THE ARCHITECTS' JOURNAL

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NEXT WEEK

we hope to be able to print some of the comments that have reached us on Mr. Henry W. Nevinson's important articles on *Architects and the Next War*. But the most interesting feature will probably be the selection of Mr. Philip Hepworth's recent houses. Since Mr. Hepworth returned from the British School at Rome on the outbreak of war, he has won for himself an unrivalled position among our younger architects, and we believe that the work we are publishing will form a very valuable record.

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PRINCIPAL CONTENTS

CHRISTIAN BARMAN, *Editor.*

The Editor will be glad to receive MS. articles, and also illustrations of current architecture in this country and abroad with a view to publication. Though every care will be taken, the Editor cannot hold himself responsible for material sent him.

RENDERINGS OF ARCHITECTURE

Selected and annotated by Dr. Tancred Borenius.

iii. Dirck van Delen (1605-1671).
A Palace.

Dirck van Delen is one of the most notable of those Dutch seventeenth-century painters of architectural subjects who did not restrict themselves to the portrayal of existing buildings, but who gave free reins to their imagination in evolving their compositions. This superb palace, or group of palaces, with elaborate porticoes, terraces, statues, and fountains, has probably never had any counterpart in reality; yet this architectural phantasy bears most tangibly the stamp of its period, illustrating the phase of Dutch Renaissance architecture, of which the town hall at Leyden is the great and outstanding example. The little figures which so attractively people the scene remind us very vividly of Frans Hals, under whom Dirck van Delen studied. It is amusing to record that the very interest which Dirck van Delen took in the figure element of his compositions brought him into conflict with the prejudices of strict seventeenth-century Holland. On his election in 1665 to a post in the municipal administration of Arnemuyden, it was objected against his appointment that he had been seen "sketching people in church." [National Gallery, No. 1010.]

THE
ARCHITECTS'
JOURNAL

Wednesday, January 20, 1926

THE ENGLISH ROAD

In July of last year the Town-Planning and Art Committees of the R.I.B.A. visited some of those of London's new arterial roads which were then completed or were in process of construction, and in the current issue of the Institute's *Journal* is to be found an account of the visit, together with the committees' conclusions. The criticism contained in the latter is of a valuable nature. It comes, unfortunately, too late to save many a mistake which has been made in the recently constructed roads, but it is to be hoped that it may save other authorities from falling into like errors.

The trouble with all these new roads arises from the fact that they are entirely engineers' roads. It would seem that there is a disposition at the moment to belaud engineers and belittle architects. Such an attitude is, of course, ridiculous. The activities of each are specialized ones, and for certain successful achievements the co-operation of the two is essential; as essential, shall we say, as in another sphere is the co-operation of surgeon and anæsthetist. The arterial road would seem to be just one of those matters which calls for this co-operation, since most of the existing faults are the result of the lack of it, the lack of an architectural approach to the problem. This difference of approach is inherent in the outlook of training of the members of the two professions. The engineer is not required to visualize his creations during the process of design, which is, for the most part, worked out from his knowledge of the behaviour of certain materials under certain conditions. The architect, however, is trained to visualization. As he designs a building he visualizes it from this aspect and from that; from within and from without. So, too, if he designs a road he visualizes the flanking buildings, the road crossings and junctions, he sees the road in relation to its surroundings. Thus, had he co-operated in the design of the new arterial roads it is extremely probable that some of the existing defects would have been avoided. Certainly an endeavour would have been made to keep the roads more in harmony with their surroundings.

The recommendations and conclusions of the R.I.B.A. committees are full of wisdom. Thus, at the very outset a confusion of policy is noted. "There appears to be a tendency to design new arterial roads rather as railroads were planned in the nineteenth century, as tracks for high-speed vehicles, yet without most of the safeguards provided by the railway companies at crossings." Sooner or later authorities will have to decide whether these roads are to be designed with the sole object of providing swift and safe traffic-ways, or whether frontage amenity and beauty are to be considered. The arterial road, as at present designed, is quite patently a compromise, and the time has come for a declared policy. There is much to be said for both alternatives, and we, at the moment, are not prepared to hold the scales; but until there is a declared policy in favour of what one may term the railroad road, in which all is sacrificed to speed and safety, architectural advice should be employed in such matters as the lay-out of intersections, the arrangement of the various elements which go to the making up of the roadway: carriage-way, footpaths, verges, tramways, and the like, and in the design of bridges. Indeed, whatever system of roading ultimately emerges, bridges must be well designed. The new road-builders must not be allowed to perpetrate the same offences as did the railroad builders with their unnecessarily hideous bridges and stations.

The roads which the committees visited are, with the exception of the New Cambridge Road, designed to facilitate traffic passing in and out of the West of London. The Western Avenue is designed to bring the Oxford Road into London without passing through Uxbridge, Ealing, Acton, and Southall; the Great West Road enables the traffic on the Bath Road to avoid the congestion of Brentford High Street; the North Circular Road, beginning near Kew Bridge, provides a circumferential route round the north of London through Middlesex and Kent to the Thames Ferry at Woolwich. The work on this route consists in the linking up of stretches of existing roads into a broad continuous thoroughfare. In planning the new West of London roads it is surely to be regretted that the last century scheme for affording a south-west entrance and exit which should avoid the turmoil of Hammersmith and the congestion of Kensington High Street by means of Cromwell and West Cromwell Roads had not been completed. It is to be hoped that when they are finished the road approaches to London, and, indeed, to all our cities, will be less degrading and depressing and squalid than the approaches by rail. Protection might be afforded were we to accept at once the recommendation of the R.I.B.A. committees, "That, when the new roads pass through 'Town-Planning Schemes,' powers given under the Act should be exercised to control the architectural character of buildings fronting on to these roads."

NEWS AND TOPICS

If architects are to render the population of our great cities immune from the worst consequences of air attack, it appears from Mr. Nevinson's articles that underneath every town they must build a subterranean town complete with means of communication between all parts. Perhaps this threat of air attack is all that is needed to compel us to relieve the congestion of our streets. Underground roads for vehicles carrying goods may yet be the solution of our traffic problem. But as for these bomb-proof, gas-proof buildings, the very thought of them is depressing. Things are bad enough already. Recently in the City of London a man bought a valuable site with the intention of erecting upon it a building to his own plan. But he had to abandon the enterprise because the cost of blowing up the foundations of the previous structure would exceed the cost of the new one. A bomb-proof London would be incapable of architectural change or improvement. Will it be possible to attack the problem at the other end, and to devise weapons of offence against hostile aircraft so efficient that none will venture near our shores at all? Something, at any rate, must be done.

* * *

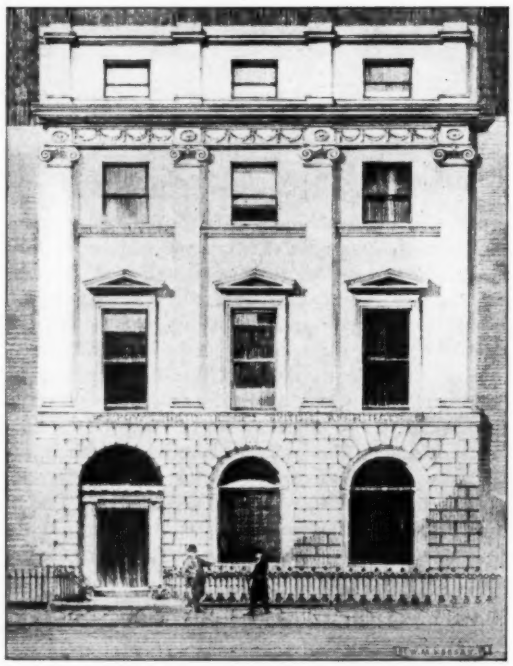
Eastbourne is proving its wisdom. The Corporation is promoting a Parliamentary Bill, which last week received unanimous approval from a statutory meeting of townspeople, that shall empower it to purchase Beachy Head and some 3,000 acres of contiguous downs. The estimated cost is £30,000. There is also a larger scheme which the Corporation has in mind which includes a further 1,500 acres at a total cost of £45,000. Assuming this larger scheme to be carried out, it is estimated that were a loan obtained and spread over fifty years the cost to the ratepayers, after paying interest and sinking fund, would not exceed a halfpenny rate. The immediate object of the Corporation is to render this magnificent stretch of downs for all time immune from the desiccating activities of the bungalow-town builder, many of whom already have ruined miles and miles of the Sussex coast. Was ever a halfpenny rate better spent? I doubt it. The land is not to be acquired as a pleasure park. Much of the land is at present farmed, and will continue to be farmed, the rents obtained being a valuable offset to the purchase price, but solely as a protective measure. Here is an example which I should like to see widely followed by other of our seaside towns which have not yet been ruined.

* * *

The trenchant article which Sir Reginald Blomfield contributes to the January issue of the *Quarterly Review* under the title "Architecture, New and Old," provides new evidence of his great intellectual vigour. Indeed, he lays about him with a big stick, yet one can imagine that the five authors of recent books on architecture reviewed by Sir Reginald will derive considerable pleasure from the exercise of his castigatory weapon—each one will be delighted at the drubbing administered to all the rest. Of course, some of the admirers of Sir Reginald Blomfield may not agree with everything that he says. In particular his panegyric on Norman Shaw and Philip Webb will not be unanimously approved, even by those who are just as anxious to preserve our great English tradition of urban building as is Sir Reginald himself. But a pronouncement of opinion such as that contained in the *Quarterly Review* should be of very great service to architecture at the present time, because of its freedom from cant and its quality of healthy intolerance; for it reminds us that a catholic appreciation of everything novel in the world of art is more often born of ignorance and timidity than of conviction. This polemic by one of the Olympians, both by its learning and its wit, may serve as a model of how a distinguished senior may remind his juniors of their juniority; and it will be widely realized that, while he is studious to observe the courtesies of debate, the Royal Academician has an argumentative sword of good steel with which he can deliver some highly effective thrusts at the younger generation of architects and critics.

* * *

The report of the First International Congress on Architectural Education, which has now been issued, is a most valuable document, giving not only a great deal of information about the actual growth of the various institutions which are now devoted to the teaching of architecture, but also a record of one of the most interesting debates on the theory and function of this art which have ever taken place. It is a cheap half-guinea's worth, and the Royal Institute of British Architects is to be congratulated upon having published it in such an attractive form. I cannot



resist the temptation to reproduce Mr. W. M. Keesey's delightful drawing of No. 9 Conduit Street, which forms the frontispiece. The congress divided itself into two sections, the one consisting of papers on the past, the present, and the future of architectural education, with discussions on the papers, and the other of an exhibition of the work of students past and present, collected from fifty-two schools of architecture. As Professor Lionel Budden remarks in his masterly *Review* of the congress which prefaces the volume, the formal papers, the subsequent discussions, and the reports submitted for publication are so numerous and

extensive that the full purport and effect of this mass of evidence will not be appreciated at once. But in his survey he most clearly describes the conditions which gave rise to the various architectural schools, and leaves no doubt in the mind of the reader that these institutions are destined to stay and become even more powerful.

* * *

An interesting problem is suggested by the award of the Royal Institute of British Architects prizes, announced last Monday. That in several instances the prize was withheld, and in others was competed for by only one, two or three students shows either that the existence of the prizes is insufficiently known to the younger members of the profession, or else that the schools of architecture are of set policy discouraging their students from competing. There is much to be said for the contention that as the schools have their own curricula, which already make great demands upon the energies of the students, it is not desirable for the latter to engage upon extraneous activities of an arduous nature. If this view be accepted there remains the problem of how to stimulate an interest in these prizes on the part of young architects in practice, who surely have everything to gain by competing for honourable distinctions, which, moreover, have also a monetary value in itself not negligible. It may be that the whole system of competition for the Royal Institute prizes now needs still further consideration; at any rate I understand that it is proposed to return to this important subject in the pages of this JOURNAL.

* * *

The distinguished signatories of a letter to the *Times* suggesting the establishment of a memorial to John Sargent, R.A., have hit upon an admirable method of simultaneously doing honour to a great artist and furthering the cause of art. It is proposed to institute a prize for a work of art produced in Great Britain to be called the John Sargent Prize. If the amount of funds collected should permit, it would take the form of a commission to decorate a portion of some national or municipal building in Great Britain. Subscriptions for this object should be sent to Messrs. Drummond, the Royal Academy's bankers. Architects have reason to give their support to this object, because the establishment of such a prize should help to create that *liaison* between architects and painters which would be beneficial to both. That Sargent himself was a great decorative painter, who gave to portraiture talents which might have had an even more distinguished expression in the field of decorative art had sufficient opportunity been granted him, is clearly proved by the few examples of his mural painting now exhibited at the Royal Academy. It is proposed that the administrators of the John Sargent Prize should be a body composed of the President and two members of the Royal Academy, a representative of the Royal Scottish Academy, the chairman of the Royal Fine Arts Commission, the President of the Royal Institute of British Architects, and a representative of the British School at Rome.

* * *

I recently paid a flying visit to Paris, where I found that eight galleries in the Museum of Decorative Arts at the Louvre had been specially adapted for the exhibition of original plans and sketches for the building of the Garnier's Opera House. There were over 200 items, the greater part being the work of Charles Garnier himself. These consisted of large coloured drawings of various elevations and interior decorations; sketches; measured drawings and plans and finished designs of various details, mural and sculptural, including the fine lamp-posts. In addition, there were many exquisite pieces of pen and pencil work, the most astonishing of which were a study about a yard and a half long of the whole façade, with details, and an impressive pencil drawing of the crown of the great cupola.

* * *

The exhibition also included Garnier's signed plan, dated 1881, of the Observatoire at Nice, and drawings of the Theatre, both interior and exterior, at Monte Carlo. To add to the personal interest of the show some of his early studies at the Ecole des Beaux-Arts were also hung, and his

WEDNESDAY, JANUARY 20.	*At the Institution of Structural Engineers.* EIGHT p.m. Major R. A. B. Smith, M.C., A.M.INST.C.E., on Concrete Roads in America; and the Application of their Principles of Design and Construction to Great Britain.
	At the Royal Society of Arts. EIGHT p.m. H. Houlston Morgan, PH.D., B.SC., F.C.S., on Problems in Paint and Varnish Technology. Sir Frank Baines, C.V.O., C.B.E., will preside.
THURSDAY, JANUARY 21.	*At the Victoria and Albert Museum.* SIX p.m. G. P. Baker on Printed Textiles.
SATURDAY, JANUARY 23.	*At the Royal Institute of British Architects.* Visits to the Second Church of Christ Scientist, Bayswater; and to the Armenian Church, Kensington.
MONDAY, JANUARY 25.	*At the Royal Society of Arts.* EIGHT p.m. H. P. Shapland, A.R.I.B.A., on The Decoration of Furniture (Lecture II).
TUESDAY, JANUARY 26.	*At the College of Estate Management.* FIVE-THIRTY p.m. W. H. Coates, LL.B., B.SC., on The Economics of Taxation.
FRIDAY, JANUARY 29.	*At the Institution of Structural Engineers—Leeds.* SIX-THIRTY p.m. D. Davidson, M.C., M.I.STRUCT.E., on A New System of Reinforced Concrete Construction and its Application to Foundations on Silt and Running Sand.
MONDAY, FEBRUARY 1.	*At the Royal Society of Arts.* EIGHT p.m. H. P. Shapland, A.R.I.B.A., on The Decoration of Furniture (Lecture III).
TUESDAY, FEBRUARY 2.	*At the College of Estate Management.* FIVE-THIRTY p.m. David Bowen, F.G.S., M.I.M.E., on The Effect of Acquiescence in Law and Equity.

first painting from Nature; a scene of mountain and lake which occurs in one of the three journals of travel which this accomplished architectural artist and thinker kept during his sojourns in Spain, the German Tyrol, and Greece. As to his appearance; there were the portraits, including a bust by Carpeaux; various caricatures, and various paintings, dating from 1849, by Barrias, by Giraud, Baudry, Gérome, Boulanger, Bouguerean, and Carolus-Duran—the men with whom he associated. All show the same handsome and thoughtful head.

* * *

Sir Ernest Benn and Mr. Brown seem to have been conducting their little duel in the newspapers with quick-firing guns. Letter follows letter in such swift succession that an American editor would probably give the lively controversy the caption BENN AND BROWN DAY BY DAY. Sir Ernest's reply to Mr. Brown was certainly rather provocative, and next day Mr. Brown crosscountered with a retort of which the first paragraph was regrettably personal; as, indeed, it must be admitted that a few sentences in Sir Ernest's letter also had been. Personalities certainly enliven an argument, but insomuch as they fail to advance it they make the judicious grieve. There is, however, one useful point in Mr. Brown's retort. He makes the quite definite statement that the London Master Builders' Association "will provide 1,000 houses of approved alternative construction, employing only building-trade labour throughout, for the same price, and enabling the houses to be let at the same rentals as those of Messrs. Weir." I do not for a moment doubt it, provided there is no embarrassing shortage of labour, or untoward onset of wayward strike mania, which are matters upon which reassurance is peculiarly necessary at the present juncture. But who can give guarantees?

* * *

From hasty essays in polite letter-writing it is a relief and a refreshment of spirit to hark back once again to the wholly disinterested and dispassionate paper of *The Condition of the Building Industry*, read on December 14 last before the R.I.B.A. by Mr. Herbert A. Welch. It will be remembered that Mr. Welch put forward as the very heart and kernel of his paper an eloquent plea for a new spirit in industry, and gave an able analysis of the various hindrances to unity and goodwill at present prevailing to our hurt. Also he made some passably wise suggestions for the removal of present discontents. On this paper there was a really luminous discussion, and while duly recognizing the high intrinsic quality of the paper itself, one may say without the least tinge of disparagement that its chief value was its being the occasion of so splendid a conference of All the Talents. Nearly every section of the industry was represented by men who spoke with ability and authority from very diverse points of view. Architects, building employers and operatives, took part in a most illuminating discussion, conducted in the right spirit of frankness and fraternity. Well might the president of the Institute comment that if we could have many meetings like that, our worst troubles would soon disappear. So potent for peace, as I am never tired of reiterating, is the dulcifying spirit of association.

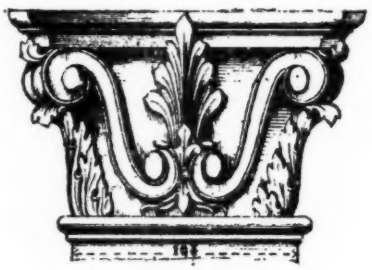
* * *

I have seldom seen New York at night so poetically described as it is in Mr. Alfred Noyes's article on America in the *Sunday Times*. If you want to see New York at its best, says Mr. Noyes, you should go up to the upper floors of a skyscraper. "Then, if you have the head of an airman, you should look out of any window, and see the miracle of that city and its lights, clustering below you and soaring around you and above you—the shadowy giants, tower behind tower, carrying their innumerable stars into the sky to join the other stars; the electric skysigns far below you—not advertisements now, but signs of the zodiac, Taurus and Scorpio; and, far below these, the little moving chains of tiny lighted windows that show where the elevated trains are running above the streets, little sliding snakes of light, each with a ruby furnace in its head, moving upon air; and, under the trains again, the white and red sparks of the endless miles of motor-cars gliding through the depths of the dusky canyons."

* * *

"You should see all this backed by the broad-flowing splendour of the Hudson, and the harbour with its glittering ferry-boats. Then, as you look up again, you will see far above you, even at that dizzy height, the softly illuminated heads of the shadowy towers, elfin domes and cupolas, glowing with concealed lights, like little temples thrust into the sky. It is a transfigured city then; a city that seems by sheer brutal energy to have stripped off everything earthly, and by sheer naked strength to have risen to the heights of spiritual vision. It is a sight that suspends the breath, even of those who continually work in offices on those heights, and it holds them from time to time rapt, at their windows, as though they had caught a new glimpse of the ethereal city beyond the world."

* * *



The price of this beautiful capital for a pilaster 10½ in. wide and 1½ in. deep is fifteen shillings. Cheap, is it not? I cut it out from a trade circular which dropped out of one of my architectural folios the other day. The book has been in my possession for some years, and all that time I never knew it was there! The circular was issued from the Cannon Row (Westminster) office of Frederick Ransome's patent stone works, Ipswich. Can any of my readers tell me when? The circular is not dated, but I should imagine it would be round about the eighteen-forties. There is a complete Ionic capital for £3 3s od., a horrid Corinthian atrocity for £2 2s. od., a piece of vermiculation for 3s. 6d., and one or two other items, equally delectable. Architect, craftsman, and engraver are alike anonymous.

* * *

From a leaflet describing the attractions of Reims: "Here, quite close to the Saint-Remi church, at the corner of the Place Saint-Timothée, is a *touching* specimen of a fifteenth-century house carefully restored in its original style." *My italics.* ASTRAGAL.

ARCHITECTS AND THE NEXT WAR: II

BY HENRY W. NEVINSON

[In his first article, which we printed last week, Mr. Nevinson was chiefly concerned to picture all that an aerial war of the future would mean to our buildings and to the civil population in general. This, the concluding article, suggests how architects should be called in to help before the danger is upon us.—Editor, A.J.]

WHAT, then, can be done? And, first, what might architects do? One proposal, I can imagine, must be for the Government to insist upon the construction of deep bomb-proof chambers below the foundations of every new important commercial building put up. These chambers should have steel ceilings and roofs of reinforced concrete.

If they were sunk deep in the gravel or London clay not even a two-thousand-pound shell of delayed action, penetrating through lofty buildings such as we now see in Regent Street, could reach them. The inside and contents (furniture, goods, etc.) of the most strongly-built edifice might be blown out or consumed with fire. The shell itself might fall in ruins owing to the expansion of the iron or steel girders under the extreme heat. But the shelter, if made deep enough and strongly roofed, would remain intact. Even so, however, if "persistent" or burning gas were strewn thickly upon the surface of the upper ground, and the air-raids continued for many days, it would be impossible for the fugitives to come out of their artificial caverns. If they were not to starve a large store of food must be laid down in each shelter beforehand, and it would be advantageous to have the shelters connected by passages, and at intervals to construct stairways down into the tubes, so that a thorough underground communication might be maintained from one part of London to another; and at certain points, such as Golders Green or Clapham Common, even the open air might be reached with comparative impunity, unless the enemy were specially on the watch there. The construction of these shelters, passages, and stairways would of course largely increase the cost of building, and I have no doubt that the landowners and speculative builders would demand heavy sums from the Government in assistance of their outlay. How much such extra expense would amount to in proportion to the cost of rebuilding such a street as Regent Street I could not estimate. It would be considerable in any case. But some fraction of London's population might survive.

For lighting and cooking in the subterranean shelters and tubes electric power must be provided; and at the very first possibility of war, power-stations should be constructed underground, and the essential wires laid ready. Sanitation will be extremely difficult, and latrines, supplied with thousands of pails, must be built near all the tube stations, and in the passages connecting the shelters, the pails being drawn away by trucks to any issues into the open country that remain accessible. Such issues would have to be veiled by heavy curtains chemically prepared to exclude gas. If such a scheme be thought altogether too vast for any Government to contemplate, at least the Government cannot refuse to prepare similar protection for the edifices that shelter the brains of the State, such as the War Office, the Foreign Office, and Downing Street. The existence of the State could thus be maintained, even though the citizens of the metropolis were gradually or rapidly exterminated.

But even if the best and most costly preparations were made, the congestion of men, women, and children in the shelters, passages, and tubes would be horrible and deadly, especially as it would be hard to arrange for the funerals required. And I have heard of another, but subordinate, proposal in which also architects might assist. Could not architects devise plans for rendering the upper stories of lofty buildings so air-tight that no gas could penetrate into the rooms? Such upper stories would of course still be subject to destruction by explosive bombs, and nothing could protect them against a direct hit. People must take risks, and many, like myself, would prefer to be blown to pieces rather than gassed. But if rooms were constructed with windows and doors that could be hermetically sealed with great rapidity at the first sign of a raid, and the inmates were instructed and practised how to do it, they might survive at all events for a few days. The atmosphere in the sealed-up rooms would become almost intolerable, but I have been told that just enough air to maintain life filters through brick and even stone walls. Such protection, however, would be brief, unless the whole edifice could be sealed up, and food and sanitation provided in the other stories. This might be done in large Government offices, and perhaps in prisons, but the system appears to me impracticable on a large scale, if only because the common and working population would, in time of panic, never take sufficient precaution to adopt it.

There remain a few minor palliatives, such as, for instance, the "Ayrton Fans" (so called because invented by the eminent physicist, Mrs. Hertha Ayrton, during the late war). These fans, or "flappers," as our soldiers called them, if beaten in a certain way upon a flat surface set up vortex rings that carry away and completely disperse gas clouds, as was proved in the trenches when the War Office was at last induced to send some thousands out. A fan made of canvas and cane, fixed to a little platform to beat upon, may be fastened to every belt, weighs only one pound, and can be used in a second. Whether it would be equally effective against the more recent forms of burning or "persistent" gas I am not sure.

Then we come back to the "gas-masks," which certainly are not effective against the burning gas that consumes the whole body through the clothes, but in their latest form may secure fairly well against stifling and choking gases, and can be fitted for children, who should be trained in their use at the elementary schools. They might also be adapted for babies, effecting such a transformation in the infants' appearance that even their mothers would not know them, whence much confusion would arise among the crowding fugitives.

But it is to architects we shall have to look for our chief protection against these horrors, and something will have been gained if architects are induced to pay far greater attention to basements, no matter how important and beautiful the columns and cornices may appear.

Perhaps enough has been said to show in little what the next war will be like, and what precautions should at once be taken when we feel it approaching. But when the choice lies between peace and the utter destruction of British and European cities, with all that is valuable in civilization, I cannot help hoping that peace may be chosen.

SIR WILLIAM HAMO THORNYCROFT

BY "SAGITTARIUS"

WILLIAM HAMO THORNYCROFT was born to be a sculptor. Thomas his father and Mary his mother were both professional practitioners in that vocation. As if that were not enough, Mary's father also was sealed of the tribe of such as make graven images. It was while taking lessons in her father's studio that Thomas met and wooed Mary, who also was her father's pupil, and thereby a fellow-student. Idyll! Teucer, understudying Cupid, must have haunted that dusty studio, his bow and shafts ready for action. And so it came to pass that Hamo, son of the marriage of these twain, was fated to become a sculptor, obeying an irresistible "call of the blood."

Both parents being so eminently well qualified to teach

The Mower.
(Preston Art Gallery.)

Teucer and the young idea how to shoot, it is rather wonderful that Hamo's genius was not smothered by excess of technical instruction; but genius will out in spite of tutors. Following in his father's footsteps, and at times collaborating with him, as, for instance, on the Poet's Fountain in Park Lane, in which the son modelled the figures of Shakespeare, of Comedy, and of Fame, Hamo was fortunate in a complacent pater, as well as in the many friends he made with the facility that marks the artistic temperament; Foley being one of the most helpful of them.

Entered at the R.A. schools, Hamo gave a taste of his quality by winning, in 1875, the Gold Medal for his arresting group entitled "A Warrior Bearing a Wounded Youth from Battle." Two years later he had acquired sufficient self-confidence to feel warranted in taking a plunge into the deep end: he rented a studio in Melbury Road, where he, a stripling, was in the midst of such giants of those days as Marcus Stone, F. Leighton, G. F. Watts, Luke Fildes, and Val Prinsep. Truly a motley throng, yet fairly representative of Mid-Victorian times. But as a whole the colony was friendly and encouraging to the rising young sculptor; for true artists are never lacking in *camaraderie*.

Three years after winning the R.A. Gold Medal, Thornycroft exhibited the rather jejune and tentative "Lot's Wife"—sufficiently familiar a theme, and melodramatic enough in the treatment, to make a popular appeal at a moment when George Tinworth's trite compositions in terra-cotta had temporarily revived the interest in Scriptural subjects—an interest that had been prematurely assumed to have been finally extinguished by David Roberts's over-accentuated paintings.

The "Artemis" of 1880 gained for Thornycroft, then in his thirtieth year, an assured position in public esteem as the unquestioned leader in a marked revival of the sculptor's art in Britain. This verdict was triumphantly confirmed next year, when the bronze "Teucer" (see page 135) was hailed unanimously as one of the finest classical nudes ever modelled by an English sculptor—a judgment that still stands, partly because of the unquestionable merit of the work, but perhaps more especially because the Chantrey Trustees set their official seal on it. Like the equally nude but infinitely more human and vastly more poetically charming marble of "The Kiss," "Teucer" enriches the Chantrey Bequest galleries at the Tate.

But certainly a creative artist cannot endlessly turn to classical mythology for inspiration. That were to bind Ixion to his wheel and send him revolving on its axis through all eternity.

Artemis, Psyche, Pandora, and the rest, are but hackneyed and sterile student themes, reeking of art schools, art galleries, museum and municipal staircases, vestibules, and corridors. Let it be fairly and squarely understood that Thornycroft, as he gratefully confessed, got his most impressive early lessons from intensive and receptive study of the Elgin Marbles; and let it be further taken for granted that of all English sculptors he it was who for awhile worked most successfully in the Grecian mode, and showed that he was endowed with a double portion of the Greek spirit; yet nevertheless it has to be admitted, if ever so reluctantly, that Thornycroft was to Phidias what Pope was to Homer—a translator at second-hand into the stubborn English idiom. Any English sculptor of the antique—even so deft and sympathetic a modeller as Flaxman—must be content "to remain an Englishman" in spite of all temptations. Thornycroft's Greek immortals, like Flaxman's or Gibson's, are essentially and unmistakably English worldlings. Evidently the futility or "pathetic fallacy" of continuing in bondage to classical tradition was at length

borne in upon Thornycroft, as one more than suspects that, in another sphere of art, it must have been revealed pretty poignantly to " Greek Thomson " and even to " Classical Cotterell." Thornycroft, at all events, succeeded in breaking away from the swathing-bands of the studio. Possibly his visit to Rome, and his observation at close quarters of the robustious national independence of the work of Michelangelo, finally led him to determine that it was better to study life at first-hand—for an Englishman, preferably English life at that. Artemis and Teucer had served his turn; they had given him technique and procured him status. He wanted nothing more from them.

And so it came to pass that in the fullness of days Thornycroft gave us that supremely human and exquisitely poetical marble of " The Kiss," and the ruggedly realistic bronze of " The Mower " (illustrated on page 134), and, again, " The Mower," which followed but should have preceded it if art were subject to a sequence merely agricultural. Afterwards came a series of not ignoble monuments —to General Gordon in Trafalgar Square; to Cromwell outside Westminster Hall, where, as a matter of sentiment, it should never have been placed; and the monument to Gladstone in the Strand, where the Grand Old Man is but a stranger.

Thornycroft's studies of the marbles from the Parthenon must have imbued him with, or at least confirmed him in, his very proper regard for the due subordination of sculpture to the Mistress Art. He certainly thought it to be beyond question that portrait-statues in public places " should have relation to the buildings in their immediate neighbourhood, and not to abnormal structures such as the Nelson Column." His own description of the Gordon statue is full of interest. " The monument consists," he wrote to his friend Mr. M. H. Spielmann, then editor of the *Magazine of Art*, " of a bronze statue of the hero, ten feet six inches high, and a lofty decorated pedestal, containing on two sides of the shaft bronze panels in low relief. The subjects are allegories—the one, Fortitude and Faith, and the other Charity and Justice. Gordon appears as an English Staff-Officer, wearing a patrol jacket, but without belts, sword or weapon of any kind, except his famous rattan cane, or Wand of Victory as it came to be called during his celebrated China campaign. Weapons he never wore, even in his most daring undertakings. His arms are in almost the folded position, but the right hand is raised up to the chin, while the left firmly grasps a Bible beneath his right elbow. He stands firmly on the right foot; the other is raised on a broken cannon. This latter I introduced," Thornycroft continues, " to give a military environment [*sic*] to the figure, and at the same time to express his dislike to bloodshed and war—as if, so to speak, he would wish to put his heel upon it. The whole aspect of the statue I wished to be resolute, solitary but not sad. I have had the advice and assistance of Mr. Waterhouse in the design of the pedestal. This is composed of hard Derbyshire limestone, known as Hopton Wood stone, which, unlike the depressing, interminable, never-changing grey granite all around, lends itself to the sculptor's chisel, so that the cap or cornice of the pedestal is here carved with appropriate ornament and scroll giving the names of Gordon's famous campaigns and victories. The upper pedestal or sub-plinth to the statue is enriched with bronze wreaths and festoons of honour to the man above. The proximity of the high terrace at the back required that the pedestal should be high, so that the whole monument measures twenty-nine feet in height."

This detailed description is of particular value as affording a glimpse into the sculptor's mind and methods. On that account, Mr. Spielmann will no doubt, with his customary good-natured courtesy, pardon this long citation from so illuminating a document.

Teucer.
(Tate Gallery.)

Can it be that Thornycroft dallied too long in the groves of Academe? For it has sometimes seemed to me that protracted study of the antique had bewitched him into incurable idealism. It is conceivable that the passionate love of beauty persisted with him when he came to model the homely and prosaic features of common mortals. Howsoever it may be, I could never resist the conviction that in catching a likeness Thornycroft was less successful than many a sculptor infinitely inferior to him in other respects. His Gordon and his Gladstone I consider to be instances of this aberration. As for his Cromwell, it is idealized beyond recognition.

Thornycroft's genius may not have been of superlative degree, but it was at all events sufficiently potent to deliver us out of the hands of those five boring B.'s—Banks, Behnes, Bird, Bacon, and last and least tolerable of them all, the unutterable Boehm, that perpetrator of the Thing of Beauty that usurps the site of Temple Bar, and was besides the author of many another monstrosity. Hamo Thornycroft did much towards rescuing British sculpture from the hands of the Philistines, to save it from decadence, and to invest it with no inconsiderable degree of nobility and poetic sweetness.

LOOKING FORWARD

"I saw," said Mr. H. G. Wells's Time Traveller to the guests assembled in the smoking-room, when he had joined them there after having washed and dressed and removed the stains of his remarkable travels, " I saw great and splendid architecture rising about me, more massive than any buildings of our own time, and yet, as it seemed, built of glimmer and mist. I saw a richer green flow up the hillside, and remain there without any wintry intermission. Even through the veil of my confusion the earth seemed very fair."

A medical man there was among his listeners, and the editor of a well-known daily paper; a psychologist, a journalist, and a quiet, shy man with a beard, who, not having opened his mouth all the evening, left himself to be speculated upon. But it is clear he was not an architect, or he would have pressed for more information about the architecture that the Time Traveller saw around him in a future which was so remote.

There were, he told them, in this first of his time-travels (he reached, he computed, the year 802701—a leap forward of over eight hundred thousand years) vast shapes—huge buildings with intricate parapets and tall columns, and of altogether colossal dimensions, and though he was most occupied with the crowd of little people—those beautiful, childlike creatures with frail limbs and fragile features—he did observe the interior of the building into which he was presently led.

" The arch of the doorway was richly carved, but naturally I did not observe the carving very narrowly, though I fancied I saw suggestions of old Phœnician decorations as I passed through, and it struck me that they were very badly broken and weatherworn." The big doorway opened into a proportionately great hall hung with brown. The roof was in shadow, and the windows, partially glazed with coloured glass and partially unglazed, admitted a tempered light. The floor was made up of huge blocks of some very hard white metal, not plates nor slabs—blocks, and it was so much worn as to be deeply channelled along the more frequented ways. " Transverse to the length were innumerable tables made up of slabs of polished stone, raised, perhaps, a foot from the floor," and between the tables were scattered a great number of cushions for seats. As the Time Traveller surveyed the hall at leisure, the thing that struck him most was its dilapidated look. Nevertheless, the general effect was extremely rich and picturesque.

In the first day of his sojourn in this year 802701 (he told the assembled company), he was watchful for every impression that could possibly help to explain the condition of ruinous splendour in which he found the world. A little way up the hill for instance, was a great heap of granite, bound together by masses of aluminium, a vast labyrinth of precipitous walls and crumbled heaps.

And then it was borne in upon him that the exquisite beauty of the buildings he saw was the outcome of the last surgings of the now purposeless energy of mankind before it settled down into perfect harmony with the conditions under which it lived—" the flourish of that triumph which began the last great peace. This has ever been the fate of energy in security; it takes to art and eroticism, and then come languor and decay. . . . Even this artistic impetus would at last die away—had almost died in the Time I saw."

There were no small houses to be seen. Apparently the single house, and possibly even the household, had vanished. " Here and there among the greenery were palace-like buildings, but the house and the cottage, which form such characteristic features of our own English landscape, had disappeared."

(" Communism," said the Time Traveller to himself. Or the feudalism of the Normans again, perhaps ?)

And then, too, there was the Palace of Green Porcelain—that vast, green structure with polished gleaming walls—different in character from any he had hitherto seen. " It was larger than the largest of the palaces or ruins I knew, and the façade had an Oriental look : the face of it having the lustre, as well as the pale-green tint, a kind of bluish-green, of a certain type of Chinese porcelain." The material of the palace did, indeed, prove on examination to be porcelain.

This, however, is the last piece of architecture described for us, and the Time Traveller becomes lost—a wanderer for ever, perhaps, in that Time-region in which he had over-adventured. Nothing more is vouchsafed.

Tired with tales of cities rather older than Hekatompylos, Tyre, and Nineveh, it is to Mr. Wells we must turn again for relief. In "Anticipations," he gives us pictures of the cities of the future that are better and brighter than any in the past.

" The diffusion of the prosperous, independent, and managing classes involves in itself a very considerable diffusion of the purely ' working ' classes also," writes Mr. Wells in one of the essays, " The Probable Diffusion of Cities." " Their centres of occupation will be distributed, and their freedom to live at some little distance from their work will be increased. Whether this will mean dotting the country with dull, ugly little streets, slum villages like Buckfastleigh in Devon, for example, or whether it may result in entirely different and novel aspects, is a point for which at present we are not ready. . . . It will certainly be a curious and varied region, far less monotonous than our present English world, still in its thinner regions, at any rate, wooded, perhaps rather more abundantly wooded, breaking continually into park and garden, and with everywhere a scattering of houses. These will not, as a rule, I should fancy, follow the fashion of the vulgar ready-built villas of the existing suburb, because the freedom people will be able to exercise in the choice of a site will rob the ' building estate ' promoter of his local advantage; in many cases the houses may very probably be personal homes, built for themselves as much as the Tudor manor houses were, and even, in some cases, as æsthetically right. Each district, I am inclined to think, will develop its own differences of type and style. . . . Through the varied country the new wide roads will run, here cutting through a crest and there running like some colossal aqueduct across a valley swarming always with a multitudinous traffic of bright, swift (and not necessarily ugly) mechanisms. Ever and again there will appear a cluster of cottages about some works or workings, works it may be, with the smoky chimney of to-day replaced by a gaily-painted windwheel or waterwheel to gather and store the force for the machinery. There is no reason why the essential charm of the country should disappear; the new roads will not supersede the present high roads, which will still be necessary for horses and subsidiary traffic."

(To be concluded.) H. J.

CURRENT
ARCHITECTURE
SECTION

The rear of the main line of buildings. This row will form one side of a quadrangle, the other sides of which are to be built later.

THE BUTCHERS' CHARITABLE INSTITUTION

THE Butchers' Charitable Institution disposed of their property in the thickly-populated district of Walham Green during the war, and moved to the healthier neighbourhood of Hounslow, where new buildings were designed for them by Mr. W. H. Ansell. The lay-out of the new institution consists of a large forecourt with a quadrangle to the rear. So far the forecourt only is finished. The first portion was opened in 1922. This consisted of four blocks of pensioners' rooms, accommodating thirty-two inmates (each flat containing a living-room, larder, store, scullery,

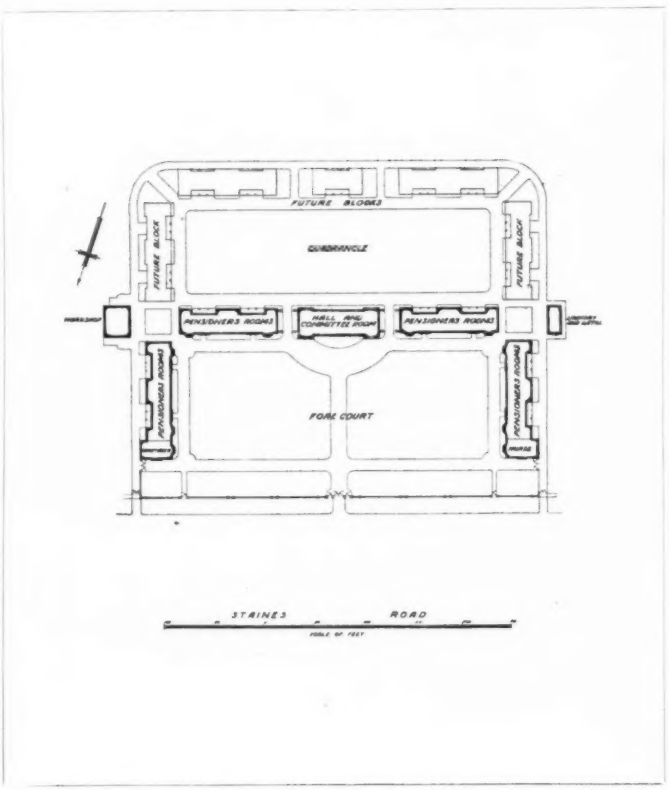
View of the buildings and forecourt facing the Staines Road.

and bedroom), caretaker's and nurses' houses, workshop, coal stores, laundry and baths. The ground floor flats have verandas, and the upper flats balconies on the south side.

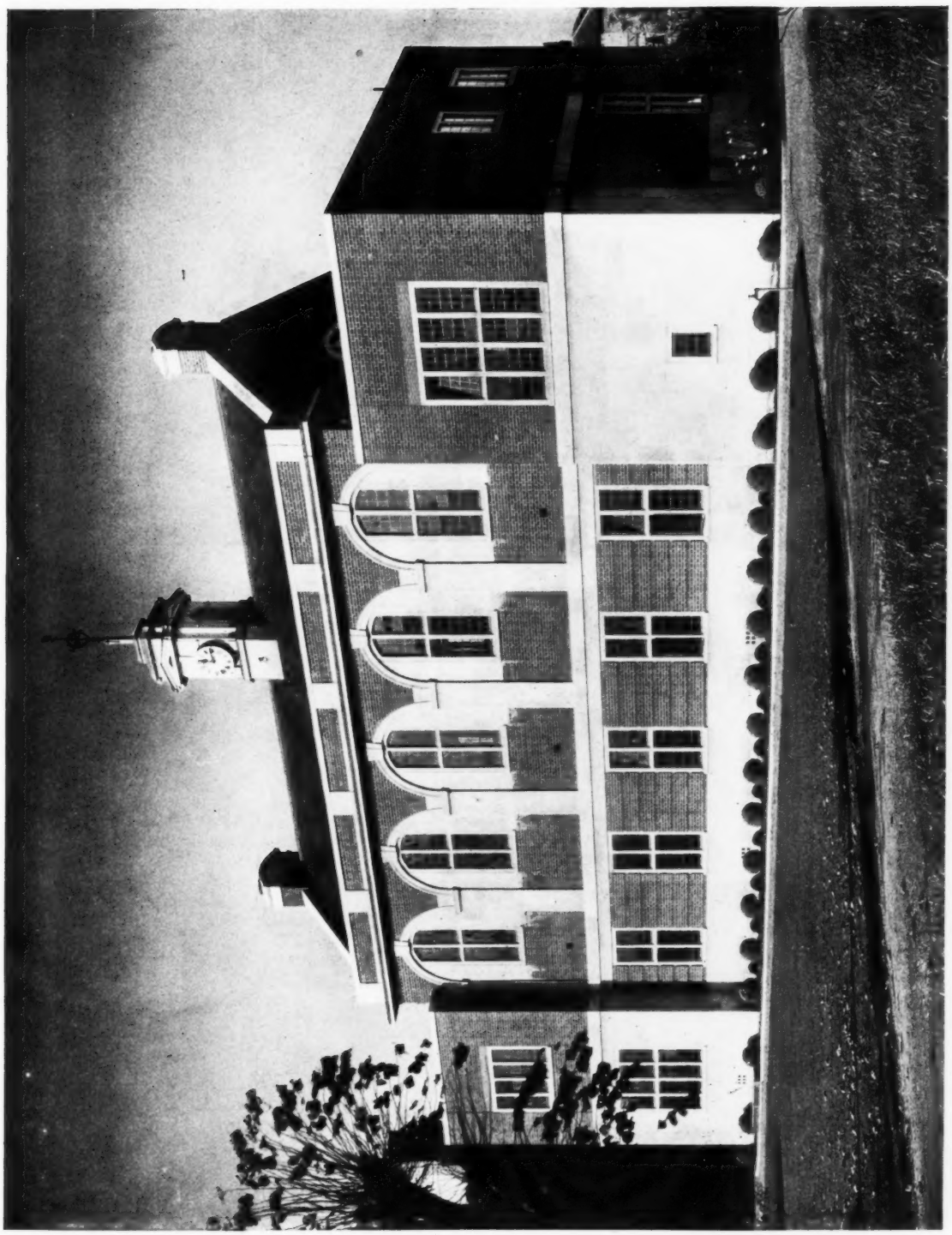
Last year a further addition to the scheme was completed in the form of a central block containing billiard-room, committee-room, and a large hall, with kitchen and retiring-rooms. All the buildings around the forecourt are now finished, and the various units, seen from the Staines Road, group very pleasantly. There is a unison of brickwork and Portland stone which is traditional without being imitative, and about the whole there is that air of tranquillity and repose which is befitting those who, after strenuous years, have come to find peace and serenity for their declining years. If there be a criticism to make, it is against the apparent restlessness of the diaper pattern of brick and stone above the doors, and the not quite successful blending of the two materials within the order of the central block.

Within the hall there is a pleasant simplicity and an air of brightness and sunlight.

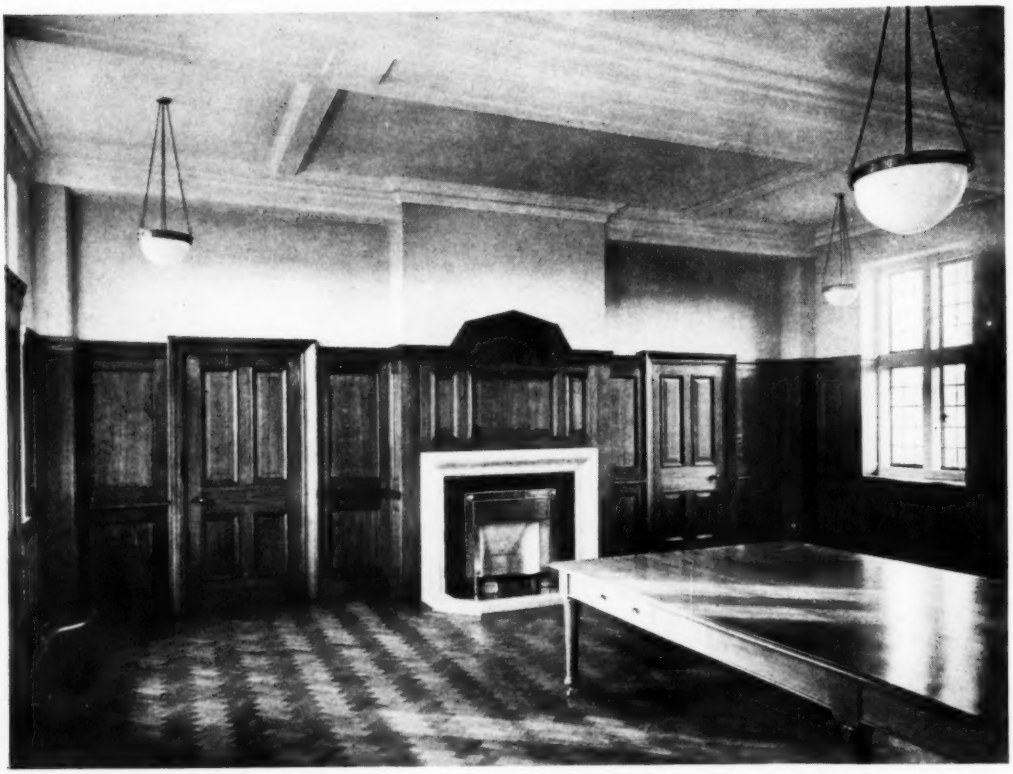
The general contractors were Messrs. Norris & Co., Sunningdale, and the sub-contractors were as follows : Colley Meikle & Co., heating; The Art Pavements and Decorations, Ltd., stairs and terrazzo; Hollis & Co., wood block floors; Messrs. James Gibbons, Wolverhampton, casements and ironmongery; George Wragge, glazing; John Smith, Clerkenwell, clock. Daneshill 2 in. bricks were used, and Cornish green slates laid by Roberts, Adlard & Co. The weather-vane was by Davis & Cash.



Above, the front elevation of the central block, showing the principal entrances. Below, the block plan. On this plan the future quadrangle at the rear is clearly indicated.



Elevation of the central building from the rear, where the quadrangle is to be built.

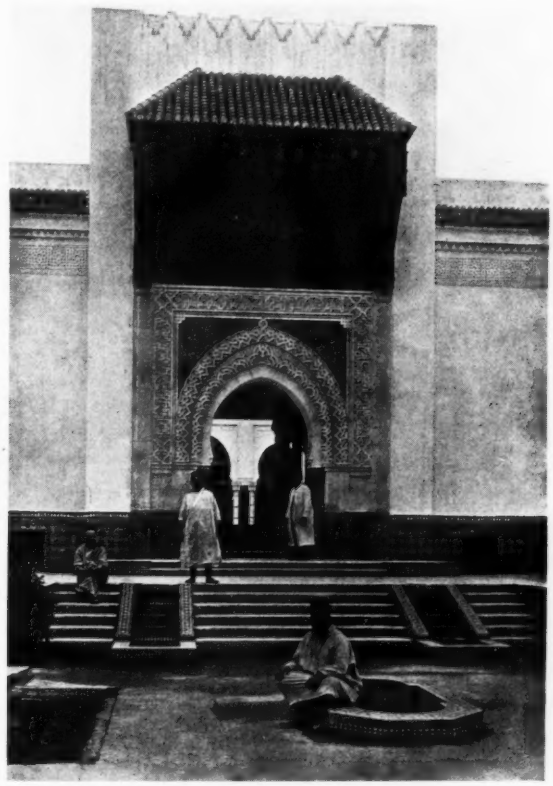


Above, interior view of the large hall on the first floor, looking towards the entrance. Below, the Committee room. Neither the chairs in the first nor the table in the second are by the architect.

THE NEW MOSQUE AT PARIS

BY H. BARTLE COX

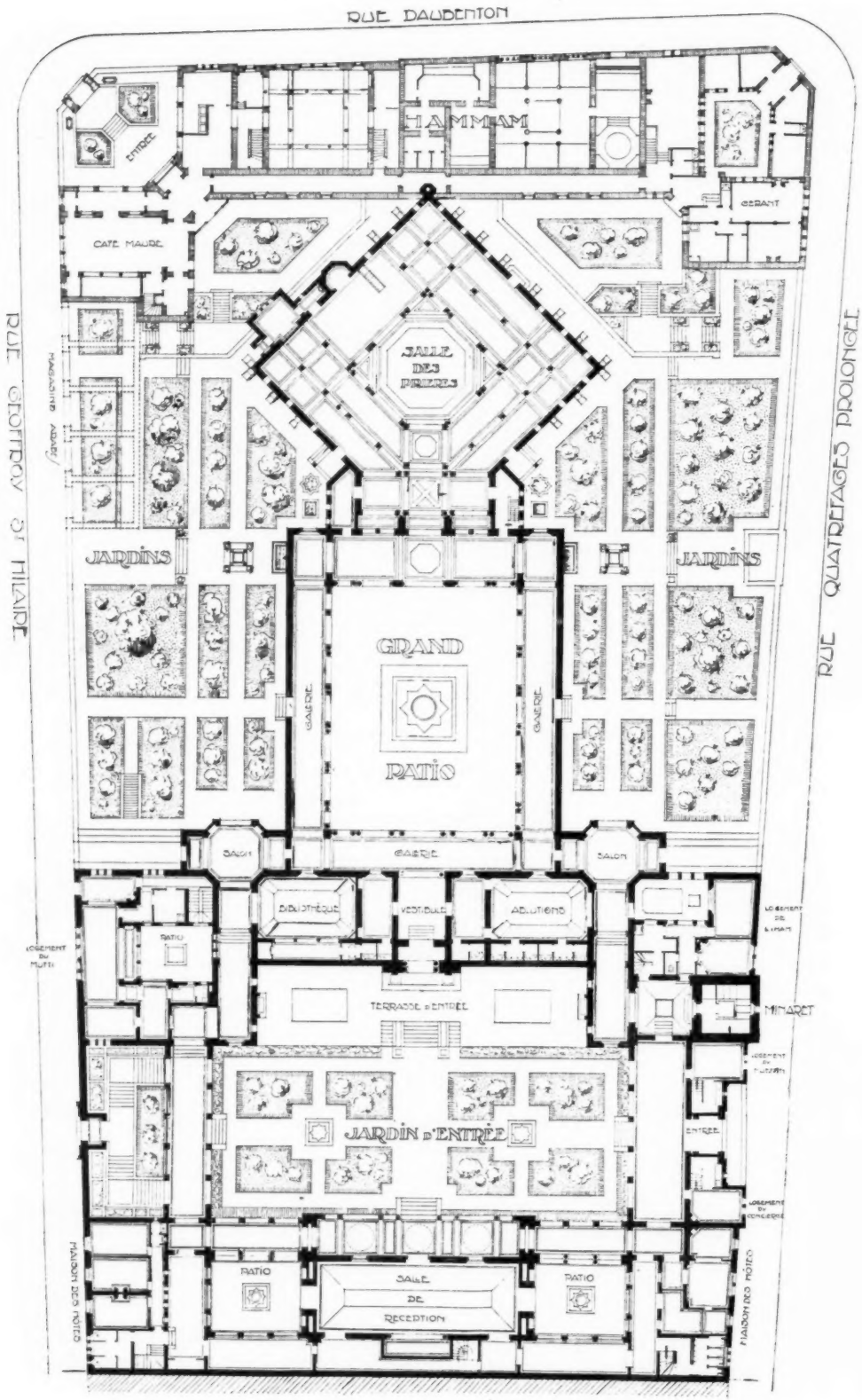
On a quadrilateral site of nearly 81,000 sq. ft., immediately behind the Muséum d'Histoire Naturelle of the Jardin des Plantes, and bordering the historical rue Geoffroy-Saint-Hilaire in the fifth arrondissement, a Mosque and Mussulman Institute, in the Moroccan Arabian style, has just been erected for the benefit of the followers of Islam. This permanent architectural embellishment to the town, with its minaret, Moorish domes, Arab courts and gardens, Moorish café and native shops, with its green tiles, large white plain surfaces and elaborately carved doorways and cornices, forms, in one of the most attractive styles known to the whole history of architecture, a striking "ensemble," which is the only thing of its kind in Europe.



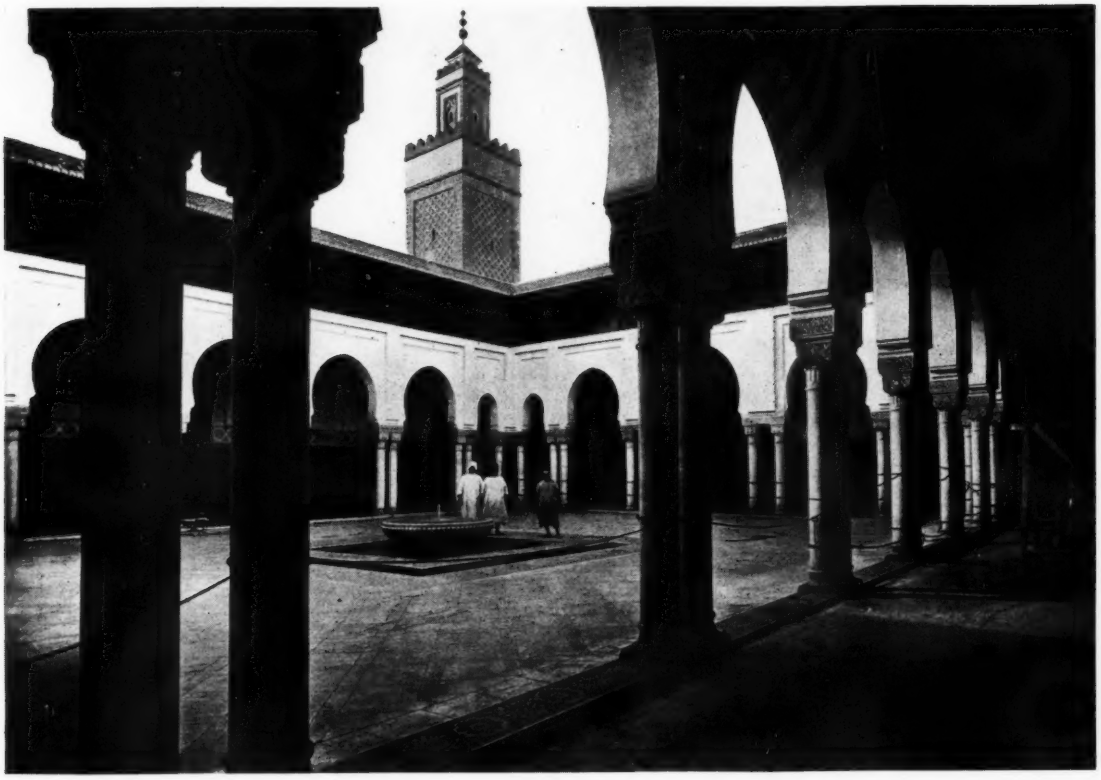
On the left, the minaret, Arab garden and water mirrors. On the right, a detail of the entrance to one of the patios, *visible in the other picture.*

In 1767, Louis XV and the Sultan Mohammed ben Abdallah signed a peace treaty in which it was written that "The French Consuls could have a place reserved in their houses for prayers and religious reading, and that Christians who desired to go to the Consul's house for worship would in no way be hindered." At the same time it was stipulated that the "Subjects of Our Lord"—*que Dieu le protégé*—"if settled in no matter what town of France, none could prevent them from establishing a mosque for their prayers and religious reading." At the present moment the colonial possessions of France count a Mohammedan population of about 30 million subjects. In Paris, there are something like 300,000. The idea of creating a Mohammedan Institute and Mosque in Paris goes back a long way; the honour, however, is due to the Comité de l'Afrique Française, who, with the Prince of Arenberg and Monsieur Jules Cambon, launched this generous proposal in 1895. After the valuable aid rendered to the French army by the Mohammedan troops at the last war, the idea was received with favour and sympathy. In 1920 the Chambre voted a credit of 500,000 francs, afterwards placed at the disposal of the Society of the Religions of Holy Places, which organizes annually pilgrimages under hygienic conditions to Mecca. The City of Paris gave the site. Subscriptions were opened, and money was soon forthcoming. Morocco and Algeria have both supplied about 2½ millions each. It is calculated that the buildings, without the site, will cost, in round figures, 8 million francs. As prices go, a small figure for the effect obtained.

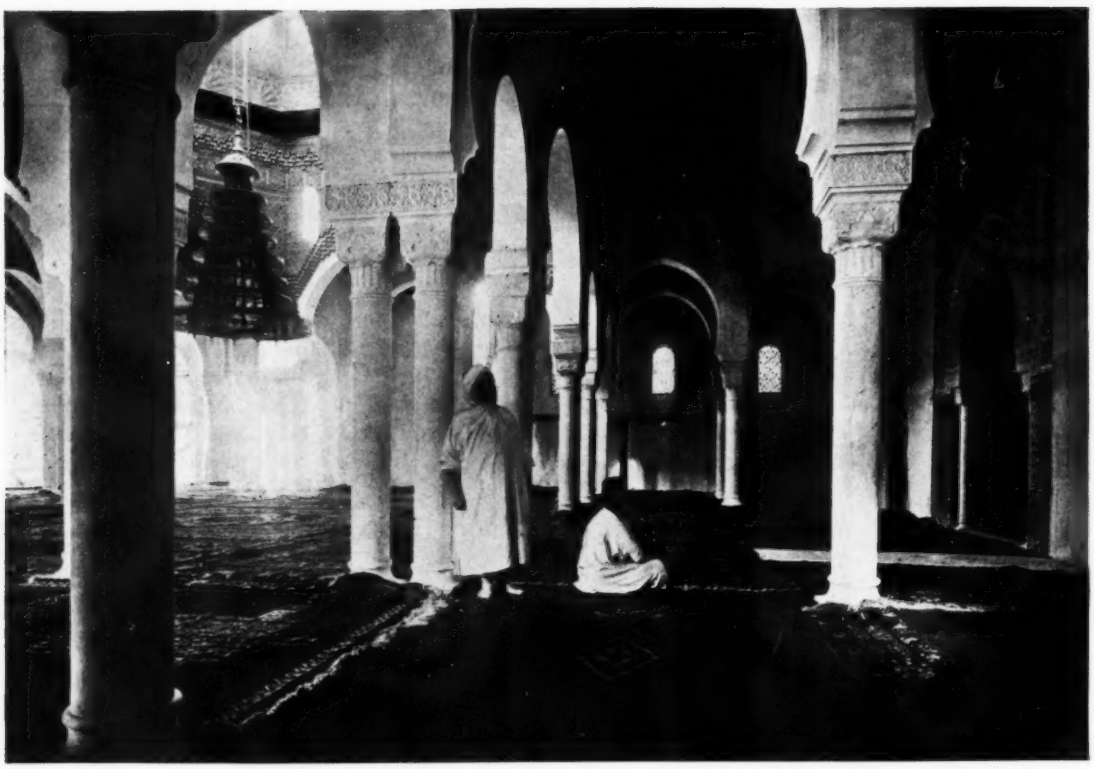
Under the presidency of Monsieur Colrat, "sous-secrétaire d'Etat à la Présidence du Conseil," with a brilliant assembly of French and colonial notabilities, the ceremony of the inauguration of the works took place on March 1,



General plan of the buildings. The hall marked salle des prières *is the mosque proper; the* mihrab *is the recess in the centre of one of the left-hand sides.*



The Paris - Mohammedan Institute and Mosque. Above, the grand patio; below, the minaret and Arab garden.



Two interior views of the Hall of Prayers. Above, looking directly towards the mihrab*; below, with the* mihrab *on the right.*

The interior of the mosque, looking towards the mihrab *from a point to the left of the entrance.*

1922. The original plans were got out by Monsieur Tranchant de Lunel, inspecteur général des Beaux-Arts au Maroc, and by Monsieur Maurice Mantout, architect of the same official department.

Mohammedan edifices being built according to certain fixed traditions, the architects drew their inspiration from the best mosques and colleges of Fez. The plans were given the final touches under the direction of Monsieur Eustache (Grand Prix de Rome), by Messieurs Robert Fournez and Maurice Mantout, architects to the " Société des Habous des Lieux Saints de l'Islam." At the present time, Monsieur Eustache deceased, the works are being carried out under the control of Monsieur Heubès, architecte en chef adjoint de la Ville de Paris, by Messieurs Fournez and Mantout, the latter of whom has the effective direction of everything. Monsieur Mantout is an active architect who has lived a long time in Morocco, and is thoroughly conversant with Mohammedan construction.

The minaret, about 85 ft. high, from which the " muezzin " at certain fixed hours will call the faithful to prayer, is on the right of the main entrance, in the " Place du Puits de l'Ermite." This tower (page 141), designed according to North African principles, is in stone from Austrudes (France), with sculptured ciphers, the sunk parts clothed with coloured mosaics to a scale larger than in other parts of the mosque, as they are intended to be seen from a greater distance. No carriages can enter the grounds. On the left, from the main entrance of the establishment, is the group of buildings for the housing of important Mohammedan magnates. These erections in part help to mask a rather high and formidable party wall. In front of them is an attractive Arab garden with steps, shallow water-mirrors, fountains, and beds planted with magnolia, rhododendron, yew, etc. (pages 141, 143). In the corners, on the opposite side, are two blocks, one for the " Imam " (chief priest), and the other for the " Mufti " (director). On the axis, leading into the " Grand Patio " (court) is a handsome doorway (page 141) with a fine vista ; over this central motif is an elaborately carved decoration in cedar wood surmounted by a roofing of green varnished tiles from Morocco. The doorway has been entirely executed in Paris by Moroccan workmen under the supervision of Monsieur Valroff, who is helping Monsieur Mantout. Through this inviting feature one enters the " Grand Patio " (page 143), a delicious kind of cloister, the " Holy Part," where Europeans will only be admitted by special favour, which, however, will not be difficult to obtain from the Institut Musulman, 10 rue St. Florentin, Paris. This court is paved with white marble ; in the centre is an exquisite fountain basin placed in the middle of a square mirror of water which is surrounded by a double band of coloured mosaics. The plain wall surfaces over the pointed arches of the court show off by contrast the surrounding gallery of a rich Arab decoration of extreme refinement. On the inner walls, over a coloured mosaic dado, is a frieze in Arab characters relating the history of the Paris Mosque. Then comes the climax, the Hall of Prayers, comparable with, though not equal to, the best types of North Africa, with its " mihrab," or niche, mathematically in the direction of Mecca. It so happens that this niche is at an angle of 45 deg. with the main axis of the Institute. The mosque, a hall with fifty-six columns (reinforced concrete inside, covered with " stuc marbre "), is capable of containing from five to six hundred worshippers. This should be imagined

with the intricate carving in the wooden dome, stained glass lights, Oriental rugs, and Arab believers (page 145). No image of human beings or of animals giving shadows is allowed by the rites of the Mohammedan religion, this in part contributes to the poetic qualities of the mosque. The niche, or "mihrab," devoid of statues, showing the direction of the birthplace of the prophet is decidedly effective.

Behind and below the mosque, bordering the rue Daubenton, surmounted by "koubas" (domes) are the Arab vapour baths, or "hammam," for thirty or forty bathers, which, together with the Moorish café, will be run by Arabs according to native formulæ, and will be open to Europeans. The same applies to the "souks," or shops, built under the terraces in the rue Geoffroy Saint-Hilaire. In these "souks" will be sold objects, such as carpets, ceramics, etc., fabricated in Algeria, Tunisia, and Morocco. The prices are to be reasonable and marked on the objects, guaranteed by the stamp of the Government of origin. A part of the revenue will go to the upkeep of the mosque and the Mussulman institute.

This foreign, but highly interesting set of buildings, with dispensary for indigent Mohammedans, is a new note of colour to the gay metropolis. Its architecture is worthy of more than a passing glance. The principle of opposition is the dominant characteristic. A decorative effect has been made by the difference of levels. The walls perfectly white, splendid for shadows, are, for the most part, built of rubble, covered with mortar and lime whited, sometimes five or six coats, but not expensive for upkeep. The ornamentation, where used, is extremely elaborate, but concentrated upon points between large plain surfaces, the one enhancing the other. The ornamentation is complicated but refined, in some cases reminding one of lace, the fruit of an enormous amount of patience, the design of which could never be thought out spontaneously. It is a tradition, the result of generations of evolution, which only native workmen can carryout with the proper feeling, workmen who have inherited the art from their fathers and their ancestors right back to the best period, the fourteenth century, when the style was a living necessity. The designs are based on models and executed by Moroccans who have done nothing else their whole lives long, thirty of whom live on the premises. After the general composition of the buildings, the architects merely supply the shapes and dimensions of the surfaces to be ornamented: the rest is a matter of organization on traditional lines, much as our Gothic cathedrals were carried out in the Middle Ages. The effective direction of such a staff requires much taste and sympathy. Messieurs Mantout and Valroff, who both speak Arabic, are to be congratulated on their eminent success.

The mosque and institute is nearing completion. The gardens are taking on an Oriental charm, the mosaics are being cleaned, and every day sees finishing touches to a capital or to a fountain, etc. The fretwork in plaster over the doors, and the carved cedar wood cornices are practically all completed. The political situation permitting, it is hoped that the Sultan of Morocco may be present in Paris for the official inauguration of this establishment in the warm months of 1926.

Another interior view, looking diagonally across the mosque.

THE COMPETITORS' CLUB

THE WORCESTER GIRLS' SCHOOL

As announced in our last COMPETITION CALENDAR the Worcester City Council propose to hold a competition for the design of a secondary school for girls to cost about £40,000. Application was made to the R.I.B.A. for the appointment of an assessor, and Mr. Herbert T. Buckland has been nominated. It now appears as if there may be a hitch in the proceedings, as members of the Council, having discovered that the R.I.B.A. regulations required the acceptance of the architect placed first, were disposed to regard this as an attempt "to tie the Council's hand in the interests of the architectural profession." One of the members even suggested that this course would be giving in to the demands of a trade union, and that the delegation of their judicial functions was contrary to the principles of local government. The mayor supported a suggestion made by the town clerk that, in preference to accepting the R.I.B.A. requirements, they should see whether their own officials could not produce a suitable design "with such expert assistance as was necessary." Finally, his proposal was adopted as an alternative course if the R.I.B.A. were unable to relax the condition pledging the Council that the successful competitor should carry out the work.

As usually happens when this question comes up, there does not appear to be any clear distinction in the minds of the Council between the acceptance of the architect and that of the plans on which he obtains the premier position. A public body very naturally objects to the principle of being compelled to adopt plans, however brilliant, without having an opportunity of supplementing the views embodied in the original programme by other criticisms which can only occur to the layman when he has actual plans before him. If this rigid imposition of the successful plan were in any way a part of the competition system there would be good grounds for antagonism to it, but no such imposition is inherent in the procedure. The architect placed first must be awarded the work because, given a certain programme, he has in the judgment of a professional expert given the ablest solution of this programme, and none but a highly-trained architect is qualified to decide this; but once put in touch with the promoters, his position is simply that of any other architect acting for a client. The clients' requirements, no matter how far they may vary from the original programme, must be embodied in the working drawings, and both architect and client may, if they wish, dismiss from their minds the fact that a competition has been held and start *de novo* in the light of any ideas that have since come into their heads. Such a course would be rather an exceptional one, but it is cited to emphasize the fact that promoters, while committed to the successful architect, are in no way committed to the successful design. Confusion between these two liabilities has been responsible for the abandonment of quite a number of competitions at an early stage of their inception.

The popular view, as set forth at Worcester, is that it is possible for the assessor to choose a design that would, to the lay mind, be "utterly abhorrent," and in spite of this the design must perforce be carried out. Even supposing the award to fulfil this pessimistic anticipation, the sequence does not follow, and this sort of attitude would secure far less support if this were clearly understood, and if it were recognized that the promoters still retain the power to demand that the building should conform to their requirements. Phrases are often used in debate to emphasize a feeling rather than to achieve logical accuracy, and one may guess that the idea that he was to be deprived of any voice in the scheme for the new school was more abhorrent to the speaker than any type of architectural treatment was likely to be. Once assured that he could still confer with the architect on planning and arrangements, the lion would probably have become quite lamblike.

Architects themselves have not always been quite clear as to the distinction between the claims of the successful competitor and those of his design, and in one case at least an assessor allowed a competition to go to ruin on this point. The experience and tact possessed by Mr. Buckland, the assessor in this case, is an assurance that everything possible will be done to make clear the reasonable character of the R.I.B.A. conditions, which are, as we all know, drawn up solely with a view to secure that technical merit, shall be estimated by a technical expert. Indeed, the adoption of a competition does not, and cannot, abrogate the rights of the promoters, and, as I have endeavoured to show, there is no ground for the assumption that these are in any way prejudiced by this form of procedure.

Let us hope that at Worcester we may say "All's well that ends well." Still, in view of the typical character of the discussion from which my quotations are made, it seemed worth while to review the position and clear up a point which has given rise to so much misapprehension. The position of the R.I.B.A. is definite and logical, and it is inconceivable that they should recede from it. Gradually, no doubt, it will be better understood by promoting bodies, and this will come to pass more quickly if architects throughout the country take the trouble, whenever possible, to explain the principle on which this attitude is based, and to show that no more is demanded than is essential to an equitable *modus operandi*.

SENESCHAL.

COMPETITION CALENDAR

The following competitions are announced with the full approval of the R.I.B.A.

Saturday, January 30. Erection of a new art gallery and museum at Birkenhead. Open to residents and practitioners within twenty miles of the Birkenhead Town Hall. Premiums £250, £175, and £100. Assessor, Sir Robert Lorimer, A.R.A., R.S.A., F.R.I.B.A. Particulars from Mr. E. W. Tame, Town Clerk. Deposit £2 2s.

Saturday, February 13. Clock tower with drinking fountains to be erected in the new park, Blackpool, as a suitable memorial to the late Dr. William Henry Cocker, J.P., first Mayor and Honorary Freeman of the Borough. Assessor, Mr. E. Bertram Kirby, O.B.E., F.R.I.B.A., President of the Liverpool Architectutal Society. Particulars from Mr. D. L. Harbottle, Town Clerk. Deposit £1 1s.

Thursday, April 1. Public Hall, Topsham. Premiums £50, £40, and £30 respectively. Assessor, Mr. Walter Cave, F.R.I.B.A. Date for application for particulars has passed.

Friday, April 30. Australian National War Memorial, Villers Bretonneux, France. Open to Australians. Particulars from High Commissioner's Office, Australia House, Strand. Deposit £2 2s.

Monday, July 12. Royal National Eisteddfod of Wales, Swansea. Competitions: (1) National Parliament House of Wales (Prize, £100; (2) Street Façade to a Large Stores (Prize, £25); (3) Set of Measured Drawings of Architecture (Prize, £25). Assessor, Mr. Arthur Keen, F.R.I.B.A. Particulars from the publishers, Messrs. Morgan and Higgs, Heathfield Street, Swansea (1s. 2d. post paid).

No date. Conference Hall, for League of Nations, Geneva. 100,000 Swiss francs to be divided among architects submitting best plans.

No date. Enlargement of Wisbech Town Hall. Assessor, Mr. W. H. Ansell, F.R.I.B.A.

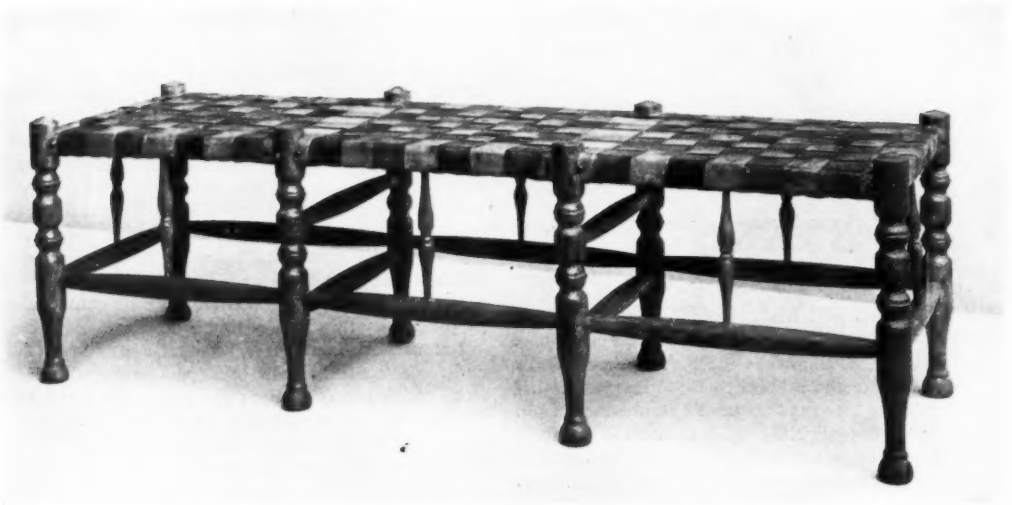
No date. Manchester Town Hall Extension. Assessors, Mr. T. R. Milburn, F.R.I.B.A., Mr. Robert Atkinson, F.R.I.B.A., and Mr. Ralph Knott, F.R.I.B.A.

No date. Larger Offices for West Bromwich Permanent Benefit Building Society. Assessor, Mr. W. Alexander Harvey, F.R.I.B.A.

The following competitions have not as yet been brought to the notice of the R.I.B.A.

No date. Cafe in the Mooragh Park, for the Ramsey Town Commissioners. Particulars from Mr. J. Bell, clerk, Town Hall, Ramsey.

No date. Secondary School for Girls, Worcester. Premiums, 100 guineas and 50 guineas. Assessor, Mr. Herbert T. Buckland.



An example of turned and interloced leather straps. The combination of roundness and the flat squares of the leather has a very pleasant effect. Craftsman, H. J. Mann.

MR. GORDON RUSSELL: I

BY PERCY A. WELLS

It has been said that the growth and development of the English house and its furniture constitute a large portion of the history of England. This, no doubt, is true in the sense of craftsmanship expressing the changes and progress in social and national life. In the types and "styles" of furniture the changes have been numerous, but up to the eighteenth century we know little or nothing of the men who must have been more or less responsible for the change. No outstanding names have come down to us of craftsmen who made the sturdy furniture of the seventeenth century.

Chippendale appears to be the first man to associate his name with his work, and he could never have dreamed that "Chippendale" would become almost a household word, or that his designs would hold a dominating influence in the year 1926. One wonders if the designers who changed the "style" during the period 1750-1800 were looked upon as interlopers or as "cranks" who were out to disturb the prevailing order of things! We know that Sheraton was treated with suspicion, for he complains of cold treatment received from his fellow craftsmen in London.

An early example of a simple dresser in oak. Severely plain, it is a straightforward and workmanlike job. The drawer handles are obviously too small, but in the matter of handles there is much more to say. Craftsman, G. Cook.

In the nineteenth century William Morris is, of course, the one outstanding influence, although the furniture and woodwork made by the "firm" was designed chiefly by Philip Webb, and later by George Jack. The present century is distinguished by the work of the late Ernest Gimson and the Barnsleys, who may be classed as being outside the "trade," whilst within that circle there is the distinctive furniture of Ambrose Heal. So we have the interesting fact that throughout a period covering about one hundred and seventy years, less than ten names are directly associated with any marked change in furniture design. But their fame does not entirely rest upon their own individual work. It is impossible to estimate the extent of their influence on contemporaries or upon domestic arts generally. The country cabinet makers who copied or translated the

designs of Thomas Sheraton constructed a vast quantity of furniture which is more or less attributed to him. The teaching of Morris, and the widespread propaganda of the arts and crafts movement, turned hundreds of thoughtful minds to a new era in design and craftsmanship. The splendid craftsmanship of Ernest Gimson is well known, and the purpose of these articles is to describe the work of one of the younger men who is now coming to the front as a thoughtful and practical designer and maker of English furniture. It would be difficult to name or analyse all the influences which have brought Gordon Russell into the ranks of fine craftsmen, but it is safe to say that above them all was a deep and passionate love of craft and an equally deep desire—in however small a way—to solve some of the problems which are a blight on industry and craftwork generally. In these respects it is best to quote his own words.

In a pamphlet issued from the Russell Workshops, Broadway, Worcestershire, Gordon Russell makes the following statement :

> Old work should rightly be regarded as the surest of all foundations on which to build anew with sympathetic continuity, never discarding traditional ways of doing things, but determining to make the work of the present as good as the work of the past.

In a later declaration he says :

> Design is the spiritual side of a piece of furniture, which, combined with the material side — the mere timber — makes a harmonious whole or the reverse.

To this he adds :

> I firmly believe that when we have learnt to treat men and machinery intelligently —and heaven knows we have much to learn — we shall make furniture as fine as anything the past has to show.

Above, a small octagonal gate table in fine brown oak. The cupboards at each end are handy, and fill in an otherwise wasted space. Craftsman, G. Cook. Below, a finely-proportioned simple table to seat eight persons. Its construction and design are as good as a table could be. Craftsman, E. Darley.

More recently he has written :

It is not my work altogether. It could not be. It is our work. The wonderful spirit of co-operation has made it possible, a spirit, which, if widely adopted in industry, would, I am confident, set trade on its feet again. It seems to me a *lesson in little* of what may be done, and as such, it has a value beyond the craft of cabinet making or metalwork.

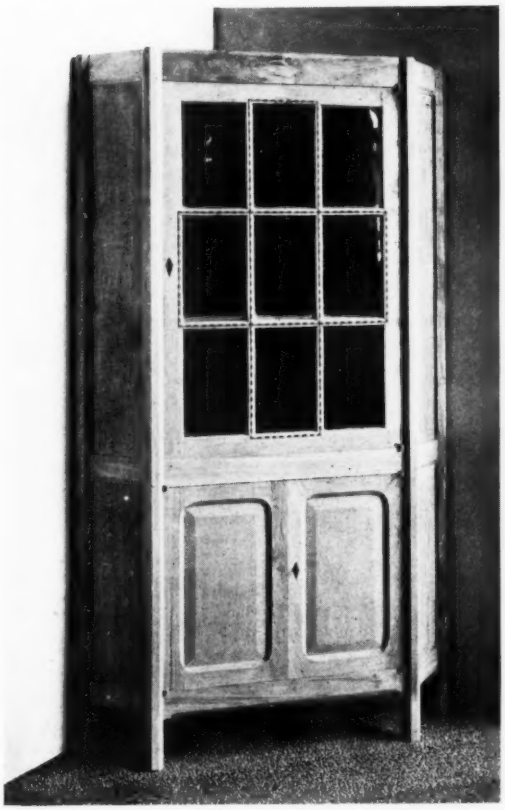
These statements contain the spirit and purpose with which Gordon Russell entered upon his adventure in craftsmanship. The word adventure expresses more than experiment, though the two may be analogous. In the first there is the ideal—the impulse and aim—which, in the second, are brought down to material doings-work. Such an adventure needed, not only the wherewithal to equip it—men, timber, and the like, but a faith and courage to carry it through. Reared in the Cotswold country, where the tradition of good building and craftwork is still, happily, maintained, Gordon Russell was steeped in what he calls "the traditional way of doing things." Imposed upon this was a business training dealing with things of the past, and furniture in particular. Then came the war. It may be that during those sad and sorry years he dreamed dreams, but it is a certain fact that some of his designs were roughed out in the trenches. Like other young and eager minds who poured out their thoughts in picture, prose, or poetry, he, too, was keen to build anew in the way that seemed open to him. Much as he admired the craftsmanship of bygone centuries, the Elizabethan, Jacobean, Chippendale way, was not his road. It would have been easy and profitable travelling, but to him it meant stagnation! Just as the old woodworkers expressed the tone and temper of the time in which they lived, and made furniture suitable to the needs and customs of their day, so would he, in the same spirit, endeavour to show that twentieth-century craftsmanship could turn out work of equal, if not finer, quality. He had for long been a great admirer of the late Ernest Gimson, and in many respects an ardent disciple. He would be the first to acclaim his inspiration and indebtedness to that master of material and fine proportion. But Ernest Gimson was established. His work appealed chiefly to the wealthy few. Gordon Russell's ambition was, and still is, to show that good, serviceable furniture can be made at a reasonably moderate price, which could appeal to all and sundry. He has told the writer that he would not be satisfied until people of the artisan class, not only expressed a desire for simpler furniture, but were able to purchase it, and new "Russell Workshops" are being planned with that end in view. In this respect he has taken an intelligent

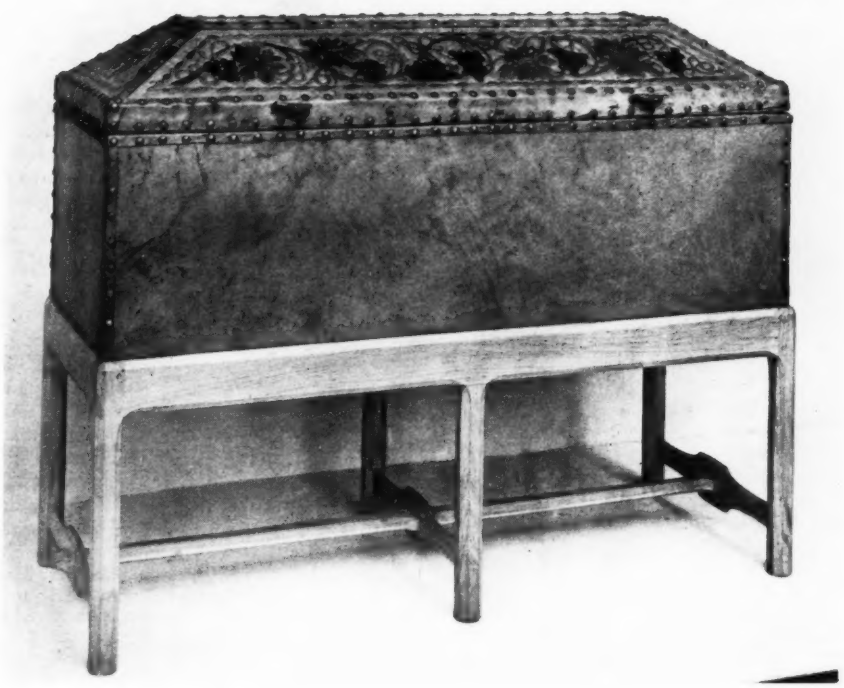
Above, left, a dressing-chest and mirror in cherry wood. The handles, made of walnut, are dovetailed into the front, and are hollow under the projecting piece. Craftsman, A. H. Allaway. Right, another type of dressing-table in oak. Kneehole tables rarely look right without four legs. This difficulty has been overcome by recessing the legs on the middle rail. The handles in this case are vertical, and look as though they might be a little thinner. Craftsman, C. Turner. Below, a tall-boy chest of drawers in English oak. Craftsman, H. J. Mann.

and sane action on the right use of machinery. He is not blind to its abuses, but he recognizes its right place in saving hard and back-breaking labour. He uses machinery, but controls it, and his furniture is such as will leave the craftsman scope for individual interest, intelligence, and skill, either in the simplest or the most elaborate examples. To gain the interest and sympathy of the man at the bench is essential if work with any character in it is to be done. However good a design may look on paper, its ultimate success depends on the co-operation of the maker. That Gordon Russell has succeeded in winning the interest of his craftsmen, his furniture and metal-work are sufficient evidence. His men work—not so much for him as with him. As a beginning he took boys from the village and partly-trained youths from technical schools. These were set to work with older men who had been in the shops many years. The younger minds are more receptive to ideas and ideals. Every encouragement is given to recreative study through the agency of a good library of books, evening classes, and a course of lectures in craft subjects. Members of the staff, including the foreman cabinet-maker, were sent over to the Paris Exhibition. Gordon Russell does not pretend to be running a "Guild," but as already stated, he does believe that the personal touch and the acknowledgment of the craftsman's individual part in design and practice are essential if such an adventure is to keep its highest aims and purpose.

Of Gordon Russell's treatment of material and its relation to his designs the next article must relate, but some reference to the furniture illustrated will be found under each photograph. The pieces shown all have this in common, that they are solid, well-built, and eminently workmanlike.

(To be continued.)





Above, a corner cupboard in oak. The raised inlay is of ebony and yew. Crown glass in the door gives some very beautiful reflections. Craftsman, C. Beadle. Below, a chest made in cedar, and covered with brown hide. The slope of the lid gave a good opportunity for tooled work. Craftsmen, C. Turner and C. Smithers.

THE LIFE OF STEEL

ARCHITECTURE was at one time considered to be the most permanent art form. Even with the passing away of a particular civilization architectural records remained to tell of its greatness. To-day we are in the midst of a general reverberation, and architecture is becoming ephemeral. In most of the great capitals of the world vast buildings, costing fabulous sums, are built and demolished with bewildering rapidity. In 1925 McKim, Mead and White's famous Madison Square Garden, famous as a work of architecture, and famous on account of the various activities, for the most part activities of pleasure which went on within its walls (was not its erection almost the culminating point in the life of that arch impostor and circus king, P. T. Barnum?) was demolished to make way for an immense building for the New York Life Insurance Company, which has been designed by Mr. Cass Gilbert.

The demolition, which was carried out last year, however, was no ordinary house-breakers' enterprise. It was made the occasion of an extremely interesting and valuable investigation into the condition of the structure, which was one of the first to be erected on what may be termed modern structural methods. The *American Architect* for December 20 deals very fully with the subject.

The building was faced with very elaborately modelled terra-cotta, and a buff-coloured facing-brick. These in themselves would seem to have been a departure from previous practice, which was the employment of red brick and red terra-cotta. The demolition showed that the masonry throughout had suffered little or no deterioration, and that the contours of the mouldings were as accurate as when first built. Here and there cracks were found on the surface of the terra-cotta, the result, it is surmised, "of improper flushing, which permitted water to enter the large blocks and freeze.

"The webs of the terra-cotta (says the writer in the *American Architect*) were in most cases much heavier than those in common practice to-day. Where the burned clay blocks were built into the wall the voids were filled with brick and mortar carefully built in close contact with all terra cotta webs. This had been so well done that the brick ties had to be broken flush with the back of the terra-cotta to permit removal. The masonry filling apparently did not extend beyond the wall line. Voids inaccessible at the time of erection were the only ones observed to have been left unfilled. More filling was used in the free standing work than is recommended nowadays, when the tendency is toward drainage and ventilation of the units in exposed work. In recent years solid filling to a large extent has been considered unnecessary and, serving no useful purpose, a waste of labour and material. The mortar used in setting the units was found to be very hard and evidently of high quality. The joints were in unusually good condition, and practically no disintegration or cracking of these were noted, nor was loose pointing observed. Strenuous labour with sledge-hammer and crowbar, and in the case of brick the pneumatic hammer, was required to loosen the materials of which the walls were built. No swelling of the grout used to fill finials, balustrades, columns, and similar features was observed."

The worst defects in the steelwork (or iron, as it more probably was) were found in certain stages of the tower. Some of the webs of the girders "were badly corroded, deeply pitted, and covered with very thick rust and scales, although little of the latter had apparently been detached. Underneath the rust there was a considerable thickness of hard metal, possessing enough strength and stiffness to be serviceable, but to a greatly reduced degree." Many of the flange angles were entirely destroyed by corrosion. The rivets were better preserved than either the wet plates or angles. Some of the metal in this part of the building had become "spongy and soft, swollen to several times the original thickness, and pealing off in parts like scabs and flakes, often the full width of the flange, a foot long, and, perhaps, an eighth or a half-inch thickness, a loose, dirty mass that easily broke and crumbled in the fingers." In many places, all within the same limited zone of the building, the metal had become laminated, and in some cases there was expansion due to corrosion and disintegration which had considerably swelled the flanges.

Above: A view of one of the composite girders forming the octagonal framework that supports the tower of Madison Square Garden. A thin sheet of metal is projecting from the corroded laminations of the upper flange. Below: The south-west cupola, showing how the terra-cotta tiles have fallen away from the inadequate boarding, to which they were fastened with non-galvanized wire nails.

Villa Marlia, near Lucca. From Italian Gardens of the Renaissance.

LITERATURE

Italian Gardens of the Renaissance.

WITH the fourteenth century came a fine appreciation of Nature; the civilized world found a confidence which it had never known, and the garden began to take its place among the joys and pleasures of mankind. The art which had for years been confined to the decoration of the cloister seized upon the mind of the time, and, because of its new consciousness, emerged with a new power and vigour, which took the world by storm. In the Italian gardens we find the perfect combination; "Fancy and Design roam undivided."

Italian Gardens of the Renaissance carries with it a breath of the pomp and grandeur which are inseparable from the emotional appreciation of the great gardens of Italy. The photographs and letterpress are redolent of sympathy with their subject, so that to open the book is like taking a stroll down one of the cypress avenues which it describes.

It becomes apparent that, fundamentally, all the gardens have been governed by one aim; in every case there has been a conscious striving for pattern; it appears in many ways and in varying degrees of intensity, but always it is there. Perhaps it were better to generalize still further and to include this in the wider term "Expression." Pattern is one of the means of expressing the formality of life, so it is fitting that it should assert itself in work of this period; it is modified to suit the nature of the garden, so that it appears strongly in those designed for lavish entertainment, while in cases where thought and quiet pleasure have been the aim, much of the formality disappears. But in each case there has been the realization that the garden must reflect the beauty of the surrounding country; it must be a link binding this beauty to the house, "a mutual ground on which the two may meet and absorb each other's views"; and everywhere the gardens express not only the characters of the landscapes, but the minds of the men whom they were designed to please and gratify. The chief bond with Nature was that of scale, and the grandeur of the country round Rome is reflected in its gardens, in the same way in which the intimacy of the Florentine lay-out blends with the more delicate scenery in which it is set.

The main idea governing the planning appears to have been that the general lines should be powerfully marked near the house, while in the outlying parts they should dissolve into the informality of Nature, so that one might stand and see "the excited stream of garden pour from the woods, down the hillside, and flood into the calm of formality in the square water-garden below." In many cases some effect of the landscape invites emphasis, and we find the eye coaxed towards it down an avenue of cypresses; but almost invariably the lines of the vista are punctuated, so that the essential formality does not detract from the effect of the terminal feature.

With the rise to fame and power of the great families gardens were provided to satisfy the need for extensive entertainment, and here the effects are bold and staggering. As the first object of a garden is to offer contentment and repose, so, in these examples the designer has always provided the "Giardino Secreto." There seclusion and rest are to be found, and one happens, quite by accident, upon some quiet corner, and appreciates the change from the excitement of the rest of the grounds and from the turmoil which they express.

Italian Gardens of the Renaissance. By J. C. Shepherd, A.R.I.B.A., and G. A. Jellicoe. London: Benn Bros. Five guineas.

The Pleasure Haunts of London.

Mr. Beresford Chancellor has more than succeeded in his attempt "to give some account of the pleasure haunts of London from the days of the Tudors to our own time." His project was no mean one, but here* may be read the whole history of the Londoner's diversions and dissipations from the crude masculinity of the bull and bear-baiting of the Tudors to such eminently genteel amusements of the 'seventies as provided by the Westminster Aquarium. Theatres, brothels, music halls, gambling hells, the pleasure gardens of the eighteenth century, and the

" assemblies " of the nineteenth, all do their share in showing us how the Londoner has sought for pleasure through four centuries.

If we are to accept Dr. Johnson's dogmatical assertion that " no man is a hypocrite in his pleasures " we are able here, better than in most other places, to study man naked. Divest mortality of its ruff and farthingale, its laced hat and frogged coat, its bombazeen and bustle, or its top hat and bottle-green newmarket, and it does, in all ages, exhibit a strange similarity, in that it all believes in the Johnsonian philosophy that it is the business of a wise man to be happy.

The means, of course, are many and diverse, ranging from the grossness of the brothel to the comparative refinement of the opera house, but the end is in all cases one and the same in as far as it constitutes the pursuit of pleasure.

The first three chapters of this fascinating book are devoted to the early history of the theatre, of the bankside playhouses, where Master William Shakespeare led his company, where Dekker, Massinger, Beaumont, and Fletcher strove for recognition. For now the drama was to hold sway for many generations as the principal diversion of the people, as a development and improvement upon the bull- and bear-baiting theatres of the previous century. It is difficult to refrain from quoting yet again the great Londoner Johnson, for it is certain that he would, to use his own expression, have been delighted to " browse " here. For he found in the study of the Londoner and his pleasures and diversions stimulant enough for a great philosophy. " He who is tired of London," he said, " is tired of life." Life was his one great study, and his one great topic of conversation. This possibly explains his love for London, where he considered the pulse of human life to beat strongest; he loved Charing Cross and its full tide of human existence.

Mr. Beresford Chancellor sets old pulses beating; we can smell the flambeau at the Playhouse as long forgotten actors, made to breath again, strut upon the stage. Spring Gardens, Vauxhall, and Ranelagh are resurrected from the slums which now mark their sites to be gay settings for the fashionable parades of the " ladies and gentlemen that make love together till twelve o'clock at night." We read how, in 1742, " Ranelagh Gardens were opened at Chelsea; the Prince, Princess, Duke, much nobility and much mob besides were there. There is a vast amphitheatre, finely gilt, painted and illuminated, into which everybody that loves eating, drinking, staring, or crowding is admitted for twelve pence." Despite the crowding and staring mob, and the low price of admission, it became so fashionable that according to Walpole the great Lord Chesterfield himself " ordered all his letters to be addressed thither."

From Ranelagh we visit the Pantheon, and are admitted later into the polite assemblies of Mrs. Cornelys in the red-brick mansion in Soho Square. Then by the grace of the author and one Cruikshank, we are allowed a peep into the " highest life in London " and a glimpse of " Tom and Jerry ' Sporting a Toe ' among the Corinthians at Almacks in the West."

And so to Cremorne, " situated in Chelsea on the banks of the Thames, slightly to the west of Battersea Bridge," where marionettes disported themselves and fireworks were let off to the delight and astonishment of the early Victorian populace. Here the prevailing delight in balloons and parachute descents was amply gratified: " a Madame Poitevin went up seated on a heifer, as Green had done at Vauxhall on a pony two years earlier," and here also on August 2, 1847, the veteran Green made his 365th ascent.

Villa d'Este, Cernobbio, Lake of Como.
From Italian Gardens of the Renaissance.

And so from Cremorne to the Haymarket Opera House, Covent Garden, the Hanover Square Rooms, and other musical haunts. The Great Exhibition and the Zoological Gardens receive their due notice, indeed, it is difficult to imagine an omission in the vast and variegated gallery described. It is no mere compilation of contemporary records, but a piece of our own history presented in a delightful form. Its appeal, too, is wide; the scholar and the antiquary, the student of mankind, the architect and the historian, may all read here with pleasure and profit. For the author has well fulfilled the hope modestly expressed in his Foreword that " this volume may be considered as filling a gap, if gap there can possibly be found, in the vast library concerned with London and its variegated life." W. E. P.

**The Pleasure Haunts of London.* E. Beresford Chancellor. Constable: One Guinea.

The Ironmongers' Pocket Book.

This useful little publication is issued by *The Ironmonger*, and contains 120 carefully selected tables relating to the hardware and ironmongery trades.

Considerable discrimination has been shown in the choice and arrangement of the contents which is both comprehensive in range and varied in character. In addition, there is an excellent contents table, by means of which the data required under the numerous headings can be instantly located.

The pocket-book is well printed, of neat appearance, and includes a sixty four-page cloth-covered booklet of squared paper (6 in. by 3 in.) divided into sixty-fourths of an inch. Architects and surveyors will specially appreciate this for the convenience it offers in jotting down rough sketches to scale. F. C.

The Ironmongers' Pocket Book. The Ironmonger, 1s.

CORRESPONDENCE

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Mr. H. C. Hughes's letter, which appeared in the last issue of the JOURNAL, raises some very important problems of design. His quotation from Ruskin defending the baseless columns of the Ducal Palace in Venice (and, by implication, those of the Stockholm Town Hall) is of special interest inasmuch as it shows that Ruskin was ready to find in the forms of animate Nature an exemplar for those of architecture. "The pier base of this building," so Ruskin tells us, "is the foo tor paw of the pier. As far as it has to bear up it is uncloven with slight projection —look at the elephants, the Doric base of animality." I suggest that the answer to Ruskin, were he alive to hear it, would be: "Look at the elephant more closely and you will observe that its paw with spreading toes makes a distinct formal termination to its foot, and is not comparable to the completely inarticulated bases of the columns at the Ducal Palace." The strongest argument, however, against the necessity of the spreading base to a column may be found in the Doric Order itself, a renowned architectural form which is without this emphasis. But in the Doric column the simplicity of the base is partly kept in countenance by the simplicity of the capital. Moreover, the line of the entasis, which achieves verticality just at the point where it reaches the ground, is itself a subtle kind of punctuation, and the external steps, as in the Parthenon, form an additional emphasis to the base of the Order. That the Greeks were themselves quite satisfied with the Doric column is by no means established, and there is reason to believe that in their opinion the various kinds of column base, as in the Ionic and Corinthian Orders represented an improvement.

I am particularly grateful to Mr. Hughes for his quotation from the *Stones of Venice*, which shows that Ruskin lent his authority to the idea of a social hierarchy of architectural forms, and that in his opinion towers could not appropriately be erected for the mere advertisement of the building-owner.

Yours, etc.,

A. TRYSTAN EDWARDS.

SOCIETIES AND INSTITUTIONS

ROYAL INSTITUTE OF BRITISH ARCHITECTS PRIZES AND STUDENTSHIPS.

At the general meeting, held on Monday, January 18, at 8 p.m., the awards were announced as follows:

R.I.B.A. Silver Medal and £50 for an Essay.

The Jury report that three essays have been submitted under the following mottoes:

VINCI L'INCONNU
GAI

The Jury, after careful consideration, recommend that the Royal Institute Silver Medal and £50 be not awarded.

R.I.B.A. Silver Medal and £75 for Measured Drawings.

The Jury report that three sets of drawings have been submitted under the following mottoes:

NERO ILEX
RESURGAM

The Jury recommend that the Royal Institute Silver Medal and £75 for Measured Drawings be not awarded.

The Tite Prize.

The Jury report that twelve sets of drawings have been received in the Final Competition under the following mottoes:

COTTER	MOSS
OMEGA	SCALE
RIZZ	ULYSSES
AVANTI	HATIKUCH
KUKLOS	AMBER
BONZO	KOKO

The Jury recommend that the Tite Prize, a Certificate and £50 be awarded to the author of the design submitted under the motto BONZO.

The Jury also recommend that exemption from the Testimonies of Study for the R.I.B.A. Final Examination be granted to the authors of the designs submitted under the mottoes:

AVANTI KOKO
COTTER

The Soane Medallion.

The Jury report that nine sets of drawings have been received in the Final Competition under the following mottoes:

LOMBARD	EUXINE
FINANCE	DORVEL
LEXIS	BLISCO
PARDI	VARET
VITRATION	

The Jury recommend that the Soane Medallion and £150 be not awarded, but that exemption from the Testimonies of Study for the R.I.B.A. Final Examination be granted to the authors of the designs submitted under the following mottoes:

FINANCE DORVEL
VITRATION VARET

The Owen Jones Studentship.

The Jury report that one set of drawings has been submitted under the motto MICHAEL.

The Jury recommend that the Owen Jones Studentship, a Certificate and £100, be awarded to the author of the drawings submitted under the motto MICHAEL.

The Grissell Gold Medal.

The Jury report that one set of drawings has been submitted under the motto EXIT.

The Jury recommend that the Grissell Gold Medal and £50 be awarded to the author of the drawings submitted under the motto EXIT.

The Henry Saxon Snell Prize.

The Jury report that two sets of drawings have been submitted under the mottoes:

UBIQUE GERM

The Jury recommend that the Henry Saxon Snell Prize and £60 be not awarded, but that the sum of £15 be awarded to the author of the design submitted under the motto GERM.

The R.I.B.A. (Alfred Bossom) Travelling Studentship.

The Jury report that Silver Medals have been awarded to the authors of the designs and reports submitted under the mottoes:

CHOTA HAT.

The Jury recommend that the R.I.B.A. (Alfred Bossom) Gold Medal and Studentship be awarded to the author of the design and report submitted under the motto HAT.

ANNOUNCEMENTS

Our attention has been drawn to a paragraph in the *Architectural Events of the Year*, which appeared on page 87 of our issue for January 6, and in which Mr. E. Stanley Hall is described as the Honorary Secretary of the A.A. Of course, this should have been the R.I.B.A., where Mr. Hall succeeded Mr. Arthur Keen.

* * *

The models of Meux's brewery at Wandsworth, illustrated in our issue of January 13, are, we learn, the work of Mr. John B. Thorp. We are glad to put this fact on record. Mr. Thorp's models are known everywhere.

* * *

Meetings of the R.I.B.A. Registration Committee are now being held at No. 28 Bedford Square, London, W.C.1, the premises lately occupied by the Society of Architects. All communications in connection with the committee should be addressed to Mr. C. McArthur Butler, secretary to the Registration Committee, at that address.

THE WEEK'S BUILDING NEWS

Londonderry Water Supply.

The Londonderry Corporation have adopted a £400,000 water scheme to supply 80,000 inhabitants.

A Swimming Pool at Morecambe.

The Morecambe Town Council have decided to invite designs for an open-air swimming pool.

The Trent Bridge.

It is expected that Nottingham's Trent Bridge will be open to the public in three or four months' time.

Housing at Leicester.

Leicester has contracted for 500 new brick houses at £515 each for parlour types and £465 for non-parlour types.

Post-war Houses in Liverpool.

It was expected that by the end of the past year the number of post-war houses built in Liverpool would reach 20,000.

Gift to the Nation.

The late Mr. and Mrs. Reid have left Lauriston Castle, its library, art collection, and grounds, and a sum of £36,000, to the nation.

A New Maternity Home.

Erected at a cost of £2,820, a maternity and child welfare centre has been opened at Simpson Road, High Street, Poplar.

Housing at Leigh.

The Leigh Housing Committee has accepted the contract of Mr. A. James, of Southport, for the erection of 113 houses at a cost of £49,316.

The Wythenshawe Estate.

The Manchester City Council propose to purchase the Wythenshawe estate of 4,500 acres, at a cost of £358,850, upon which to erect 3,600 houses.

Church Destroyed by Fire.

A fire, believed to be the result of incendiarism, has destroyed the church of St. Michael's and All Angels, Windmill Hill, Bedminster, the loss amounting to £12,000.

3,000 *New Houses.*

The progressive policy of the Liverpool Housing Committee is shown in its resolve to erect this year a town of 5,000 brick and concrete houses on the Norris Green estate.

New Bridge Across the Ouse.

The construction of the Boothferry Bridge over the river Ouse between Howden and Goole has been started by the Cleveland Bridge and Engineering Co. of Darlington.

500 *Steel Houses for Scotland.*

The Edinburgh Town Council have agreed to grant sites for the erection of 500 steel houses to be built through the agency of the Scottish National Housing Company.

Factory at Peterhead.

The estimated cost of the new works to be erected by Messrs. Crosse and Blackwell at their fish-canning factory at Peterhead is approximately £8,000, inclusive of the installation of appliances.

1,000 *Houses at Hendon.*

The London County Council have signed a contract for the building of a further 1,000 houses at Hendon. Eventually there will be 6,000 new houses on the Hendon estate.

Forty Houses at Retford.

Retford Town Council have decided to make application to the Minister of Health for sanction to borrow £19,075 for the erection of forty houses on the Corporation housing estate in Hallcroft Road.

Housing at Alloa.

Alloa Town Council have agreed to accept the offer of Messrs. John Thomson and Son, building contractors, Alloa, for the erection of 120 houses in Henderson Avenue and Shaftesbury Street. The total cost of the scheme is estimated at £49,152.

Housing Scheme at Burton-on-Trent.

Work was begun recently on laying out new roads to serve a large housing scheme of Burton-on-Trent Corporation in the Winshill district of the borough. This will consist of ninety-four houses. Tenders have been accepted by the Corporation.

The R.I.B.A. and Headmaster's Certificates.

The Royal Institute of British Architects states, in regard to the registration of probationers, that except in special cases a headmaster's certificate will not be accepted after October 1, 1927, and no one will be registered as a probationer unless he has passed one of the recognized examinations in the required subjects.

The Housing Subsidy.

The amount of money paid out from the Exchequer towards housing since the Armistice has already amounted to over £42,000,000. The payments made by the Treasury under Dr. Addison's Act alone total £32,203,695, and in addition, lump sum grants to private builders have been paid out under the Additional Powers Act of 1919 amounting to £9,493,155.

Erection of Houses in Birmingham. Record Number Built Last Year.

During 1925 the houses erected by the Birmingham Corporation numbered 3,169, and 1,774 were also built by private enterprise, 1,396 of these being under the subsidy scheme and 378 without subsidy. The total number of houses built—4,943—during the twelve months is a record for any one year, as well as a record in regard to erection by the Corporation.

East Riding Police Station.

Sharp criticism was voiced at a meeting of the East Riding Standing Joint Committee, on the report of the Police Stations Sub-Committee, which recommended the carrying out of repairs at various police stations. One recommendation was to paint four rooms in the police-sergeant's house at Hornsea at a cost of £35 17s., and to fix picture mouldings at a cost of £4 2s. 6d.

Old Guildhall Damaged.

Part of the frontage of Poole's fourteenth-century Guildhall, Scaplen's Court, has collapsed through the action of the bad weather, historic relics being destroyed. The valuable relics of Scaplen's Court were only discovered about twenty months ago through a chimney-stack falling through the roof. A fine fourteenth-century fireplace was then found, with the initials of Cromwell's troops scratched on it.

Grangemouth Housing Scheme.

Grangemouth Town Council is endeavouring to solve the house shortage problem by an owner-occupier scheme. The Council is prepared to have the house built and to hand over the key to the proprietor. A subsidy of £110 will be granted for each house, and a loan of £90 on every £100 of the total cost (less subsidy), the tenant to pay 10 per cent. down and the remainder by instalments extending over a period of years. About twenty subsidized one-room and kitchen houses have been built in Grangemouth of late.

R.I.B.A. Special Examinations.

The Council of the R.I.B.A. desire to call attention to an alteration which has now been made in the conditions for admission to the special examination to qualify for candidature as Associate R.I.B.A. (for applicants exempted by permission of the Council from registration as probationer and from the intermediate examination, and from submitting testimonies of study) upon the advice of the Board of Architectural Education. Up to the present this examination has been open to architects in practice not less than twenty-five years of age, and to chief assistants not less than thirty years of age, in accordance with the particulars stated on the official application form. Upon the recommendation of the Board of Architectural Education, the special examination will in future be open, upon the conditions stated above, to architects in practice not less then twenty-five years of age and to all assistants over thirty years of age whose applications are approved by the Board of Architectural Education.

READERS' QUERIES

Lino on a Concrete Floor.

"Subscribers" write: "In a new cottage hospital addition we formed the floors of 4 in. concrete on 4 in. hard core, and finished them with ¾ in. 3.1 cement and sand topping, with 3 per cent. Pudlo cement. As soon as the wards were complete they had to be occupied, as alterations had to be carried out to the old part of the building. As the cement in the floors was dusty it was decided to lay the lino as the concrete looked quite dry. The result was that water collected under the lino in such quantities that it has spoilt it. To get over this we coated the floor with Rufoid. This was fairly successful in two wards, but not so in the third and two sanitary wings. After going carefully into the matter with the builders and the manufacturers of 'Pudlo,' we were convinced that the trouble was due solely to condensation. We have now put coco-nut matting down in the offending ward, as the Rufoid keeps the dirt down, but we anticipate difficulty in sticking down the lino to the Rufoid with mastic. Can you recommend a mastic to do this? We presume you would recommend all linoleum to be stuck down."

Concrete floors often appear bone dry on the surface within a few hours or days of setting if the weather happens to be favourable, but they are not necessarily at all dry underneath, and a very considerable period must be allowed for thorough drying even under the best conditions.

The land surrounding the hospital must be well drained to prevent new supplies of surface water reaching the underside of the hard core, and, if this is successfully achieved, a floor, such as is described, should be sufficiently dry in six months to remain dry under the lino. Only a few strips of matting should be used, as exposure to warmth and free ventilation are the agents for getting rid of the moisture. The matting will be needed to protect the passage tracks, as ¾ in. topping of cement and sand 1 to 3 is hardly rich enough to withstand traffic without wearing away. Condensation due to atmospheric conditions will deposit water on the upper surface of the lino, but even at these periods the concrete floor will remain dry if once it has thoroughly dried out. Even when the floor is dry the lino is liable to contract in frosty weather, and expand in warm and wet days so that it has an unpleasant habit of tearing free or blistering up even after it has been cemented to the floor. Treloar's lino cement may be tried. If plentifully used it will adhere to both lino and concrete, provided that the lino is immediately pressed down with weighted planks. If this operation is neglected, the cement simply dries on one surface without adhering to the other. Experiment will be necessary, as most lino manufacturers do not train their men to lay thin lino on concrete, and generally admit that they do not guarantee it in such a position.

It will probably be best in the end to purchase thick cork lino and let it lie without attempting to cement it down to concrete, the surface of which dusts up. In such cases the cement will adhere to a top layer of dust and drag it off the body of the floor as the lino creeps with the changes of weather.

A movable sample of thick lino some few yards broad and long might be put down to test it suitably. W. H.

Oak Weatherboard and Electric Wiring.

"R" writes: "(1) I propose to cover the upper part of a house with oak weatherboarding, fixed to timber framing over close boarding and felt. Are there any special precautions which can be taken to minimize the shrinking and twisting of the boards, and is it worth while using 1 in. instead of ¾ in. weatherboarding?

(2) If electric wiring is put in (in steel tubing) at the time the house is built, is there risk of deterioration in the event of current not being available for five or ten years?"

(1) It is distinctly worth while to use 1 in. instead of ¾ in. weatherboarding, both in respect of strength and to maintain warmth inside the building. The extra quarter of an inch of thickness often preserves the board from being penetrated by a loose knot or shake, and provides some material to maintain continuity and exclude draughts.

There are several special precautions which are taken in regard to the choice of materials.

To avoid all shrinking of wood exposed to alternatives of wet and dry is, of course, absolutely impossible, but if facilities exist for selecting only the most suitable boards, they should be chosen from sound, straight-grained heart wood. As timber shrinks greatly in the direction of the circumference of the log, and very much less in the direction of its diameter, weatherboards sawn by radial cuts through the heart of the log are far more efficient than those produced by sawing tangentially to its circumference. The conversion of an oak trunk by radial cuts also has the advantage of exhibiting the medullary rays or "silver grain" to the best advantage, and such boards are far less liable to "cast" than those tangentially cut.

Weatherboards selected with care in this way are worth rebating in the inside of their thick edge, so that the inner face lies *almost* flat upon the felt lining of the close boarding.

The rebate must not be too deep or the weatherboard will lie flat on the felt and the outer point will gape.

In fixing the weatherboard the level of each board should be set out in advance so that clearance may be allowed for expansion and contraction.

But if the timber is home-grown, and only partly seasoned when converted and fixed, the initial shrinkage will naturally provide this allowance.

The boards must be nailed on to the studs in a manner which leaves them free to expand with wet, and to shrink in dry weather without splitting. The nails are driven through the thick edge of the weatherboard, just clear of the thin edge of the board already fixed in the course below, which is thus free to creep slightly. By this method the nail-heads are exposed, and if rust stains are considered objectionable, the nails may be either galvanized or of copper.

If nails are used they should be stout, flat-headed ones not less than 4 in. long.

Long lengths of board should be used wherever possible, and joints in the board should be rebated, and nail holes near the end of boards should be carefully bored with a brace, and well-sharpened to prevent splitting. A preservative (such as Solignum or Creosote) may be applied to the board by allowing it to soak in thoroughly before erection as a protection against fungus and wood-boring beetles.

If a painted finish is required well-seasoned wood is essential to a good job. Dry, seasoned wood will also take preservative or stain better than green. Unseasoned wood direct from the saw is sometimes preferred as castings. In this case warping not having taken place each board can be forced to lie moderately flat, but the use of green timber involves a greater risk of attack by fungoid growths.

(2) There is certainly some risk of deterioration in installing electric wires five or ten years before they will be needed, and in any case this period would be deducted from the total period during which the wiring may be serviceable.

Slender metal-covered insulation wires of Stannos type can be installed when they are needed without much disturbance to the decorations after the house is built and has dried out.

A good plan is to have the floorboards cut 1½ in. short of the wall to permit of space for tubing, and to have a cavetto skirting fixed with screws to hard wood plugs in the wall. That the ends of the floor boards are kept out of contact with the damp brickwork of the new house is a point in favour of the new arrangement.

W. H.

RATES OF WAGES

GRADE	TOWN	AREA	CRAFTSMEN s. d.	LABOURERS s. d.	EXCEPTIONS s. d.
A	ABERDARE	S. Wales and Mon.	1 8	1 3½	
A1	Abergavenny	Do.	1 7½	1 2½	
B	Abingdon ..	S. Counties	1 6	1 1½	
A	Accrington	N.W.Counties	1 8	1 3½	
A3	Addlestone	S. Counties	1 6½	1 2	
A	Adlington ..	N.W.Counties	1 8	1 3½	Plasterers
A	Airdrie ..	Scotland	1 8	1 3½	1 9
C1	Aldeburgh	E. Counties	1 4	1 0½	
A	Altrincham	N.W.Counties	1 8	1 3½	
A	Ashton-under-Lyne	N.W.Counties	1 8	1 3½	
A	Atherstone	Mid. Counties	1 6½	1 2	
B	BATH ..	S.W.Counties	1 6	1 1½	
B3	Banbury ..	S. Counties	1 4½	1 0½	
B2	Bangor ..	N.W.Counties	1 5	1 1	
A	Barnsley ..	Yorkshire	1 8	1 3½	
A	Barrow ..	N.W.Counties	1 8	1 3½	
A	Barry ..	S. Wales and Mon.	1 8	1 3½	Carpenters and Painters
A	Batley ..	Yorkshire	1 8	1 3½	
B	Bedford ..	E. Counties	1 6	1 1½	
A2	Berwick-on-Tweed	N.E. Coast	1 7	1 2½	
A3	Bewdley ..	Mid.Counties	1 6½	1 2	
A	Birkenhead	N.W.Counties	1 9	1 3½	1 8½
A	Birmingham	Mid. Counties	1 8	1 3½	
A	Bishop Auckland	N.E. Coast	1 8	1 3½	
A	Blackburn	N.W.Counties	1 8	1 3½	
A	Blackpool	N.W.Counties	1 8	1 3½	
A	Blyth ..	N.E. Coast	1 8	1 3½	
B3	Bognor ..	S. Counties	1 4½	1 0½	
A	Bolton ..	N.W.Counties	1 8	1 3½	
A3	Boston ..	Mid. Counties	1 6½	1 2	
B1	Bournemouth	S. Counties	1 6	1 1½	
A	Bradford ..	Yorkshire	1 8	1 3½	
A3	Brentwood	E. Counties	1 6½	1 2	
A	Bridgend ..	S. Wales and Mon.	1 8	1 3½	
B2	Bridgwater	S.W. Counties	1 5	1 1	
A1	Bridlington	Yorkshire	1 7½	1 2½	
A	Brighouse ..	Yorkshire	1 8	1 3½	
B1	Brighton ..	S. Counties	1 6	1 1½	
A	Bristol ..	S.W. Counties	1 8	1 3½	
A3	Bromsgrove	Mid. Counties	1 6½	1 2	
A	Burnley ..	N.W.Counties	1 8	1 3½	
A	Bursiem ..		1 8	1 3½	
A2	Burton-on-Trent	Mid. Counties	1 7	1 2½	
A	Bury ..	N.W.Counties	1 8	1 3½	
A3	Buxton ..	N.W.Counties	1 6½	1 2	
B	CAMBRIDGE	E. Counties	1 6	1 1½	
B3	Canterbury	S. Counties	1 4½	1 0½	
A	Cardiff ..	S. Wales and Mon.	1 8	1 3½	
A	Carlisle ..	N.W.Counties	1 8	1 3½	
B	Carmarthen	S. Wales and Mon.	1 6	1 1½	
B2	Carnarvon ..	N.W.Counties	1 5	1 1	
A	Castleford ..		1 8	1 3½	
B1	Chatham ..	S. Counties	1 5½	1 1½	
B1	Chelmsford	E. Counties	1 5½	1 1½	
B	Cheltenham	S.W. Counties	1 6	1 1½	Plumbers
A	Chester ..	N.W.Counties	1 8	1 3½	
A	Chesterfield	Mid. Counties	1 8	1 3½	1 9
B3	Chichester..	S. Counties	1 4½	1 0½	
A	Chorley ..	N.W.Counties	1 8	1 3½	
A	Clitheroe ..	N.W.Counties	1 8	1 3½	
A	Clydebank	Scotland	1 8	1 3½	
B1	Colchester..	E. Counties	1 5½	1 1½	
A	Colne ..	N.W.Counties	1 8	1 3½	
B1	Colwyn Bay	N.W.Counties	1 5½	1 1½	
A	Coventry ..	Mid. Counties	1 8	1 3½	
A3	Crewe ..	N.W.Counties	1 6½	1 2	
A2	Cumberland		1 6½	1 2	
A	DARLINGTON	N.E. Coast	1 8	1 3½	
A	Darwen ..	N.W.Counties	1 8	1 3½	
B3	Deal ..	S. Counties	1 4½	1 0½	
B1	Denbigh ..	N.W.Counties	1 5½	1 1½	
A	Derby ..	Mid. Counties	1 8	1 3½	
A	Dewsbury ..	Yorkshire	1 8	1 3½	
A	Doncaster ..	Yorkshire	1 8	1 3½	
C1	Dorchester	S.W.Counties	1 4	1 0½	
A3	Droitwich ..	Mid. Counties	1 6½	1 2	
A2	Dudley ..	Mid. Counties	1 7	1 2½	
A	Dundee ..	Scotland	1 8	1 3½	
A	Durham ..	N.E. Coast	1 8	1 3½	
B1	EASTBOURNE	S. Counties	1 6	1 1½	
A	Ebbw Vale	S. Wales and Mon.	1 8	1 3½	
A	Edinburgh	Scotland	1 8	1 3½	
A	E Glamorganshire & Mon. S.	S. Wales and Mon.	1 8	1 3½	Painters
B	Exeter ..	S.W.Counties	1 7	1 2½	1 6
A	FLEETWOOD	N.W.Counties	1 8	1 3½	
B3	Folkestone	S. Counties	1 4½	1 0½	
A	Frodsham ..	N.W.Counties	1 8	1 3½	
B3	Frome ..	S.W.Counties	1 4½	1 0½	
A	GATESHEAD	N.E. Coast	1 8	1 3½	
B	Gloucester..	S.W.Counties	1 6	1 1½	
B1	Gosport ..	S. Counties	1 5½	1 1½	
A3	Grantham..	Mid. Counties	1 6½	1 2	
A2	Goole ..	Yorkshire	1 7	1 2½	Plasterers
A2	Gravesend..	S. Counties	1 7	1 2½	
A	Greenock ..	Scotland	1 8	1 3½	1 9
A	Grimsby ..	Yorkshire	1 8	1 3½	
B1	Guildford ..	S. Counties	1 5½	1 1½	
A	HALIFAX..	Yorkshire	1 8	1 3½	
A1	Hanley ..	Mid. Counties	1 7½	1 2½	
A	Harrogate ..	Yorkshire	1 8	1 3½	
A	Hartlepools	N.E. Coast	1 8	1 3½	
B2	Harwich ..	E. Counties	1 5	1 1	
B3	Hastings ..	S. Counties	1 4½	1 0½	
B	Hereford ..	S.W.Counties	1 6	1 1½	
B	Hertford ..	E. Counties	1 5½	1 1½	
A1	Heysham ..	N.W.Counties	1 7½	1 2½	
A	Huddersfield	Yorkshire	1 8	1 3½	
A	Hull ..	Yorkshire	1 8	1 3½	
A	ILKLEY ..	Yorkshire	1 8	1 3½	
A	Immingham	Mid Counties	1 8	1 3½	
B	Ipswich ..	E. Counties	1 6	1 1½	
C1	Isle of Wight	S. Counties	1 4	1 0½	
A	JARROW ..	N.E. Coast	1 8	1 3½	
A	KEIGHLEY	Yorkshire	1 8	1 3½	
B2	Keswick ..	N.W.Counties	1 5	1 1	
B	Kettering ..	Mid. Counties	1 6	1 1½	
A3	Kidderminster	Mid. Counties	1 6½	1 2	
B2	King's Lynn	E. Counties	1 5	1 1	
A1	LANCASTER	N.W.Counties	1 7½	1 2	Carpenters and Plasterers
A3	Leamington	Mid. Counties	1 6½	1 2½	
A	Leeds ..	Yorkshire	1 8	1 3½	
A	Leicester ..	Mid. Counties	1 8	1 3½	
A3	Lichfield ..	Mid. Counties	1 6½	1 2	
A	Lincoln ..	Mid. Counties	1 8	1 3½	
A	Liverpool ..	N.W.Counties	1 9	1 3½	1 8½
B	Llandudno	N.W.Counties	1 6	1 1½	
A	Llanelly ..	S.W. & Mon.	1 8	1 3½	
	London (12 miles radius)		1 9½	1 4½	
	Do. (12–15 miles radius)		1 9	1 4	
A	Long Eaton	Mid. Counties	1 8	1 3½	
A	Loughborough	Mid. Counties	1 8	1 3½	
B	Luton ..	E. Counties	1 6	1 1½	
A1	MACCLESFIELD	N.W.Counties	1 7½	1 2½	
B	Maidstone ..	S. Counties	1 5½	1 1½	
A	Manchester	N.W.Counties	1 8	1 3½	
A	Mansfield ..	Mid. Counties	1 8	1 3½	
B3	Margate ..	S. Counties	1 4½	1 0½	
A3	Matlock ..	Mid. Counties	1 6½	1 2	
A	Merthyr ..	S. Wales & Mon.	1 8	1 3½	
A	Middlesbrough	N.E. Coast	1 8	1 3½	
A	Monmouthshire Valley and E. Glamorgan	S. Wales & Mon.	1 8	1 3½	
A3	NANTWICH	N.W.Counties	1 6½	1 2	
A	Neath ..	S. Wales and Mon.	1 8	1 3½	
A	Newcastle ..	N.E.Coast	1 8	1 3½	
A	Newport ..	S. Wales and Mon.	1 8	1 3½	
A	Normanton	Yorkshire	1 8	1 3½	
A2	Northampton	Mid. Counties	1 7	1 2½	
A	North Staffs.	Mid. Counties	1 8	1 3½	
A	North Shields	N.E. Coast	1 8	1 3½	
B	Norwich ..	E. Counties	1 6	1 1½	
A	Nottingham	Mid. Counties	1 8	1 3½	
B	OAKHAM ..	Mid. Counties	1 5½	1 1½	
A	Oldham ..	N.W.Counties	1 8	1 3½	
A3	Oswestry ..	Mid. Counties	1 6½	1 2	
B	Oxford ..	S. Counties	1 6	1 1½	
A	PAISLEY ..	Scotland	1 8	1 3½	Plasterers 1 9
C	Pembroke	S. Wales and Mon.	1 4½	1 0½	Plasterers
A	Perth ..	Scotland	1 8	1 3	1 9
A3	Peterborough	Mid. Counties	1 6½	1 2	
A	Plymouth	S.W. Counties	1 8	1 3½	Painters 1 7
A	Pontypridd	S. Wales and Mon.	1 8	1 3½	
B	Portsmouth	S. Counties	1 6	1 1½	
A	Preston ..	N.W.Counties	1 8	1 3½	
A	QUEENSFERRY	N.W.Counties	1 8	1 3½	
B	READING..	S. Counties	1 6	1 1½	
B	Reigate ..	S. Counties	1 5½	1 1½	
A3	Retford ..	Mid. Counties	1 6½	1 2	
A	Rhondda Valley	S. Wales and Mon.	1 8	1 3½	
A	Rochdale ..	N.W.Counties	1 8	1 3½	
B	Rochester ..	S. Counties	1 5½	1 1½	
A1	Ruabon ..	N.W.Counties	1 7½	1 2½	
A2	Rugby ..	Mid. Counties	1 8	1 3½	
A3	Rugeley ..	Mid. Counties	1 6½	1 2	
A3	ST. ALBANS	E. Counties	1 6½	1 2	
A	St. Helens..	N.W.Counties	1 8	1 3½	
A1	SCARBOROUGH	Yorkshire	1 7½	1 2½	
A	Scunthorpe	Mid. Counties	1 8	1 3½	
A	Sheffield ..	Yorkshire	1 8	1 3½	
A3	Shrewsbury	Mid. Counties	1 6½	1 2	
A2	Skipton ..	Yorkshire	1 7	1 2½	
B	Slough ..	S. Counties	1 5½	1 1½	
A2	Solihull ..	Mid. Counties	1 7	1 2½	
B	South'pton	E. Counties	1 6	1 1½	
B1	Southend-on-Sea	E. Counties	1 5½	1 1½	
A	Southport ..	N.W.Counties	1 8	1 3½	
A	S. Shields ..	N.E. Coast	1 8	1 3½	
A2	Stafford ..	Mid. Counties	1 7	1 2½	
A	Stockport ..	N.W.Counties	1 8	1 3½	
A	Stockton-on Tees	N.E. Coast	1 8	1 3½	
A	Stoke-on-Trent	Mid. Counties	1 8	1 3½	
B	Stroud ..	S.W.Counties	1 5½	1 1½	
A	Sunderland	N.E. Coast	1 8	1 3½	
A	Swansea ..	S. Wales and Mon.	1 8	1 3½	
B	Swindon ..	S.W. Counties	1 6	1 1½	
A1	TAMWORTH	N.W.Counties	1 7½	1 2½	
B1	Taunton ..	S.W. Counties	1 5½	1 1½	
A	Todmorden	Yorkshire	1 8	1 3½	
A2	Torquay ..	S.W.Counties	1 7	1 2½	
B1	Tunbridge Wells	S. Counties	1 4½	1 1½	
A	Tyne District	N.E. Coast	1 8	1 3½	
A	WAKEFIELD	Yorkshire	1 8	1 3½	
A2	Walsall ..	Mid. Counties	1 7	1 2½	
A	Warrington	N.W.Counties	1 8	1 3½	
A3	Warwick ..	Mid. Counties	1 6½	1 2	
B	Wellingborough	Mid. Counties	1 6	1 1½	
A	West Bromwich	Mid. Counties	1 8	1 3½	
A3	Whitby ..	Yorkshire	1 6½	1 2	
A	Widnes ..	N.W.Counties	1 8	1 3½	
A	Wigan ..	N.W.Counties	1 8	1 3½	
B	Windsor ..	S. Counties	1 6	1 1½	
A	Wolverhampton	Mid. Counties	1 8	1 3½	
A3	Worcester ..	Mid. Counties	1 6½	1 2	
A	Worksop ..	Yorkshire	1 8	1 3½	
B	Wycombe ..	S. Counties	1 6	1 1½	
B1	YARMOUTH	E. Counties	1 5½	1 1½	
A	York ..	Yorkshire	1 8	1 3½	

The accompanying schedule is a selection only. Particulars for lesser localities not included may be obtained upon application in writing. The schedule of PRICES CURRENT, based on London rates, will be found on pages 159 and 160.

PRICES CURRENT

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.*

Broken brick or stone, 2 in., per yd.				£0	10	0
Thames ballast, per yd.				0	13	0
Pit gravel, per yd.				0	18	0
Pit sand, per yd.				0	14	6
Washed sand				0	16	6
Screened ballast or gravel, add 10 per cent. per yd.						
Clinker, breeze, etc., prices according to locality.						
Portland cement, per ton				£2	19	0
Lias lime, per ton				3	0	0
Sacks charged extra at 1s. 9d. each and credited when returned at 1s. 6d.						
Transport hire per day:						
Cart and horse	£1	3	0	*Trailer*	£0	15	0
3-ton motor lorry	3	15	0	*Steam roller*	4	5	0
Steam lorry, 5-ton	4	0	0	*Water cart*	1	5	0

EXCAVATING and throwing out in ordinary earth not exceeding 6 ft. deep, basis price, per yd. cube . 0 3 0
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, per yd.	£0	2	4
SPREAD and level, including wheeling, per yd.	0	2	4
PLANKING, per ft. sup.	0	0	5
DO. over 10 ft. deep, add for each 5 ft. depth 30 per cent.			
HARDCORE, 2 in. ring, filled and rammed, 4 in. thick, per yd. sup.	£0	2	1
DO. 6 in. thick, per yd. sup.	0	2	10
PUDDLING, per yd. cube	1	11	6
CEMENT CONCRETE, 4-2-1, per yd. cube	2	5	0
DO. 6-2-1, per yd. cube	2	0	0
DO. in upper floors, add 15 per cent.			
DO. in reinforced-concrete work, add 20 per cent.			
DO. in underpinning, add 60 per cent.			
LIAS LIME CONCRETE, per yd. cube	£1	18	0
BREEZE CONCRETE, per yd. cube	1	7	6
DO. in lintols, etc., per ft. cube	0	1	6

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 pipes, tested quality, 4 in., per yd.	£0	1	3
DO. *6 in., per yd.*	0	2	8
DO. *9 in., per yd.*	0	3	6
Cast-iron pipes, coated, 9 ft. lengths, 4 in., per yd.	0	6	9
DO. *6 in., per yd.*	0	9	2
Portland cement and sand, see "Excavator" above.			
Lead for caulking, per cwt.	£2	7	6
Gaskin, per lb.	0	0	5½
STONEWARE DRAINS, jointed in cement, tested pipes, 4 in., per ft.	0	3	9
DO. 6 in., per ft.	0	5	0
DO. 9 in., per ft.	0	7	9
CAST-IRON DRAINS, jointed in lead, 4 in., per ft.	0	10	0
DO. 6 in., per ft.	0	13	6

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.

BRICKLAYER

BRICKLAYER, 1s. 9½d. *per hour;* LABOURER, 1s. 4½d. *per hour;* SCAFFOLDER, 1s. 5½d. *per hour.*

London stocks, per M.	£4	7	0
Fletton, per M.	3	6	0
Staffordshire blue, per M.	9	12	0
Firebricks, 2½ in., per M.	11	3	0
Glazed salt, white, and ivory stretchers, per M.	22	0	0
DO. *headers, per M.*	21	10	0
Colours, extra, per M.	5	10	0
Seconds, less, per M.	1	0	0
Cement and sand, see "Excavator" above.			
Lime, grey stone, per ton	£2	12	0
Mixed lime mortar, per yd.	£1	6	0
Damp course, in rolls of 4½ in., per roll	0	2	6
DO. *9 in. per roll*	0	4	9
DO. *14 in. per roll*	0	7	6
DO. *18 in. per roll*	0	9	6
BRICKWORK in stone lime mortar, Flettons or equal, per rod	35	0	0
DO. in cement do., per rod	37	0	0
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, per ft. sup. extra	£0	0	2
DO. Red Rubbers, gauged and set in putty, per ft. extra	0	4	6
DO. salt, white or ivory glazed, per ft. sup. extra	0	5	6
TUCK POINTING, per ft. sup. extra	0	0	10
WEATHER POINTING, per ft. sup. extra	0	0	3
GRANOLITHIC PAVING, 1 in., per yd. sup.	0	5	0
DO. 1½ in., per yd. sup.	0	6	0
DO. 2 in., per yd. sup.	0	7	0
BITUMINOUS DAMP COURSE, ex rolls, per ft. sup.	0	0	7
ASPHALT (MASTIC) DAMP COURSE, ½ in., per yd. sup.	0	8	0
DO. vertical, per yd. sup.	0	11	0
SLATE DAMP COURSE, per ft. sup.	0	0	10
ASPHALT ROOFING (MASTIC) in two thicknesses, ¾ in., per yd.	0	8	6
DO. SKIRTING, 6 in.	£0	0	11
BREEZE PARTITION BLOCKS, set in Cement, 1½ in. per yd. sup.	0	5	6
DO. DO. 3 in.	0	7	0

THE wages are the Union rates current in London at the time of publication. 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. Though every care has been taken in its compilation it is impossible to guarantee the accuracy of the list, and readers are advised to have the figures confirmed by trade enquiry.

MASON

MASON, 1s. 9½d. *per hour;* DO. *fixer,* 1s. 10½d. *per hour;* LABOURER, 1s. 4½d. *per hour;* SCAFFOLDER, 1s. 5½d. *per hour.*

Portland Stone:			
Whitbed, per ft. cube	£0	4	4
Basebed, per ft. cube	0	4	7
Bath stone, per ft. cube	0	2	9½
Usual trade extras for large blocks.			
York paving, av. 2½ in., per yd. super.	0	6	6
York templates sawn, per ft. cube	0	6	9
Slate shelves, rubbed, 1 in., per ft. sup.	0	1	8
Cement and sand, see "Excavator," etc., above.			
HOISTING and setting stone, per ft. cube	£0	2	2
DO. for every 10 ft. above 30 ft., add 15 per cent.			
PLAIN face Portland basis, per ft. sup.	£0	2	8
DO. circular, per ft. sup.	0	4	0
SUNK FACE, per ft. sup.	0	3	9
DO. circular, per ft. sup.	0	4	10
JOINTS, arch, per ft. sup.	0	2	6
DO. sunk, per ft. sup.	0	2	7
DO. DO. circular, per ft. sup.	0	4	6
CIRCULAR-CIRCULAR work, per ft. sup.	1	2	0
PLAIN MOULDING, straight, per inch of girth, per ft. run	0	1	1
DO. circular, do. per ft. run	0	1	4
HALF SAWING, per ft. sup.	0	1	0

Add to the foregoing prices if in York stone 35 per cent.
DO. Mansfield, 12½ per cent.
Deduct for Bath, 33⅓ per cent.
DO. for Chilmark, 5 per cent.

SETTING 1 in. slate shelving in cement, per ft. sup.	£0	0	7½
RUBBED round nosing to do., per ft. lin.	0	0	6
YORK STEPS, rubbed T. & R., ft. cub. fixed	1	9	0
YORK SILLS, W. & T., ft. cub. fixed	1	13	0

SLATER AND TILER

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.

Slates, 1st quality, per M:			
Portmadoc Ladies	£17	0	0
Countess	30	0	0
Duchess	36	0	0
Clips, lead, per lb.	0	0	4
Clips, copper, per lb.	0	2	3
Nails, compo, per cwt.	1	6	0
Nails, copper, per lb.	0	2	0
Cement and sand, see EXCAVATOR, *etc., above.*			
Handmade tiles, per M.	£5	18	0
Machine-made tiles, per M.	5	8	0
Westmorland slates, large, per ton	9	5	0
DO. *Peggies, per ton*	7	10	0
SLATING, 3 in. gauge, compo nails, Portmadoc or equal:			
Ladies, per square	£4	0	0
Countess, per square	4	5	0
Duchess, per square	4	10	0
WESTMORLAND, in diminishing courses, per square	6	5	0
CORNISH DO., per square	6	3	0
Add, if vertical, per square approx.	0	13	0
Add, if with copper nails, per square approx.	0	2	6
Double course at eaves, per ft. aprox.	0	1	0
TILING, 4 in. gauge, every 4th course nailed, in hand-made tiles, average per square	5	6	0
DO., machine-made DO., per square	4	17	0
Vertical Tiling, including pointing, add 18s. 0d. per square.			
FIXING lead soakers, per dozen	£0	0	10
STRIPPING old slates and stacking for re-use, and clearing away surplus and rubbish, per square	0	10	0
LABOUR only in laying slates, but including nails, per square	1	0	0

See "Sundries for Asbestos Tiling."

CARPENTER AND JOINER

CARPENTER, 1s. 9½d. *per hour;* JOINER, 1s. 9½d *per hour;* LABOURER, 1s. 4½d. *per hour.*

Timber, average prices at Docks, London Standard. Scandinavian, etc. (equal to 2nds):			
7 × 3, per std.	£23	0	0
11 × 4, per std.	33	0	0
Memel or Equal. Slightly less than foregoing.			
Flooring, P.E., 1-in., per sq.	£ 1	8	0
DO. *T. and G., 1 in., per sq.*	1	8	0
Planed Boards, 1 in. × 11 in., per std.	36	0	0
Wainscot oak, per ft. sup. of 1 in.	0	2	0
Mahogany, per ft. sup. of 1 in.	0	2	0
DO. *Cuba, per ft. sup. of 1 in.*	0	3	0
Teak, per ft.	0	3	0
DO., *cube*	0	15	0
FIR fixed in wall plates, lintels, sleepers, etc., per ft. cube	0	5	9
DO. framed in floors, roofs, etc., per ft. cube	0	6	6
DO., framed in trusses, etc., including ironwork, per ft. cube	0	7	6
PITCH PINE, add 33⅓ per cent.			
FIXING only boarding in floors, roofs, etc., per sq.	0	13	6
SARKING FELT laid, 1-ply, per yd.	0	1	6
DO., 3-ply, per yd.	0	1	9
CENTERING for concrete, etc., including horsing and striking, per sq.	3	10	0
SLATE BATTENING, per sq.	0	18	6
DEAL GUTTER BOARD, 1 in., on firring, per sq	3	11	0
MOULDED CASEMENTS, 1¾ in., in 4 sqs., glazing beads and hung, per ft. sup	0	3	0
DO., DO., 2 in., per ft. sup.	0	3	3

PRICES CURRENT; *continued.*

CARPENTER AND JOINER; *continued.*

DEAL cased frames, oak sills, 2 in. d.h. sashes, brass-faced pulleys, etc., per ft. sup.	£0	4	0
DOORS, 4 pan. sq. b.s., 2 in., per ft. sup.	0	3	6
DO., DO., DO., 1½ in., per ft. sup.	0	3	0
DO., DO., moulded b.s., 2 in., per ft. sup.	0	3	9
DO., DO., DO., 1¾ in., per ft. sup.	0	3	3
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., per yd. sup., average	0	11	0
DO., 1¼ in., per yd., sup., average	0	13	3
DO., DO., 1¼ in. maple blocks	0	16	0
STAIRCASE WORK, DEAL :			
1 in. riser, 1¼ in. tread, fixed, per ft. sup.	0	3	9
2 in. deal strings, fixed, per ft. sup.	0	4	0

PLUMBER

PLUMBER, 1*s.* 9½*d. per hour ;* MATE OR LABOURER, 1*s.* 4½*d. per hour.*

Lead, milled sheet, per cwt.	£2	7	6
DO. *drawn pipes, per cwt.*	2	8	0
DO. *soil pipe, per cwt.*	2	11	0
DO. *scrap, per cwt.*	1	4	0
Copper, sheet, per lb.	0	1	5
Solder, plumber's, per lb.	0	1	3
DO. *fine, per lb.*	0	1	7
Cast-iron pipes, etc. :			
L.C.C. soil, 3 in., per yd.	0	4	2
DO. *4 in. per yd.*	0	5	1
R.W.P., 2½ in., per yd.	0	1	10
DO. *3 in., per yd.*	0	2	2
DO. *4 in., per yd.*	0	3	0
Gutter, 4 in. H.R., per yd.	0	1	10
DO. *4 in. O.G., per yd.*	0	2	0
MILLED LEAD and labour in gutters, flashings, etc.	3	15	6
LEAD PIPE, fixed, including running joints, bends, and tacks, ½ in., per ft.	0	2	1
DO. ¾ in., per ft.	0	2	5
DO. 1 in., per ft.	0	3	3
DO. 1¼ in., per ft.	0	4	6
LEAD WASTE or soil, fixed as above, complete, 2½ in., per ft.	0	6	6
DO. 3 in., per ft.	0	7	0
DO. 4 in., per ft.	0	9	9
CAST-IRON R.W. PIPE, at 24 lb. per length, jointed in red lead, 2½ in., per ft.	0	2	4
DO. 3 in., per ft.	0	2	8
DO. 4 in., per ft.	0	3	0
CAST-IRON H.R. GUTTER, fixed, with all clips, etc., 4 in., per ft.	0	2	6
DO. O.G., 4 in., per ft.	0	2	10
CAST-IRON SOIL PIPE, fixed with caulked joints and all ears, etc., 4 in., per ft.	0	7	0
DO. 3 in., per ft.	0	6	0
Fixing only :			
W.C. PANS and all joints, P. or S., and including joints to water waste preventers, each	2	3	0
BATHS only, with all joints	1	18	0
LAVATORY BASINS only, with all joints, on brackets, each	1	10	0

PLASTERER

PLASTERER, 1*s.* 9½*d. per hour ;* LABOURER, 1*s.* 4½*d. per hour.*

Chalk lime, per ton	£2	14	6
Hair, per cwt.	0	18	0
Sand and cement see EXCAVATOR, *etc., above.*			
Lime putty, per cwt.	£0	2	8
Hair mortar, per yd.	1	7	0
Fine stuff, per yd.	1	14	0
Sawn laths, per bdl.	0	2	4
Keene's cement, per ton	5	5	0
Sirapite, per ton	3	12	0
DO. *fine, per ton*	3	19	0
Plaster, per ton	3	0	0
DO. *per ton*	3	12	6
DO. *fine, per ton*	5	12	0
Thistle plaster, per ton	3	9	0
Lath nails, per lb.	0	0	4
LATHING with sawn laths, per yd.	0	1	7
METAL LATHING, per yd.	0	2	3
FLOATING in Cement or Sand, 1 to 3, for tiling or woodblock, ¾ in., per yd.	£0	2	4
DO. vertical, per yd.	0	2	7
RENDER, on brickwork, 1 to 3, per yd.	0	2	7
RENDER in Portland and set in fine stuff, per yd.	0	3	3
RENDER, float, and set, trowelled, per yd.	0	2	9
RENDER and set in Sirapite, per yd.	0	2	5
DO. in Thistle plaster, per yd.	0	2	5
EXTRA, if on but not including lathing, any of foregoing, per yd.	0	0	5
EXTRA, if on ceilings, per yd.	0	0	5
ANGLES, rounded Keene's on Portland, per ft. lin.	0	0	6
PLAIN CORNICES, in plaster, per inch girth, including dubbing out, etc., per ft. lin.	0	0	5
WHITE glazed tiling set in Portland and jointed in Parian, per yd. and up	1	13	0
FIBROUS PLASTER SLABS, per yd.	0	1	11

GLAZIER

GLAZIER, 1*s.* 8½*d. per hour.*

Glass : 4ths in crates :			
Clear, 21 oz.	£0	0	5
DO. *26 oz.*	0	0	6
Cathedral white, per ft.	0	0	5½
Polished plate, British ¼ in., up to 2 ft. sup.	0	2	5
DO. *3ft. sup.*	0	3	2
DO. *7 ft. sup.*	0	3	9
DO. *25 ft. sup.*	0	4	3
DO. *100 ft. sup.*	0	5	1
Rough plate, ⅞ in.	0	0	5½
DO. *¼ in., per ft.*	0	0	6
Linseed oil putty, per cwt.	0	16	0
GLAZING in putty, clear sheet, 21 oz.	0	0	10
DO. 26 oz.	0	0	11
GLAZING in beads, 21 oz., per ft.	0	1	0
DO. 26 oz., per ft.	0	1	3

Small sizes slightly less (under 3 ft. sup.).

Patent glazing in rough plate, normal span 1*s.* 5d. to 1*s.* 10d. per ft.

LEAD LIGHTS, plain, med. sqs. 21 oz., usual domestic sizes, fixed, and up, per ft. sup.	£0	3	6

Glazing only, polished plate, 6½d. to 8d. per ft., according to size.

DECORATOR

PAINTER, 1*s.* 8½*d. per hour ;* LABOURER, 1*s.* 4½*d. per hour ;* FRENCH POLISHER, 1*s.* 9*d. per hour ;* PAPERHANGER, 1*s.* 8½*d. per hour.*

Genuine white lead, per cwt.	3	5	0
Linseed oil, raw, per gall.	0	4	2
DO., *boiled, per gall.*	0	4	5
Turpentine, per gall.	0	7	2
Liquid driers, per gall.	0	9	6
Knotting, per gall.	1	5	0
Distemper, washable, in ordinary colours, per cwt., and up	2	0	0
Double size, per firkin	0	3	6
Pumice stone, per lb.	0	0	4
Single gold leaf (transferable), per book	0	1	10
Varnish copal, per gall. and up	0	18	0
DO., *flat, per gall.*	1	2	0
DO., *paper, per gall.*	1	0	0
French polish, per gall.	0	19	0
Ready mixed paints, per gall. and up	0	10	6
LIME WHITING, per yd. sup.	0	0	3
WASH, stop, and whiten, per yd. sup.	0	0	6
DO., and 2 coats distemper with proprietary distemper, per yd. sup.	0	0	9
KNOT, stop, and prime, per yd. sup.	0	0	7
PLAIN PAINTING, including mouldings, and on plaster or joinery, 1st coat, per yd. sup.	0	0	10
DO., subsequent coats, per yd. sup.	0	0	9
DO., enamel coat, per yd. sup.	0	1	2½
BRUSH-GRAIN, and 2 coats varnish, per yd. sup.	0	3	8
FIGURED DO., DO., per yd. sup.	0	5	6
FRENCH POLISHING, per ft. sup.	0	1	2
STRIPPING old paper and preparing, per piece	0	1	7
HANGING PAPER, ordinary, per piece	0	1	10
DO., fine, per piece, and upwards	£1	0	2
VARNISHING PAPER, 1 coat, per piece	0	9	0
CANVAS, strained and fixed, per yd. sup.	0	2	8
VARNISHING, hard oak, 1st coat, yd. sup.	0	1	2
DO., each subsequent coat, per yd. sup.	0	0	11

SMITH

SMITH, *weekly rate equals* 1*s.* 9½*d. per hour ;* MATE, *do.* 1*s.* 4*d. per hour ;* ERECTOR, 1*s.* 9½*d. per hour ;* FITTER, 1*s.* 9½*d. per hour ;* LABOURER, 1*s.* 4*d. per hour.*

Mild steel in British standard sections, per ton	£11	0	0
Sheet steel :			
Flat sheets, black, per ton	18	0	0
Do., Galvd., per ton	27	0	0
Corrugated sheets, galvd., per ton	26	0	0
Driving screws, galvd., per grs.	£0	2	0
Washers, galvd., per grs.	0	1	1
Bolts and nuts, per cwt. and up	1	18	0
MILD STEEL in trusses, etc., erected, per ton	27	0	0
DO., in small sections as reinforcement, per ton	17	0	0
DO., in compounds, per ton	18	0	0
DO., in bar or rod reinforcement, per ton	20	10	0
WROT. IRON in chimney bars, etc., including building in, per cwt.	2	0	0
DO., in light railings and balusters, per cwt.	2	5	0
FIXING only corrugated sheeting, including washers and driving screws, per yd.	0	2	2

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, per ft. sup.	£0	0	6
Plaster board, per yd. sup. from	0	1	7
PLASTER BOARD, fixed as last, per yd. sup. from	0	2	8
Asbestos sheeting, 5/32 in., grey flat, per yd. sup.	0	2	5
DO., *corrugated, per yd. sup.*	0	3	6
ASBESTOS SHEETING, fixed as last, flat, per yd. sup.	0	4	4
DO., corrugated, per yd. sup.	0	5	6
ASBESTOS slating or tiling on, but not including battens, or boards, plain "diamond" per square, grey	2	15	0
DO., red	3	0	0
Asbestos cement slates or tiles, 5/32 in. punched per M. grey	17	0	0
DO.. *red*	19	0	0
ASBESTOS COMPOSITION. FLOORING : Laid in two coats, average ¾ in. thick, in plain colour, per yd. sup.	0	7	0
DO., ½ in. thick, suitable for domestic work, unpolished, per yd.	0	6	6
Metal casements for wood frames, domestic sizes, per ft. sup.	0	1	6
DO., *in metal frames, per ft. sup.*	0	1	9
HANGING only metal casement in, but not including wood frames, each	0	2	10
BUILDING in metal casement frames, per ft. sup.	0	0	7

Waterproofing compounds for cement.

Add about 75 per cent. to 100 per cent. to the cost of cement used.

PLYWOOD

3 m/m alder, per ft. sup.	£0	0	2½
4½ m/m amer. white, per ft. sup.	0	0	3¾
⅜ m/m figured ash, per ft. sup.	0	0	5
4½ m/m 3rd quality, composite birch, per ft. sup.	0	0	1¼