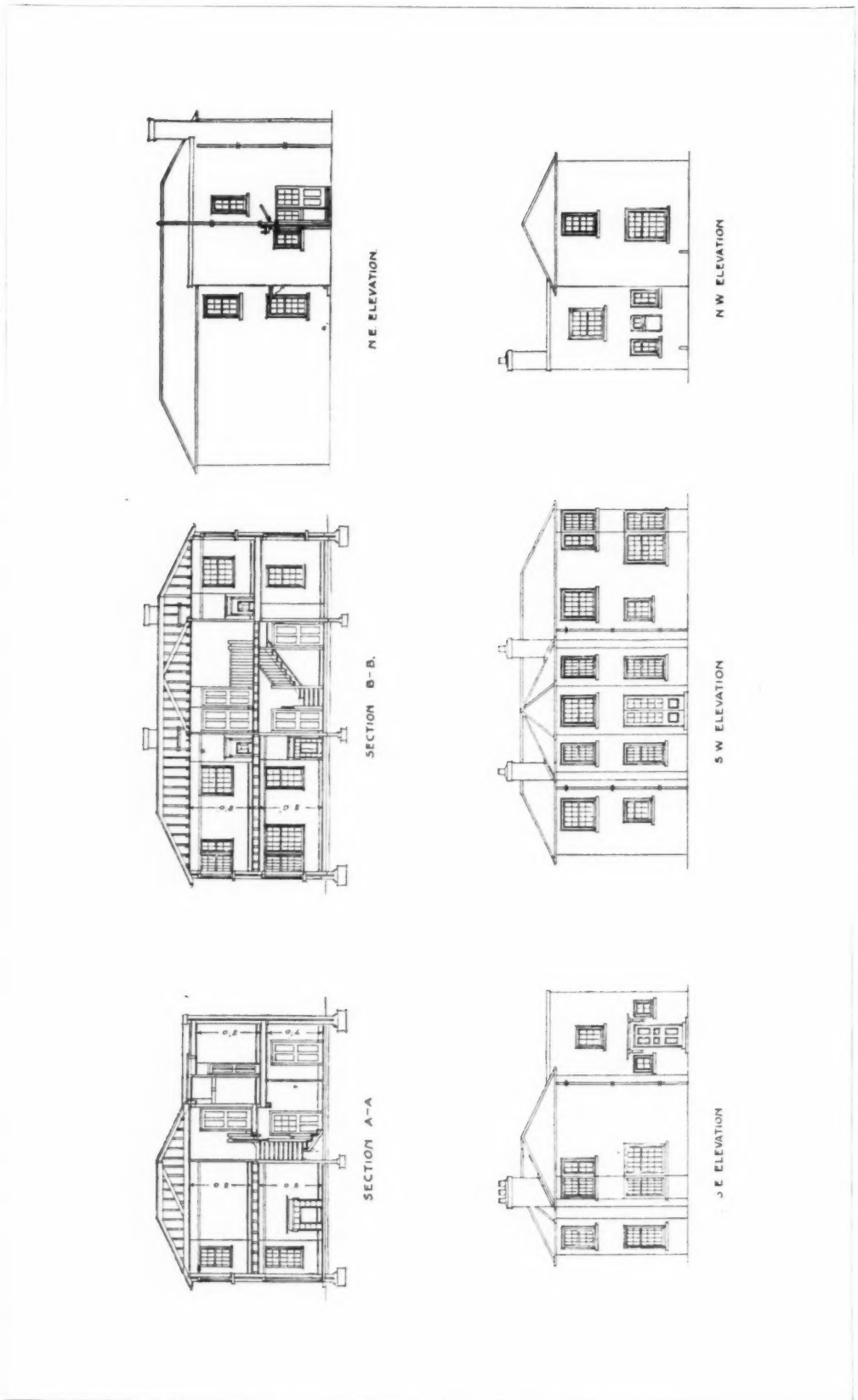
The South Front.



A PERSPECTIVE VIEW.



"WYCHWOOD," WOKING. H. S. GOODHART-RENDEL AND PERCIVAL W. HAWKINS, ARCHITECTS.



"WYCHWOOD," WOKING: ELEVATIONS AND SECTIONS.
H. S. GOODHART-RENDEL AND PERCIVAL W. HAWKINS, ARCHITECTS.

Nationalism in Architecture

By MANNING ROBERTSON

2—Habit and Tradition

IN dealing with the contribution made by climate towards modern architecture we came to the conclusion that it was a remarkably small one, almost limited, in fact, to allowing those who live in indeterminate climates like our own to build flimsy structures that are as inefficient as a protection from cold as they are incapable of keeping out the heat; and we also noted that the one serious climatic difference is that in hot countries it is necessary to provide arcades, verandas, projecting eaves, or some such contrivance to keep the direct glare of the sun off the walls and windows. Otherwise, precisely the same kind of building is required to provide against extremes of heat and cold. New materials that enable us to make a flat roof watertight and strong enough to bear a load of snow have, as we saw in the previous article, made the flat roof universally the most practical, and, in short, with the small exceptions we have enumerated, we may say that climate is no longer a deciding factor in architectural expression. When, therefore, we speak of "national architecture," we mean something arising from the habits, traditions, and preferences of the people as governed by the methods and materials at their command. Modern transport has done much to modify the influence of materials; we see slates transported to tile districts, and Portland cement and steel turn up everywhere. It is only in such bulk production as that of Swedish timber that we find any permanent impress upon modern architecture, and even then it applies only to everyday buildings such as small houses and railway stations. In the big cities of Europe, brick or stone can, as a rule, be used at the architect's discretion, and even where, as in Holland, brick is the principal material, this does not of itself imply anything particularly national.

Change of Habit

In our search for the springs of national expression we must look, therefore, to the habits, traditions, and preferences of the people, and one naturally turns to the International Exhibition in Paris for a hint of present-day preferences. The British pavilion has been criticized for not being "English," in other words, for not conforming to the habits and traditions of the English people, but those who criticized it were for the most part vague as to what those habits and traditions were, and would have been quite prepared to admit that 90 per cent. of the building habits formed during the nineteenth century in England were not only bad, but borrowed. It is extremely difficult to suggest what may be regarded as essentially English in modern work without the deliberate introduction of a "period" motive. The England of to-day is not the same as the England of the Jubilees. We have been through a good deal, are less prosperous, and also less cocksure. The war was like the stirring up of a muddy pond; it brought some coarse fish to the top, obscured all values, and was in every way unpleasant; but the fresh waters of time, flowing in since, have washed the mud away, and we are able to see much more clearly than was possible before. It is inconceivable that this can fail to be reflected in the architecture of the next fifty years. Indeed, the output of the last six years vividly illustrates the change. It is not a change of traditions, nor of materials, nor of climate, but one of habit, and habits are so difficult to uproot that only a great catastrophe could have brought it about. Tradition and habit are very different things. The English building tradition is as fine as any in the world, but that did not save English architecture from contracting every kind of bad habit during the industrial era.

What is English Tradition?

What, then, are we to do if we wish to build according to the best English tradition? It has become platitudinous to say that we must build honestly and so forth, but English tradition also suggests that we should go abroad and assimilate any good new ideas or suggestions for ideas that we can find. England, in mediæval days, was very much of a self-contained country, but its people always made a point of borrowing or stealing anything that seemed to be worth taking from overseas, and of adapting such ideas to suit their convenience and requirements. Great architecture has always arisen through thinking internationally rather than nationally, and no supreme work of art has ever yet appeared whose appeal is limited to a nationality. Even the great Gothic period embraced such vastly different peoples as the French and English, and it is hard to see why architecture should not be as universal a language as music.

Unconscious Expression

The Town Hall of Stockholm has sometimes been criticized as not being Swedish; curiously enough, to many strangers it appears extremely Swedish. Others, and surely these are right, say they don't care whether it is Swedish or Patagonian, it is a supreme example of art, and that is all that matters. If we confronted an Italian architect of the sixteenth century with St. Paul's, or the Banqueting Hall, and told him we thought these peculiarly English, he would say that England and Italy appeared to share a great deal in common. Even our best domestic work, that of Adam or Wood, reflects influences that are definitely borrowed, and the employment of foreign craftsmen and fittings was more fashionable then than now. Only in our folk-song—the cottage, village, and smaller manor houses, is the unconscious English expression revealed. Here locality, material, and vocation tell their own story in the words of simple English work and plain English materials; but even here, as England lost its isolation, so its tradition changed. The symmetrical influences of the sixteenth century percolated slowly but inevitably, and the free Tudor habit, with its roof, timber, and chimneys, gave way to the Italian parapet and the Flemish gable. It remained English only through the brotherhood of craftsmanship. There is a striking similarity between the old English and the old Danish country homestead, but the similarity in tradition is due to the logical solution of the same problems which produced practically the same results. It is only in the craftsman's touch, in simple form, texture, coursing, or colour, that genuine local flavour can be discovered, and here national origins and preferences find an obvious expression. The rigid traditional coursing of the Danish Pavilion at Paris, and the plastic audacity of the Dutch, are not resuscitations of national ideas, but bear witness to the conservatism of the hand; for all their character, they are likely to be agreeable features rather than determining motives in the future of their national architecture.

It is easy to mistake period work for nationalism, and we have seen that the greatest works are not national at all. In England to-day national feeling is more tentative than confident, and without forsaking our reserve we allow ourselves the privilege of expression. In this spirit let us try to build appropriately, and national expression will look after itself; character and worthy craftsmanship—whether hand or machine rendered—will forge the unconscious link with race and tradition.

Mr. Harvey Corbett on Liverpool University

His Degree Investiture

MR. HARVEY WILEY CORBETT, A.I.A., F.R.I.B.A., who recently came to England to receive from Liverpool University the degree of Master of Architecture, gives, in "The American Architect," some of his impressions of the ceremony. He says :—

"The degree ceremony was held in St. George's Hall, which is, as you know, one of the outstanding examples of the Classical Revival in England, and is really a most impressive edifice. The hall was filled to the last seat in the balconies, and people standing at the back; the rostrum was banked high with the dignitaries of the university and of the city all in most gorgeous robes; Lord Derby, Chancellor of the University, in a most sumptuous gown of black and gold, directed the proceedings. Those receiving honorary degrees came up as each name was called from the floor of the hall, were presented to the Chancellor and invested with the degree, and then seated on the platform. They certainly do this sort of thing extremely well over here, viewing it purely from the point of view of a spectacle, largely, of course, because the form of symbolism is based on well-established precedent founded on a long historic background.

"On the day previous to the ceremony a reception was held at the school of architecture for Hastings, Adshead, and myself, with Professor Reilly, that exceptionally able director of the Architectural School, as master of the ceremonies. You know that Liverpool University is a truly remarkable school of architecture. Professor Reilly does not limit his educational activities to carrying on his work simply on the basis of British precedent, but has exhaustively studied all methods of architectural instruction in America. He very wisely sent his prize men to work in New York offices as part of their educational equipment.

"The most surprising phase of the education situation in England is that the schools are turning to America and American methods for ideas, but I must say that I think this only applies, and very properly so, to commercial and government work, as the British architect is still master of domestic work, achieving results which we are not able to secure in this field, we still being too conservative in the matter of styles and established precedent.

"I feel that Professor Reilly, for his conduct of the Liverpool school, deserves the greatest possible commendation because of the broad point of view he has taken and his ability to see the value of the best educational methods, no matter what country they come from.

"We went from Liverpool to attend the R.I.B.A. conference which corresponds to an A.I.A. convention at home. I went simply as a Fellow of the R.I.B.A., and had a most interesting time."

Hortensia House, Chelsea

PERCY TUBBS, SON, and DUNCAN, F. and AA.R.I.B.A., Architects

THIS housing scheme has been carried out for the Chelsea Borough Council. It was started under the Addison Housing Act, and is situated in Hortensia Road, Chelsea, on a site of approximately 1¼ acres. There are fifty-six flats in three blocks, arranged to form a kind of courtyard. In the larger flats the accommodation comprises a living-room, three bedrooms, a scullery-kitchen, a larder and bathroom, containing a w.c. and a combined bath and lavatory basin, an open lobby, and a large cupboard and coal store. The smaller flats have one less bedroom. There is no range in the living-room, but a gas-cooker is installed in the scullery. The scullery is fitted with a gas-heated copper and an enclosed dresser. Hot water, from a central boiler under the middle block, supplies the bath, the sink, and the lavatory basin in each flat. Special check-taps are fitted to the sinks to prevent waste of water. The hot-water scheme was designed by Mr. Walter Nobbs, and is on the gravity system, no artificial acceleration being provided.

Each room is wired for electric light, and a "current limiter" is fitted to each flat. This device is much used in the East, but it has not yet come into general use in this country. Its use limits each flat to only a certain amount of candle-power at any one time. If more light than this is used, all the lights flicker until one or more are turned out to bring the total candle-power down to that allowed. This system obviates the expense of providing separate meters in each flat.

The buildings are faced with hand-made, sand-faced, multi-coloured bricks, laid with a flush joint, except the back of the main block, which is of stocks, with grey hand-made bricks for the staircase towers and the plinth. Hand-made tiles are used for the roofs. The cornices and the surrounds of the entrance doors are of artificial stone; the stairs are of concrete, and the floors of light hollow tiles, constructed to take a load of 86 lb. per square foot. The passage and the floors of the kitchens and bathrooms are of jointless flooring, and the floors of the living-rooms are of boards nailed to breeze concrete. The walls of the staircases are finished in cement rendering and painted. The dado being blue with bright yellow above. The walls of the flats are distempered.

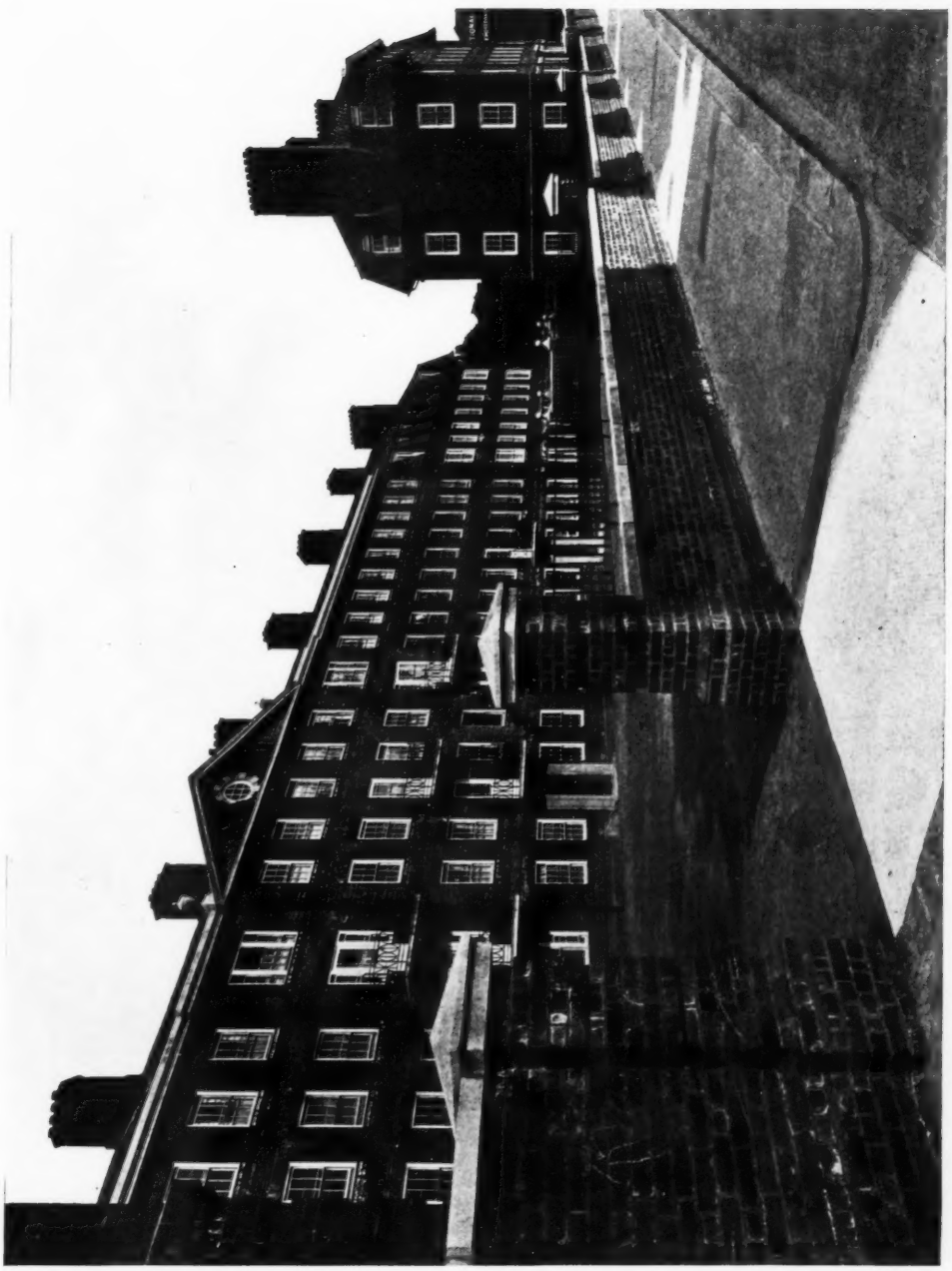
The roads are constructed of patent reinforced concrete blocks, but the roads taking lighter traffic are of tarmacadam. There are four independent pram-stores, so placed that they complete the central courtyard. Under the central block next to the boiler room is a common drying room.

The contract was entered into in July, 1924, and amounted to £42,000, but it is anticipated that considerable economies will be effected, and that the scheme will cost slightly under 1s. 5d. per foot cube, including the roads and boundary walls.

The general contractors were Messrs. William Moss and Sons, Ltd., of London and Loughborough, who were also responsible for the hollow-tile floors. The sub-contractors were as follows: Thomas Lawrence and Sons, Bracknell, Berks (bricks); William Brown & Co., Redhill, Surrey (tiles); Malcolm McLeod & Co., Ltd., London (artificial stone); G. N. Haden and Sons, Ltd., London (central hot-water system); Ozonair, Ltd., London (electric installation); Burkenite, Ltd., London (jointless flooring); Hadfields (Merton), Ltd. ("Heolin" paint); Nettlefolds, Ltd., London (door furniture, gates, railing, handrails and balusters, and hardware); Fraser and Ellis, Ltd. (stoves, grates and mantels, and sanitary ware and fittings).

Current Architecture. 280.—Hortensia House, Chelsea

Percy Tubbs, Son, and Duncan, F. and AA.R.I.B.A., Architects



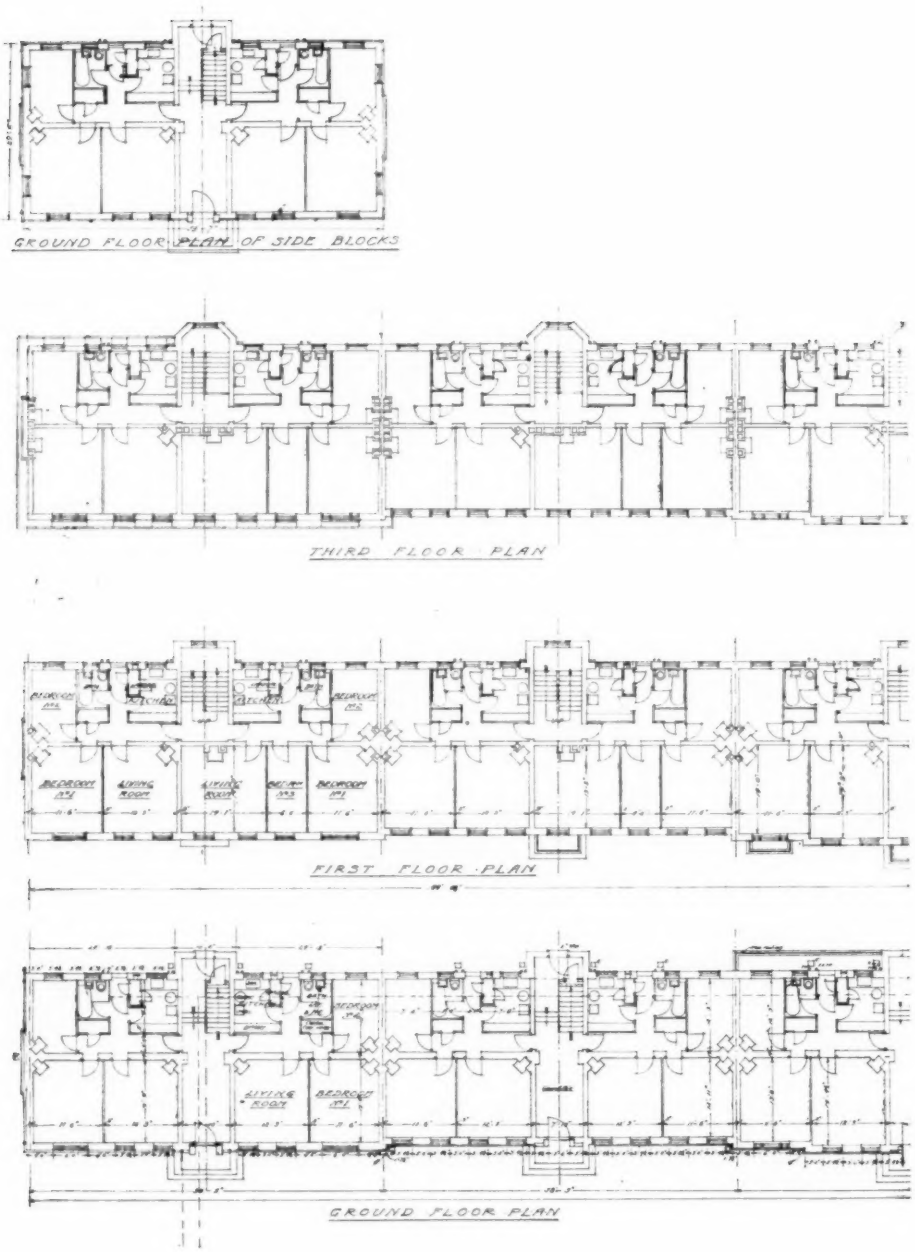
View from Hortensia Road.

Current Architecture. 281.—Hortensia House, Chelsea

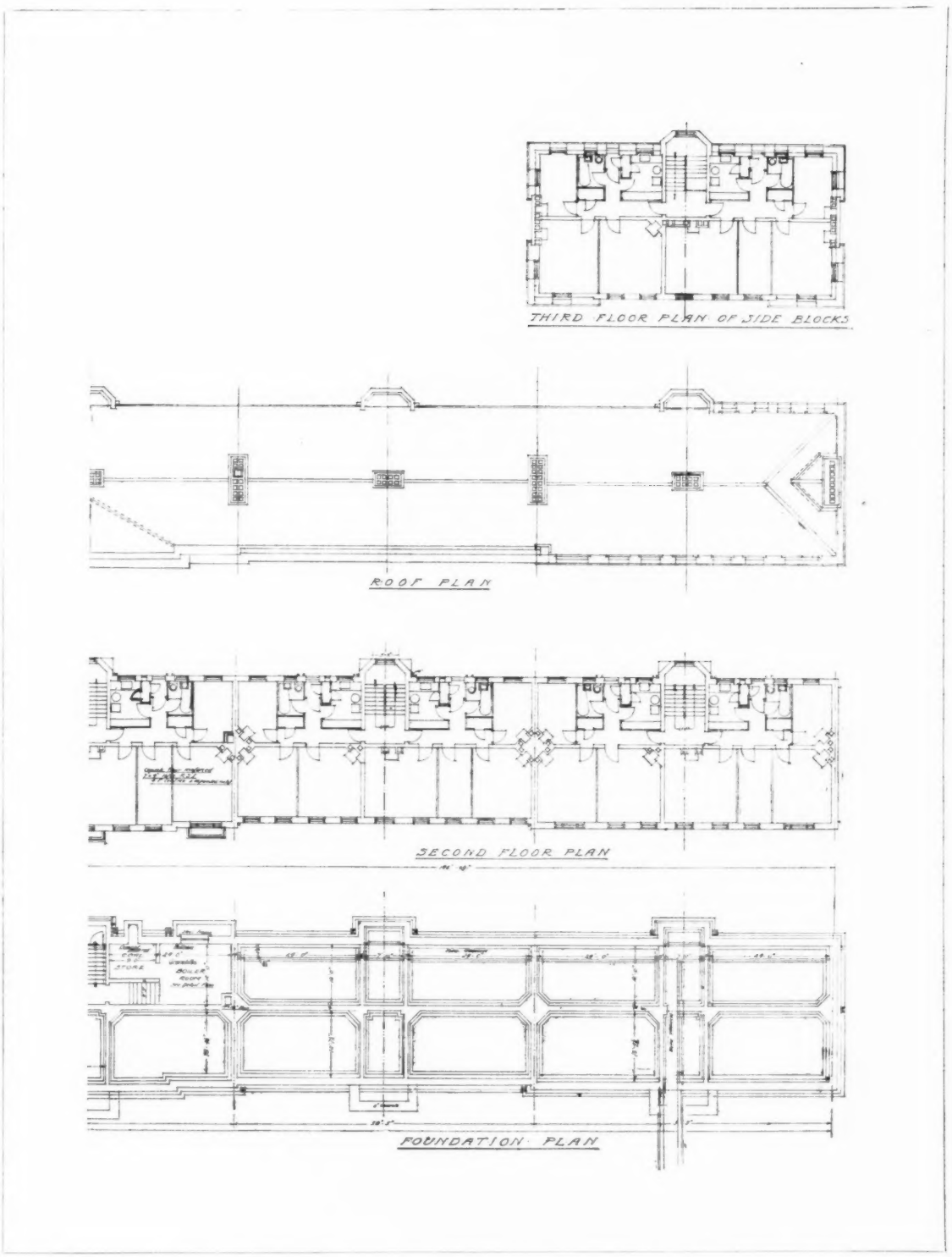
Percy Tubbs, Son, and Duncan, F. and AA.R.I.B.A., Architects

The Centre portion of the Main Front.

HORTENSIA HOUSE, CHELSEA: A SIDE BLOCK.
PERCY TUBBS, SON, AND DUNCAN, F. AND A.A.R.I.B.A., ARCHITECTS



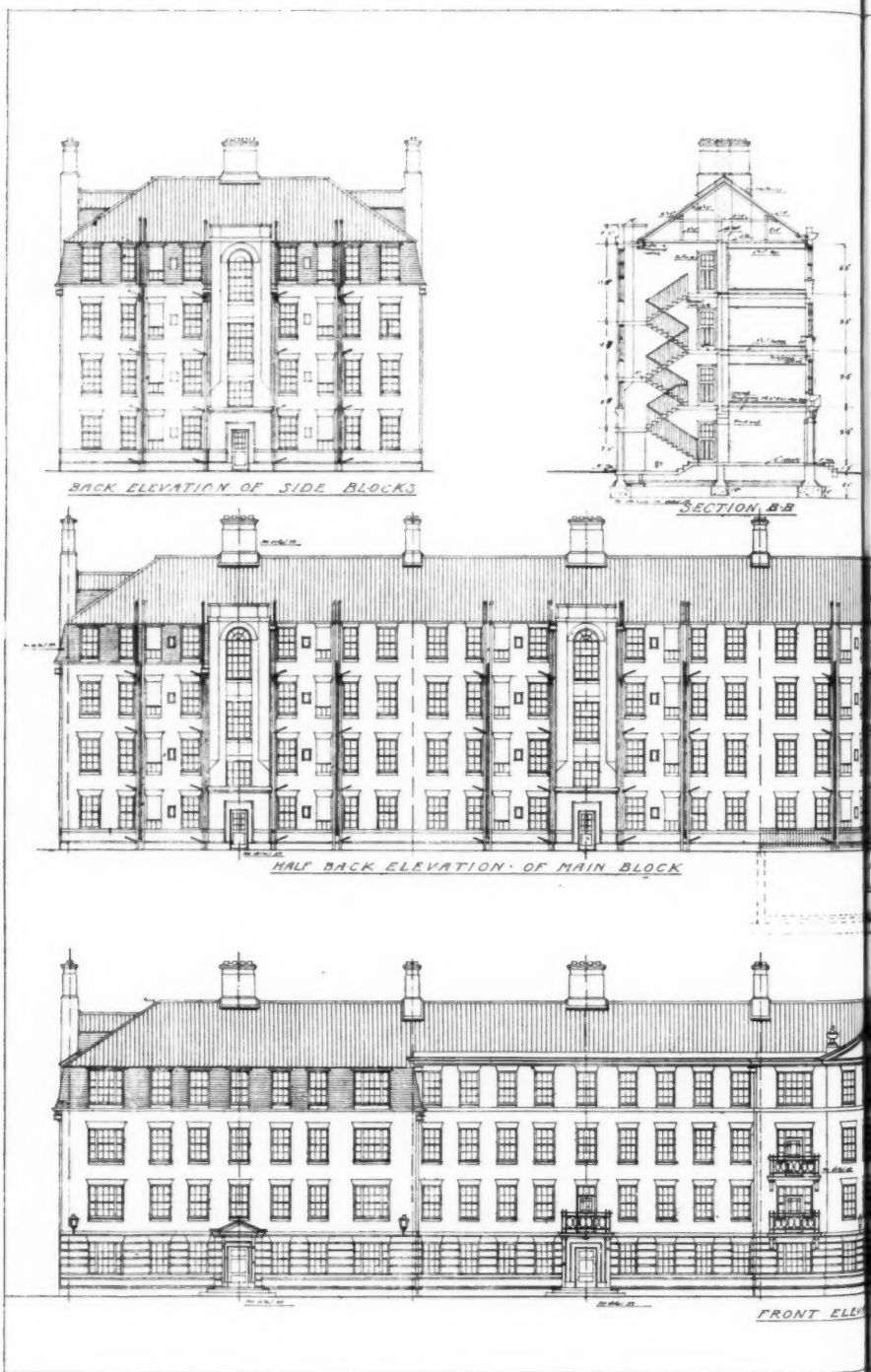
HORTENSIA HOUSE, CHELSEA: LEFT HALF OF PLANS.
PERCY TUBBS, SON, AND DUNCAN, F. AND A.A.R.I.B.A., ARCHITECTS.



HORTENSIA HOUSE, CHELSEA: RIGHT HALF OF PLANS.
PERCY TUBBS, SON, AND DUNCAN, F. AND A.A.R.I.B.A., ARCHITECTS.

Architects' Working Drawings. 104.—H Ho

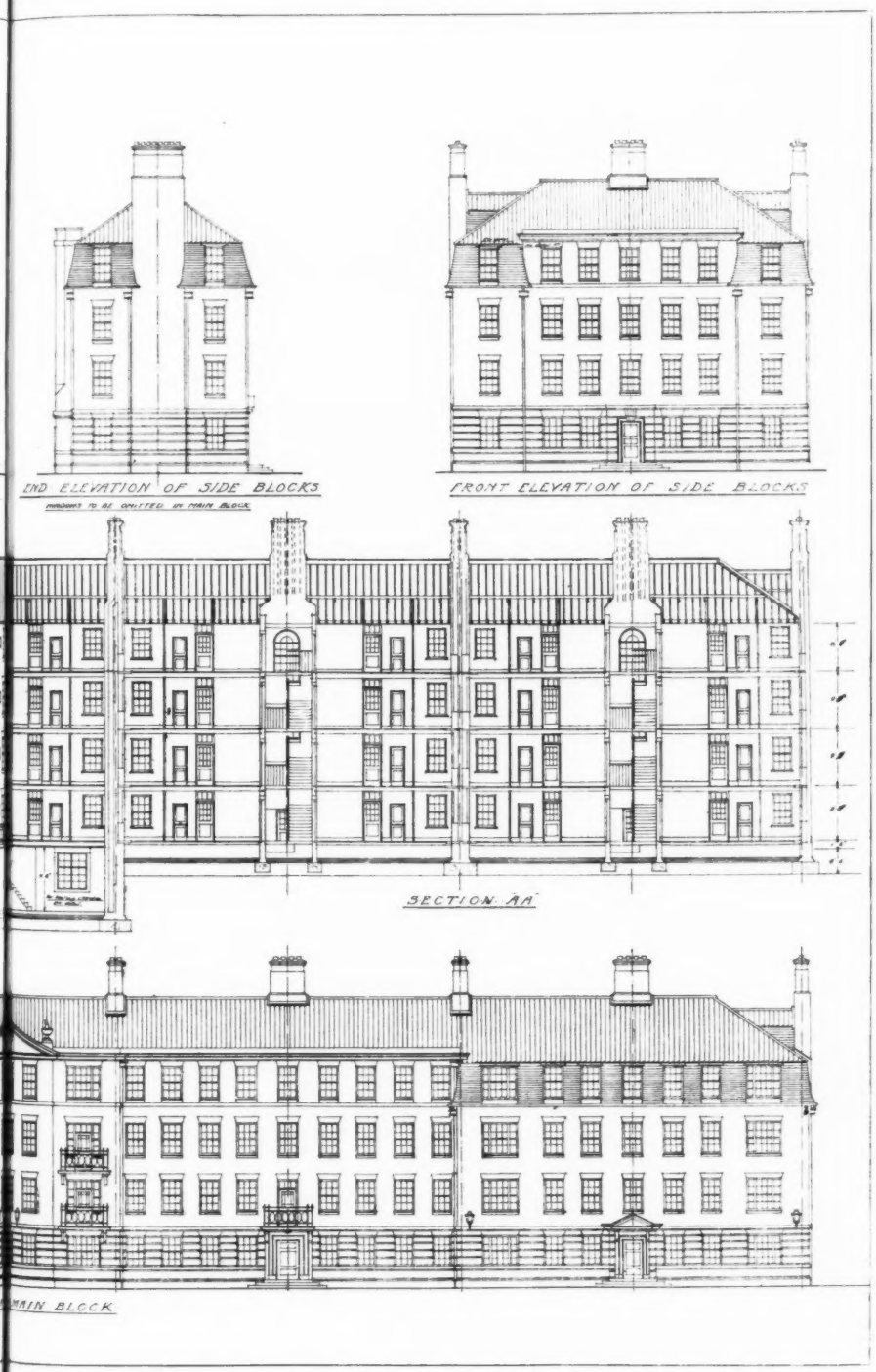
Percy Tubbs, Son, and D and A



Hortensia House has been built in Hortensia Road for the Chelsea Borough Council f three

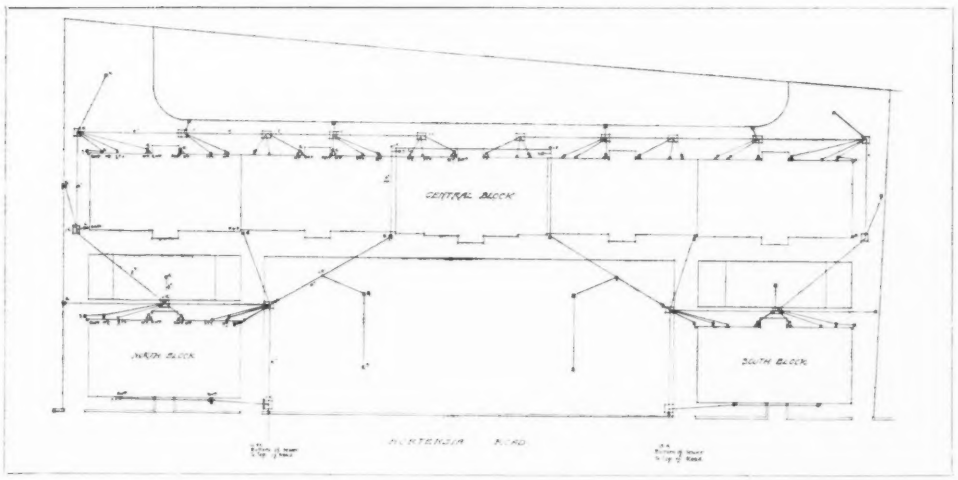
4.—H House, Chelsea: Elevations and Sections

and D and AA.R.I.B.A., Architects



Council ... of three blocks arranged to form a courtyard, and containing altogether fifty-six flats.

HORTENSIA HOUSE, CHELSEA: THE BACK ELEVATION OF THE MAIN BUILDING
PERCY TUBBS, SON, AND DUNCAN, F. AND A.A.R.I.B.A., ARCHITECTS.



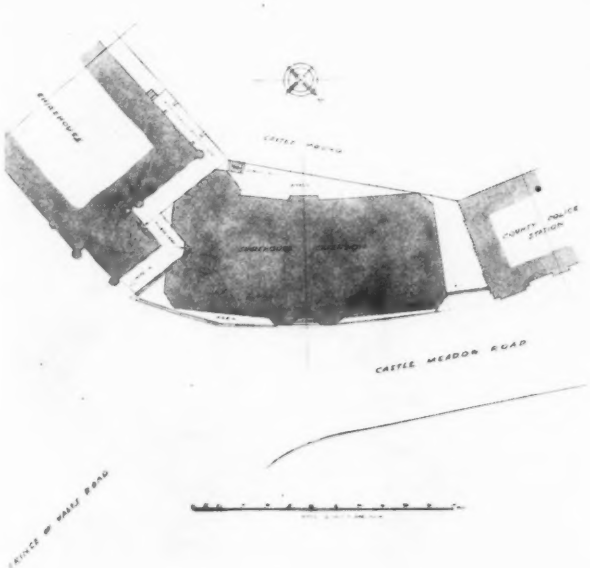
HORTENSIA HOUSE, CHELSEA: DRAINAGE PLAN.
PERCY TUBBS, SON, AND DUNCAN, F. AND AA.R.I.B.A., ARCHITECTS.

The Norfolk Shirehouse Extension Competition

The Winning Design

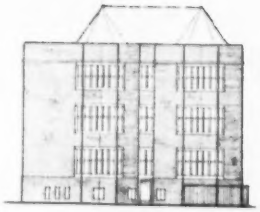
MR. GODFREY PINKERTON, F.R.I.B.A., the assessor of the competition promoted by the Norfolk County Council for the extension of the Shirehouse, has made his award as follows: First (£150).—Mr. A. Dunbar Smith, 6 Queen Square, Bloomsbury, London, W.C.; second (£100): Mr. Frank Langman, M.C., and Mr. Frank Richardson, 14 Hoghton Street, Southport; third (£50): Mr. W. J. Keiffer and Mr. H. S. Fleming, 83 Pall Mall, London, S.W.1. The winning design is illustrated on the following pages.

Mr. A. Dunbar Smith, in his report, says: In order to make the fullest use of the site, the front of the building follows closely its curved outline, except that the end nearest the Shirehouse is kept far enough back to leave an area between the boundary railings and the caretaker's quarters. This arrangement, too, allows a larger area at the back. The accommodation for the County Accountant's Department has been placed on the ground floor as desired, with a separate entrance internally for the Local Taxation Branch. A doorway at the foot of a short flight of steps at the south-east end of the ground-floor corridor gives access to the door into the Shirehouse. A few steps opposite the prisoners' passage to court lead down to the detention cells. The circular hall is top-lit, with balconies carried round on the upper floors. In order to save space, the corridors have not been run through; and as they are quite short, they would be fairly well lit from the hall, while ample borrowed light can be provided. The committee-room has been placed at the back, away from the street noises, and the windows to the principal officials' rooms have also been kept away from the main front, but double casement windows can be provided quite easily.



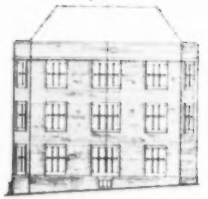
NORFOLK SHIREHOUSE EXTENSION COMPETITION: THE WINNING DESIGN. BLOCK PLAN
A DUNBAR SMITH, F.R.I.B.A., ARCHITECT.

The materials used externally would conform with those of the present Shirehouse, the walls being faced with thin hand-made sand-faced bricks, with Ancaster stone dressings, and the roof covered with Delabole or similar slates, laid in graduated courses. The windows would be of lead glazing, and the external doors of oak. Internally the floors would be of ferro-concrete or hollow brick construction supported on steel framing, and all internal walls above the ground floor, except those surrounding the staircase and circular hall, being of 3-in. partition blocks, thereby gaining floor area and adding to the flexibility of the plan, as it would be comparatively easy to move a partition if required. It is proposed that the main staircase and the floors of the entrance and circular hall should be of travertine, or Hopton Wood stone, and that the walls in hall, up to 7 ft. high, should be finished in the same material, which would also be carried up the stairs to the first floor as a dado. The floors of corridors to be of Ruboleum, with travertine margins, and the walls of Keene's cement. The committee-room would be panelled in oak and have an oak floor. The floors of detention cells would be of terrazzo, those in the caretaker's quarters and storerooms of wood block, and the remainder of granolithic. The heating would be by radiators placed under the windows, with fresh-air inlets behind; also in recesses in corridors and elsewhere where required. It is thought that the building could be very well built for 2s. 9d. per foot, which brings the total cost to £45,885.

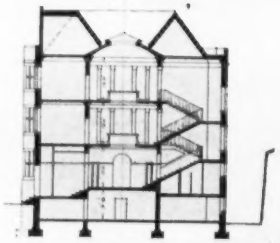


EAST ELEVATION

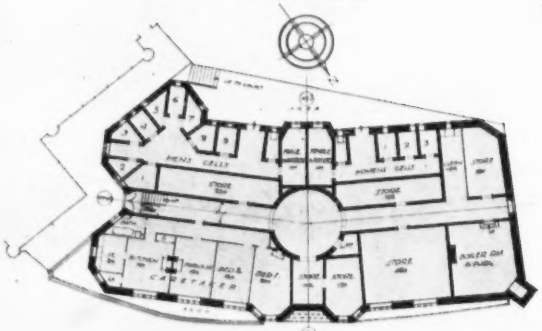
FRONT ELEVATION



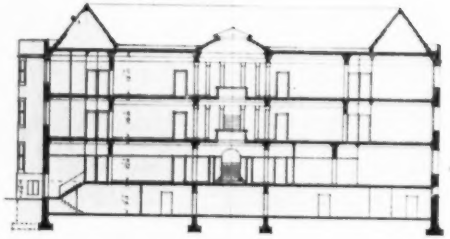
WEST ELEVATION



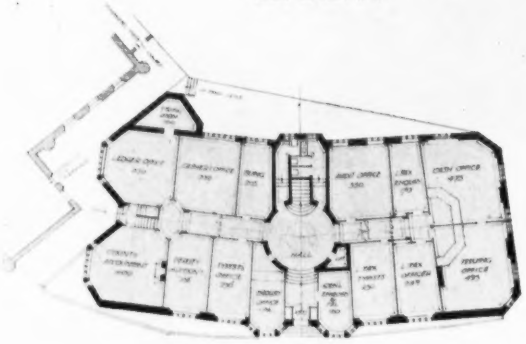
CROSS SECTION A.A.



BASEMENT PLAN

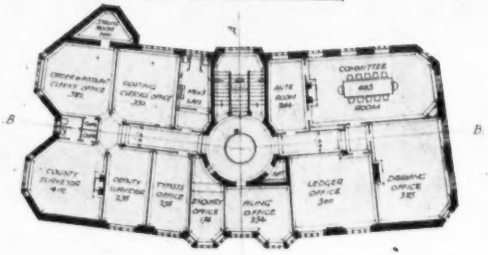


LONGITUDINAL SECTION B.B.

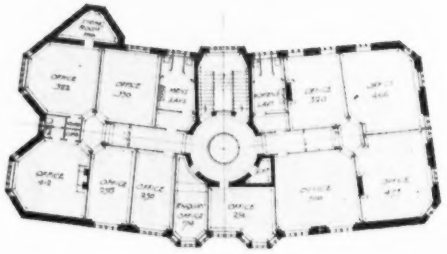


GROUND FLOOR PLAN

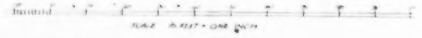
SCHEDULE OF OFFICE FLOOR SPACE		
GROUND FLOOR	=	4049 FEET SUPER
FIRST	=	4208 " "
SECOND	=	5146 " "
TOTAL	=	13403 " "



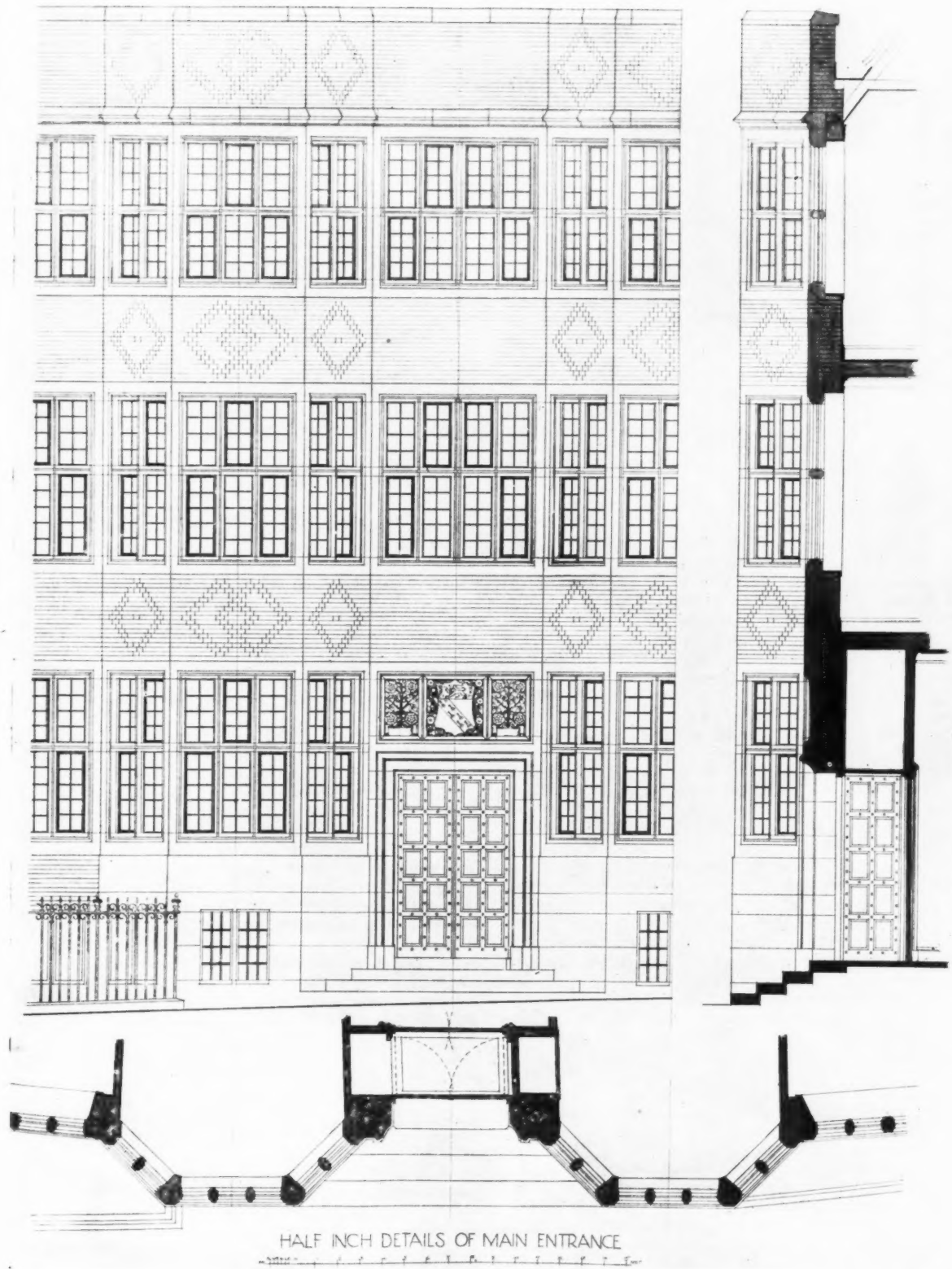
FIRST FLOOR PLAN



SECOND FLOOR PLAN



COMPETITION FOR PROPOSED EXTENSION TO THE SHIREHOUSE, NORWICH: THE WINNING DESIGN. A DUNBAR SMITH, F.R.I.B.A., ARCHITECT.



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COMPETITION FOR PROPOSED EXTENSION TO THE SHIREHOUSE, NORWICH: THE WINNING DESIGN. A DUNBAR SMITH, F.R.I.B.A., ARCHITECT.

Regulated Architecture—2

By-Laws in Operation

By WILLIAM HARVEY

UNTIL trained intelligences applied in mutual collaboration usher in the Golden Age, and architect, building-owner, and contractor know instinctively how best to work for the common good, by-laws will be needed to regulate certain aspects of building practice. By-laws have for their immediate object the protection of the community from injudicious acts of the individual builder, but, incidentally, they contribute something to the architectural education of the individual concerning his duties towards his neighbours and to the collective architecture of the city and of the countryside. The by-laws in force in England are most seriously open to criticism and to objection in that they fail to direct architecture or to educate builders in accordance with even the most elementary rules of artistic composition. Reasonably efficient in the preservation of a standard of safety and permanence of construction, they are uninspired by any consideration of the beauty of the buildings to which they apply, nor do they take into account the mass effect of those buildings as they will be seen in conjunction with one another.

Administration of the by-laws is, as a whole, conducted with scrupulous fairness, and the aspect of our streets may, therefore be accepted as representative of their effect in modern architecture. Breaches of the regulations are rare exceptions, and the intentions of those who framed the by-laws may safely be judged by reference to the results.

In many places where new buildings have been erected, no more than a glance is needed to assure the spectator that many things destructive of architectural dignity are allowed, and further study reveals the fact that other matters actually subversive of unity are even insisted upon. Beauty in architectural art is not to be purchased or estimated in terms of coin alone, though good architecture is a precious possession, even from a purely financial standpoint. Some part at least of the price of fine architecture has to be paid in constructive thought and experiment, and it would seem that certain by-laws have been framed without this necessary preliminary investigation into their probable influence upon future design.

The harm that by-laws do to architecture consists sometimes in the intrusion of extraneous elements into the architect's composition, and sometimes in misdirection of his attention to forms that are incompatible with beauty. Or the fault may be one of omission, and the by-laws may contribute to the destruction of architectural effect by permitting incongruous details to accumulate about our buildings in despite of all reasonable or artistic considerations. The hideous advertisements that disfigure so many house and shop-fronts belong to this last class, as do also the deposits of refuse in our streets, public places, fields, and streams. If these things are allowed in the interest of the freedom of the subject, then no doubt we suffer in a good cause, but our disgust is not one whit decreased by the reflection that we are free to befoul what might be fair. Like the Irishman's salt that "spoils the potatoes if you leave it out of the pot," the by-laws have spoilt many of our street corners by failing to control the advertiser's nauseating misuse of the wall surfaces to the entire destruction of art, and even to the diminution of light and air in the rooms whose windows are hidden in whole or part behind the sprawling signboards.

It may not be desirable that those who administer the by-laws should be constituted judges of artistic fitness, or required to censor the practical convenience of the plans submitted for their approval in connection with details of building construction and sanitation. An official surveyor finds his duties quite sufficiently arduous without this additional burden of endless controversy upon disputed points of taste. But, on the other hand, those who frame the by-laws most certainly ought to consider their effect upon the artistic side of architecture instead of compelling the building public to expend large sums of money on devices that positively prevent the attainment of unity throughout a group of buildings.

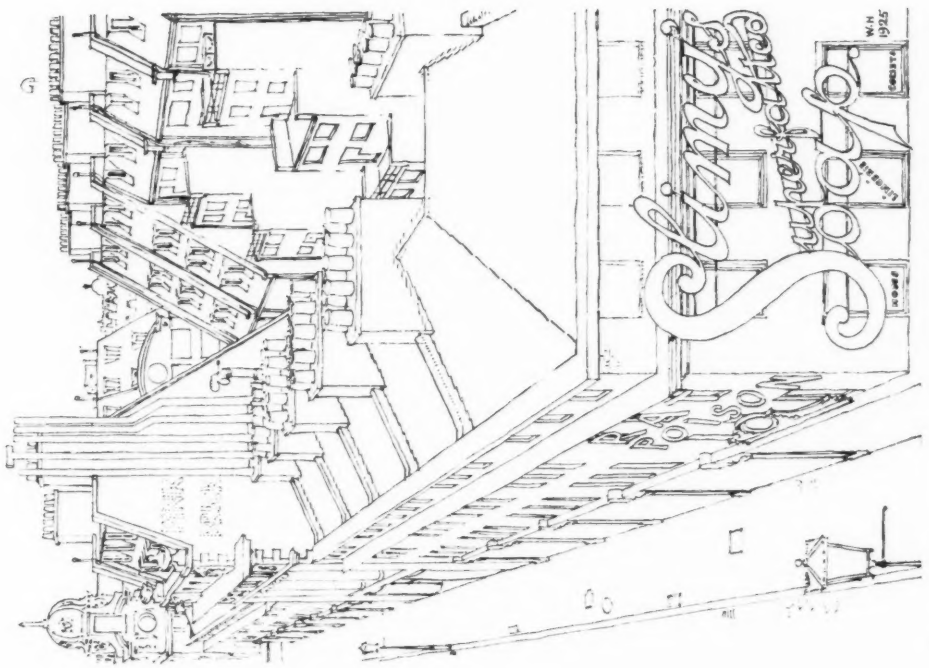
One of the fundamental conditions of good architecture is consistency of treatment throughout a whole building and, preferably, throughout the whole group of buildings of which it forms a part; yet some of our by-laws seem to have been devised expressly to insist that this important rule shall be disobeyed. Instead of encouraging architects and building-owners to maintain a uniform treatment, the by-laws which prescribe the permissible heights of buildings are expressed in reference to diagonal lines and sloping roofs, which necessitate changes of material on different parts of the exterior.

Lopsidedness in building is dictated by law, for the permissible outlines of the section of the structure are definitely bounded by certain specified heights and angles that differ from one another on the front and the back of the building. Such laws can only have been formulated by men who visualized architecture as a matter of ornamental trimming on the façade, and who were quite content to have a street front of a different pattern from the flank and rear. The rule cuts away all sense of unity when the building is seen from the angle and makes it extremely difficult for the architect to design in terms of well-proportioned solid masses. Instead of the building being designed as a three-dimensioned whole, it takes form as a conglomerate, consisting of a front portion tricked out in "ornamental towers, turrets, or other architectural features or decorations" specially permitted by the by-laws, and a back portion comprising sloping roofs and shed-like additions ending with a separate w.c. in the end of the open space behind the building.

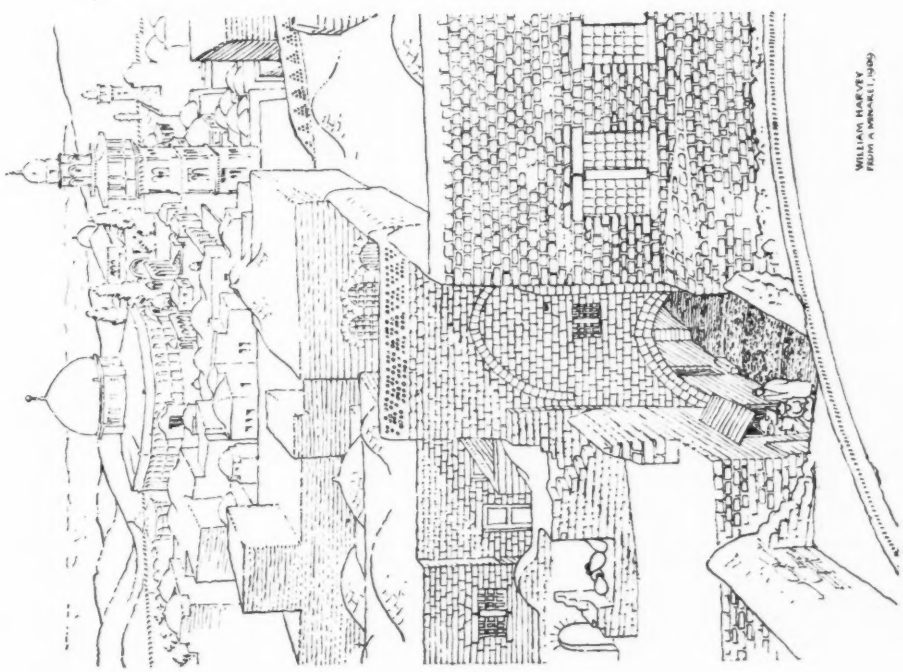
It is not altogether the fault of the individual architect if he falls into the trap laid for him by the by-laws and designs in some such fashion. The total available space has generally to be utilized, and the building is crammed into the shape of the irregular outline prescribed for it, irrespective of considerations of architectural massing and silhouette.

So long as all the buildings in a block could be maintained at one uniform level the full unpleasantness of this lopsided type of design could be kept within bounds. The irregularity became apparent at street corners, and revealed itself wherever a house was demolished and the unsightly back premises could be seen through the gap in the frontage, but there was some possibility of treating the main fronts in a tolerably consistent fashion.

Any amendment of the by-laws that permits of extra height being given to new buildings reopens the question, and the ugly flank walls, misshapen to fit the "diagonal line" at the rear, and the roof slope in front, rise up above the older roofs in all their hideousness and absurdity. Complete realization of the disorder created by by-laws that regard a building as composed of separate and distinct façades and flanks is to be obtained by climbing on any high tower and overlooking the medley of different planes, materials, and colours stretched out below. Seen from on top, London is as offensive as Jerusalem, for example, is beautiful. Instead of the solid masonry that serves for all walls, front, flank, and rear alike, and for the flat roofs and minor domes in the smaller city, London is built up like a



Ruled by the "Diagonal Line" many new buildings are made eccentric in mass and are flecked out in "Ornamental towers, turrets or other architectural features or decoration" on their fronts alone. London presents an incongruous medley of materials & colours & shattered forms.



The Moslem Quarter Jerusalem from a turned Minaret: A sound type of construction, uniform colour & texture, adopted and faces of almost all buildings, result in Architectural unity.

JERUSALEM AND LONDON ROOF-TOPS COMPARED.

city of shreds and patches. To a bird's-eye view some of the newest and most grandiose buildings erected to conform to the by-laws exhibit all the hollow pretence that now masquerades under the name of architecture. The elaborate fronts of wrought and moulded stone are seen as masks to boxes of brick, whose general shape and colour have not been considered at all in relation to the proportions and detail of the stonework. In a similar way the roof-slopes at front and rear are set at different angles and covered with different materials without harmony of texture or colour. In many the conscious art is given expression in the imitation of some past period; the modern conveniences are expressed in matter-of-fact materials, selected for their utility and cheapness without reference to the character, proportion, colour, style, or period of the architectural margarine that happens to have been spread upon the front.

The architect is not encouraged to build in a modern way throughout, or to give his attention to creating a consistently pleasing whole by using similar materials on all sides, or by modelling the masses into fine proportions considered as solid bodies and not merely as elevations. He is forced by the compulsory adherence to a roof-slope in front and a diagonal line in the rear to indulge in a host of minor incongruities that make his work contemptible when compared with the straightforward types of architecture that are possible in more favoured lands.

Some exceptions have recently been made to the by-laws regulating the height of buildings, and a proposal is on foot to permit of greater height on sites overlooking permanent open spaces. If the old rule was bad in that it prevented consistent architectural treatment, it could be claimed for it that light and air were available for all buildings.

The proposal to fringe open spaces, such as parks and river banks, with high buildings is unsound on both grounds. A belt of high walls would prevent fresh air from the open space reaching the remainder of the town, and the high walls themselves would cut off the view of it from persons situated in the open space, with consequent loss of architectural effect. High buildings exhibit their great scale to best advantage in narrow streets, or when seen across the roofs of low buildings intervening between them and the spectator; they are likely to be dwarfed and appear barracklike when seen from a wide open space.

One by-law that has done untold mischief to architecture in groups or terraces of houses is the one that demands a projecting parapet on the tops of party-walls and a projecting pier or truss of brickwork between adjoining porches. Instead of the roof-slopes being long and continuous, as they were in our delightful old cottages, this by-law insists that they shall be cut up into ill-proportioned fragments of equal length, regardless of the artistic axiom which states that "when equals are added to equals, the result is monotony."

In some fortunate districts this miserable by-law has been allowed to lapse, and architects may well heave a sigh of relief. It was directed towards the prevention of the spread of fire, and all reasonable people must sympathize with this important object, but if inconspicuous alternative means are available it is to be regretted that they were not discovered in time to prevent the spoiling of whole streets in city, town, suburb, and village. Continued protests on the part of architects were needed before the by-law was altered, but the whole of this vexatious business might have been spared had the draft by-law been scrutinized from the artistic point of view in the first instance.

The design of fire-escape stairs is a similar subject in which the admittedly important practical considerations have been allowed to take precedence of the artistic aspects to the great detriment of architecture. Here again it will probably be necessary for architects to perfect an improved system that will do justice to the artistic side of design without prejudicing safety, and then endeavour by protests and entreaties to obtain from the authorities sanction for its use. To a certain extent the architect of a building in which fire-escape staircases will have to be erected can make suggestions and work in co-operation with those who administer the law on the subject, and there is not always any need for fire-escape staircases to be the uncouth inartistic things they generally appear.

Part of the difficulty which architects experience in blending the specific safeguards against fire with the scheme of their building is due to their own reluctance to acknowledge the importance of these safeguards as essential factors in architecture. The scheme, with all its ornamental trimmings, generally in the pattern of some style that was dead years before the invention of fire-escape stairs, is first elaborated, and the provisions demanded by the by-laws are then added in a grudging and perfunctory manner that allows of no artistic unity between the main building and its emergency staircases. The by-laws are saddled with the blame for the resulting discord; for it can be claimed that these compulsory additions and alterations have spoilt an otherwise excellent design; but it would really be fairer to blame the whole system of architecture as taught and practised in this country for allowing those who plan buildings and those who demand fire-escape stairs to view a subject of such importance to the whole community from such incompatible standpoints. Had both parties been trained to look upon architecture as the arranging of useful and necessary elements of convenience and construction in a pleasing manner, instead of regarding it as a question of ornament applied to street fronts, the difficulty of assimilating fire-prevention devices into a building scheme would not be nearly so great. Proper provision for executing the fire-escapes in an artistic manner would be made in plan and specification in the ordinary course of design, and the architect would learn to pride himself on the consistently pleasant treatment of his scheme as a whole, including the special elements required by the by-laws.

The prevention of conflagrations and the supply of light and air are fundamentals of architectural art that should take rank with sound construction, good sanitation, and reasonable accessibility, as important things to be borne in mind in well-regulated architecture. Both those who frame by-laws and those who design and erect buildings must see to it that these matters receive attention without appearances being sacrificed.

As things stand, with the present by-laws in operation, this ideal is very far from achievement. A mutual action and reaction between the architect and the by-laws is now tending to make matters worse rather than better, and must continue to do so until the importance of unity of style throughout large groups of buildings is better understood, and a conscious effort is made to break away from the present pernicious routine.

The course of this tendency to bad design begins with the regulations governing the height of buildings, for the architect, compelled to build lopsidedly and therefore unpleasantly when his building is considered as mass, attempts to impart some dignity to the work by embellishments upon its façade. A most pernicious dual standard of finish is thereby set up, under which some parts of the building are ornamented, while other parts are merely utilitarian. Into this conglomerate type of design further by-laws require the insertion of a fire-escape stair, or some such feature, and this utilitarian element may be arbitrarily intruded into the ornamented or "architectural" part of the building. This the architect may attempt to encrust with ornament in turn, but, not possessing the aptitude of the oyster in transforming irritating sand grains into pearls, he is not likely to succeed in achieving even the specious appearance of harmony. The remedy for this sorry round lies principally in the amendment of the by-laws which insist upon lopsided design in section, but architectural training might teach restraint in the use of large-scale architectural trimmings exclusively employed upon street fronts.

The only kind of architectural design that can assimilate the modern devices required by the by-laws is one which avoids trimmings derived from past styles and attains to unity of effect by the suitable disposition of masses of sound and pleasant looking material. Such an essentially simple and straightforward style, dealing in consistent colours and textures throughout all parts of a building, instead of concentrating all the detail on the front, would produce fair results even when coupled with indifferent by-laws, such as those which condemn the present façade treatment to be and to appear merely a tawdry sham. Training in the use of simple surface textures and colour values will be highly useful when the by-laws are brought into line with the larger aspects of architectural composition, and buildings can once more be interesting and symmetrical in mass and silhouette.

The Protection of Ancient Buildings

IT is intended as a compliment if we speak of the Society for the Protection of Ancient Buildings as a fighting body. Some of its nicknames—such as "The Anti-scrape Society"—may have been employed at first in a sinister sense, but may now be taken as complimentary. In effect they have advertised a movement that was seen to be good in conception, even when the steps taken by the Society to achieve its aims have not always seemed quite the wisest. Owing to the "Anti-scrape" attitude, they have been sometimes accused—often quite unjustly—of being more conservative than preservative. Their opponents have even been known to allege, still more unfairly, that the Society would rather see a structure fall to ruin than have it restored in a manner contrary to their advice and predilection.

That accusation may have had in it some small grain of truth. Yet one very willingly forgives and tries to forget a casual example of a little over-zeal in an unquestionably good cause; and on any antagonism of methods of procedure in restoration, the Society, while still justifying the compliment paid it as a plucky fighting body, always contends for principle, and never merely for victory; our description of it is meant to be taken in that sense.

Unfortunately, the Society's work grows so much faster than its income that the term "Anti-scrape" can hardly be applicable to its economical polity. Last year the Society carried forward a balance of £3 3s. 3d.—not exorbitant for a fighting fund wherewith to replenish the war-chest for the resumption of an arduous campaign.

Prominent among the many activities of the Society during the period under review in the report, was, of course, the share it took in the effort to save Waterloo Bridge from the operation of the deadly "strengthening" medicine which its callous foster-mother, the L.C.C., was preparing to administer in heroic doses. The Society was by no means the least effectual of the several influential bodies that offered such vigorous protests. In the Society's report is printed the evidence the Society's committee submitted to the Statutory Advisory Committee of the Ministry of Transport. In that evidence the bridge is described as "architecturally a magnificent structure, being, with Westminster Abbey, St. Paul's, and the Guildhall, one of the monuments of London. Like these buildings, it expresses in itself the development of the arts and of the constructive method of the age in which it was built. . . . It is the finest tangible expression of English civilization of the first years of the nineteenth century." Further, the "evidence" urges that "The great beauty of the bridge depends on its masses, on the relative proportions of the width to the lengths, and of these together to each individual arch. And each arch is the spontaneous response to the demands of the material of which it is made—that is, of granite." Well and truly and architecturally put! There is much more of this eloquent plea; to which a no less cogent addendum is: "So important does the Committee think this case that it has decided, if necessary, to spend all its capital in defence of the bridge, believing that members of the Society will not allow it to be crippled for want of funds in this matter, and that they will come forward to make good any loss sustained in the effort to protect the bridge."

Among the many other cases taken up during the year with which the report deals, a gratifying record is that concerning the interesting old house in Cirencester, to which Messrs. W. H. Smith and Son were about to build a shop-front. They very gracefully acceded to the Society's suggested modification of the scheme they had originally

Photograph by Dennis Moss.

OLD HOUSE, CIRENCESTER.

(From The Annual Report of the Society for the Protection of Ancient Buildings.)

intended, so that through the intervention of the Society the quaint character of this interesting old house will suffer but little by the conversion. While giving full credit to the courtesy of Messrs. Smith, it is no more than just to recognize in this case another of the many instances in which the bland methods of the Society have achieved gratifying success.

Not but what, upon due occasion, the officials of the Society have proved themselves doughty fighters; and chivalrous withal—for when the antagonist is brought to his knees, they are always willing, and even eager, to render him "first aid." Further, it has always seemed to the present writer that whatever they may have done in times past to get the nickname of "Anti-scrape," they have never scorned "safety first" precautions, naturally preferring, however, that the means of preservation should be in accordance with the vast experience that the Society has gathered in the course of the years that have passed since 1877, when it was founded. They have always tried to act in the spirit of the old Volunteer motto "Defence, not Defiance."

The Society's forty-eighth annual report, from which we are permitted to reproduce the accompanying illustration (one of several it contains) is obtainable, price 2s., from Mr. A. R. Powys, the secretary, 20 Buckingham Street, Adelphi, London, W.C.2.

Architectural Education

Liverpool University School

WE have received from the University of Liverpool School of Architecture and from the Polytechnic School, London, of Architecture, Building, and Surveying, copies of their revised prospectuses for the forthcoming session. At the Liverpool School the autumn term begins on October 8, and at the Polytechnic the day school opens on September 15, and the evening department on September 28.

The Liverpool School of Architecture offers courses which are designed to provide a full professional education of a university standard for all who intend to practise as architects and who wish to acquire their training in an atmosphere of liberal studies side by side with the students of other professions. To meet the varied needs of architectural practice as they have now developed, the school offers courses of study leading, if preceded by matriculation, to the Degree of Bachelor of Architecture (B.Arch.) or, if not so preceded, qualifying for the Diploma in Architecture. These courses, which are identical both for the Degree and for the Diploma, extend over five years and are of three kinds—the pass course, the course with honours or distinction in architectural design, and the course with honours or distinction in architectural construction. The curriculum of the first three years is common to all three courses, whilst that of the fourth and fifth years in the case of students taking honours or distinction goes beyond the pass type. Each of the courses is devised so as to equip the student with the most efficient training possible for the vocational work he proposes to do. The study of design, beginning with exercises in the elements of architectural form, is finally carried to a stage at which it involves the solution of large and complex problems of composition. Construction is taught in its simplest aspects in the first year, and in that year as in all the subsequent parts of the courses is progressively related to the teaching of design. From the third year onwards students are required to develop carefully rendered schemes with the detailed and working drawings necessary for a contract. Throughout, stress is laid on logical planning as the basis of good architecture, and a large proportion of the subjects set in the school studios are planning problems. The lecture courses are arranged to run parallel with the work done under instruction in the studios. Under the regulations governing the courses of study, students are required to spend six months of their fourth and fifth years respectively in some approved form of practical work, usually in an architect's office where they can earn a salary. For some time past the school has established connections with certain of the best-known architectural offices in New York. In consequence, students during the summer term and long vacation of their fourth year of study have the opportunity of securing temporary positions as paid assistants in these offices at rates of pay which, with care, cover their passages either way. The school was the first to formulate and to present Degree and Diploma courses of a full professional kind to the Board of Architectural Education of the R.I.B.A., and was the first of the six schools now recognized by the Institute to secure for its graduates exemption from all subjects but one of the Institute's final examination. Illustrations are given in the prospectus of the work of the students, as well as full particulars of the University studentships, scholarships, and prizes offered for competition, the courses of study and lectures, the atelier, and the architectural society of the school, etc.

The Department of Civic Design is intimately connected with the School of Architecture, and the students of both pursue their studies together in the same building. This arrangement tends to exercise a beneficial influence on both; and indicates the belief that artistic design should be concerned with every aspect of town planning. The study of social conditions and the preliminary data upon which development should be based is also encouraged by connection with the School of Social Science and the Regional Survey of the Geographical Department. The University grants a Certificate and a Diploma in civic design. The courses leading to a certificate are especially arranged to deal with the basic principles of town planning, and will treat of problems involved in city remodelling, industrial development, traffic, and suburban extension. During the course students will attend lectures on civic development, engineering, law, and landscape design. Studio work will include the plotting of new lines of communication, the subdivision of areas on plans of existing towns, and will deal exhaustively with the many detailed problems involved in planning the sites for housing schemes. The course extends over two sessions of two terms each. The Diploma course is designed to meet the requirements of qualified students who desire to pursue their studies in town planning to a stage demanding a trained artistic sense and a knowledge of the problems involved in civic composition. The courses will include advanced outlines of town planning, civic architecture and town furnishing, and, in the studio, schemes will be prepared for the complete development of areas and important town features, both on plan, in elevation, and in perspective. The Diploma course extends over three terms of one session. The lectures are open not only to those students who intend taking the whole course, but may be taken separately by architects, engineers, municipal councillors, or others interested in the subject of town planning and housing, and by those who contemplate taking the recently established Diploma in Town Planning of the R.I.B.A.

The staff at Liverpool is as follows:—

School of Architecture.

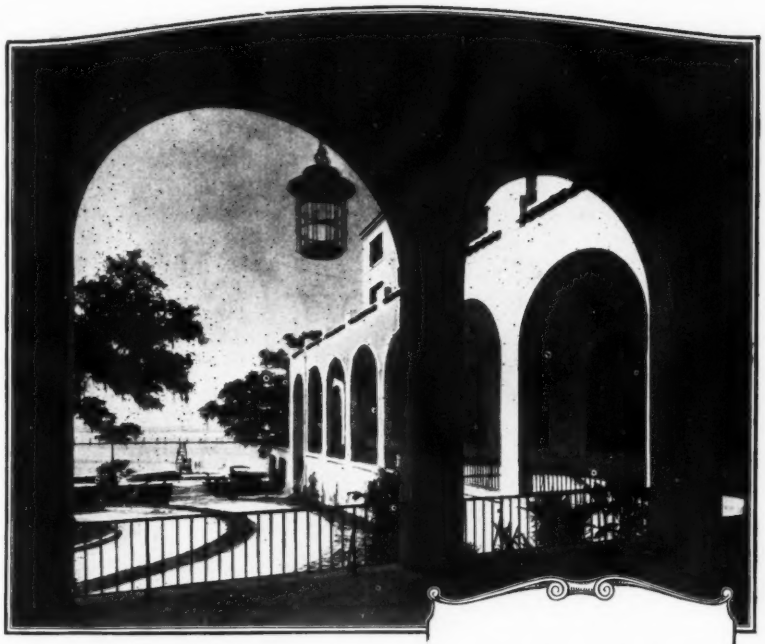
Professor C. H. Reilly, O.B.E., M.A. Cantab., F.R.I.B.A., Roscoe professor of architecture in charge of school; Professor L. B. Budden, M.A., A.R.I.B.A., associate professor of architecture; Messrs. J. E. Marshall, B.Arch., A.R.I.B.A., senior lecturer in architectural engineering and quantity surveying; E. R. F. Cole, B.Arch., A.R.I.B.A., lecturer in rendering, perspective and sciagraphy, and studio instructor in design; J. W. Williams, lecturer and studio instructor in construction; B. A. Miller, A.R.I.B.A., lecturer and studio instructor in design; W. Dougill, M.A., B.Arch., A.R.I.B.A., junior lecturer and studio instructor in design; Sir G. Gilbert Scott, LL.D., R.A., F.R.I.B.A., reader in ecclesiastical architecture; Messrs. C. J. Allen, recognized teacher of modelling, City School of Art; C. Sharpe, A.R.C.A., recognized instructor in drawing from the life; H. Tyson Smith, honorary instructor in architectural craftsmanship; Professor J. P. Droop, M.A., special lecturer in classical archæology; Professor P. G. H. Boswell, O.B.E., D.Sc., M.Inst.M.M., F.G.S., special lecturer in geology; Professor W. Mason, D.Sc., M.Inst.C.E., M.I.Mech.E., special lecturer in strength of materials; Professor L. R. Wilberforce, M.A., special lecturer in physics.

Department of Civic Design.

Professor L. P. Abercrombie, M.A. A.R.I.B.A., Lever professor of civic design; Messrs. W. Dougill, M.A., B.Arch., A.R.I.B.A., research fellow in civic design; R. H. Mattocks, M.T.P.I., special lecturer in landscape design; Associate professor J. A. Brodie, M.Eng., Past Pres. Inst.C.E., M.I.Mech.E., special lecturer in civic engineering; Messrs. S. A. Kelly, F.S.I., special lecturer in civic engineering; H. B. Ward, M.Eng., Assoc.M.Inst.C.E., F.S.I., special lecturer in civic engineering; Professor F. W. Hope, O.B.E., M.D., D.Sc., special lecturer in civic hygiene; and Mr. J. J. Clarke, M.A., special lecturer in the law of housing and town planning.

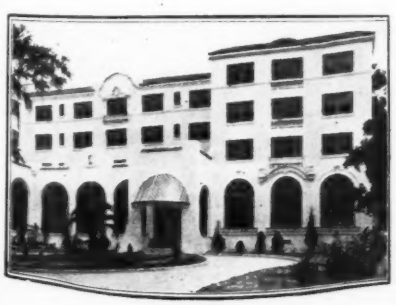
The Regent Street Polytechnic, London

The aim of the day school of the Polytechnic is to afford instruction to youths and young men from sixteen years of age who intend to enter architects' offices, or to follow any of the designing and constructive industries, where a technical and trade training constitutes the best and surest basis for future excellence and success. The curriculum is based on the suggestions of the R.I.B.A. and recommendations of the Board of



An "Atlas White" stucco exterior such as that illustrated above may be so applied that it not only has the obvious advantage of being permanently white, but also possesses the undeniable asset of an artistic and beautiful textural finish.

THE public becomes much more discriminating as the years pass. What we call modern progress is dependent upon increased facilities for movement and transport; communication between the people of areas far distant from each other; promulgation of ideas by a widely-circulated press, by cinema, and, in increasing degree, by wireless. Why is the world growing better instead of worse? (A close observer of humans and their affairs need not be a pragmatist to see progress towards better things.) Because people know more about each other and each other's lives. Never in the history of the world have so many men devoted so much time and thought to genuine practical assistance of those less fortunately placed than themselves. Old-age pensions have become so familiar we have forgotten how great a step forward was their adoption. Improving the lot of the poor, surrounding them with better housing and sanitary conditions, giving them more joy and brightness in their lives, are established as natural and normal feelings in the breast of every decent citizen. We are on the threshold of universal recognition of the necessity of care of motherhood and conservation of child life to an extent undreamed of fifty years ago. All this means a gradual drift from the more selfish and self-centred paths of life. The effect is far reaching. The hard-working commercial man becomes interested in the right of the working man to decent living conditions. At one time such matters would have been considered less his affair than that of the working man himself or the man who owned working-men's dwellings. To-day it is a matter of public interest and concern. And the public is beginning to discriminate. Any jerry-built, drab-looking structure may be called a house. The public is beginning to say, "Can it be a home?" Design for comfort, safety, health, and warmth is considered. Convenience of "working" is given thought by the housewife. Naturally, exterior appearance is attracting equal attention. Those who build houses of moderate cost for sale or to be let, first begin to hear expressions of opinion as to exterior finish. Some house builders have resorted to distemper or whitewash. To-day purchasers and renters are asking, "Is the finish permanent?" "Are the walls whitewashed or of white concrete?" "Will it remain as it is or must it be painted or whitewashed periodically?" The public is learning. Many of them have read "Advice to Home Builders." Have you? If not, write to me at Regent House, Regent Street, London, W.1, and I will send you a copy.



Frederic Toleman

Architectural Education, and the full course covers a period of three years. During the first and second years the courses of study include architecture, building construction, building science, carpentry and plumbing (technical and practical), applied geometry and perspective, mathematics and mechanics. The third year's course of study enables students to specialize under one of the following heads: building (theory of construction), surveying (land agency valuation or building), or architecture and design, and will include the preparation of measured drawings, and "Testimonies of Study," as required by the R.I.B.A., the schools of the Royal Academy, Surveyors' Institution, Institution of Structural Engineers, and the Institute of Builders. Students are taken during their studies through a theoretical and practical course of levelling and surveying. The courses of study for architects are arranged to prepare students for the examinations of the R.I.B.A.

The president of the school is Sir Banister Fletcher, F.R.I.B.A., F.S.I., F.R.G.S., F.R.S.I., and the head of the school is Mr. George A. Mitchell, F.R.I.B.A., M.I.Struct.E. The lecturers include Messrs. A. E. Holbrow, A.R.I.B.A., M.I.Struct.E., and H. A. Douglass, A.R.I.B.A.

In the evening department, the courses of study are also arranged to prepare students for the examinations of the R.I.B.A.

The lecturers in this department include Messrs. A. E. Holbrow, A.R.I.B.A., M.I.Struct.E.; H. A. Douglass, A.R.I.B.A.; W. A. Ross, A.R.I.B.A.; and J. Hopwood, A.R.I.B.A.

Exhibitions and Fairs

The Glasgow Housing Exhibition.

The Housing and Health and N.A.R.M.A.T. Wireless Exhibition, promoted by the Corporation of Glasgow, in conjunction with the National Association of Radio Manufacturers and Traders, will be held at Kelvin Hall, Glasgow, from September 23 to October 14. In Scotland the housing problem is most urgent, and the Glasgow Corporation has large schemes on hand all round the city in addition to houses being erected by private builders, but in Glasgow alone 10,000 houses would have to be built annually to do anything like overtake the heavy arrears that have accumulated. The exhibition, therefore, should provide builders, manufacturers, and distributors of building material with an excellent opportunity of bringing before the public and the numerous local authorities of Scotland the latest novelties to meet these pressing needs. Furniture, heating, lighting, and labour-saving appliances are in great demand as the result of so many new tenants being added to the city's population, and manufacturers and traders will be able to show how easily the various demands can be met with the most modern and scientific cooking, heating, lighting, and cleaning appliances, furnishings, and decorative wares of all kinds. A section of the exhibition will be devoted to the display of the work submitted in the photographic competitions, and to the display of the work submitted in the art, craft, and technical competitions, in both of which series of competitions valuable prizes are offered. In view of the large amount of space already taken up, those who intend to exhibit should make early application to the general manager, Mr. Cecil Sommerville, Kelvin Hall, Glasgow, C.3. Those who wish to exhibit in the wireless section should apply to the secretary, Mr. D. Grant Strachan, Astor House, Aldwych, London, W.C.2. The wireless section will be one of the largest exhibitions of British wireless apparatus ever held in this country.

The Salonika First International Fair.

The Salonika first international fair is to be held in specially arranged and constructed pavilions and stands, with the latest equipments and fittings, covering an area of 40,000 square metres in the heart of the newly reconstructed city of Salonika. The fair has been organized by a special committee, with the co-operation of the Salonica Chamber of Commerce and Industry and the Salonica Trade and Industrial Federation, and under the auspices of the Greek Ministry of National Economy, and the patronage of the Governor-General of Macedonia. The purpose of the fair is: "To afford an opportunity to the Greek merchants to come into closer business relations with their suppliers in the country and abroad; to enable local and Near East merchants to get a wider knowledge of the vast field of production in the countries from which they import their requirements; to concentrate in the Greek pavilion all national industries in order to make them known to a larger field, and to create for them new openings; and to specially tend the section of agriculture 'constructions, buildings, and draining,' most highly concerning the new Greek territories, particularly Macedonia." Owing to the accessibility of the city of Salonica in the Balkans, and to the special arrangements made for hotel accommodation, and good railway communications with all the Near East trade centres throughout the opening period of the fair, a large attendance of visitors is anticipated. The sections will include buildings, draining and constructional material and machinery, electrical apparatuses, dynamos, motors, transformers, lighting, heating, and tools. Further particulars can be obtained from the offices of the Fair, 11 Papakvriazi Street, Salonica, or from any Greek Consulate in Great Britain. The original date fixed for the opening of the fair was October 18, but, owing to the very short time that the prospective participants would have for the preparation and despatch of their exhibits, the organizers have found it necessary to postpone the opening to a later date—probably for the spring of 1926. This date, however, has not yet been definitely fixed by the responsible authorities in Salonica.

List of Competitions Open

Date of Delivery.	Competition.
Sept. 5	Proposed new out-patient and casualty department for the Board of Management of the Wolverhampton and Staffordshire Hospital. Assessor, Mr. T. R. Milburn, F.R.I.B.A. Premiums, £200, £150, and £100. Apply, with deposit of £1 1s., to Mr. W. H. Harper, House Governor and Secretary, Wolverhampton and Staffordshire Hospital.
Oct. 1	The Municipality of Drammen, in Norway, invites Norwegian and foreign architects and engineers to compete for the construction of a new bridge across the river of Drammen (Drammenselven) between the two neighbourhoods Bragernæs and Strömsö. Judging Committee: Professor Otto Linton, Stockholm, appointed by the Norwegian Engineers' Association; Mr. Arne Eide, architect, Oslo, appointed by the Norwegian Architects' Association; Mr. M. E. N. Saxegaard, district-chief, appointed by the Norwegian State Railways; Mr. Olaf Stang, engineer-in-chief, Oslo; Mr. U. Lied, chief physician, chairman, appointed by the Municipality of Drammen; Mr. Otto K. Römcke, wholesale merchant, Drammen; and Mr. A. Heitmann Arntsen, secretary, Drammen. Mr. Lied and Mr. Saxegaard are respectively president and vice-president of the committee. The following prizes are offered for the best designs: First prize, 10,000 Norwegian crowns; second prize, 8,000 Norwegian crowns; third prize, 6,000 Norwegian crowns. Apply Bureau of the Government Engineer (Statsingeniörkontoret) at Drammen. Deposit 40 Norwegian crowns.
Oct. 15	Workers' homes for the Moscow Soviet of Workers, Peasants, and Red-Army Deputies. The aim of the competition is to devise types of houses with dwellings for working-class families living in individual households, under the living and climatic conditions of the province of Moscow. The types of houses required are as follows: (a) A two-storied house containing 4–8 dwellings situated on one floor, i.e. the whole of each dwelling located on one floor; (b) a house of the ordinary block type with no less than three dwellings, each located on two floors; (c) a three or four-storied fireproof house with central heating; not less than three entrances to the dwellings from the staircase-platform on each floor. For the relatively best projects the following prizes will be awarded on each type of house separately: (a) (b) (c) First .. .. .. Roubles 2,000 2,000 2,500 Second .. .. „ 1,500 1,500 2,000 Third .. .. „ 750 750 1,000 Fourth .. .. „ 500 500 750 Fifth .. .. „ 400 400 500 It is not obligatory for contestants to cover all three types. The prize-projects shall become the property of the Moscow Soviet. The Moscow Soviet reserves the right of acquiring the unprized projects at the price of 200 roubles per project. Apply The U.S.S.R. Society of Cultural Relations with Foreign Countries, 150 Southampton Row, London, W.C.1.
Nov. 9	Proposed Fire and Police Station at Marlborough Crescent, Newcastle-upon-Tyne. Premiums: £500, £300, and £100. Assessor, Mr. Percy S. Worthington, D.Litt., M.A., F.R.I.B.A. Apply, with deposit of £2 2s., to Mr. A. M. Oliver, Town Clerk, Town Hall, Newcastle-upon-Tyne, by July 4.
Dec. 31	The Argentine Government offer prizes of 10,000, 5,000, 4,000, 3,000, and 2,000 Argentine gold pesos for the best architectural designs for a National Institute for the Blind. Apply Enquiry Room, Department of Overseas Trade, 35 Old Queen Street, Westminster, S.W.1.
Jan. 1, 1926	New buildings for Liverpool College on a site at Mossley Hill. Assessor, Sir Giles Gilbert Scott, R.A. Premiums, £500, £300, and £200. Conditions and plan of site can be obtained from Mr. J. H. Lintern, secretary, Liverpool College, Sefton Park Road, Liverpool, on and after September 1, on payment of a deposit of £2 2s.
June 30, 1926.	Competitive designs are invited by the Ministry of Wakfs for the rebuilding of the Mosque of Amrou. Prizes of £2,500, £1,000, and £500 are offered for approved projects. Those wishing to submit designs should apply before June 30, 1926, to H.E. the Under-Secretary of State to the Ministry of Wakfs, Cairo (cables "Wakfs Cairo"), who will forward details, conditions, etc. The final date for acceptance of proposals is January 1, 1927.
No Date.	H.M. Senior Trade Commissioner at Johannesburg has forwarded a copy of minutes received from the clerk to the Municipal Council of Pretoria concerning the erection of a new Town Hall in that city. It is stated in the minutes that competitive designs will be invited at a cost (first estimate) of about £200,000. British firms interested in this announcement can consult the minutes referred to on application to the Department of Overseas Trade, 35 Old Queen Street, London, S.W.1.
No Date.	A new secondary school for girls on the Thames House site for the Worcester City Council, at an estimated cost of £32,000. The competition is limited to local architects. Premiums, fifty guineas and twenty-five guineas.

The Week's News

The Great Bath Road.

The Berkshire County Council are to improve the Great Bath Road at a cost of £200,000.

Dundalk Temperance Hall Scheme.

It is proposed to build a temperance hall in Dundalk at an estimated cost of £15,000.

A New Cinema for Wembley.

A site for a new cinema to seat 2,000 has been bought at Wembley.

The Mount, Bishopstoke.

The Mount, Bishopstoke, Hants, is to be converted into a sanatorium for seventy-two patients.

A New Bridge for Worcestershire.

The Evesham, Worcestershire, Urban District Council are to build a bridge over the Avon weir at Cleeve Prior.

Ninety-six Houses for Hove.

The Hove Town Council are about to build another ninety-six houses on their Old Shoreham Road estate.

A Brixton Road Widening Scheme.

The London County Council propose to widen Acre Lane, Brixton, at a cost of £107,000.

Aylesbury Cattle Market Extensions.

Aylesbury cattle market is to be extended at a cost of nearly £10,000.

New Baths Proposed for Stepney.

To build baths on a Mile End Road, E., site, the Stepney Borough Council are asking the London County Council for a £5,000 loan.

The Latest Wills.

Mr. Charles Wardman Rollinson (74), of St. Helen's Street, Chesterfield, Derbyshire, late of Rollinson and Son, architects and surveyors, left £14,016 (net personalty £11,487).

The Decay of Public Buildings.

A report on the decay of certain public buildings, including the Houses of Parliament, is being prepared by Sir Frank Baines, of the Office of Works.

Skegness Water Scheme.

The Skegness Urban District Council have decided to proceed with a £20,000 scheme for augmenting the water supply of the town.

Housing at Rodborough.

The Rodborough Parish Council have resolved to request the Rural Council to provide at least fifty houses at once, and to develop the whole of the site in Dudbridge Hill.

1,000 Houses Proposed for Dublin.

The building of a further 1,000 houses on an area of about 150 acres, at an approximate cost of something over half a million pounds, is under contemplation by the Dublin City Commissioners.

The R.I.B.A. Examinations.

The questions set at the Intermediate and Final (or Special) Examinations held in May and July, 1925, have been published and are on sale at the R.I.B.A., price 1s. 6d. (exclusive of postage).

The Stained Glass for Castle War Memorial.

Stained glass windows in preparation for the Scottish war memorial at Edinburgh Castle were inspected by the Queen at the studio of Mr. Strahan, the artist. Sir Robert Lorimer, A.R.A., architect of the memorial, explained the designs.

Progress with a Big Lancashire Road Scheme.

Work on Blackburn's new arterial road is being pushed forward rapidly. The road links the heart of industrial Lancashire with Liverpool and the West Coast, without proceeding through the congested central thoroughfare of Blackburn. The scheme will cost over £400,000.

A New Bridge for Gateshead.

A new bridge, estimated to cost about £20,000, is to be erected by the Whickham Council and the Gateshead Town Council at the Teams. Boring operations for the new structure have commenced.

Pier Proposed for Westcliff.

Plans are being prepared for a pier at Westcliff. The suggested site is near Crowstone, about two miles west of Southend pier. Accommodation will be provided for concerts, dancing, and other recreations.

Two New Churches for Coalville.

A site on the Broom Leys building estate, Coalville, has been purchased by the Church of England Extension Board for the building of a church. The erection of a new Roman Catholic church is contemplated in another part of the town.

Aberdour Church Restoration.

Work is to commence in a short time on the restoration of the Norman church at Aberdour. The scheme has already been approved by the Church Trustees and the Presbytery, and an anonymous donor has offered to meet the expense of the restoration.

£4,000,000 Hotel for Paris.

Plans for the erection of an American hotel, to cost £4,000,000 in the heart of Paris, have been prepared. The scheme is backed by a group of wealthy Chicago men. Some of the contemplated features are a tropical roof garden, a skating rink, and a swimming pool.

Big Linlithgowshire Housing Scheme.

The erection of steel houses was begun in the White Meadow district of Carriden. The scheme is that of the Linlithgow District Committee, and the start is with twenty-four houses of the Weir type. These houses are the first instalment of 100 such houses. The scheme is the largest of its kind so far in the east of Scotland.

A New Infirmary for Doncaster.

It is expected that a start will be made on the foundations of Doncaster's new infirmary before the end of October. It is to cost £300,000, and will occupy a site covering 14 acres off the Thorne Road, near Armthorpe Lane. First of all a start will be made on the surgical and administrative blocks and the operating theatres, which should be in use by August, 1926.

Development of Weymouth.

The Weymouth Corporation are considering proposals for a considerable development of the port of Weymouth. The proposed scheme provides for additional wharves and warehouses and other accommodation. It is being considered by the Corporation in consultation with the Great Western Railway Company.

The Church Tower of St. Paul's, Brighton.

The church tower of St. Paul's, Brighton, one of the most beautiful in Sussex, has been found to be in a very bad state of repair. The church was first built by Arthur Douglas Wagner, who afterwards became famous for his generosity to the Anglican Communion by building five other churches in the town of Brighton and district.

Southchurch Hall, Southend.

Southchurch Hall and grounds, which has just been presented to Southend-on-Sea by the family of the late Alderman Dowsett—Southend's first mayor, who died in 1906—will probably be used as a museum and gallery, and the grounds as a public park and garden. The hall was originally the house of the manor of Southchurch, and parts of it date back to the fourteenth century.

Stonework Fall at the Mansion House.

While workmen were doing decorative work on the exterior of the Mansion House a quantity of stonework, weighing nearly a hundredweight, forming the corner of one of the decorative pillars on the Walbrook side, crashed to the pavement. No one was in Walbrook at the time. A large hole was torn in the pavement, and splinters of stone flew across the thoroughfare. Men are now inspecting the pillars and stonework in search of other weak spots.

Our Works at the Oval. *Frank Brangwyn, R.A.*

This is the photograph

Sir John Simpson, K.B.E., F.R.I.B.A., and Maxwell Ayrton, F.R.I.B.A., Architects.

referred to in our article in this Journal a fortnight ago. In that issue only the West front of the building, in a very attractive setting, was shown, and we now illustrate above the interior of one of the historic galleries at the British Government Pavilion, Wembley, 1925.

The floor covering is of "Spencer-Moulton" Rubber in 2 ft. square Grey Marble Tiles with Black Marble Panels, a dignified design which harmonizes restfully with the traditional austerity and strength of its surroundings.

It is interesting to note that this photograph taken recently shows the excellent condition of the rubber flooring after it has suffered the constant tramping of many thousands of visitors during the last three months.

The Rubber Flooring shown, together with that laid in two further galleries and several landings, was

DESIGNED, MANUFACTURED, AND LAID BY

GEO. SPENCER MOULTON & Co., Ltd.

Rubber and Rubber Flooring Manufacturers,

2 Central Buildings, London, S.W.1

Telephone: Victoria 9576. Established 1848.

Capetown's Ambitious Plans for Improvement.

The Capetown Town Council have unanimously agreed to the spending of £1,366,000 on an ambitious improvement scheme. The main items are the development of beaches, parks, gardens, recreation grounds, and open spaces, £100,000; a new bathing pavilion and esplanade at Muizenberg, £175,000; street construction, £300,000; extension of drains and sewers, £150,000; and reconstruction and widening of main roads, £325,000.

Housing Queue in Manchester.

Over 1,000 persons "queued up" in Manchester to get application forms for the Corporation's housing schemes on eight estates. The houses are not yet built, and the applications only entitled persons to be put on the lists with no guarantee of ultimately being offered houses. Over 3,000 applications were received by post, the total number being 6,000. About 842 houses will be available. The Corporation have already built 4,600 houses.

Changes of Address.

Messrs. Norris and Shattock, of 51 High Street, Guildford, and 16 Church Street, Godalming, have moved from their London office to 14 Victoria Street, London, S.W.1.

Capt. W. D. Roderick, D.S.O., M.C., architect and surveyor, has moved into more commodious offices at Alexandra Chambers, 119 Queen Street (entrance Windsor Place), Cardiff. Telephone: 7475. It will be recalled that Capt. Roderick was the winner of the first prize (£1,000) in the recent "Daily Chronicle" housing competition.

Lambeth Housing Scheme.

The Ministry of Health have received a petition from many residents of North Lambeth against a proposal of the London County Council to acquire compulsorily certain property in the Kennington area for housing purposes. The tenants state that to turn them out of their houses would inflict a serious hardship. Moreover, they declare that the houses which the L.C.C. propose to acquire are sanitary and are kept in proper repair by the landlord. If the scheme of the Council is approved it will affect nearly 500 persons.

Harrogate Improvement Schemes.

The Harrogate authorities are considering two schemes for adding to the attractions of the town. One is for a new pavilion in the Valley Gardens, with sliding ends, so that those listening to the band in wet weather could view the gardens at the same time. The other scheme concerns the pulling down of the Royal Spa Rooms and converting the space into open gardens as part of the Royal Hall grounds, in order to give a view of the garden from the Parliament Street end. In this case it is proposed to build a dance and conference hall, with cafés between the Royal Hall and the Hotel Majestic gardens.

Historic London Churchyard to Disappear.

One of London's most historic spots will have disappeared when the workmen have finished their excavations in St. Mildred's churchyard, a little-known part of London, although not more than a hundred yards from the Bank of England. The church itself disappeared in the middle of the last century, when the present branch of the Midland Bank took its place, but the graveyard, which contains some very old tombstones, the inscriptions on most of which are scarcely legible, was left undisturbed. It is now being excavated to allow the Midland Bank to extend its premises.

A Housing Tour of England.

Every local authority in Great Britain has been invited by the Garden Cities and Town Planning Association to take part in a tour of inspection of concrete cottages and other dwellings which have been erected in England in connection with various housing schemes. In the course of their journey, which will take place in September, the party will visit Liverpool, Port Sunlight, Manchester, Leeds, York, Welwyn, Letchworth, Hammersmith, and Acton. The final day's programme includes a visit to the L.C.C. post-war housing estate at Becontree (where 2,000 concrete houses are being built) and an inspection of the L.C.C. slum improvement at Bethnal Green.

The Royal Academy of Arts.

During November the following lectures on Chemistry will be given by Professor A. P. Laurie, D.Sc., in the Royal Academy. Professor Laurie is the Professor of Chemistry in the Royal Academy. The lectures will be given at 4 p.m.: Wednesday, November 11, The Theory of Colour and its Application to Painting; Thursday, November 12, Early Methods of Oil Painting; Friday, November 13, Painting Media: Oils, Varnishes, and Tempera; Monday, November 16, Modern Pigments: their proper Selection and Use; Tuesday, November 17, Methods of Wall Painting; Wednesday, November 18, The Selection of Stone for Building.

The Future of the Empire Theatre.

Sir Alfred Butt announces that negotiations are proceeding for the sale of the Empire Theatre to a new company with a view to the erection on the site of the present building of a "super-cinema," on the lines of the Capitol Theatre in New York. Although no decision has yet been made, it is understood that, after consultation with the shareholders, an agreement may be reached on the matter within the next month. The prospective buyers of the building are the Metro-Goldwyn Film Corporation of America, in association with the Juro-Metro-Goldwyn Company of London, and Sir William Jury will be concerned in the new enterprise. If the plans are carried through, the present building will be demolished and work on the new building will start immediately. It is hoped to have the new cinema ready for the public in 1927. It will be designed to seat 3,500 people.

New Inventions

Latest Patent Applications.

20018.—Allam, C. H. — Concrete building construction. August 10.

20395.—Atholl, J. G. S. Murray, Duke of.—Building construction. August 14.

20024.—Bailie, J.—Walls. August 10.

20111.—Haley, J. A.—Buildings, etc. August 11.

20074.—Marshall, H. J. M.—Building slabs. August 10.

Specifications Published.

237320.—Lefebure, V.—Materials for covering walls and for like purposes.

237635.—Wikkula, V.—Automatic machine for moulding blocks and tiles for walls, floors, roofs, and the like.

237662.—Dennis, E. D., Wild, J., and Pickmere, T.—Construction of buildings.

237703.—Siemens, Bauunion Ges. Kommanditges., and Sichardt, W.—Sinking of shafts and the like in water-bearing strata.

Abstract Published.

235997.—Tassi, G., 77 Copeland Terrace, Shieldfield, Newcastle-on-Tyne. Floors; roofs.

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

The Latest Trade Marks

The following Trade Marks have been "accepted" by H.M. Patent Office, and unless any objection is lodged the Marks will be registered. Opposition must be lodged within one month from the date quoted. All particulars and forms for opposition will be sent free by Messrs. Rayner & Co., of 5 Chancery Lane, London.

459589.—Label device bearing the words "Octopus Brand" for manufactures from mineral and other substances for building or decoration.—Cooper, Burden & Co., Elmdon Lane, Marston Green, Birmingham. August 19.

BEETLE BRAND

(With illustration of Beetle).

459102.—Engineering, Architectural, and Building Contrivances.—The Beetle Products Co., Ltd., 49 Queen Victoria Street, London, E.C.4. August 19.

HEATHER BROWN.

459300.—Quarries, Tiles, and Bricks made from Burnt Clay.—A. T. Mart, trading as Mart and Lawton, 1123 Broadway, City, New York, United States of America. August 12.

Rates of Wages in the Building Trades‡

The following table shows the revised rate of wages for craftsmen (bricklayers, masons, carpenters and joiners, woodcutting machinists, slaters, plumbers, plasterers and painters) and labourers in the building trade. The labour rates for London are given in the Table of Current Prices published on pages xix, xx.

Grade.	Craftsmen.	Labourers.	Grade.	Craftsmen.	Labourers.	Grade.	Craftsmen.	Labourers.
	s. d.	s. d.		s. d.	s. d.		s. d.	s. d.
A	1 8	1 3½	B	1 6	1 1½	C	1 4½	1 0½
A1	1 7½	1 2½	B1	1 5½	1 1½	C1	1 4	1 0½
A2	1 7	1 2½	B2	1 5	1 1	C2	1 3½	11½
A3	1 6½	1 2	B3	1 4½	1 0½			

The towns in which the above Grade rates have been reported to apply are shown below, divided into their main Area Groups. The principal exceptions are indicated in the notes appended to each group. In towns marked* the rate for painters is 1d. less than that paid to other craftsmen, and in those marked † it is ½d. less than the craftsmen's rate.

NORTH EAST COAST :—

Grade A.—Alnwick, Annfield Plain, Barnard Castle, Bishop Auckland, Blackhill, Blyth, Chester-le-Street, Consett, Crook, Darlington, Durham, Gateshead, Hartlepool, Hebburn, Hexham, Jarrow, Middlesbrough, Morpeth, Newcastle, North and South Shields, Seaham Harbour, Shildon, Stanley, Stockton-on-Tees, Sunderland, Thornaby, Wallsend, Whitburn, Whitley Bay, Willington, and Wooler. **Grade A2.**—Berwick-on-Tweed.

YORKSHIRE :—

Grade A.—Barnsley, Batley, Beverley, Bingley, Birstall, Bradford, Brighouse, Castleford, Cleethorpes, Colne Valley, Crosshills, Dewsbury, Doncaster, Grimsby, Guiseley, Halifax, Harrogate, Hebden Bridge, Holmfirth, Horbury, Huddersfield, Hull, Ilkley, Immingham, Keighley, Leeds, Mexborough, Mirfield, Morley, Normanton, Ossett, Pontefract, Pudsey, Rawdon, Rotherham, Scunthorpe, Selby, Sheffield, Shipley, Sowerby Bridge, Spen Valley, Wakefield, Wombwell, Yeadon, and York. **Grade A1.**—Bridlington and Scarborough. **Grade A3.**—Barnoldswick, Driffield, Filey, Goole, Skipton, Whitby, and Worksop. **Grade B3.**—Kirby Moorside, Malton, Northallerton, and Pickering.

[NOTE.—*Malton was up-graded on 1st July from B3 to A3 by the Yorkshire Joint Regional Wages Committee, but pending the result of an appeal against the regrading, B3 rates are being paid. Barnoldswick, Goole, Skipton, and Whitby, craftsmen,* 1s. 7d.; *labourers,* 1s. 2½d.]

NORTH WESTERN COUNTIES :—

Grade A.—Accrington, Adlington, Alderley Edge, Altrincham, Ashton-in-Makerfield, Ashton-under-Lyne, Atherton, Bacup, Barrow, Birkdale, Bispham, Blackburn, Blackpool, Blackrod, Bolton, Broughton (Flints.), Burnley, Bury, Carlisle, Chester, Chorley, Church, Clayton-le-Moors, Cleveleys, Clitheroe, Colne, Connah's Quay, Dalton-in-Furness, Darwen, Denton, Droylesden, Dukinfield, Eccles, Farnworth, Fleetwood, Frodsham, Glossop, Great Harwood, Haslingden, Hawarden, Helsby, Heywood, Higher Kinnerton, Horwich, Hyde, Kirkham, Leigh, Leyland, Littleborough, Longridge, Lymm, Lytham, Manchester, Middleton, Mossley, Nelson, Oldham, Ormskirk, Oswaldtwistle, Padiham, Pendlebury, Poulton, Preston, Prestwich, Queensferry, Radcliffe, Ramsbottom, Rawtenstall, Rishton, Rochdale, Runcorn, St. Annes-on-Sea, St. Helens, Saddleworth Sale, Salford, Shaw, Shotton, Southport, Stalybridge, Stockport, Swinton, Thornton, Todmorden, Tyldesley, Walkden, Warrington, Westhoughton, Whalley, Whitefield, Widnes, Wigan, and Wilmslow. **Grade A1.**—Lancaster, Macclesfield, Morecambe, and Wrexham. **Grade A3.**—Askam, Broughton-in-Furness, Buxton, Chapel-en-le-Frith, Cleator Moor, Congleton, Coniston, Crewe, Distington, Egremont, Grange-over-Sands, Harrington, Hayfield, Knutsford, Macclesfield, Maryport, Middlewich, Nantwich, New Mills, Northwich, Sandbach, Tarporley, Ulverston, Whitehaven, Winsford, and Workington. **Grade B1.**—Colwyn Bay, Conway, Holywell, Llandudno, Llandudno Junction, Mostyn, Prestatyn, Rhos and Rhyl. **Grade B2.**—Ambleside, Bowness-on-Windermere, Cockermouth, Grasmere, Kendal, Keswick, Langdale, Penrith, and Windermere. **Grade B3.**—Bangor, Carnarvon, Holyhead, and Llanfairfechan.

[NOTE.—*In the Liverpool and Birkenhead districts the rates are* 1s. 8½d. *for carpenters and joiners, woodcutting machinists, and painters,* 1s. 9d. *for other craftsmen, and* 1s. 3½d. *for labourers. The rate for plumbers at Warrington is reported as* 1s. 9d.; *New Mills and Whaley Bridge, craftsmen,* 1s. 7½d.; *labourers,* 1s. 2¾d. *Bangor, Beaumaris, Carnarvon, Holyhead and Llanfairfechan, craftsmen,* 1s. 5½d.; *labourers,* 1s. 1¾d.]

MIDLAND COUNTIES :—

Grade A.—Alfreton, Belper, Bilston, Birmingham, Blackheath, Chesterfield, Coalville, Coventry, Derby, Heanor, Hinckley, Ilkeston, Kenilworth, Langley Mill, Leek, Leicester, Lincoln, Long Eaton, Loughborough, Mansfield, North Staffordshire (Stoke-on-Trent, Burslem, Hanley and Newcastle-under-Lyme), Nottingham, Nuneaton, Oldbury, Ripley, Sutton Coldfield, Sutton-in-Ashfield, Swanwick, West Bromwich, Willenhall, and Wolverhampton. **Grade A2.**—Brierley Hill, Burton-on-Trent, Coseley, Cradley Heath, Darlaston, Dudley, Gornal, Halesowen, Knowle, Melton Mowbray, Northampton, Old Hill, Rugby, Sedgeley, Solihull, Stafford, Stourbridge, Swadlincote, Walsall, and Wednesbury. **Grade A3.**—Atherstone, Bewdley, Boston, Bromsgrove, Cannock, Droitwich, Gainsborough, Grantham, Hednesford, Kidderminster, Leamington, Lichfield, Louth, Malvern, Matlock, Newark, Oakengates, Peterborough, Redditch, Retford, Rugeley, Shifnal, Shrewsbury, Skegness, Sleaford, Southwell, Stourport, Stratford-on-Avon, Tamworth, Warwick, Wellington, and Worcester. **Grade B.**—Kettering, Market Harborough, and Wellingborough. **Grade B1.**—Oakham, Oundle, Raunds, Rushden, Thrapston, and Uttoxeter. **Grade B2.**—Bridgnorth, Church Stretton, Horncastle, Ludlow, Newport, Spalding, and Wirksworth.

[NOTE.—*The rate for plumbers at Chesterfield is reported as* 1s. 9d. *and at Stafford as* 1s. 8d., *and for labourers at Ludlow,* 1s. 0½d.]

EASTERN COUNTIES :—

Grade A3.—Brentwood, St. Albans, and Welwyn Garden City. **Grade B.**—Bedford, Cambridge, Felixstowe, Ipswich, Luton, and Norwich. **Grade B1.**—Baldock, Biggleswade, Braintree, Chelmsford, Clacton, Colchester, Frinton, Halstead, Harpenden, Hatfield, Hertford, Hitchin, Hoddesdon, Ingatestone, Letchworth, Lowestoft, Southend-on-Sea, Stevenage, Stotfold, Walton-on-the-Naze, and Yarmouth. **Grade B2.**—Dovercourt, Gorleston, Harwich, King's Lynn, Newmarket. **Grade B3.**—Ampthill, Attleborough, Aylsham, Bishop's Stortford, Braughing, Cromer, Dunstable, Ely, Fakenham, Leighton Buzzard, March, Much Hadham, Puckeridge, Southwold, Standon, Stowmarket, Tring, and Woodbridge. Grade C1.—Aldeburgh, Halesworth, Leiston, Saxmundham, Wickham Market, and Wymondham. **Grade C2.**—Coltishall and Saffron Walden.

SOUTHERN COUNTIES :—

Grade A2.—Gravesend and Northfleet. **Grade A3.**—Addlestone, Ashford (Middlesex), Ashtead,† Cobham, and Leatherhead.† **Grade B.**—Abingdon, Ascot, Didcot, Henley, Maidenhead, Oxford, Portsmouth, and Reading. **Grade B1.**—Amersham, Bournemouth, Bracknell, Brighton, Byfleet, Chatham, Chalfonts, Chesham, Christchurch, Dorking, Eastbourne, Eastleigh, Egham, Eton, Gerrard's Cross, Gillingham, Gosport, Guildford, Hove, Maidstone, Marlow, Poole, Redhill, Reigate, Rochester, Sevenoaks, Slough, Southampton, Staines, Sunningdale, Sunninghill, Tilehurst, Tonbridge, Tunbridge Wells, Windsor, Woking, Wokingham, and Wycombe. **Grade B2.**—Bexhill, Bramley, Cranleigh, Fareham, Godalming, Haslemere, Horsham, Littlehampton, New Forest (Brockenhurst, Lymington, Lyndhurst, Milford, New Milton and Ringwood), Oxted, Winchester, Witley and Worthing. **Grade B3.**—Arundel, Ashford (Kent), Aylesbury, Bagshot, Banbury, Basingstoke, Bicester, Bletchley, Bognor, Bosham, Broadstairs, Buckingham, Burgess Hill, Camberley, Canterbury, Chichester, Crawley, Deal, Dover, East Grinstead, Faringdon, Faversham, Fenny Stratford, Folkestone, Hastings, Havant, Herne Bay, Hythe, Lingfield, Margate, Midhurst, Milton Regis, Newbury, Newport Pagnell, Pangbourne, Petworth, Ramsgate, Sandgate, Sittingbourne, Stony Stratford, Thame, Walmer, Wendover, Westgate, Whitstable, Witney, Wolverton, and Woodstock. **Grade C.**—Andover. **Grade C1.**—Hayward's Heath, Isle of Wight, and Tidworth. **Grade C2.**—Alton,* Hartley Wintney,* Hawkhurst, Petersfield, Rye, and Staplehurst.

[NOTE.—*Amersham, Bournemouth, Brighton, Chalfonts, Christchurch, Eastbourne, Eastleigh, Egham, Englefield Green, Eton, Gerrards Cross, Gosport, Hove, Poole, Slough, Southampton, Staines, Windsor, Wokingham, and Wycombe, craftsmen,* 1s. 6d.; *labourers,* 1s. 1¾d.]

SOUTH WESTERN COUNTIES :—

Grade A.—Bristol. **Grade A1.**—Devonport* and Plymouth.* **Grade A2.**—Newton Abbot, Paignton, and Torquay. **Grade B.**—Bath. Cheltenham, Exeter,* Gloucester,* Hereford,* Swindon,* and Ross-on-Wye.* **Grade B1.**—Barnstaple, Princetown, Stroud,† Taunton, and Weston-super-Mare. **Grade B2.**—Bridgwater, Burnham-on-Sea, Cirencester,* Coleford,* Exmouth, Ledbury,* Lydney,* Totnes,† Weymouth,* and Yeovil.* **Grade B3.**—Bovey Tracey, Box,* Bradford-on-Avon,* Brixham, Cheddar Valley,* Corsham,* Melksham,* Midsomer Norton, Radstock, Trowbridge,* Wellington,* and Westbury.* **Grade C1.**—Calne,* Chippenham,* Crediton,† Cullompton,* Dawlish, Dorchester,* Frome,* Glastonbury, Minehead,* Shepton Mallet, and Street.

[NOTE.—*Exeter, painters,* 1s. 6d.; *other craftsmen,* 1s. 7d.; *labourers,* 1s. 2¼d.† *Plymouth, Devonport and district, painters,* 1s. 7d.: *other craftsmen,* 1s. 8d.; *labourers,* 1s. 3¼d. *Weston-super-Mare, craftsmen,* 1s. 6d.; *labourers,* 1s. 1¾d. *Frome, painters,* 1s. 3¼d.; *other craftsmen,* 1s. 4¼d.; *labourers,* 1s. 0¼d.]

SOUTH WALES AND MONMOUTHSHIRE :—

Grade A.—Aberdare, Ammanford, Barry, Bridgend, Burry Port, Cardiff, Ebbw Vale, East Glamorganshire and Monmouthshire Valleys, Garw Valley, Gorseinon, Llanelly, Maesteg, Merthyr, Neath, Newport, Ogmore Vale, Pontardawe, Pontypridd, Porthcawl, Port Talbot, Rhondda and Rhymney Valleys, Sirhowy Valley, Swansea and Swansea Valley. **Grade A1.**—Abergavenny. **Grade A2.**—Chepstow. **Grade B.**—Brecon, Builth, Carmarthen, Llandilo, Llandrindod Wells, and Milford Haven. **Grade B2.**—Monmouth. **Grade C.**—Pembroke and Pembroke Dock.

[NOTE.—*The rate for labourers at Milford Haven is reported as* 1s. 1¾d.]

SCOTLAND :—

Grade A.—Airdrie, Alloa, Alva, Ayr, Barrhead, Bellshill, Bridge of Weir, Burntisland, Clydebank, Coatbridge, Dumbarton, Dundee, Dunfermline, Dunoon, Edinburgh, Falkirk, Glasgow, Gourock, Grangemouth, Greenock, Haddington, Hamilton, Helensburgh, Irvine, Johnstone, Kilmarnock, Kirkcaldy, Lanark, Larbert, Largs, Leith, Leslie, Markinch, Motherwell, Musselburgh, Neilston, North Berwick, Paisley, Pencaitland, Perth, Port Glasgow, Renfrew, Rothesay, Stirling, and Wishaw. **Grade A2.**—Arbroath, Brechin, Montrose, and Peebles. **Grade B.**—Dumfries, Galashiels, Hawick, Maxwelltown, and Selkirk.

[NOTE.—*The rates quoted do not apply to plasterers and painters in Scotland, who are not affiliated to the National Wages and Conditions Council. The rate for labourers at Perth and Irvine is reported as* 1s. 3d., *and at Arbroath, Brechin, and Montrose,* 1s. 1¾d. *In the case of plasterers a rate of* 1s. 9d. *per hour after the increase of ½d. in August is payable at the following towns :—Airdrie, Alloa, Alva, Ayr, Clydebank, Coatbridge, Dumbarton, Dundee, Dunfermline, Edinburgh, Falkirk, Glasgow, Greenock, Hamilton, Irvine, Kilmarnock, Kirkaldy, Leith, Motherwell, Paisley, Perth, and Stirling. Grade A.—Airdrie, Alexandria, Alloa, Alva, Ardrossan, Ayr, Barrhead, Bellshill, Beith, Bridge of Allan, Broxburn, Broughty Ferry, Buckhaven, Burntisland, Carnoustie, Clydebank, Coatbridge, Cowdenbeath, Dumbarton, Dundee, Dunfermline, Dunoon, Edinburgh, Falkirk, Glasgow, Gourock, Grangemouth, Greenock, Gullane, Haddington, Hamilton, Helensburgh, Irvine, Johnstone, Kennoway, Kilmacolm, Kilmarnock, Kirkcaldy, Larbert, Largs, Larkhall, Leith, Leslie, Leven, Markinch, Methil, Motherwell, Neilston, North Berwick, Paisley, Perth, Port Glasgow, Renfrew, Rothesay, Saltcoats, Stenhousemuir, Stirling, Uddingston, Vale of Leven, Wemyss, and Windygates, painters,* 1s. 8d. *Grade B.—Aberdeen, Arbroath, Biggar, Callander, Carluke, Cupar, Galashiels, Girvan, Hawick, Kelso, Kirkcudbright, Lanark, Peebles, Selkirk, and St. Andrews,* 1s. 7d. *Grade C.—Peterhead,* 1s. 6d. *Brechin, Forfar, and Montrose, painters,* 1s. 5½d.; *Dumfries and Maxwelltown, craftsmen,* 1s. 7d.: *labourers,* 1s. 2¼d. *Galashiels, Hawick, Jedburgh, Kelso, and Selkirk, craftsmen,* 1s. 7d.; *labourers,* 1s. 2¾d. *Inverness, joiners,* 1s. 5d.]

‡ From "The Labour Gazette."

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, but will vary according to quality and quantity. The measured prices are based upon the foregoing, and include usual Builders' profits.

LABOUR RATES AND MATERIAL PRICES.	MEASURED WORK PRICES.
EXCAVATOR AND CONCRETOR.	
Excavator, 1s. 4½d. per hour. Labourer, 1s. 4½d. per hour. Navvy, 1s. 4½d. per hour. Timberman, 1s. 6d. per hour. Scaffolder, 1s. 5½d. per hour. Watchman, 7s. 6d. per shift.	Excavating and throwing out in ordinary earth not exceeding 6 ft. deep basis price 2s. 10d. per yd. cube. Exceeding 6 ft., but under 12 ft., add 30 per cent. In stiff clay, add 30 per cent. In underpinning, add 100 per cent. In rock, including blasting, add 225 per cent. 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. 4d. per yd. Spread and level, including wheeling, 2s. 4d. per yd. Planking, 5d. per ft. sup. Do. over 10 ft. deep, add for each 5 ft. depth 30 per cent. Hardcore, 2 in. ring, filled and rammed 4 in. thick, 2s. 1d. per yd. sup. Do. 6 in. thick, 2s. 10d. per yd. sup. Puddling, 31s. 6d. per yd. cube. Cement concrete, 4-2-1, 45s. per yd. cube. Do. 6-2-1, 41s. per yd. cube. Do. in upper floors, add 15 per cent. Do. in ferro-concrete work, add 20 per cent. Do. in underpinning, add 60 per cent. Lias lime concrete, 38s. per yd. cube. Breeze concrete, 27s. 6d. per yd. cube. Do. in lintols, etc., 1s. 6d. per ft. cube.
Broken brick or stone, 2 in., 10s. per yd. Thames ballast, 13s. 0d. per yd. Pit gravel, 18s. per yd. Pit sand, 14s. 6d. per yd. Washed sand, 16s. 6d. per yd. Screened ballast or gravel, add 10 per cent. per yd. Clinker, breeze, etc., prices according to locality. Portland cement, 59s. per ton. Lias lime, 60s. 0d. per ton. Sacks charged extra at 1s. 9d. each and credited when returned at 1s. 6d. Transport hire per day : Cart and horse, 23s. 3-ton motor lorry, £3 15s. Steam lorry, 5-ton, £4. Trailer, 15s. Steam roller, £4 5s. Water cart, 25s.	
DRAINER.	
Labourer, 1s. 4½d. per hour. Timberman, 1s. 6d. per hour. Bricklayer, 1s. 9½d. per hour. Plumber, 1s. 9½d. per hour. Watchman, 7s. 6d. per shift.	Stoneware drains, jointed in cement, tested pipes, 4 in. 3s. 0d., 6 in. 4s. 0d., 9 in. 6s. 6d. per ft. Cast-iron drains, jointed in lead, 4 in. 10s. 0d., 6 in. 13s. 6d. per ft. Note.—These prices include digging and filling for normal depths, and are average prices. Fittings in Stoneware and Iron according to type. *See* Trade Lists.
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, 45s. 0d. per cwt. Gaskin, 5½d. per lb.	
BRICKLAYER.	
Bricklayer, 1s. 9½d. per hour. Labourer, 1s. 4½d. per hour. Scaffolder, 1s. 5½d. per hour.	Brickwork in stone lime mortar, Flettons or equal, £36 per rod. Do. in cement do., £37 per rod. Do. in stocks, add 25 per cent. per rod. Do. in blues, add 100 per cent. per rod. Do. circular on plan, add 12½ per cent. per rod. Facings, fair, 2d. per ft. sup. extra. Do. T.L.B. Rubbers, gauged and set in putty, 4s. 6d. per ft. Do. salt, white or ivory glazed, 5s. 6d. per ft. sup. extra. Tuck pointing, 10d. per ft. sup. extra. Weather pointing, 3d. per ft. sup. extra. Granolithic and Cement paving, 1 in. 5s. 0d. per yd. sup. Do. 1½ in., 6s. 0d. per yd. sup. Do. 2 in., 7s. 0d. per yd. sup. Bitumen damp course, ex rolls, 7d. per ft. sup. Asphalt, damp course, ½ in., 8s. per yd. sup. Do. vertical, 11s. 0d. per yd. sup. 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.
London stocks, 90s. per M. Flettons, 65s. 0d. per M. Staffordshire blue, 192s. per M. Firebricks, 2½ in., 223s. per M. Glazed salt, white, and ivory stretchers, £22 per M. Do. headers, £21 10s. per M. Colours, extra, 110s. per M. Seconds, less, £1 per M. Cement and sand, see "Excavator" above. Lime, grey stone, 52s. 0d. per ton. Mixed lime mortar, 26s. per yd. Damp course, in rolls of 4½ in. 2s. 6d. per roll. 9 in. 4s. 9d., 14 in. 7s. 6d., 18 in. 9s. 6d. per roll.	
MASON (INCLUDING SLATER).	
Mason, 1s. 9½d. per hour. Do. fixer, 1s. 10½d. per hour. Labourer, 1s. 4½d. per hour. Scaffolder, 1s. 5½d. per hour.	Hoisting and setting stone, 2s. 2d. per ft. cube. Do. for every 10 ft. above 30 ft., add 15 per cent. Plain face Portland basis, 2s. 8d. per ft. sup. Do. circular, 4s. 0d. per ft. sup. Sunk face, 3s. 9d. per ft. sup. Do. circular, 4s. 10d. per ft. sup. Joints, arch, 2s. 6d. per ft. sup. Do. sunk, 2s. 7d. per ft. sup. Do. do. circular, 4s. 6d. per ft. sup. 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.
Portland stone : Whitbed, 4s. 4d. per ft. cube. Basebed, 4s. 7d. per ft. cube. Bath stone, 2s. 9½d. per ft. cube. Usual trade extras for large blocks.	

LABOUR RATES AND MATERIAL PRICES.	MEASURED WORK PRICES.
MASON—continued.	
York paving av. 2½ in. 5s. 6d. per yd. super. York templates sawn, per ft. cube. 6s. 9d. Slate shelves, rubbed, 1 in., 1s. 8d. per ft. sup. Cement and sand, see "Excavator," etc., above.	Do. Mansfield, 12½ per cent. Deduct for Bath, 33⅓ per cent. Do. for Chilmark, 5 per cent. 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. Tiler, 1s. 9½d. per hour. Scaffolder, 1s. 5½d. per hour Labourer, 1s. 4½d. per hour. N.B.—Tiling is often "Piecework."	Slating, 3 in. gauge, compo nails, Portmadoc or equal : Ladies 76s., Countess 85s. Duchess 90s. 0d. per square. Westmorland, in diminishing courses, 125s. per square. Cornish do., 123s. per square. Add, if vertical, 13s. 0d. per square approx. Add, if with copper nails, 2s. 6d. per square approx. Double course at eaves, 1s. 0d. per ft. approx. Tiling, 4 in. gauge, every 4th course nailed, in hand-made tiles, average 106s. 0d. per square. Do., machine-made do., 97s. 0d. per square. Vertical Tiling, including pointing, add 18s. 0d. per square. Fixing lead soakers, 10d. per dozen. Stripping old slates and stacking for re-use, and clearing away surplus and rubbish, 10s. 0d. per sq. Labour only in laying slates, but including nails, 20s. 0d. per sq. *See* "Sundries for Asbestos Tiling."
Slates, 1st quality, per M. : Portmadoc Ladies £17, Countess £30, Duchess £36.	
Clips, lead, 4d. per lb. Clips, copper, 2s. 3d. per lb. Nails, compo, 26s. per cwt. Nails, copper, 2s. 3d. per lb. Cement and sand, see "Excavator," etc., above. Handmade tiles, 118s. per M. Machine-made tiles, 108s. per M. Westmorland slates, large, 185s. per ton, Peggies 150s. per ton.	
CARPENTER AND JOINER.	
Carpenter, 1s. 9½d. per hour. Joiner, 1s. 9½d. per hour. Labourer, 1s. 4½d. per hour.	Fir fixed in wall plates, lintels, sleepers, etc., 5s. 9d. per ft. cube. Do. framed in floors, roofs, etc., 6s. 6d. per ft. cube. Do., framed in trusses, etc., including ironwork, 8s. 3d. per ft. cube. Pitch pine, add 33⅓ per cent. Fixing only boarding in floors, roofs, etc., 13s. 6d. per sq. Sarking felt laid, 1-ply 1s. 6d., 3-ply 1s. 9d. per yd. Centering for concrete, etc., including horsing and striking, 70s. per sq. Slate battening, 18s. 6d. per sq. 1 in. deal gutter board on firring, 71s. per sq. 1½ in. moulded casements in 4 sqs., glazing beads and hung, 3s. 0d. per ft. sup. 2 in. do. do., 3s. 3d. per ft. sup. Deal cased frames, oak sills, 2 in. D.H. sashes brass-faced pulleys, etc., 4s. 0d. per ft. sup. Doors, 4 pan. sq. b.s., 2 in. 3s. 6d. per ft. sup. Do. do. do., 1½ in. 3s. 0d. per ft. sup. Do. do., moulded b.s., 2 in. 3s. 9d. per ft. sup. Do. do. do., 1½ 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. 9d. per ft. sup. 2 in. deal strings, fixed, 4s. 0d. per ft. sup.
Timber, average prices at Docks, London Standard.	
Scandinavian, etc. (equal to 2nds) : 7 × 3, £23 per std. to 11 × 4, £35 per std. Memel or Equal Slightly less than foregoing. Flooring P.E., 1-in., 28s. 0d. per sq. Do. T. and G., 1 in. 28s. 0d. per sq. Planed Boards, 1 in. × 11 in. £36 per std. Wainscot oak, 2s. 0d. per ft. sup. of 1 in. Mahogany, 2s. 0d. per ft. sup. of 1 in. Do. Cuba, 3s. 0d. per ft. sup. of 1 in. Teak, 3s. per ft.; cube, 15s.	
PLUMBER AND RAIN-WATER GOODS.	
Plumber, 1s. 9½d. per hour. Mate or labourer, 1s. 4½d. per hour.	Milled lead and labour in gutters, flashings, etc., 69s. 0d. 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, 45s. 0d. per cwt. Do. drawn pipes, 45s. 6d. per cwt. Do. soil pipe, 48s. 6d. per cwt. Do. scrap, 29s. 0d. per cwt. Copper, sheet, 2s. 0d per lb. Solder, plumbers, 1s. 3d. per lb. Do. fine, 1s. 7d. per lb. Cast-iron pipes, etc. : L.C.C. soil, 3 in. 4s. 2d., 4 in. 5s. 1d. per yd. R.W.P., 2½ in. 1s. 10d., 3 in. 2s. 2d., 4 in. 3s. 0d. per yd. Gutter, 4 in. H.R., 1s. 10d., 4 in. O.G., 2s. 0d. per yd.	Cast-iron R.W. pipe, at 2½ lb. per length, jointed in red lead, 2½ in., 2s. 4d. per ft. Do., 3 in., 2s. 8d. per ft. Do., 4 in., 3s. 0d. per ft. Cast-iron H.R. gutter, fixed, with all clips, etc., 4 in., 2s. 6d. per ft. Do., O.G., 4 in., 2s. 10d. per ft. Cast-iron soil pipe, fixed with caulked joints and all ears, etc., 4 in., 7s. 0d. per ft. Do., 3 in., 6s. 0d. per ft. Fixing only : W.C. pans and all joints, P. or S., and including joints to water waste preventers, 43s. 0d. each. Baths only, with all joints, 38s. 0d. 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.	Glazing in putty, clear sheet, 21 oz. 10d., 26 oz. 11d.
Glass : 4ths in crates : Clear, 21 oz. 5d., 26 oz. 6d.	Glazing in beads, 21 oz. 1s., 26 oz. 1s. 3d. per ft.
Cathedral white, 5½d. per ft.	Small sizes slightly less (under 3 ft. sup.).
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.	Patent glazing in rough plate, normal span, 1s. 5d. to 1s. 10d. per ft.
Rough plate, $\frac{7}{16}$ in., 5½d., ½ in. 6d. per ft.	Lead light, plain, med. sqs. 21 oz., usual domestic sizes, fixed, 3s. 6d., and up, per ft. sup.
Linseed oil putty, 16s. 0d. per cwt.	Glazing only, polished plate, 6½d. to 8d. per ft., according to size.
PLASTERER.	
Plasterer, 1s. 9½d. per hour.	Lathing with sawn laths, 1s. 7d. per yd.
Labourer, 1s. 4½d. per hour.	Metal lathing, 2s. 3d. per yd.
——	Floating in Portland, 1 to 3, for tiling or wood-block, ¾ in., 2s. 4d. per yd.
	Do., vertical, 2s. 7d. per yd.
Chalk lime, 54s. 6d. per ton.	Render, on brickwork, 1 to 3, 2s. 7d. per yd.
Hair, 17s. 6d. per cwt.	Render in Portland and set in fine stuff, 3s. 3d. per yd.
Sand and cement, see "Excavator," etc., above.	Render, float, and set, trowelled, 2s. 6d. per yd.
Lime putty, 2s. 8d. per cwt.	Render and set in Sirapite, 2s. 5d. per yd.
Hair mortar, 27s. per yd.	Do., in Thistle plaster, 2s. 5d. per yd.
Fine stuff, 34s. per yd.	Extra, if on but not including lathing, any of foregoing, 5d. per yd.
Sawn laths, 2s. 6d per bdl.	Extra, if on ceilings, 5d. per yd.
Keene's cement, 105s. per ton.	Angles, rounded Keene's on Portland, 6d. per ft. lin.
Sirapite, 70s. per ton.	Plain cornices, in plaster, per inch girth, including dubbing out, etc., 5d. per ft. lin.
Do. fine, 78s. per ton.	White glazed tiling set in Portland and jointed in Parian, 33s. per yd. and up.
Plaster, 60s. & 72s. 6d. per ton.	Fibrous plaster slabs, 1s. 11d. per yd.
Do. fine, 112s. per ton.	
Thistle plaster, 69s. per ton.	
Lath nails, 4d. per lb.	
DECORATOR.	
Painter, 1s. 8½d. per hour.	Lime whiting 3d. per yd. sup.
Labourer, 1s. 4½d. per hour.	Wash, stop, and whiten, 6d. per yd. sup.
French polisher, 1s. 9d. per hour.	Do., and 2 coats distemper with proprietary distemper, 9d. per yd. sup.
Paperhanger, 1s. 8½d. per hour.	Knot, stop, and prime 7d. per yd. sup.
——	Plain painting, including mouldings, and on plaster or joinery, 1st coat, 10d. per yd. sup.
	Do., subsequent coats, 9d. per yd. sup.
Genuine white lead, 57s. 6d. per cwt.	Do., enamel coat, 1s. 2½d. per yd. sup.
Linseed oil, raw, 5s 0d. per gall.	Brush-grain, and 2 coats varnish, 3s. 8d. per yd. sup.
Do. boiled, 5s. 3d. per gall.	Figured do. do., 5s. 6d. per yd. sup.
Turpentine, 6s. 6d. per gall.	French polishing, 1s. 2d. per ft. sup.
Liquid driers, 9s. 6d. per gall.	Stripping old paper and preparing, 1s. 7d. per piece.
Knotting, 25s. per gall.	Hanging paper, ordinary, 1s. 10d. per piece.
Distemper, washable, in ordinary colours, 48s. per cwt. and up.	Do., fine, 2s. 4d. and upwards per piece.
Double size, 3s. 6d. per firkin.	Varnishing paper, 1 coat, 9s. 0d. per piece.
Pumice stone, 4d. per lb.	Canvas, strained and fixed, 2s. 8d. per yd. sup.
Varnish, hard oak, 14s. per gall. and up.	Varnishing, hard oak, 1st coat, 1s. 2d. yd. sup.
Single Gold Leaf (Transferable), 1s. 10d. per book.	Do., each subsequent coat, 11d. per yd. sup.
Varnish copal, 17s. per gall. and up.	
Do. Flat, 20s. per gall.	
Do. Paper, 17s. per gall.	

LABOUR RATES AND MATERIAL PRICES.	MEASURED WORK PRICES.
DECORATOR—continued.	
French polish, 19s. per gall.	
Ready mixed paints, 10s. 6d. per gall. and up.	
STEELWORK, SMITHWORK, etc.	
Smith, Weekly Rate = 1s. 9¼d. 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.
	Fixing only corrugated sheeting, including washers and driving screws, 2s. 2d. per yd.
Mild steel in British standard sections, £13 per ton.	——
Sheet steel : Flat sheets, black, £23 per ton.	N.B.—Extra for galvanizing uncertain at present.
Do. Galvd., £26 per ton.	——
Corrugated sheets, galvd., £24 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, 2½d. per ft. sup. and up according to quality and quantity. The measured work price is on the same basis.	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. 5d. per yd. sup.	Asbestos sheeting, fixed as last, flat, 4s. 4d. per yd. sup.
Do. corrugated, 3s. 6d. per yd. sup.	Do. do., corrugated, 5s. 6d. per yd. sup.
Asbestos composition. Flooring :	Laid in two coats, average ¾ 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. 6d. per ft. sup.	Hanging only metal casements in, but not including wood frames, 2s. 10d. each.
Do. in metal frames, 1s. 9d. per ft. sup.	Building in metal casement frames 7d. per ft. sup.
Asbestos cement slates or tiles, $\frac{5}{32}$ in. punched per M. grey £17, red £19.	Asbestos slating or tiling on, but not including battens, or boards, plain "diamond" per square, grey 52s. 0d., red 57s. 6d.
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.	