THE

ARCHITECTS'

JOURNAL

THE ARCHITECTS' JOURNAL
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We recently had the pleasure of announcing that our issue on recent Manchester architecture, published on February 3, would be followed by one dealing with Leicester, and this again by other Civic Numbers of a similar kind. The Leicester issue will appear next week; while a little later we hope to bring together some of the recent architecture of the Irish Free State.

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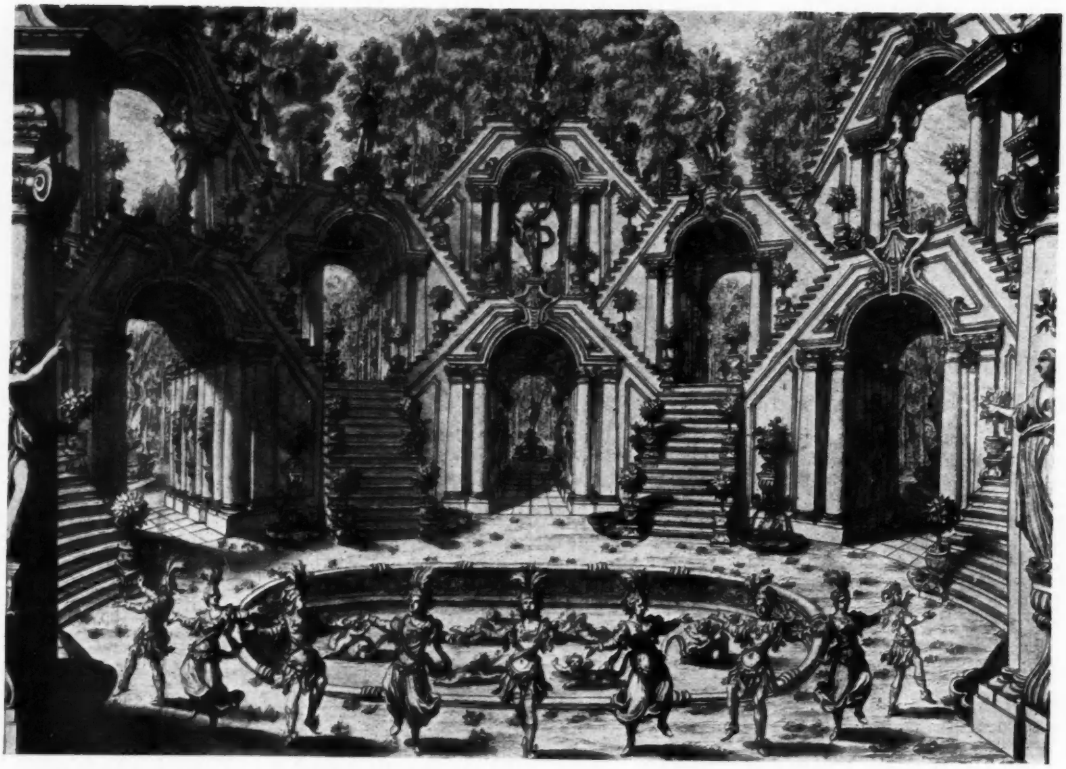
CHRISTIAN BARMAN, *Editor*

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.

xx. Giuseppe Bibbiena (1696–1756).
Design for Theatrical Scenery.

This is one more of the designs for theatrical scenery reproduced in Nos. vi and xv; but while the examples previously noted bring before our eyes a dramatic action, the present drawing shows the corps de ballet *performing—a dance of savages, or Amazons, presumably. Also, the setting is no longer that of a grand palatial hall, but a very elaborate semicircular garden edifice, with a fountain in the centre of the stage, and the foliage of the trees visible above and through the arcades. Visitors to the Villa Aldobrandini, at Frascati, will recollect a somewhat similar semicircular colonnade in the garden at the back of the main building. The three archways opening at the back of the stage, affording views of ascending passages, are a feature which can be traced back to a famous prototype of theatrical architecture, Palladio's Teatro Olimpico, at Vicenza (1584). The exaggerated diminution of the statues as the passages recede produces a very successfully deceptive impression of distance.* [British Museum.]

THE ARCHITECTS' JOURNAL

Wednesday, June 2nd, 1926

"WATERLOO BRIDGE ONCE MORE"

LIKE Charles II, Waterloo Bridge is "an unconscionable time a-dying." The circumstances of the two illustrious patients, however, appear to differ in an important particular. While the monarch was surrounded by courtiers, some of whom may have harboured secret desires to hasten his decease, the general demeanour of the company assembled in the bed-chamber was one of respectful homage to royalty in distress. But architectural majesty is not fortunate enough to be able to impose conventions of decorum upon those who gather round it at this hour. There is no need to recapitulate the gibes, the tactical subterfuges and the disingenuous arguments employed by the would-be destroyers of Rennie's masterpiece. It is more profitable to insist that even now there is time for a final effort to retain the old Waterloo Bridge. If such an effort is to be successful, however, not only the politics, but the psychology of the present situation must be carefully studied, for victory will be jeopardized unless we can induce in the public mind an expectation that this victory is within reach. It is with some regret, therefore, we learn that the Royal Institute of British Architects should already have acceded to the London County Council's request to nominate two representatives to assess a proposed competition for designs of a new Waterloo Bridge. It was a very shrewd move on the part of the County Council to put this request, as the Institute was placed thereby in a very awkward predicament; for in the event of the refusal of the latter body to participate in this competition the designs of the new bridge (assuming this materialized) would immediately have been handed over to the tender mercy of the engineers. On the other hand, by assenting to the nomination of the two distinguished assessors the Institute now appears, if not to set the seal of its approval upon the destruction of the old ridge, at least to accept this eventuality as inevitable.

Nobody questions the capability of Sir Reginald Blomfield and Sir Giles Gilbert Scott to adjudicate upon the designs of a new bridge, but if we may assume that the Institute was anxious to preserve the historic monument designed by John Rennie, their object would have been better served if it had been found possible to postpone the publication of the names of these assessors until the fate of the old Waterloo Bridge had been decided "beyond a peradventure." If the request for the nomination of the assessors was couched in such a form that the postponement here recommended was not found practicable, then we must reluctantly come to the conclusion that the R.I.B.A. has been outwitted by the London County Council in this matter.

It is encouraging to learn that the vote given in the House of Commons is not accepted as a final defeat, and Sir William Davison is to ask the Prime Minister for the appointment of a committee on the bridges and approaches in the London area. Further appeals are also being made to the City of London to come to the aid of the Charing Cross bridge scheme, as if there is a prospect of this being undertaken in the near future, the case for the repair and retention of the fabric of Waterloo Bridge would be immensely strengthened. Again, when the London County Council Money Bill comes up for consideration by the House of Lords there will be another opportunity of making our legislators familiar with the three main facts which should influence their judgment with regard to this question—first, that in the opinion of the greatest experts in the engineering world the existing Waterloo Bridge can be effectively repaired, and at reasonable cost; secondly, that if the bridge were broadened to double its present width as the London County Council propose, the present traffic congestion in the Strand, already a matter of grave concern, would be considerably increased, and, thirdly, that the only satisfactory solution of the problem is to take immediate steps to initiate a scheme for a new bridge at Charing Cross.

It was unfortunate that when the London County Council Money Bill was considered by the House of Commons the thoughts of members were distracted by the general strike, and it seemed an inopportune moment for the Government to suggest the making of a financial grant such as would enable the County Council to save Waterloo Bridge as a national memorial. But finance is at the root of the whole trouble, and it need not be supposed that the County Council would persist in its present attitude if either the Government or the City Corporation or both could be induced to share the burden of expenses which a really satisfactory solution of the problem of London bridges would entail. The nation is not yet bankrupt, and the Chancellor of the Exchequer can find the money if he has the will, and he may be emboldened by the reflection that in adopting a generous policy here he would not be calling upon his party to sacrifice a single political vote. At the next general election he could go to the hustings and say: "I am a member of the Government that saved Waterloo Bridge." His statement would be received with cheers and would earn for him the goodwill not only of some ten thousand members of the architectural profession, but of all who are devoted to the liberal arts.

NEWS AND TOPICS

THE numerous members of our profession who are familiar with Rome will study with great interest the proposals for the new architectural developments which are planned to take place in that city during the next decade. All visitors to Italy must be impressed by the feverish activity in the building trade in town and country. This is very largely due to the fact that all buildings completed by a certain date are free of taxation for twenty-five years. The air is also full of great schemes for enlarging Rome, making it more coherent, and bringing to light many of the monuments of antiquity now hidden or smothered by buildings of no historical or artistic value. In fact, the utmost care is being taken to secure that the modern developments should not detract from the beauty or historic significance of " the Eternal City." The Governor of Rome, after a long study embodying the findings of three commissions dating back several years, has now published the *Plano Regolatore* or plan of reconstruction of the city, which can be seen and studied by everybody at the Palazzo Borgia, beside San Pietro in Vinculis.

* * *

Professor Munoz gives an interesting account of his labours as " superintendent of antiquities and excavations." He has already done much work in Rome at the Temple of Fortuna Virilis, and the church of Santa Sabina. It was in the latter that he discovered ancient windows walled up, and solved the problem which has always puzzled students of the Liber Pontificusis as to the meaning of the windows of " metallum gypsum " that Pope Celestinus I made for S. Sabina. Fragments of the actual silicate of lime were still there, like broken panes of glass, and the whole series of windows have been restored and reglazed with the same material found in the quarries. The windows of San Giorgio are of the same material. The liberation and restoration of ancient monuments proceeds apace. A great deal has been done in the last few years with the Temples of Jupiter, of Mars Ultor, and of Fortuna Virilis, the latter a most perfect example of Græco-Roman art. One of the first new undertakings will be the Circus Maximus. The preliminary work has already been begun, and even if little is discovered, as is very likely, because much of St. Peter's was built with the material, still the romantic vale between the Aventine and the Palatine has too long remained unsightly. Steps are also being taken to free the Theatre of Marcellus, begun by Cæsar, and finished by Augustus. The idea is to pull down the squalid streets immediately surrounding and suffocating it, and to excavate to the original level. Three temples are also waiting excavation in the Foro Olitorio. Above will rise the Tarpeian Rock and the rugged cliffs of the Capitol, with gardens of white irises, crowned like an acropolis with noble buildings set about the Piazza, which is still the most unspoiled thing in Rome.

* * *

Horace Walpole was certainly apt to indulge in hyperbole, yet I do not think that he was guilty of this misdemeanour when he lavished praise upon Gunnersbury Park, for both Nature and man have endowed it with beauty. And now it has been bought for the public from Mrs. Leopold de Rothschild and her son, Mr. Lionel de Rothschild, by the Borough Councils of Acton and Ealing, assisted by the Middlesex County Council and the Chiswick and Brentford District Councils. The park has an area of 200 acres, and of this some thirteen are to be reserved for housing; the remainder is to remain as an open space on which it is proposed to provide certain games facilities, including a nine-hole golf course. Mr. Chamberlain, in the course of his remarks at the opening ceremony, referred to the interdependence of the various local authorities of Greater London, and to the need of correlated action in regard to such matters as the acquisition of open spaces, and as a preliminary to such action to the need of a survey of Greater London. Such a need was recognized by architects several years ago and acted upon, and the London Society has long ago prepared just such a survey as that to which Mr. Chamberlain referred. It is unfortunately a favourite device of politicians endeavouring to postpone action to intimate that a great deal of preliminary work is necessary, yet when that preliminary work has been carried out no use is made of it.

* * *

Signor Mussolini's unveiling, on May 25, of the reconstructed Giovanni Pisano pulpit in the cathedral of Pisa, is further evidence of the Italian Premier's benevolent and patriotic attitude to the artistic traditions of his country. His interest in such " things that matter " may be merely politic, or it may be genuinely æsthetic, but in either case it is rather exhilarating. British statesmen might well imitate this charming feature or foible of Mussolini's character. Giovanni Pisano's sculpturesque pulpit has survived much vicissitude, and is also a remarkable instance of artistically faithful reconstruction. Giovanni's vital dates are about 1240-1320, and his great pulpit in Pisa Cathedral had attracted the attention of Professor Fontana, who, in the middle of the nineteenth century, made a wooden model of it, which he constructed from scattered fragments, from some of which certain English artists took casts that are now in the South Kensington Museum. Evidently Giovanni was almost as great an artist as his father Niccola, the architect and sculptor, of whom it has been said that he is to art what Dante is to literature. Giovanni did much work in association with his father, whom he assisted in making the famous Perugian fountain. Giovanni himself is credited with the design of the church of S. Maria della Spina, the first example in Italy of the Pointed style, and he also built the Pisan Campo Santo, and designed the façade of the cathedral at Siena. Pulpits of his making are at Pistoja and elsewhere. He began rebuilding the cathedral at Prato, but did not live to finish it. Andrea Pisano, who cast the bronze gates of the Baptistery of Florence, was one of Giovanni's numerous pupils.

* * *

After steel houses are to come steel schools, presumably for the children of the dwellers in the steel houses lest, maybe, the sudden transition from steel to some friendlier material might prove too great a shock. The fact is, I understand, that steel has been suggested as a possible material for the construction of schools by the L.C.C., and the matter is now under consideration by a special committee who are investigating as to the use of alternative materials for school construction. The L.C.C. have built several very excellent new schools since the war, mostly of the one-floor type, with facilities for open-air classes

whenever the weather permits. School design has undergone a marked change in the last decade; the tendency is towards simplification, and the admission of plenty of fresh air. One of the most interesting local authority schools built in recent years which I have visited is at Copenhagen. Here, too, I was impressed by the lightness and airiness, and I was particularly delighted by some of the decoration on the staircases and corridors. I remember on some of the ceilings seeing the constellations, the various stars and planets having been painted with their appropriate figures and symbols.

* * *

Preposterous comparisons are as odious as ridiculous. Seeing in a recent issue of the *Times* the caption : " The Place of Technical Teaching," I read on in hopeful quest of useful information. I got it, in this guise : " The Humanities were not the monopoly of the ancient languages, nor even of modern literature. Engineering. chemistry, building, commerce, and the like, have as great a humanitarian value, if taught in the right way, as any of those subjects beloved of the pedants. Training for citizenship and character could be carried out just as effectively by a technical teacher as by any other." " Um-m ! I doubt it," said the carpenter, and shed a bitter tear. Further to this, the President of the Association of Teachers in Technical Institutions is reported as having said, in an inaugural address at the Regent Street Polytechnic, that " It was high time that we abolished the intellectual snobbery and make-believe that regarded art, literature, music, and the classics as the members of an aristocratic educational family, with science as a sort of distant cousin, while technology and commerce were spurned as illegitimates. . . . Technical teachers must insist that the form of education in which they were specialists was equal in value, as training for work and leisure, to that of any other type." So now I know much more than I ever learned even from that high priest and champion of handicraft education, Charles Godfrey Leland. But, much as I value the handicrafts as a means of eye-and-hand training, I am quite unable to admit that " The Place of Technical Teaching " is on the same plane or level as the Humanities, and I must decline to exalt the rose above the cabbage, or to bring the gluepot into unequal competition with the classics.

I don't know why it should be so difficult to get a proper view of a bridge. Take Waterloo, for example, which very soon will no longer be with us. [Enough of that, Astragal.—Editor, A.J.] I remember with some mystification that Mr. Brangwyn had to get into a barge before he could really see it, while Mr. C. R. W. Nevinson, who did a memorable painting of it, was driven to take up his position at an upper window of the Savoy Hotel. Yet when I went down to look at the bridge the other day I was faced with the same difficulty. The Charing Cross railway bridge I found a good point of vantage, but scarcely good enough. At last I tried the old shot tower on the south bank, and though I say it myself, I think the view from the top of it is as good as any of which I have heard. The snapshot on this page I took at the time.

* * *

Creeping paralysis having overtaken the entire community in sequence to the disastrous coal-mining quarrel, I assume that the building industry has suffered as acutely as any other. Depending so largely on basic industries like smelting and casting, and deprived of the power indispensable for such operations as hoisting, hauling, and the operation of machinery of extraordinary variety and extent, the building industries have been crippled and retarded to the verge of ruin. Tribulation that is, after all, merely sectional, however, is nothing in comparison with the threatened ruin of our country. To prevent obdurate selfishness prevailing in future against " the greatest good of the greatest number," men's minds are again reconsidering the possibilities of working the mines on new principles, abolishing the crude methods of coal-getting, and converting the solid coal into gaseous form in the pit before it reaches the surface. Alternatively, coal-mining troubles may be permanently ended by the exploitation of Mother Earth's apparently unlimited resources in oil fuels.

* * *

ARCHITECT LEAVES £3,000,000

Thus ran the heading to a longish paragraph in a London evening paper last week. I understand there is no foundation for the rumour that sixty new students have been enrolled at one of our leading architectural schools since the paragraph appeared.

ASTRAGAL

GEOLOGY AND BUILDINGS FROM LONDON TO HARROGATE

[BY HOPE BAGENAI]

i: TO THE LINCOLNSHIRE LIMESTONES

THE 11.20 a.m. train from King's Cross is the geologist's special. The tables are convenient for maps, the windows are wide, and the train, after passing Doncaster, obligingly leaves the dull alluvium of the Don Valley in order to follow the strike of the more interesting magnesian limestone. To roll north from London across the geological map of England is to descend through at least five superimposed systems in their regular order—all producing their own landscapes and building materials. The result is a gallery of structural forms displayed upon the regions that produced them. If the turf and subsoil were taken up and rolled away like a carpet from the earth we should see beneath it a series of strata dipping the one under the other, the broad edges of which, varying in extent, would form a series of terraces. In England it happens that a great many of these edges or terraces are exposed, and consequently the rocks and landscapes are of great variety. It would be difficult in any other country to traverse so great a variety in a single day. A railway both mingles and reveals building materials, and useful kinds are brought from a long distance " up " or " down." As the Nile carried and mixed red granite, diorite, sandstone, limestone, and alabaster up and down Egypt, so the Great Northern Railway carries and mixes flettons, gaults, and blue Staffordshires, sandstones, flints and grits, tiles and slates.

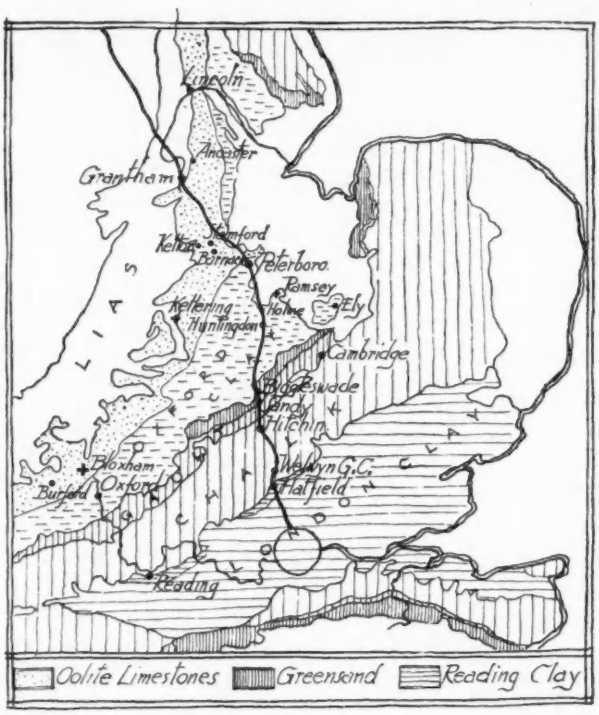
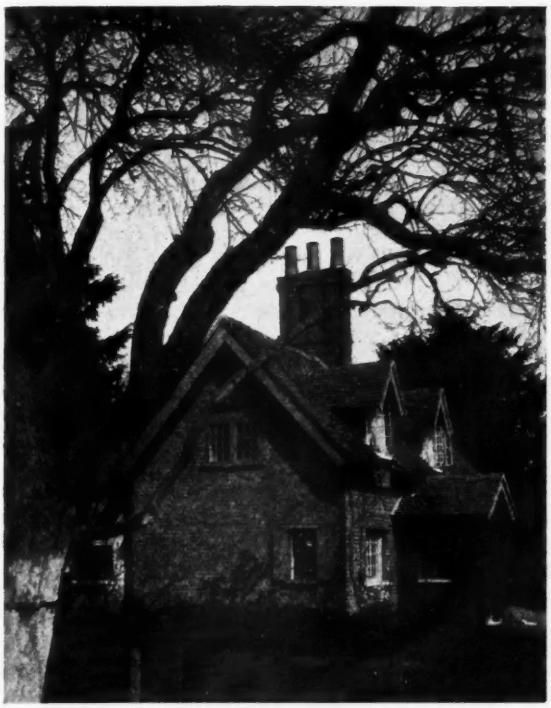


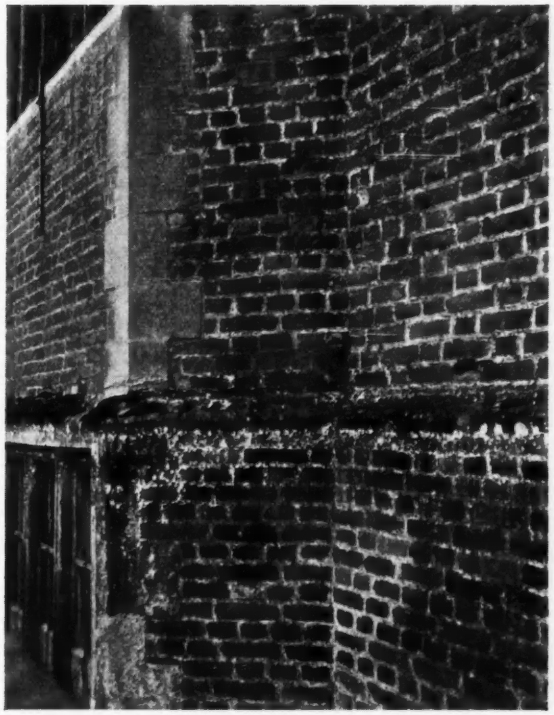
Figure one. Geological formations between London and Grantham.

We start from King's Cross in Tertiary times, and begin to thread the cuttings and tunnels under the Bagshot beds of North London. The seas of tertiary age have given to Paris her wonderful limestones, but London was then in shallow, muddy water near land. The sea lay towards the east, the land towards the west. An estuary lay over East Surrey and one over West Kent; and geologists say that the plastic clays which give us the London stock and the Reading and Essex bricks, are probably fresh-water deposits laid down by the rivers that flowed into these estuaries.

The weathering of bricks used for industrial buildings is a vital matter, and requires research by observation and by the keeping of records. For instance, the London yellow stock of King's Cross Station is lasting, but the red facers of St. Pancras Station are disintegrating here and there. We do not really know how long machine-made bricks, with their case-hardened exteriors, will last, and it is interesting to start upon a journey of this kind with an eye to the relative lengths of life of building surfaces. It is at once obvious from the carriage window that the old red facers first used on the works of the Great Northern permanent way have not stood the test of time, and have been replaced wholesale by blue Staffordshires. Hardly a bridge but has had red voussoirs and abutments replaced by blue. The old pock-marked red wing walls survive on Hadley tunnel. Old London stocks, on the other hand, are in good condition.

The result of the clay formation is seen well in the banks of the cuttings of Middlesex and Herts. These are always bulging and creeping downwards, even when sloped right back. Hence the series of Y-shaped ribs, formed of large blocks of slag, seen in every cutting until we reach the chalk. Crossing the belt of playing fields surrounding London we reach farm land. Boulder clays and others lie upon the London clay, and all these clays produce oak trees. Hadley Wood is forest land of ancestral age. The old Hertfordshire farmhouse, therefore, is of brick, with a tiled roof at an angle of 45 deg., gabled not hipped; and a timber kerb often ties in the house at plate level round all four sides, but is not seen from the outside. This timber kerb tradition, dispensing with the floor as a tie, led to lifting the plate a few feet above the first floor and making large roof rooms, with dormer windows breaking the eaves. (See figure two.) Larger farmhouses often consist of two parallel gables with a valley between. As we approach the chalk, the brick walls begin to be plastered. The eighteenth-century house is frequently weather-boarded. The nineteenth-century house is slated, and embellished with barge boards. It is often of gault bricks brought up the line from





Left, figure two. The Tertiary age. A Hertfordshire house having a concealed timber kerb. Right, figure three. Old bricks in Hatfield House, used originally in the Bishop's Palace.

the cretaceous clays. The twentieth-century house is hipped, and built of the local red bricks or of concrete.

Approaching Hatfield the Great North Road can be seen converging on the right. Beyond it is Hatfield Park, where in summer the rhododendrons grow upon the pebble gravel. Hatfield, according to the geological map, is on glacial gravel overlying the chalk, but near it are beds of Reading clay, which probably supplied the bricks of old Hatfield town, seen through the trees. I am informed by Mr. J. C. McCowan that Hatfield House is built largely of old bricks taken from the bishop's palace, and that these bricks were probably made from clay taken from Brickkiln Wood in Hatfield Park. (See figure three.) The Hatfield House bricks have survived better than the nineteenth-century railway bricks, but have perished noticeably in spots. Hatfield Station is of the early railway period in the Italian villa style (1850), with main line platforms still at the old low levels. It is built in the same friable red railway bricks, and these have been replaced in spots and patches over the whole station.

Running out beyond Hatfield we cross the river Lea, and approach Welwyn Garden City. This, as shown in figure one, is a transitional region at the junction of the Tertiary and the Cretaceous formations, and, as is frequently the case in a transitional region, a number of useful building materials are at hand. Hence the garden city at Welwyn. This virile community has within a radius of a few hundred yards, chalk, gravel, sand, and Reading clay. The gravel is excellent for concrete, and we see on the right of the line Mr. Louis de Soisson's factory in reinforced concrete. Welwyn Garden City is largely built of bricks from the Reading clays, which are near the bottom of the Tertiary series, and appear as a fringe between the London clay and the chalk. Beds of Reading clays are found at Ayot and Digswell, as well as near Hatfield. These clays give a character both to Georgian Hatfield and to the neo-Georgian garden city; but their record for permanency is not really good. A single nineteenth-century house exists in the heart of Welwyn Garden City. It is in gault bricks, and is likely to survive the twentieth-century red buildings round it. While crossing Welwyn viaduct, built of the Reading clays from Digswell, our mistrust of red bricks might be deepened if we could look along its flanks.

Chalk is first seen from the line in the cutting leading to Welwyn tunnel, and is actually being quarried at Hitchin Station. The ocean responsible for the Cretaceous system was very different from that which produced the clays of the Tertiary age lying above it. It must have been deep and tranquil. Beneath its clear waters numbers of small, but long-named, creatures—foraminifera, sponge spicules, coccoliths, and others—were hard at work piling up their skeletons and shells upon the marine floor. Their efforts at stone making in these regions produced only clunch or Totternhoe stone, of which the beautiful church of Ashwell, not many miles to our east, is a conspicuous, though decaying, example. The Cretaceous system in certain regions, as Kent, has produced nearly every building material. Under our wheels, however, in Bedfordshire, it provides, in addition to the chalk, the large, unsmoothed flints and the gault bricks from the Cretaceous clays. The landscape is open and rolling, dotted with elms and beeches, but without oaks. The old farmhouses are frequently plastered. Nineteenth- and twentieth-century buildings at Knebworth and Stevenage are of gault bricks, ugly but durable.

Churches, such as Offord and Buckden, are in flint. The gault clay is actually reached at the station called Three Counties (thirty-five miles from King's Cross), where Bedfordshire, Huntingdonshire, and Hertfordshire meet. At this point, where chalk and clay join, a Portland cement factory adjoins the line.

At Arlesey a gault brick is made having that name. In this region several old brickworks are seen fallen into decay at the side of the line, their gaunt, gault chimneys reaching up towards the sky. No one can maintain that gault bricks are beautiful, but they stand the weather well, which is more than their neighbours of the Oxford clay (flettons), or of the Hertfordshire clays are able to do. At Sandy the greensand is reached, and after some pine-clad hills the country becomes a vast vegetable garden, the capital of which is Biggleswade, from which the vegetables are dispatched to London. The only buildings hereabouts seemed to be the railway bridges, built of Staffordshire bricks, with parapets of local brick. One bridge had three different coloured bricks upon it.

St. Neots (fifty-one miles from King's Cross) is on the Oxford clay, and we have now reached the Jurassic system underlying the Cretaceous. The Jurassic world had a little land in addition to the ocean, and from this land the earliest bird took flight. This was the *archæopteryx*, whose tail was composed of a number of separate vertebræ, with a pair of feathers on each. In those days also *dinosaur* inhabited the land, and a large-winged reptile (*pterosauria*) disputed the air with the *archæopteryx*. From a building point of view the Jurassic system is the geological backbone of England. It provides an oak-bearing clay (Oxford clay); the limestones (oolites); and the hydraulic limes and iron ore in the lias beds. The train will cross these in descending order. The banks of the cuttings are now again cut right back and retained, showing the character of the Oxford clay. The landscape is rich and agricultural. The train follows the course of the River Ouse, and passes at high speed through Huntingdon. The architecture is brick, with slates; but no tiles.

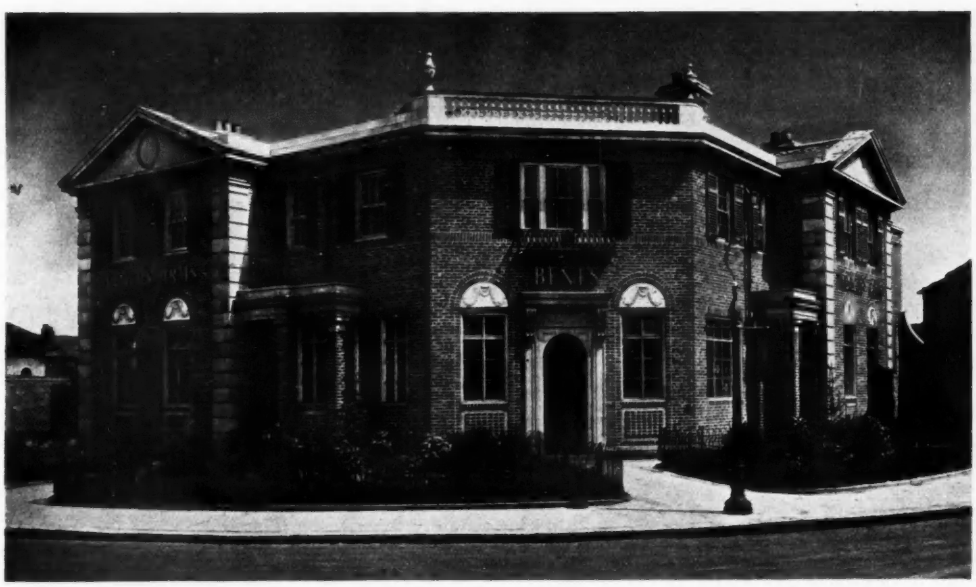
Beyond Hulme (fifty-nine miles from King's Cross) a geological interlude is provided by the black alluvial soil of Whittlesea Mere—the western extremity of the Wash, upon which little birch trees grow between wide, black, ploughed fields. Some miles to the east is the ancient town of Ramsey, with its Benedictine Abbey, which stood once on the edge of the estuary water. The train gallops across these fens and approaches Peterboro'. Here again are the Oxford clays, and here the advertisements of the brick companies. The vast fletton brick fields can be seen on either side of the line, and then some of the walls they have given rise to. Various salmon coloured brick structures, with slate roofs, and here and there some terra-cotta barge boards, give a character to the suburbs of Peterboro'. The brick walls all seem to have the same friable surface. But the tower of the cathedral in Barnack stone can be seen above the roofs of the nineteenth-century dwellings. We are not far from the limestones.

The train does not stop at Peterboro', and near Essendine (eighty-nine miles from London) the first limestone building on its own formation is seen. The rock is displayed in the cuttings. The character of the country changes from flat to little hills and valleys. The fields have stone walls. Eighteenth-century farm buildings have stone slates, and some have mullions to their windows. Nineteenth-century buildings are often of bricks upon a limestone base. Both rubble and ashlar work are seen. A few miles south-west of us lies Barnack; figure four shows a typical house on the Jurassic limestones. At one time or another the cities of Lincoln, Peterboro', Ely, and Cambridg heave all drawn oolitic stone from this region for their notable buildings. We are, in fact, crossing the grand drift of limestone which begins in Burgundy in the Jura Mountains, and gives its name to the Jurassic system. This drift may be followed across France, under the English Channel and across England diagonally. It is, in fact, a broad pathway of cathedrals from Cluny to Lincoln.

[*To be concluded.*]

Figure four. The Jurassic age, Haycocks, Wansford, near Barnack, a house in limestone rubble with ashlar dressings.

CURRENT
ARCHITECTURE
SECTION



SOME NEW PUBLIC-HOUSES IN LIVERPOOL

[BY FREDERIC TOWNDROW]

No matter what we do in life, it will be judged not so much by its value according to canons of art or conduct as by the manner of its relation to the life around it, and its virtue towards those whom it most concerns. In this way beautiful public-houses in Liverpool must rank in the eternal judgment with oases in desert places, or the sudden beauty of sunshine flooding our dark and rain-swept streets. Though blessed with wealth and commercial prosperity, Liverpool can show us no more the art of living than any other provincial town; and those who love especial character in a city will be more bewildered than satisfied when they see those tall, handsome buildings differing so much from the cheerlessness around them, and they note how this richness of sculptured stone has no counterpart in the lives of those who daily see it. They will then wonder how this city, with such splendid evidences of organized work, should have so few facilities for enjoyment and play.

Apart from what one may think on what is called the drink question, outside the home the public-house is still the most important feature in the social life of our country; and as it exists, has existed for centuries, and is certain to exist for good or evil for many years to come, it is a subject worthy of the attention of all men who seek to make the lives of those around them a little more cheerful. Nowhere is this need for good public-houses more evident than in Liverpool, and Messrs. Harold E. Davies and Son are to be congratulated on making so much of these opportunities for doing good to their fellow-citizens.

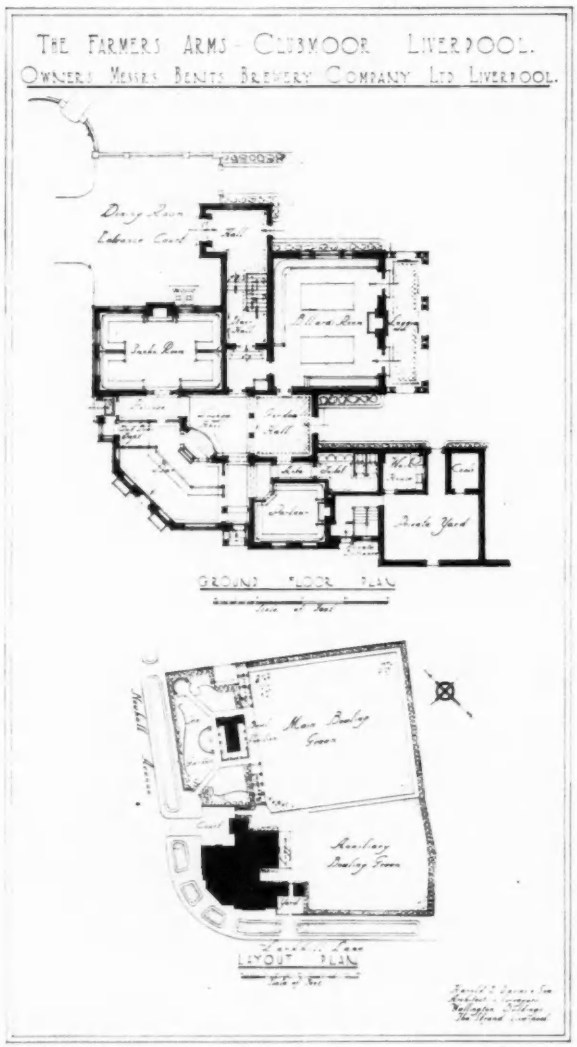
Above, the Farmers' Arms, *Clubmoor, Liverpool. By Harold E. Davies and Son. A view from the south-west.*

Consider what a power for good or evil the public-house is. At its worst the ordinary English public-house is nothing more than a collection of drinking pens, of which it may be said our people clamour to get in, and, at stated intervals, are driven out again; where drunkenness between this and that hour is condoned, and sober refreshment out of the arbitrary hours is a crime; a collection of pens where people are segregated according to the social hierarchy—the public bar, sawdust, spitoons, and benches; the private bar that is never private; and the saloon bar, red-sodden plush, with a barricade of discreet shutters erected above a counter—and where in all compartments no one is encouraged to sit down, and every one feels the immoral obligation to go on ordering drinks. Yet, at its best, the public-house is a club, with no entrance fee, no subscription, and no fear of being blackballed. And on these lines, thank Providence, an ever-increasing number of public-houses are being built or remodelled.

These new public-houses at Liverpool by Messrs Harold E. Davies and Son are typical of the most advanced type, where, in place of what was nothing more than a long, continuous stand-up bar, with flimsy partitions impinging on its outer edge, we have large, well-furnished rooms, where men may meet their friends, sit and talk, and have drinks brought to them; where they may play billiards or listen to concerts. In many cases, outside these houses, there are flowered tea-gardens or smooth bowling-greens. In short, places like these are clubs, social centres, institutes, if you will, where

drinking is only part of the fun. The most interesting thing about these public-houses in Liverpool, apart from their conscious endeavour towards fine design, is the fact that the brewers, who usually are a conservative people, allowed them to be built at all in a manner strange and new. This speaks well for the enthusiasm and persuasiveness of the architects (they were trained at the Liverpool School of Architecture), and is an illustration of the fact that where our people are slow to see a good thing, generally no one has been quick enough to show it to them. The architects say themselves : " Previous to 1921 or thereabouts the average brewer (in the Liverpool district, at any rate) was not particularly interested in the architectural merit of his houses. Some of them, indeed, were in favour of the more blatant type in the belief that they attracted custom. Moreover, the policy of the magistrates was against the large increases of drinking space which are essential to the improved type of public-house. Generally speaking, both magistrates and brewers were of the opinion that the ideal public-house was something on the lines of the mediæval tavern, i.e. half-timber work outside, and oak panelling inside; " the old-fashioned country inn " was the phrase invariably used.

The public-houses illustrated in this issue were designed for different well-known brewing firms, from whom Messrs. Harold E. Davies and Son obtained more than ordinary consideration. Again, speaking of the *Farmers' Arms*, they say : " The clients, Messrs. Bent's Brewery Co., Ltd., were at first content to leave the matter of the design to the architects, but as the building took shape they became more and more interested. They agreed to the furniture being specially designed by the architects so as to be in character with the whole scheme, and allowed them a free hand in such matters as the decoration and the selection of wallpapers. They now look upon the new public-house as a good advertisement for their business." And again, speaking of the increasing interest of the brewers in the design of the *Hermitage*, the architects say : " The clients, Messrs. Peter Walker and Son, Ltd., at this stage began to take a deep and enthusiastic interest in the details of the design and the fittings. Since this period they have paid the very greatest attention to the architectural appearance and decoration of their houses."



The Farmers' Arms, *Clubmoor, Liverpool. By Harold E. Davies and Son. The lay-out and ground-floor plans.*

It will be noticed that in the average public-house plan there is only one bar-room labelled as such, with a lounge, and a garden-hall behind, and a smoke-room and a parlour, right and left respectively. What these names mean I am at a loss to say.

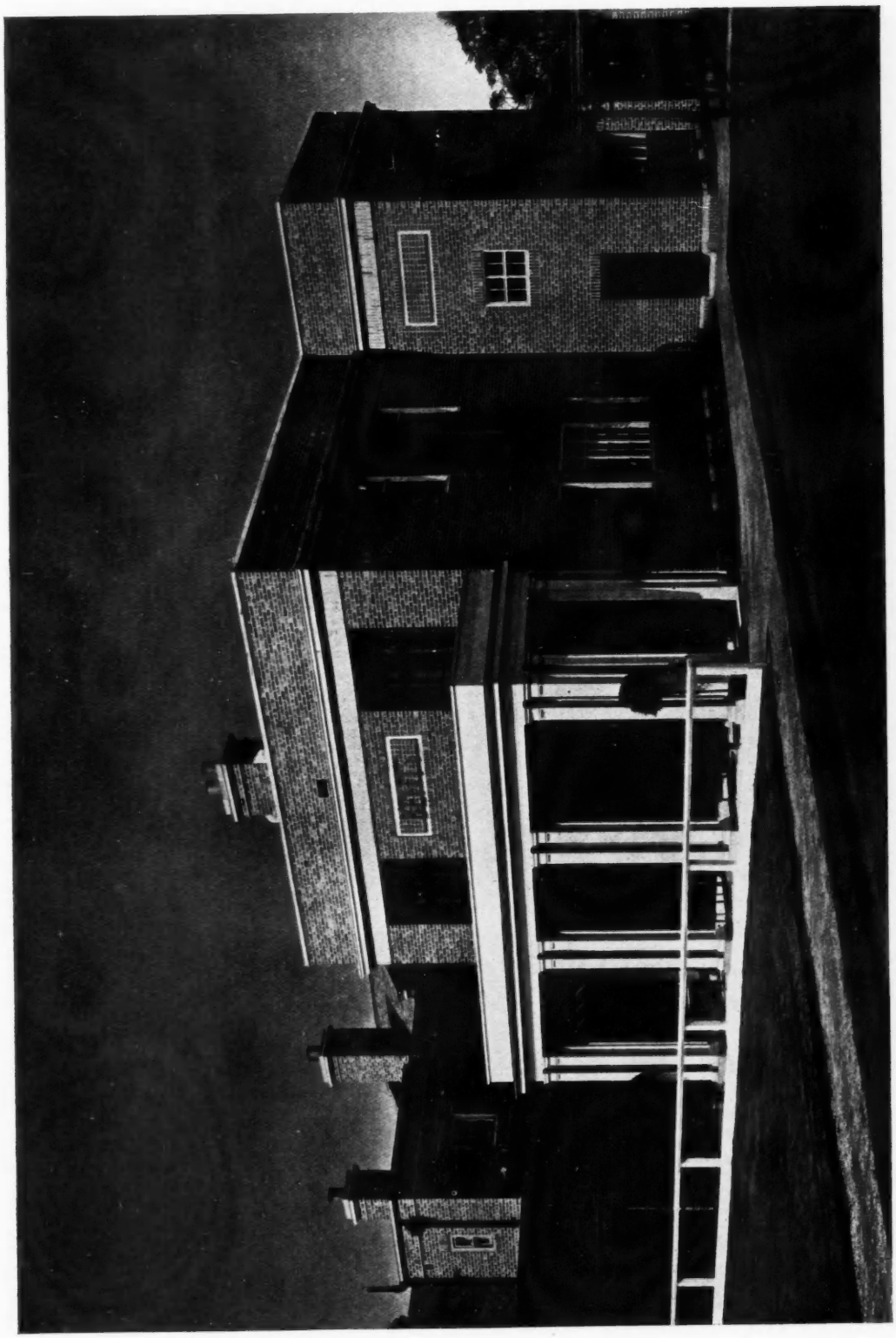
If they are meant to denote peculiarities of function, then I am surprised, for if one smokes in the smoke-room, lounges only in the lounge, talks only in the parlour, then there would be some sense in the retention of this curious nomenclature. Generally these names mean nothing at all; they are presumably a survival of the Victorian habit of class segregation in public-houses, and now satisfy the ordinary Englishman's desire for some particular nook and corner that limits his horizon of unwanted neighbours. It may be that the Liverpool brewers also wanted so many rooms.

The plan of the *Farmers' Arms* might perhaps be improved, but no doubt it has suffered in the building, for apparently additions were made when the building was half-way up; otherwise, no doubt, the architects could, perhaps, have obtained more relationship between the plan and elevations. The elevational character of this public-house, and, indeed, of them all, is charming. While the centre entrance, however, leads direct into the bar, the side entrances in the re-entrant angles have been favoured with excrescences in the shape of porches, which lead only into passages, and which, unfortunately, might seem to affect the composition.

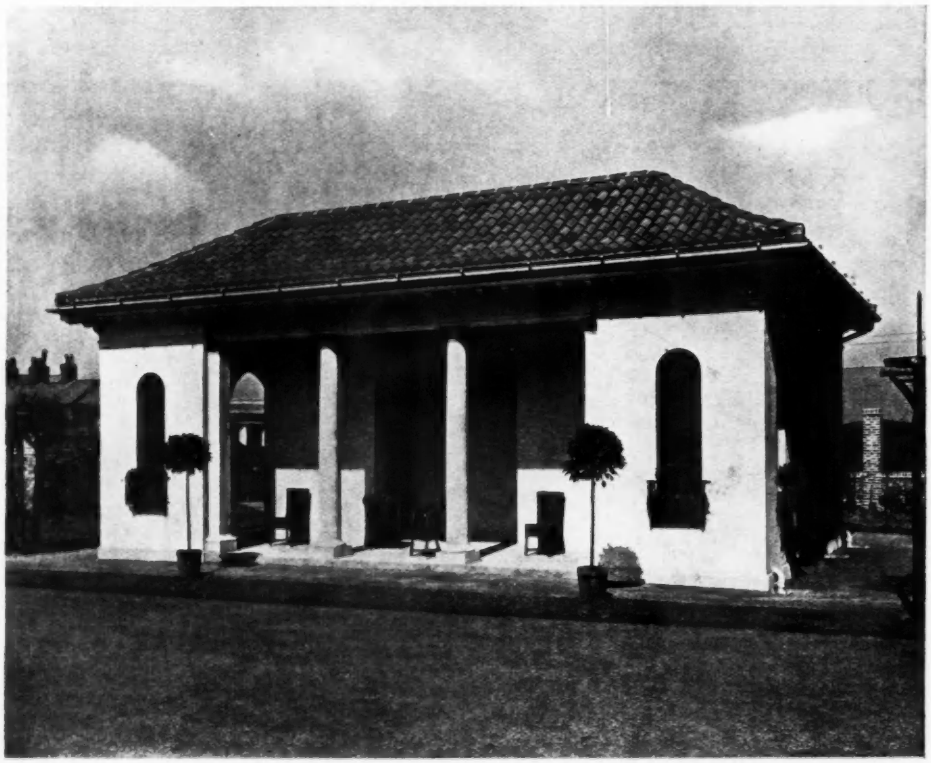
The elevation overlooking the bowling-green, with its elegant loggia, comes nearer to beauty than anything else here illustrated. In a hundred years' time it will be no less beautiful.

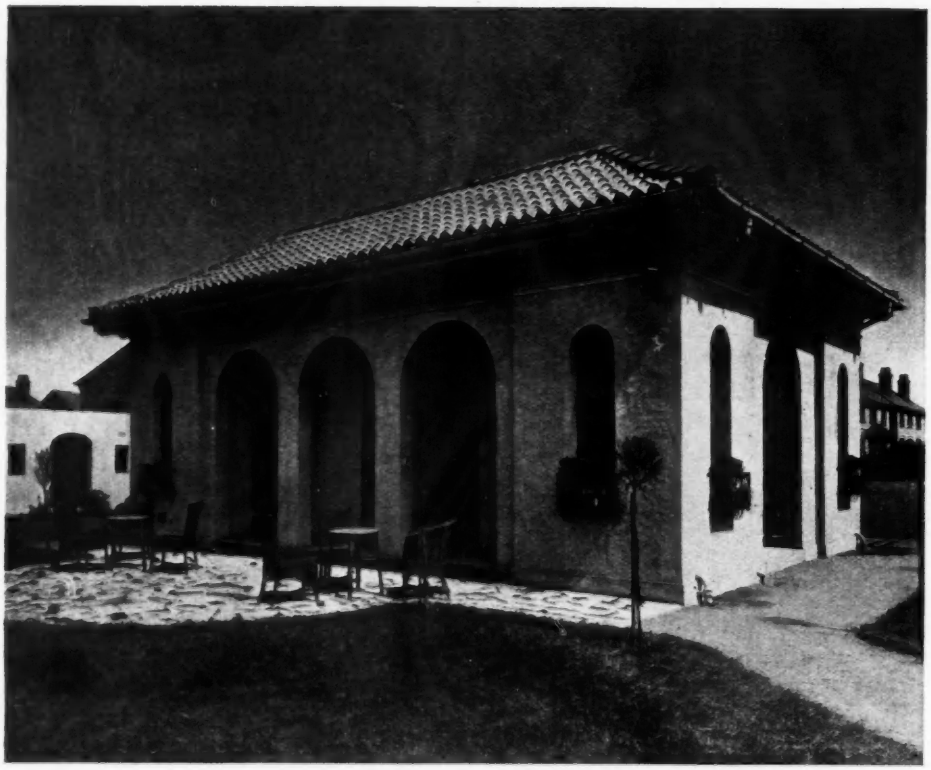
The internal decoration and furniture have, in this public-house, that interest and consistency of design which are characteristic of interiors designed by architects. Outside, in the garden, there is a tea-house.

The plan of the *Gardeners' Arms* is very good, and is a distinct advance on that of the *Farmers' Arms*. It is noteworthy that the garden-hall, which proved to be such a popular feature of the former house, is here developed in the form of a large addition. The elevation, although well studied, and showing a degree of scholarship remarkable in itself, is unhappily not English; and if we are not to find the reflection of English life in the public-house where shall we find it?



The Farmers' Arms, *Clubmoor, Liverpool. By Harold E. Davies and Son. The loggia and balcony overlooking the bowling greens.*



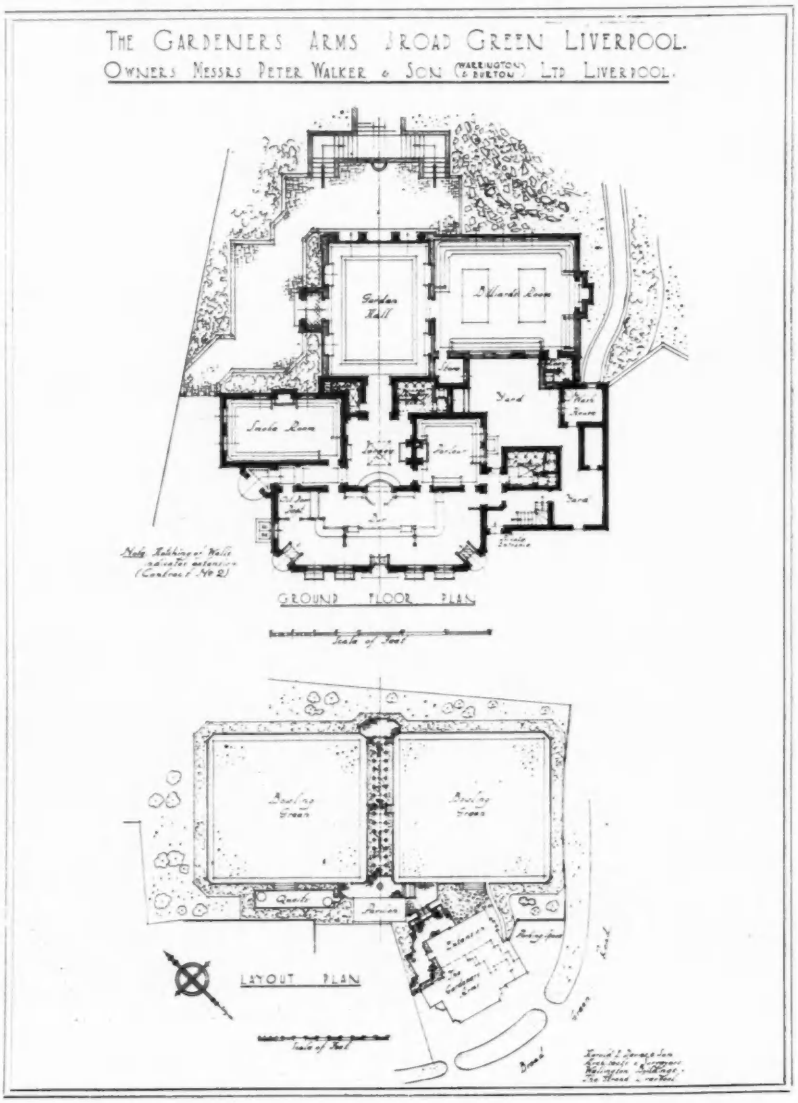


The Farmers' Arms, *Clubmoor, Liverpool. By Harold E. Davies and Son. Above, the tea house, from the bowling green; and, below, from the garden.*

The Gardeners' Arms, *Broad Green, Liverpool. By Harold E. Davies and Son. A detail of the main front.*

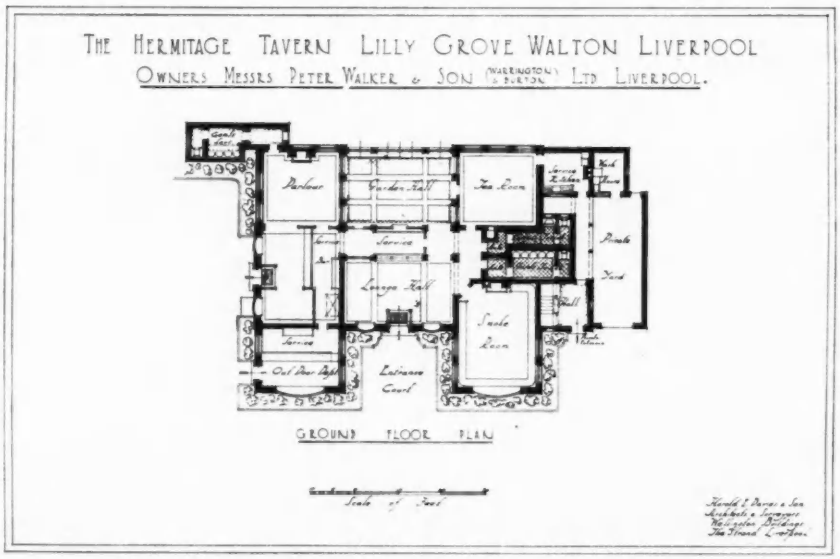
It may be that the authors intended to produce something obviously scholarly in order to impress the worthiness of their subject on the beholder. This is in many ways commendable.

The plans for the *Hermitage* were prepared when the public-houses previously referred to here were almost complete. Consequently they show a degree of development beyond the previous ones; moreover, the desire for features like a garden-hall was foreseen from the start, and these plans were not affected by subsequent additions. In general lay-out this plan is a model of its kind. There is no waste space, the service works easily, and is reduced to its proper proportions, but the great width of the side features does not help the elevations. The internal effects of this public-house have attributes of homeliness yet formality, exclusiveness yet freedom, elegance but stability, which may be summed up in the words—an English club.

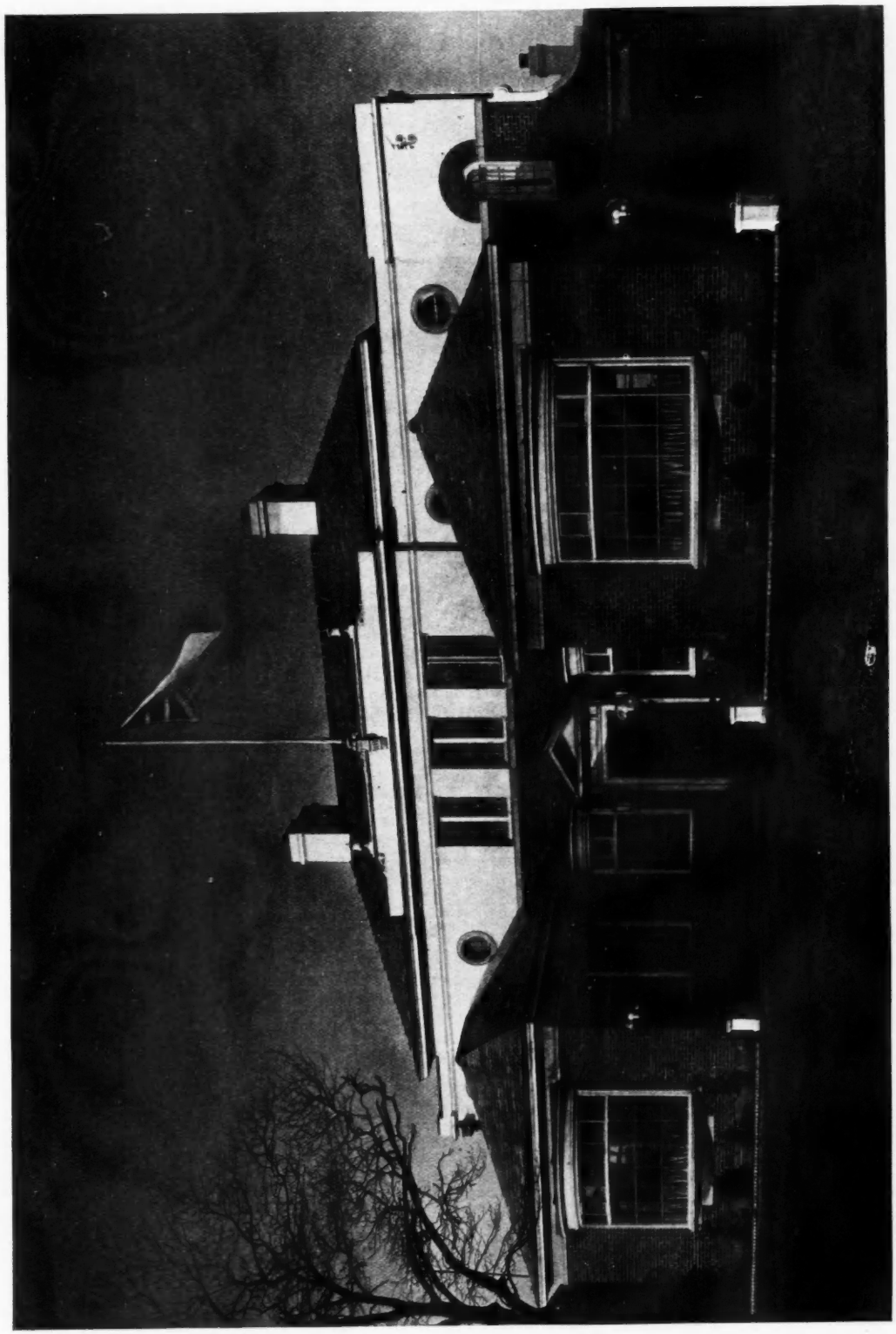


The Gardeners' Arms, *Broad Green, Liverpool. By Harold E. Davies and Son. Above, the south-west elevation. Below, the lay-out and ground-floor plans.*

The Gardeners' Arms, *Broad Green, Liverpool. By Harold E. Davies and Son. Above, the lounge. Below, the smoke-room.*



The Hermitage Tavern, *Walton, Liverpool. By Harold E. Davies and Son. Above, a detail of the bar entrance. Centre, the ground-floor plan. Below, a detail of the Portland stone panel over the bar entrance. H. Tyson Smith, sculptor.*



The Hermitage Tavern, *Walton, Liverpool. By Harold E. Davies and Son. The entrance front.*

The Hermitage Tavern, *Walton, Liverpool. By Harold E. Davies and Son. Above, the smoke-room. Below, the lounge.*

THE COMPETITORS' CLUB

[*This week* SENESCHAL, *the well-known architect who conducts this department, discusses the adjudication of competitions by laymen. He is of opinion that the principle of adjudication by architects is too valuable to be abandoned, and doubts the wisdom of admitting a layman to a jury, even in special cases.*]

JURIES OF SORTS

THE question has been raised as to the relative merits of the professional assessor, or jury, and an adjudication by laymen with a professional adviser. The advocates of the latter course point out that when an architect acts as judge, he is sometimes influenced too much by his personal visualization, and that many competitors are often impelled to fetter themselves by qualifying their own methods to meet the assessor's predilections as regards design. This defect, the advocates of a jury claim, is eliminated by having several architects as judges, but even this course is not of necessity effective, for the judges may all be of one school of thought, and if this has been avoided, and men of widely different outlook are appointed, it may be very difficult to reach a decision, so that this may ultimately be a compromise in favour of something "safe" and dull. That this is not the case with juries on the Continent is due to their theory of basic principles, which is not yet established with us.

The case in favour of a jury of laymen may be stated as follows: They are presumed to have little interest in current modes of design, and should, therefore, be free to judge the merits of a scheme irrespective of the architectural trappings with which it is dressed. It is also assumed that they will rely on their adviser for technical questions, but will qualify his opinions by a broader outlook towards the problem as a whole. Possibly, there may be a few dozen laymen in the country who might fulfil these conditions, but it would be the merest fluke if one such happened to be met with on the average building committee. The suggestion is made that the layman is less obsessed by the fashions of the day than the architect; but usually he is much more under their influence, and his less defined knowledge makes him more vulnerable. Those who have had experience of such committees, often composed of men of good ability in their own vocations, know how hopeless it sometimes is to secure a rational and well-balanced decision from them. Those who desire an example need only read up the proceedings in the adjudication of the designs for the Law Courts.

There are undoubtedly cases where a jury may usefully be supplemented by non-professional members, either advisory or with votes; but in the latter case it is best to follow the French practice, which gives a majority to the professional assessors. Where the competition is for a building involving special knowledge, as in the case of a hospital, the case for the inclusion of one integrally interested, in this instance a medical man, is a strong one; but to adopt as a general practice the transfer of the powers of final decision from the professional man to the layman, would make competitions much more of a gamble than they are at present.

We have previously noted that in America the adjudication is in the hands of a committee with an architect in an advisory position only. If this works satisfactorily the implication is that the committee takes a common-sense view of its functions, and gives considerable weight to the opinions of the consultant. There has, however, been little less dissatisfaction with competition awards over there than with us—and we may be sure that taking into consideration the national spirit of self-reliance peculiar to the Briton, we should find frequent cases where such a committee would take the bit between its teeth and, obsessed by some minor point, lose sight of the main issues and make an award contrary to justice. Clearly such an assertion is one demanding to be substantiated and could not be made were it not within the writer's own experience that committees have so acted, usually under the domination of one of its leading spirits, who is able to impose on the remainder his strong opinions, which are not so much opinions as prejudices, in that they are unsupported by the knowledge justifying them.

Whatever might be the wisdom of accepting the lay adjudication in the case of the open competition, it would be less dangerous than in the case of one limited by invitation. Here the competitors would be known beforehand, and each member of the committee might have his favourite, who would post him up in the merits of his own particular design. The affair of the award would then open with an unseemly battle on behalf of those having the strongest support, and might subsequently degenerate into a series of intriguing bargains from which the ultimate winner would finally emerge.

Even if it be assumed that this represents the worst rather than the average, surely it must be recognized that architects would, indeed, be foolish to abandon the hard-won right to be judged by their peers, in favour of a return to the bad days when any body of men who were in a position to initiate a competition could complacently arrogate to themselves the capacity to judge the artistic and technical values of the designs submitted. The principle of adjudication by members of our own profession is too valuable to be abandoned, and the wisdom of admitting a layman on to a jury (even in special cases) may be doubtful, lest it should create a precedent, tending to a relaxation of this salutary rule.

SENESCHAL

COMPETITION CALENDAR

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

Monday, June 14. Dance Hall, Restaurant, Pavilion, and Shops at the Sea Beach, Aberdeen, for the Town Council. Assessor, the President of the Incorporation of Architects in Scotland. Particulars from Mr. A. B. Gardner, Town House, Aberdeen.

Saturday, July 31. Australian National War Memorial, Villers Bretonneux, France. Open to Australians. Particulars from the High Commissioner's Office, Australia House, Strand. Deposit £2 2s.

The conditions of the following competitions have been received by the R.I.B.A.

June 21-23. Royal Society of Arts: Competition for Industrial Designs. Particulars from the Secretary of the Society, Adelphi, W.C.2.

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).

Monday, July 12. Lay-out for new cemetery for Leicester City Council. Assessor, Mr. H. V. Lanchester, F.R.I.B.A. Premiums, £100, £50, and £25. Particulars from the City Surveyor. Deposit £1.

No date. Conference Hall, for League of Nations, Geneva. 100,000 Swiss francs to be divided among architects submitting best plans. Sir John Burnet, R.A., British representative on jury of assessors. Particulars from the R.I.B.A.

The conditions of the following competitions have not as yet been brought to the notice of the 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. Cenotaph for Liverpool, on the St. George's Hall Plateau. Particulars from the Town Clerk.

The Scottish Legal Life Assurance Building.

The President of the R.I.B.A. has nominated Mr. John Keppie, A.R.S.A., F.R.I.B.A., as assessor in the competition for designs for new and enlarged premises for the Scottish Legal Life Assurance Society.

PRESENT-DAY BUILDING CONSTRUCTION

[BY WILLIAM HARVEY]

MASONRY
iii: THE STONE-BUILT DWELLING-HOUSE

WHILE so many victims of the housing shortage are joining with the Government in encouraging the experimental production of houses built of new and untried materials, and when there is so much talk of standardized design and of unit types produced in factories by machinery and unskilled labour, it is still a matter of interest to discover that, after all, houses may still be erected in the old traditional manner in certain favoured districts. In the work described and illustrated in this article—a house at Clifton, near Bristol—the plans of the architects, Messrs. Bird and Clist, are being translated on the site in terms of hard Winterbourne Pennant stone provided by the building-owner, and the contract is arranged upon the basis of cost plus profit. The contractor is himself a master mason, and works with his men on the site. These special conditions are worthy of note as factors in the economical aspect of house building at a time when the acute demand for houses has raised the cost of their construction to a high level, and when the grant of subsidies on certain classes of houses has had an automatic effect of increasing prices all round. While organized labour seems more than ever disinclined to perform its functions, it is well that independent craftsmen should be ready to direct their trained abilities upon necessary work, and to take a pride in doing it. In times of industrial unrest it is upon such men that the architect is glad to rely, and if strikes and coal shortage lead to a more general recognition of their value, these disasters will not be without their brighter side.

Figure one shows a stage in the preparation of a block of stone for part of the exterior facings of the house. Though hard, the material has a fairly definite stratification, and most of the blocks of stone brought to the site are found to be provided with one fairly smooth bed, produced as the result of natural, or rather, casual, cleavage at the quarry. The mason's steel square is applied to this face, and three lines are scratched on it with the edge of a chisel in such positions as will outline the front and two sides of the bed of the largest rectangular prism that can be obtained from the block. If the best naturally-cleft face is not sufficiently flat, the marking out is prefaced by a rough dressing of its surface by the removal of any projecting masses with either the hammer, the pitching tool, or the "point," as may be most applicable to the character of the stone.

After the bed has been prepared and the sides and front of the stone marked upon it, the lower edge of the exposed face of the stone is next fashioned by means of the pitching tool and hammer. The edge of the pitching tool is placed against the outline scratched along the front edge of the bed, and, with a series of blows, the excess of material beyond the scratch is flaked away, leaving an approximately straight edge, and a broken and rough surface. A similar application of the pitching tool prepares the lower edges of the side joints, and permits of the steel square being used again to mark out the vertical edges of the face. When these have been trimmed to shape, the sides of the stone are smoothed sufficiently to allow of reasonably close mortar joints, and the position of the upper horizontal bed is marked on the face and sides of the stone by scratched lines parallel to the bottom bed, and at such a distance from it as has been determined for the finished height of the stone.

The pitching tool is used again to free the edges from excess of material standing up above this level, but this operation leaves a rough central boss of stone projecting on top of the bed. The pitching tool being adapted to work to advantage only when operating from a smooth surface, a "point" is used to remove the rough mound from the centre of the upper bed. Like the pitching tool, the "point" works by breaking off particles rather than by actual cutting, though each blow of the hammer does actually cause its pyramidal head to penetrate the surface of the stone in a pit or a furrow. The main progress depends upon the quantity of stone chips which fly from the sides of the pit, and a succession of pits and furrows are made until the stone is reduced to its proper general shape as shown in the illustration. If very fine joints are needed, the beds may be still further smoothed by the use of the boaster or chisel, which cuts away the crests of the furrows left by the "point." Such minute regularity is not required in the house at Clifton, though it is to be remarked that the beds and joints are smoothed to a much greater extent than the exposed faces in this particular example; the fronts are left with straight edges and bossy surfaces very much as they come from the pitching tool. The method of supporting the stone on an improvised banker to bring it within easy range of the various tools is indicated in the illustration. A block of Bath stone has been placed upon a couple of short ends of planks, laid across the edges of a wooden measure for proportioning the ingredients of concrete. The soft Bath stone forms an admirable pad to support the block of hard Pennant stone while it undergoes the processes of shaping, but, had it not been available, a sack filled with sand would have supplied its place sufficiently well for the purpose.

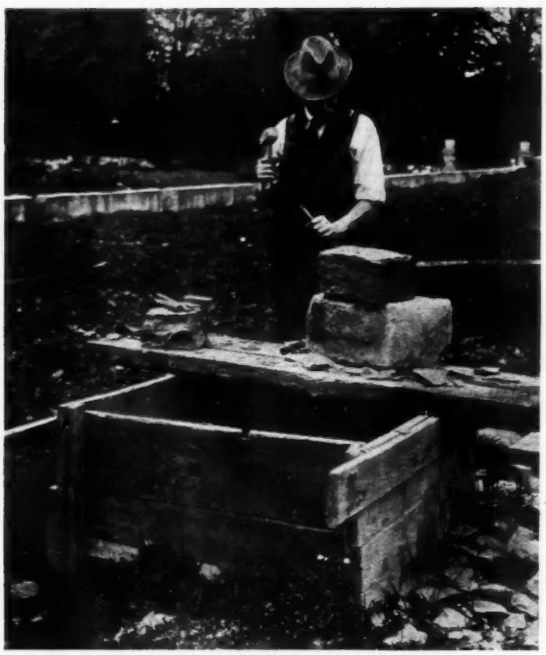


Figure one. Using the "point" to remove roughnesses from the upper bed of a facing stone. A "banker" has been improvised with a block of soft Bath stone and a pair of planks.

Left, figure two. Hammer dressing a backing stone. The stone is reduced to its dimensions by removal of successive flakes with the edge of the cutting hammer. The mason's line is supported in position by winding it round a brick placed at the correct level. Right, figure three. Packing small pieces of stone into a bed of mortar between the facing and backing stones of the wall. A bed of mortar is afterwards spread over the top of these spalls and across the tail ends of the larger stones.

The sizes of the stones are intentionally irregular, but, on the average, they are made to fit walls of about 18 in. to 23 in. thick. Two rows of stones are counted upon, and they are arranged in such a way that a facing stone on the outside of the wall and a backing stone on the inside of it almost meet in the centre of the wall, leaving only room for a mortar joint between them. With this hard stone and rough type of dressing it is not economical to attempt to make walls of less thickness than 18 in., since the stones would have to be reduced in size and more carefully dressed in the interior of the wall, where, in the ordinary case, the rough quarry cleavage at the backs of the stones ought to be quite good enough for all practical purposes. Figure two shows the dual character of a stone wall with its two parallel rows of facing and backing stones. The mason is preparing a stone to add to the backings just beyond that part of the wall which has been already flushed up with mortar.

In this part of the work, below the damp-proof course and below the floor level, the provision of a smooth face is not imperative, and the dressing of the block is being effected with a tool sometimes described as a stone-cutting hammer, or stone-cutting axe. One extremity of the steel hammer-head is provided with a flat-square face, and the other with an edge at right angles to the line of the wooden handle. The edge of the hammer actually in use was quite blunt and burred over, and the "cutting" action is, in such cases, rather a matter of jarring off small spalls of stone until the block is reduced to a size suitable for filling the space left for it in the wall.

The order in which the operations of bedding the stones are carried out may be realized from the illustration. The corners of the wall are first set out with quoin stones bedded in mortar upon the top of the foundation concrete. The builder's line is then stretched from corner to corner at a slightly higher level than the intended level of the upper bed of the course of stonework. This slight allowance for "play" permits of the stones being placed in position under the line without disturbing it; and, in order to maintain the line in position, it is wound around bricks or blocks specially placed for the purpose and wedged up to the desired height above the surfaces of the quoin stones. The brick used as a temporary support in the present instance can be seen beyond the mason's right elbow in the illustration. Holes for pipes and drains are provided as the work proceeds in order to avoid the labour of hacking them out after the mortar has set hard. One such hole through the wall is to be seen at the end of the long straight-edge in the foreground. It is bridged by a long roughly-dressed slab, upon which will be laid the stone now in course of preparation under the mason's hammer. The formation of these backings is locally known as "Random Ranged" work, the stones in the same course being approximately equal in height, though unequal in length and in depth on bed. The heart of the wall is made up of small, irregular stones and mortar placed in between the tail ends of the facing and the backing stones, as shown in figure three. After the larger blocks have been laid, a thick bed of mortar is dashed into the cavity, and small stones and stone chippings are hammered into it with the edge or the handle of the trowel, or with the head or handle of the cutting hammer.

Figure four. The level of the newly-bedded stone is tested with a straight-edge and a spirit-level. Another spirit-level is seen on the ground to the right and a piece of curved walling in the background.

After the stone chips have been packed into their mortar bed in the joints they are plentifully covered over with a thick upper bed of mortar, which is pricked into all interstices and spread over the tail ends of the facing and backing stones. The mortar in this house is composed of brown hydraulic lime and engine ashes ground together in a mortar mill. It is brought to the site in fresh daily batches, and is used without an interval for maturing, such

as should be allowed with fat chalk lime. The mortar made of hydraulic lime and ashes hardens in a comparatively short period, and cannot be "knocked-up" again without an altogether extravagant expense of labour, which is not justified by the results, for the mortar loses strength in the process. The proportions of hydraulic lime and ashes vary somewhat in each batch, for the materials themselves are not absolutely constant in quality. The colour of the mixture is kept as uniform as possible, and its tenacity is gauged by the simple expedient of shaking a pat of the mortar to and fro on the blade of a trowel, and then holding the trowel upside down. When the mixing has been properly done, the plastic mass of mortar adheres to the steel blade and, if it does so, it may be presumed, without much fear of mistake, that it will also adhere to the stones in the wall. The levels of the several stones in each course are tested by means of a long, straight-edge and a spirit-level, as shown in figure four, which also shows a larger spirit-level on the right of the foreground. This is used for testing levels across the thickness of the wall and for plumbing the faces and angles of individual stones.

The curved lines of the lower part of a large sweeping bay window can be seen beyond the mason's head. The curve illustrates the suitability of stone and mortar for the construction of rounded forms. Where brick facings would not be economical in curved work on account of the expense of cutting and trimming the bricks to make them fit the line, it is quite easy to build to a curve in stone, for each individual block has to be cut to fit its position in any event. Stone and mortar have, in effect, a plastic character which may be exploited by the architect if he so chooses.

Preparations for laying the damp-proof course were in progress, and a level bed has been provided for this important feature. Figure five shows the bituminous material being poured out of a pail in a hot semi-fluid state on to the wall, where it is smoothed and pushed into position with the help of a hot iron. This same iron bar, with its end flattened and bent at an obtuse angle to the shaft, is also used for pressing the edges of the damp-proof course back from the faces of the wall. The joints in front of the asphalt will be formed with waterproofed Portland cement and sand mortar. Without this protection, bituminous damp-courses might be affected by hot weather and might be liable to creep out of the joint, smearing the stonework and endangering the superstructure, which might compress the softened material and descend as it is squeezed out of position. The necessity for providing a level bed for the dampcourse has interfered somewhat with the character of the stonework of the exterior. In the type of work locally known by the name of "Pitched face shoddies," the courses of flattish stones are purposely broken at intervals by higher square-faced stones, so as to produce a mesh of vertical and horizontal joints in which the horizontals do not predominate too insistently over the verticals. The masonry just below the hot asphalt newly poured in, happens to be rather an over-regular patch, though its regularity is broken by the large block rising through the height of two courses, and by the course of thin slabs on the left of the foreground.

Figure five. The asphalt damp-proof course in process of application. The edge of the portion already laid has been splay rebated to avoid a straight vertical joint between two layings of asphalt. Masons are at work on the brick partitions and fireplaces.

Figure six. Heating and mixing the materials for the damp-proof course, asphalt and gravel, in iron cauldrons over an improvised furnace which also heats the asphalted iron bars. A view of the stone facings appears in the background.

Figure five also shows the brick partitions being carried up at the same time as the enclosing stone walls, and indicates the general adaptability of the craftsmen who are employed in a manner calculated to develop their skill and resource. Where the stone walls are to be plastered internally, a backing of brick is used instead of stone, and brick partitions are being used to economize in thickness, and so provide the utmost space within the walls of the house.

The brickwork is erected by the masons in mortar composed of Portland cement, one part to three parts of sand, and the foundation and floor concrete was formed of Portland cement, one part to eight parts of black rock chippings from Portishead, some six miles distant from the site. In figure six the materials for producing the asphalt damp-proof course, Ragusa asphalt and fine gravel are being mixed with the aid of heat in large cast-iron cauldrons supported upon open-air furnaces improvised by means of Bristol bricks laid dry and heated by wood fires. When the mastic and gravel contained in either cauldron have been thoroughly incorporated together, the viscid mass is shovelled into the bucket and carried to the part of the building where the damp-course is being laid. In the meantime the asphalter, who is in this instance a member of the building gang, and not a representative of a special firm, has provided himself with one of the irons which have been heated in the furnace and has splayed away the edge of the asphalt already laid so that the new supply and the old will be spliced together on the slant instead of meeting in a short, vertical joint, which would probably fail to unite and might leak in course of time.

In the background, half hidden by the cloud of smoke from the furnace, some of the executed stonework may be recognized with its characteristic interruptions of the course joints and the openings left for the insertion of pipes and drains.

The first article of this series in which Mr. William Harvey dealt with stone cutting appeared in our issue for May 19. Last week he described the erection of a stone-built mansion. — Editor, A.J.

CORRESPONDENCE

THE HAGUE OPEN-AIR BATH

To the Editor of THE ARCHITECTS' JOURNAL

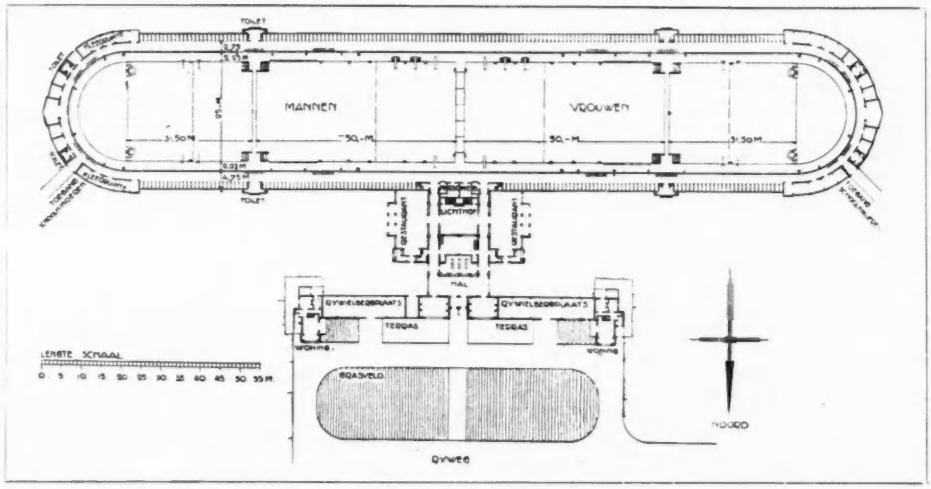
SIR,—After reading Mr. E. R. Bill's interesting article in your issue for April 28 on "Open-air Swimming Baths," I came across the accompanying illustration of the open-air swimming bath erected for the municipality of The Hague, Holland, by the city architect, D. C. van des Zwart, and opened during the summer of last year. It is the first open-air bath to be constructed at The Hague, which has hitherto possessed only two enclosed swimming baths of the usual type. In addition to these, however, the canals in and about the town were used (during the summer months) by a considerable number of bathers. One day shortly after the opening of the new bath, which is situated in the so-called "Zuiderpark," it was visited by close on three thousand bathers of both sexes. It contains, as the plan shows, four separate pools divided from one another by partitions, deep and shallow pools being provided in each case. The photograph shows the bath with the water drawn off.

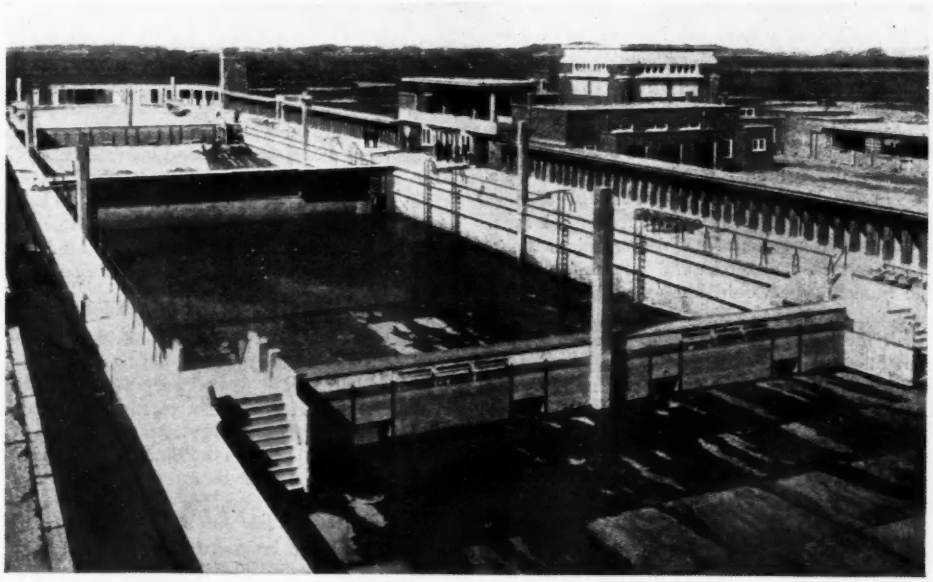
P. G. WHITWORTH

ARCHITECTS AND THE R.I.B.A.

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—The paragraph in your leader on "Architects and the R.I.B.A." is hardly correct regarding the action taken by the Birmingham Architectural Association with respect to the Town Hall alterations. In addition to articles and correspondence in the local Press, a representative deputation of Birmingham architects had an interview with the Lord Mayor and the sub-committee in charge of the scheme, and urged the necessity of competent architectural advice being obtained on such an important matter, but the answer was given that the committee was committed so far to the firm of decorative contractors engaged that it was impossible to reopen the question. The subject was further debated in the City Council Chamber, but the action of the committee was approved by a large majority, thus clearly showing the little value attached to informed architectural opinion by the average member of the community. The chief difficulty in dealing with matters of this kind is the fact that committees of public bodies arrive at certain definite conclusions and enter into engagements before any public mention is made, and it is common knowledge that it is not easy to obtain any revision of a





Above, plan of the open-air bath at The Hague referred to in Mr. Whitworth's letter. Below, a view of the empty bath.

committee's decision. The only solution, in my opinion, is not as you suggest, the unity of the profession, but the education of the public as to the value of our services, and until that is very much more advanced than it is at the present time cases such as the above will be continually occurring.

ARTHUR MCKEWAN,
President, Birmingham Architectural Association.

[We are happy to have these details from the President of the Birmingham Architectural Association of the action taken by the Association with regard to the Town Hall alterations. Our leading article did not, however, suggest that no such action had been taken, but held that it should have been taken more promptly. The scheme ought surely to have come to the notice of so important a body as the Birmingham Architectural Association before it was disclosed to the public at large.—Editor, A.J.]

LITERATURE

HEPHAESTUS, OR THE SOUL OF THE MACHINE

This is an exceedingly clever defence of machinery. The author heralds a new mechanistic age, free from all the vices of industrialism. He tells us that Hephaestus, the God of Fire, has now become the supreme master of the world, his furnaces are roaring; he has dispelled the clouds of Asiatic mysticism which obscured his native mountain; he has girdled the world with hoops of steel. In plain, unmetaphorical language this is the aim of the science of machinery. There is no section of the community likely to be more interested in the implications of this book than architects, for of all the arts theirs is the one most intimately affected by the march of industrialism. During the past century architecture suffered just as much from the unintelligent reaction against machinery as it did through the misuse of mechanical appliances themselves. If Ruskin, Morris and Co. had devoted half as much energy to trying to humanize machinery as they did in vainly fighting against it, their influence would have been far more beneficial than it was. Mr. Fournier d'Albe has much to say upon the biological aspect of machinery, and although his conclusions are contrary to those which have usually been accepted, they seem eminently sane. He points out that the six machines, the lever, the inclined plane, the wedge, the pulley, the wheel and axle, and the screw are all contrivances for slowing down the rate of work until the force required comes within the compass of our muscles. Our bones, on the other hand, are mostly levers " of the third order," in which the force is applied between the fulcrum and the object to be moved. Thus it happens that in order to lift a weight of one pound, our muscles are strained by a force which may amount to as much as six pounds. Any other arrangement, however, such as the use of levers of the second order, would have involved a much bulkier and clumsier build of the muscular system. Machines are, in fact, a device whereby men can engage in multifarious activities, which would otherwise have been impossible to them unless the human frame had been by a long usage modified in such a manner that it was capable of some of the actions suggested by a knowledge of mechanical laws. The result would have been a series of ungainly specializations, the careful breeding of men for the exercise of different mechanical functions, and the human type would altogether have lost its dignity and its universality. The machine, however, has set men free to increase their mechanical powers while preserving their natural beauty and philosophical detachment.

As for the abuses of machinery, they are due to nothing else but our imperfect knowledge of science, and Hephaestus is not to be blamed for this. When people argue that were it not for the smoke of the city there would be no necessity to have trains to carry the children to the seaside, the answer is that the smoke is due mainly to incomplete combustion in domestic hearths, and the remedy lies not in the discouragement of mechanical invention, but in its further extension, until it provides us with a smokeless city. Mr. Fournier d'Albe does not discuss at great length the problem of craftsmanship to which many architects attach so much importance, but his arguments imply that it is the task of machinery to relieve men from mechanical labour of all kinds, and if the operation of machines is at present injurious to design, the remedy is to invent mechanical tools so perfect in their construction that they become completely subservient to the artist's intention. The apostles of craftsmanship are apt to forget that nine-tenths of the work which usually comes under this heading is the merest drudgery and repetition, leaving one one-tenth for the delights of artistic invention.

This little book, published at a popular price, is a valuable addition to Mr. Kegan Paul's series, " To-day and To-morrow," which already includes many brilliant essays on great subjects.

A. TRYSTAN EDWARDS.

Hephaestus, or the Soul of the Machine. By E. G. Fournier d'Albe. Kegan Paul, Trench, Trubner & Co., Ltd. Price 2s. 6d. net.

NEW BRITISH STANDARD SPECIFICATIONS FOR PAINT MATERIALS.

The British Engineering Standards Association has recently issued *British Standard Specification No. 217–1926, Red Lead for Paints*, and *No. 242–1926, Refined Linseed Oil for Paints*. These specifications contain clauses regulating the composition, together with standard reception tests for the purchase of red lead and refined linseed oil, and appendices giving the methods of carrying out the tests. The specifications have been prepared at the request of the paint manufacturers by a committee representative of both buying and manufacturing interests and, as in the case of all-British standard specifications, they will be reviewed as experience in their working or progress in the industry renders it necessary, and revised issues will be published from time to time.

British Standard Specification for Red Lead for Paints, No. 217–1926. British Standard Specification for Refined Linseed Oil for Paints, No. 242–1926. B.E.S.A. Publications Department, 28 Victoria Street, London, S.W.1. Price 1s. 2d. each, post free.

IN PARLIAMENT

[BY OUR PARLIAMENTARY CORRESPONDENT]

The Budget and Art

Those members of Parliament interested in art welcome the Budget proposals of the Chancellor of the Exchequer to permit the importation, duty free, to this country of works of art more than one hundred years old, but some regret has been expressed that Sir Henry Slesser's Bill to prohibit the export of works of art from this country has not received facilities for a speedy passage into law.

The Fate of the Manor House, Beckington

It is interesting to note that in this connection Sir Henry Slesser recently asked the representative of the Office of Works whether he was aware that the Manor House, Beckington, Frome, Somerset, was about to be exported to America, and, if so, would he take any action to retain this beautiful Jacobean house in this country?

Sir Harry Barnston replied that the First Commissioner of Works had caused inquiries to be made, but had been unable to obtain any information on the subject of this building. In any case, if inhabited, the department had no powers except to purchase, and for this purpose there were not funds available.

The Ministry of Transport and Thames Bridges

Following the debate on Waterloo Bridge, a number of members are now trying to obtain from the Government some statement of policy with regard to the proposal to construct a bridge at St. Paul's. Dr. Haden Guest recently inquired of the Minister of Transport whether in view of the very great obscurity which surrounded the question of building St. Paul's Bridge, the Government would consider the desirability of referring the matter to a special committee to consider the bridges of the Thames as a whole?

Sir William Davison asked the Minister if he was aware that there was a great consensus of opinion against building a bridge at St. Paul's at all, and, on the other hand, a desire for building a bridge at Charing Cross; and would the Minister make representations to the City Corporation, who had large funds in hand for the

building of bridges, and see whether they would not consent to consider the building of a bridge at Charing Cross, which was urgently needed, rather than at St. Paul's?

Col. Ashley, in reply, declined to commit himself with regard to Sir William Davison's question. In answer to Dr. Guest, he said that a grant for the approaches to St. Paul's Bridge was indicated by the Ministry of Transport some time ago, and it was now in abeyance until the whole question of the bridges had been further considered.

Dr. Guest then asked whether the question was to be reconsidered by the Government, or was it being referred to the Bridge and House Estates Committee of the City?

Col. Ashley said that, so far as the Road Fund went, with which he was only concerned, he was reviewing the question of bridges as a whole.

The Decaying Stonework of the House of Commons

From a reply recently given to a question put by Lord Sandon, it appears that the First Commissioner of Works is now considering a report dealing with all the aspects of the problem arising out of the condition of the stonework of the Houses of Parliament. The First Commissioner is most anxious to arrive at a decision on the various issues involved in sufficient time to make provision for the commencement of the repairs in the estimates for 1927, but he is not yet in a position to say what sum will be required, or how long the repairs will take. All possible steps, it is stated, are being taken to minimize the risk from falling stone, and also to see that delay in starting the repairs will not involve an increase in the total cost. Due regard will be paid to the preservation of the dignity and artistic importance of the structure.

NEW INVENTIONS

[The following particulars of new inventions are specially compiled for THE ARCHITECTS' JOURNAL, by permission of the Controller of H.M. Stationery Office, by our own patent expert. All inquiries concerning patents and specifications should be addressed to the Editor, 9 Queen Anne's Gate, Westminster, S.W.1. For copies of the full specifications here enumerated readers should apply to the Patent Office, 25 Southampton Buildings, W.C.2. The price is 1s. each.]

LATEST PATENT APPLICATIONS

10466.—Dawance, A.—Artificial marble. April 21.
10510.—Denholm, T. D.—Metal props for excavating, etc. April 21.
10528.—Hara, S.—Apparatus for sinking bridge piers. April 21.
10697.—Rylance, E.—Chimney-pots, stacks, etc. April 23.
10531.—Stewart, W. J.—Building construction. April 21.

SPECIFICATIONS PUBLISHED

250328.—Bonstow, T. L.—Building bricks or blocks and the construction of walls and the like of bricks or blocks.
250363.—Eccles, W., Williams, T. G., and Metropolitan-Vickers Electric Co., Ltd.—Reinforced-concrete foundations.
250446.—Bauindustrie Akt.-Ges.—Means for securing hangers and like devices to reinforced concrete structures.

ABSTRACT PUBLISHED

248472.—British Reinforced Concrete Engineering Co., Ltd., and Hall, E. B.—Reinforced concrete piles, etc.

THE ARCHITECTS' INCOME TAX

Our Financial Correspondent writes: In my last article on "Architects' Income Tax," published in your issue for April 28, my clerk has inadvertently put in the wrong years when copying the article; 1922-23 should read 1920, 1921, 1922; 1923-24 should read 1921, 1922, 1923; 1924-25 should read 1922, 1923, 1924; and 1925-26 should read 1923, 1924, 1925. The assumed profits should be as follows: 1920, £390; 1921, £304; 1922, £210; 1923, £190; 1924, £170; 1925, £140; 1926, £140. This alteration will increase the claim under head (b). The profits for the last two years, it will be observed, are assumed to be the same, viz. £140.

SOCIETIES AND INSTITUTIONS

The Fine Art Commission

The King has appointed Lord Lee of Fareham to be a member of the Royal Fine Art Commission, to fill the vacancy caused by the death of Mr. Francis Derwent Wood, R.A.

Registration as Probationer R.I.B.A.

Special attention is called to the fact that, except in very special cases, a headmaster's certificate will not be accepted as a qualification for registration as probationer R.I.B.A. after October 1, 1927, and no one will be registered as a probationer unless that person has passed one of the recognized examinations in the required subjects. A list of the examinations recognized may be obtained free at the R.I.B.A.

R.I.B.A. Sessional Arrangements

The general strike has made it necessary to revise the remainder of the R.I.B.A. programme for the current session. The following dates have now been fixed: Monday, June 14, general meeting (business); Monday, June 21, Council meeting: general meeting at 8 p.m., when a paper will be read by Mr. H. S. Goodhart-Rendel, F.R.I.B.A., on the Work of the late Sir Thomas Graham Jackson, R.A. (Royal Gold Medallist). The annual dinner will be held in November, when the Royal Gold Medal presentation will take place.

A.A. New Officers and Council

Following is the result of the ballot for the Officers and Council for session 1926-27: President, Mr. J. Alan Slater, M.A., F.R.I.B.A.; vice-presidents, Messrs. W. H. Ansell, F.R.I.B.A., and Gilbert H. Jenkins, F.R.I.B.A.; hon. treasurer, Mr. L. S. Sullivan, F.R.I.B.A.; hon. secretary, Mr. E. J. T. Lutyens, A.R.I.B.A.; hon. librarian, Mr. C. H. James, A.R.I.B.A.; hon. editor *Architectural Association Journal*, Mr. A. H. Moberly, M.A., F.R.I.B.A.; past-president, Mr. H. S. Goodhart-Rendel, F.R.I.B.A.; ordinary members of council, Messrs. F. C. Eden, F.R.I.B.A., A. Trystan Edwards, M.A., A.R.I.B.A., Cyril A. Farey, A.R.I.B.A., P. D. Hepworth, F.R.I.B.A., A. B. Knapp-Fisher, F.R.I.B.A., O. P. Milne, F.R.I.B.A., F. Winton Newman, F.R.I.B.A., the Hon. H. A. Pakington, A.R.I.B.A., S. C. Ramsey, F.R.I.B.A., and T. S. Tait, F.R.I.B.A.

Leicester and Leicestershire Society of Architects

The fifty-third annual general meeting of the Leicester and Leicestershire Society of Architects was held at Leicester. Mr. E. T. Allcock was re-elected president; Mr. A. F. Bryan, hon. treasurer; and Mr. C. F. McL. Keay, hon. secretary. The following were elected to serve on the Council for the ensuing year: Full members, Messrs. J. T. Burt, A. H. Hind, W. Keay, G. Nott; Associate members, Messrs. G. A. Cope and T. W. Haird. The Society's prize-winners were: President's prize, Mr. E. Thompson. Measured drawing, first prize, Mr. E. C. Mount; second prize, Mr. W. E. Fancott; special prizes, Messrs. R. K. Kinton and W. Worth; measured drawing prize (for full-time students at the Leicester College of Art), Mr. W. E. Marston.

The Birmingham Architectural Association

At a special meeting of the Birmingham Architectural Association, which covers the Counties of Warwick, Worcester, Stafford, Hereford, and Salop, held at Birmingham, the following resolution was adopted: "With a view to better co-operation and joint action between the allied societies of the Midland area on all matters architectural having more than local interest, and otherwise as may arise, this Association suggests that a Joint Council be formed by representatives of all the allied societies of the Midland area (or province), viz.: The Leicester and Leicestershire Society of Architects, the Northamptonshire Association of Architects, the Nottingham and Derby Architectural Society, the Norfolk and Norwich Association of Architects, the Birmingham Architectural Association, and that the above societies be asked to appoint two or three members each to meet together to consider the matter and take such action thereon as may be then decided upon."

THE WEEK'S BUILDING NEWS

Housing Progress at Guildford

The Guildford Corporation proposes to build 114 more houses.

Housing at Ealing

Plans for eighty-six houses have been approved by the Ealing Town Council.

Manchester's Big Housing Programme

The Manchester Corporation proposes to build 3,000 houses at a cost of nearly £2,000,000.

Building Developments at Luton

The Luton Town Council has passed plans for forty houses, and for additions to a mineral water factory.

A New School for Poplar

The L.C.C. has approved of a proposal to build a Roman Catholic elementary school in Dee Street, Poplar.

A New Theatre for Dover

Plans for the erection of a new theatre at Dover have been passed by the Corporation.

Concrete Houses for Eltham

Five hundred concrete houses are to be built on the L.C.C. Eltham estate at a cost of £23,800.

More Houses for Ossett

The Ossett Town Council proposes to build thirty-four scullery type houses in pairs on the Leeds Road housing estate.

Road Improvements in Northamptonshire

The Northants County Council proposes to spend £140,000 on reconstructing the Northampton Market-Harborough Road.

Steel Schools

A proposal to build steel schools in London out of the £1,000,000 voted for the L.C.C. for new school-building is under discussion.

A New Poplar School

The L.C.C. Education Committee has voted £22,000 for the erection of a central school at Janet Street, Poplar, E.

Housing at Walton

The Ministry of Health has approved the Walton Urban District Council's scheme for the erection of fifty houses.

Housing at Bushey

The Bushey Urban District Council has decided to apply to the Ministry of Health for approval for subsidy grants for a further ninety-five houses.

A Somers Town Housing Scheme

The L.C.C. has been recommended to sanction the loan of £19,550 to the St. Pancras Council for a housing scheme at Somers Town.

Housing Progress at Bradford

The Bradford Corporation Street Improvement and Buildings Committee has sanctioned plans for the erection by private enterprise of a further 150 houses.

A New Oxford Street Theatre

A theatre is to be built in New Oxford Street on the site of the Meux brewery, near Tottenham Court Road. The cost will be more than £200,000.

A Deptford Slum-clearance Scheme

The Deptford Borough Council has prepared a scheme for the clearance of Watergate Street slum area, and for the building of model dwellings on the site.

Housing at Matlock

The Ministry of Health has approved of the proposal for the erection of twenty more houses at Matlock, eight at Matlock Bath, and eight at Tansley.

New Houses for Eton

Plans for sixty-six new houses to be built in various parishes in the district have been approved by the Eton Rural District Council.

More Houses for Derby

The Housing Committee of the Derby Town Council proposes to proceed with the erection of a further 450 houses, including 250 of the Thorncliffe type.

Housing at Douglas

The Douglas Town Council has issued instructions for the preparation of plans and other particulars for the erection of 100 houses of the non-parlour class to be erected on the Pulrose estate.

A Bletchley Housing Scheme

The latest housing scheme of the Bletchley Urban District Council comprises sixty-four houses, some in Fenny Stratford, adjoining the second lot of houses erected by the Council, and the rest at Old Bletchley.

Flats for Westminster

The Westminster City Council has been recommended by the Housing Committee to proceed with a scheme for erecting twenty-seven flats at Esher Street, at a cost of £70,000.

More Houses for Llandudno

The Llandudno Town Council has approved of plans for the erection of fourteen private houses, the lay-out of extensions of the Balfour and Clarence Roads, Craigydon, and the erection of forty-six houses on adjoining sites.

A Kent Colliery Housing Scheme

The Kent County Council has appointed a committee to co-operate with the local authorities in the building of 1,200 houses for miners. A site consisting of nearly 600 acres has been acquired. The total cost is estimated at £600,000.

A Housing Scheme for Callander

The Callander Town Council is promoting a scheme for the erection of about thirty new houses of three and four apartments, for the accommodation of working-class tenants. Ground at Acrelands, on the Stirling Road, has been obtained.

Cast-iron Houses for Derby

Another 250 cast-iron houses are to be built for the Derby Corporation. The houses, which are of the non-parlour type, are only a few inches smaller than the brick type, and the price is £852 per pair (exclusive of foundations and drains).

Flats for Tynemouth

Application is to be made to the Ministry of Health by the Tynemouth Town Council for sanction to borrow £25,300 for the erection of fifteen blocks of maisonettes. A scheme has also been prepared for the development of the Cullercoats estate.

A Mental Home for Stafford

The Stafford County Council is seeking to acquire a site of about 100 acres upon which to establish an administrative block and an institution on the colony system to house, in the first instance, about 500 mental defectives.

School-Building in Ireland

The Belfast Education Authority has applied to the Ministry of Education for sanction to the following loans: £37,000 for the erection of a school at North Road; £36,000 for the erection of a school at Mersey Street; and £37,000 for the erection of a school at Fane Street.

Wooden Buildings

The Minister of Health has declined to give the Blackburn Rural Council powers to veto the erection of unsightly wooden structures in the council's district, though complaint has been made of the disfigurement of parts of the Ribble Valley by such buildings.

A Big Wakefield Water Supply Scheme

A start is being made in Ryburn Valley with the work of laying the water mains for the Wakefield Corporation's new waterworks at Baitings, Blackstone Edge. This is preparatory to the damming of the River Ryburn at Brogden Valley. The scheme is estimated to cost £930,000, and will be spread over a period of about fifteen years.

Housing Progress at Rochford

The Ministry of Health has approved of a proposal of the Rochford Rural District Council to build twenty more houses at Canewdon, and has decided to grant a lump sum subsidy in respect of 100 new houses. The Rochford Town Planning Committee is preparing town planning schemes for Hadleigh, Rayleigh, and Eastwood.

LAW REPORTS

TREE OVERHANGING HIGHWAY: LIABILITY FOR ITS FALL

Noble v. *Harrison. King's Bench Division. Before Justices Rowlatt and Wright*

This was an appeal by the defendant, Mr. E. R. Harrison, of Brettingham Park, Old Shoreham, Sussex, from a judgment of the Brighton County Court in favour of the plaintiff, Mr. G. E. Noble, of Ventnor Villas, Hove, a motor coach proprietor, in a claim for damages for injuries to one of his motor coaches by a falling branch of a beech tree growing on the defendant's estate, which bordered the public highway at Old Shoreham, along which the motor coach was proceeding.

Mr. Roland Oliver, K.C., argued the case for the appellant, and Mr. A. Beecham for the respondent.

The County Court judge gave judgment for the plaintiff for £48 odd, with costs. He based his decision on his finding the following facts. Trees had been planted and grown on the defendant's land adjacent to the highway for the purpose of a screen to afford privacy to the estate, and to add attraction to it. The beech tree in question, which was eighty years old, was one of such trees. One of its branches, 20 ft. to 25 ft. long and 10 ft. in circumference, overhung the highway in an oblique and upward direction rather than horizontally.

On July 12, 1925, while the plaintiff's motor-coach was proceeding along the highway, the branch, without warning or apparent cause, broke off at a distance of 15 ft. from the trunk of the tree, and fell upon the motor-coach and caused damage. The weather was fine and calm. The trees on the estate had been carefully inspected in the preceding October, and nothing wrong had been noticed with the tree or the branch. A competent woodsman was instructed between October, 1924, and March, 1925, to report on any tree which required to be trimmed, cut, or marked. No report was made about this particular tree. The bough was not dead, the sap was running, and leaves were growing at the extremity of the bough at the time of the accident.

He was satisfied that the bough had become cracked at the point where it broke; that water had penetrated; that slight decay had set in; that owing to those defects the bough had for some time been liable to break and fall, and had been and was on the day of the accident a menace and danger to all persons using the highway; and that the time had at last arrived when the defective part of the bough was too weak to support the strain on it and snapped. Having regard to the height of the bough from the ground to the place where the defect was, and to all the relevant circumstances, he came to the conclusion that knowledge of the defect could not be imputed to the defendant, as it was latent and not discoverable by any reasonably careful inspection.

He held that the allegation of negligence failed as no want of care was proved, but that the defendant was liable in damages for nuisance. He also held that the principle of absolute liability as laid down in Rylands *v.* Fletcher ([1868] 3 H.L., 330) applied.

The Court allowed the appeal, with costs.

Mr. Justice Rowlatt, in his judgment, said he was of opinion that the principle laid down in Rylands *v.* Fletcher, or Humphries *v.* Cousins, had no application in the present case. A tree was not like the artificial reservoir in the first case, or the sewage in the second case. To grow a tree was one of the natural uses of the soil, and it made no difference in his lordship's judgment whether the tree was planted or self-sown, or with what object—whether for ornament or for shelter, or for the sake of the timber—it was planted or maintained. Further, a tree was not in itself a dangerous object, though in decay it might become so. The judgment, therefore, could not be supported on this ground. As to the question of nuisance. As to that it was, in the first place, contended for the plaintiff that the mere fact that the tree overhung the highway made it a nuisance. This was, indeed, a far-reaching proposition, especially as it would apply not only to roadways, but to footpaths. If it was sound it would seem that, *a fortiori*, every lamp so overhanging, every signboard, every clock (including that of the Law Courts), every awning outside a shop were in themselves illegal erections, not to mention the upper stories corbelled out over the roadway which were common in every town in the country for centuries. He should have thought it clear that the right of the public in a highway was merely to pass and repass, and that so long as that right was not interfered with they could not complain of what was in the air above or on the earth beneath. Incidentally, it might be observed that if the law was as contended for, the difficult questions discussed in Wandsworth Board of Works *v.* United Telephone Company (13 Q.B.D., 904) need never have been invoked. They were pressed, however, as the only authority on the subject, with a few words in the judgment of Mr. Justice Best in the case of Earl of Lonsdale *v.* Wilson (2 B. and C., 302). In that case the question was as to the right of a party aggrieved to abate a nuisance, and the learned judge was pointing out the necessity of allowing such a right in cases of immediate peril. He (Mr. Justice Rowlatt) thought it was clear that the learned judge was speaking of an overhanging tree *de facto* dangerous or obstructive.

It was next contended that as the tree in fact fell, it was, before it fell, dangerous, and was therefore a nuisance. This way of putting it was independent of the circumstances that the bough overhung the highway. The argument, as was admitted by the learned counsel who employed it, would be equally applicable to a tree standing clear of the road but which fell across it. The point was, however, whether the defendant could be made liable when he neither knew nor ought to have known of the actual danger. That the answer to this must be in the negative.

There remained one other question—namely, whether, inasmuch as the tree in fact overhung the road, the defendant was not under an absolute obligation to support it.

He saw no ground for holding that the owner was to become an insurer of nature, or that default was to be imputed to him until it appeared, or would appear upon proper inspection, that nature could no longer be relied upon.

Mr. Justice Wright concurred.

CONTRACTORS' CLAIM FOR EXTRAS

William Muirhead, Macdonald, Wilson & Co., Ltd. v. *The Smethwick Corporation. King's Bench Division. Before the Lord Chief Justice and Justices Salter and Finlay*

This appeal raised questions under a contract for the erection of 250 houses at Oldbury, and the point in the case was whether Messrs. Muirhead, Macdonald, Wilson & Co., Ltd., contractors, of Westminster, were entitled to treat certain things as "extras" or variations of the contract, or whether they came within the contract.

Mr. Holman Gregory, K.C., for the Corporation, argued that the words in the specifications did not convey that the work to be done under the contract was to be limited to that in the bills of quantities, and he submitted that it was impossible to draw any such implication. The bills of quantities were never intended to regulate the quantity of work to be performed by the contractors. They were only used as an estimate by which they were prepared to abide, to fix the basic sum to be provided for in the contract, of £810 per house.

For the contractors it was contended that the arbitrator should take three matters into consideration in the award he made in the arbitration proceedings between the parties.

The Lord Chief Justice, giving judgment, said the Court was of opinion that Messrs. Muirhead were not entitled to treat as variations or "extras" any of the works done as shown on the specifications or contract drawings. As to whether they were precluded from now treating the same as "extras," the answer was in the affirmative, except as to those variations dealing with houses known as "Corporation" houses and other items completed before the contract was sealed on August 4, 1921. The Court was also of opinion that the claimants were not entitled to any additional payment for the use of plant, temporary buildings, etc., on any works thought to be "extras." Neither were they entitled to any extra profit in respect of the suggested "extras." The question of costs would be left for the arbitrator to deal with.

RATES OF WAGES

			I	II
			s. d.	s. d.
A	ABERDARE	S. Wales & M.	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
A	Airdrie ..	Scotland	*1 8	1 3½
C₁	Aldeburgh	E. Counties	1 4	1 0½
A	Altrincham	N.W.Counties	1 8	1 3½
B₃	Appleby ..	N.W. Counties	1 4½	1 0½
A	Ashton-under-Lyne	N.W.Counties	1 8	1 3½
A₃	Atherstone	Mid. Counties	1 6½	1 2
B₃	Aylesbury ..	S. Counties	1 4½	1 0½
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	BarnardCastle	N.E. Coast	1 8	1 3½
A	Barnsley ..	Yorkshire	1 8	1 3½
B₁	Barnstaple	S.W. Counties	1 5½	1 1½
A	Barrow ..	N.W.Counties	1 8	1 3½
A	Barry ..	S. Wales & M.	1 8	1 3½
B₃	Basingstoke	S.W. Counties	1 4½	1 0½
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
B₃	Bicester ..	Mid. Counties	1 4½	1 0½
A	Birkenhead	N.W.Counties	†1 9	1 3½
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 & M.	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
B₃	Brixham ..	S.W. Counties	1 4½	1 0½
A₃	Bromsgrove	Mid. Counties	1 6½	1 2
C	Bromyard ..	Mid. Counties	1 4	1 0½
A	Burnley ..	N.W.Counties	1 8	1 3½
A	Burslem ..	Mid. Counties	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 & M.	1 8	1 3½
A	Carlisle ..	N.W.Counties	1 8	1 3½
B	Carmarthen	S. Wales & M.	1 6	1 1½
B₂	Carnarvon ..	N.W.Counties	1 5	1 1
A₁	Carnforth ..	N.W. Counties	1 7½	1 2½
A	Castleford ..	Yorkshire	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
A	Chester ..	N.W.Counties	1 8	1 3½
A	Chesterfield	Mid. Counties	‡1 8	1 3½
B₃	Chichester ..	S. Counties	1 4½	1 0½
A	Chorley ..	N.W.Counties	1 8	1 3½
B₃	Cirencester	S. Counties	1 5	1 1
A	Clitheroe ..	N.W.Counties	1 8	1 3½
A	Clydebank	Scotland	1 8	1 3½
A	Coalville ..	Mid. Counties	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	Consett ..	N.E. Coast	1 8	1 3½
B₁	Conway ..	N.W. Counties	1 5½	1 1½
A	Coventry ..	Mid. Counties	1 8	1 3½
A₃	Crewe ..	N.W.Counties	1 6½	1 2
A₃	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
B	Didcot ..	S. Counties	1 6	1 1½
A	Doncaster ..	Yorkshire	1 8	1 3½
C₁	Dorchester	S.W.Counties	1 4	1 0½
A₃	Driffield ..	Yorks	1 6½	1 2
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 & M.	1 8	1 3½
A	Edinburgh	Scotland	1 8	1 3½
A	E. Glamorganshire & Monmouthshire	S. Wales & M.	1 8	1 3½
B	Exeter ..	S.W. Counties	‖1 7	1 2½
B₂	Exmouth ..	S.W. Counties	1 5	1 1
B	FELIXSTOWE	E. Counties	1 6	1 1½
A₃	Filey ..	Yorks	1 6½	1 2
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
B₁	Gillingham	S. Counties	1 5½	1 1½
B	Gloucester ..	S.W.Counties	1 6	1 1½
A₂	Goole ..	Yorkshire	1 7	1 2½
B₁	Gosport ..	S. Counties	1 5½	1 1½
A₃	Grantham ..	Mid. Counties	1 6½	1 2
A₂	Gravesend ..	S. Counties	1 7	1 2½
A	Greenock ..	Scotland	*1 8	1 3½
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
B₁	Hatfield ..	S. Counties	1 5½	1 1½
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	Howden ..	N.E. Coast	1 8	1 3½
A	Huddersfield	Yorkshire	1 8	1 3½
A	Hull ..	Yorkshire	1 8	1 3½

The initial letter opposite each entry indicates the grade under the Ministry of Labour schedule. The district is that to which the borough is assigned in the same schedule. Column I gives the rates for craftsmen; column II for labourers; the rate for craftsmen working at trades in which a separate rate maintains, is given in a footnote. The table is a selection only. Particulars for lesser localities not included may be obtained upon application in writing.

			I	II
			s. d.	s. d.
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	Kendal ..	N.W. Counties	1 5	1 1
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
A₃	Leamington	Mid. Counties	1 6½	1 2½
A	Leeds ..	Yorkshire	1 8	1 3½
A	Leek ..	Mid. Counties	1 8	1 3½
A	Leicester ..	Mid. Counties	1 8	1 3½
A	Leigh ..	N.W. Counties	1 8	1 3½
B₃	Lewes ..	S. Counties	1 4½	1 0½
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
B	Llandudno	N.W.Counties	1 6	1 1½
A	Llanelly ..	S. Wales & M.	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
A	Lytham ..	N.W. Counties	1 8	1 3½
A₁	MACCLESFIELD	N.W.Counties	1 7½	1 2½
B	Maidstone ..	S. Counties	1 5½	1 1½
A₃	Malvern ..	Mid. Counties	1 6½	1 2
A	Manchester	N.W.Counties	1 8	1 3½
A	Mansfield ..	Mid. Counties	1 8	1 3½
B₂	Margate ..	S. Counties	1 4½	1 0½
A₃	Matlock ..	Mid. Counties	1 6½	1 2
A	Merthyr ..	S. Wales & M.	1 8	1 3½
A	Middlesbrough	N.E. Coast	1 8	1 3½
A₃	Middlewich	N.W. Counties	1 6½	1 2
A	Monmouth	S. Wales & M.	1 8	1 3½
	S. and E. Glamorganshire			
A₁	Morecambe	N.W. Counties	1 7½	1 2½
A₃	NANTWICH	N.W.Counties	1 6½	1 2
A	Neath ..	S. Wales & M.	1 8	1 3½
A	Nelson ..	N.W. Counties	1 8	1 3½
A	Newcastle ..	N.E.Coast	1 8	1 3½
A	Newport ..	S. Wales & M.	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
A	Nuneaton ..	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
C	Pembroke	S. Wales & M.	1 4½	1 0½
A	Perth ..	Scotland	*1 8	1 3
A₃	Peterborough	Mid. Counties	1 6½	1 2
A	Plymouth	S.W. Counties	¶1 8	1 3½
A	Pontefract ..	Yorkshire	1 8	1 3½
A	Pontypridd	S. Wales & M.	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 & M.	1 8	1 3½
A₃	Ripon ..	Yorkshire	1 6½	1 2
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
A	Runcorn ..	N.W. Counties	1 8	1 3½
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
A	Shipley ..	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	S. 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 & M.	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	Teeside Dist.	N.E. Counties	1 8	1 3½
A	Todmorden	Yorkshire	1 8	1 3½
A₂	Torquay ..	S.W.Counties	1 7	1 2½
B₁	Tunbridge Wells	S. Counties	1 5½	1 1½
A	Tunstall ..	Mid. Counties	1 8	1 3½
A	Tyne District	N.E. Coast	1 8	1 3½
A	WAKEFIELD	Yorkshire	1 8	1 3½
A₃	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
B	Weston-s-Mare	S.W. Counties	1 6	1 1½
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
B₂	Winchester	S. Counties	1 5	1 1
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
A₁	Wrexham ..	N.W. Counties	1 7½	1 2½
B	Wycombe ..	S. Counties	1 6	1 1½
B₁	YARMOUTH	E. Counties	1 5½	1 1½
B₂	Yeovil ..	S.W. Counties	1 5	1 1
A	York ..	Yorkshire	1 8	1 3½

* Plasterers, 1s. 9d.
† Carpenters and Painters, 1s. 8½d.
‡ Plumbers, 1s. 9d.
§ Painters, 1s. 6d.
‖ Carpenters and Plasterers, 1s. 8½d.
¶ Painters, 1s. 7d.

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	11	6
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	2	10	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	10	0
CEMENT CONCRETE, 4-2-1, per yd. cube	2	3	0
DO. 6-2-1, per yd. cube	1	18	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	16	0
BREEZE CONCRETE, per yd. cube	1	7	0
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	5	6
Gaskin, per lb.	0	0	5½

STONEWARE DRAINS, jointed in cement, tested pipes, 4 in., per ft.	0	4	3
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	9	0
DO. 6 in., per ft.	0	11	0

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	19	0
Flettons, per M.	3	0	0
Staffordshire blue, per M.	9	12	0
Firebricks, 2½ in., per M.	11	3	0
Glazed salt, white, and ivory stretchers, per M.	21	10	0
DO. *headers, per M.*	21	0	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	33	0	0
DO. in cement do., per rod	36	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	3
DO. DO. 3 in.	0	6	6

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 inquiry.

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	2	6

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	6
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 executed as piecework.

Slates, 1st quality, per M:			
Portmadoc Ladies	£14	0	0
Countess	27	0	0
Duchess	32	0	0
Clips, lead, per lb.	0	0	4
Clips, copper, per lb.	0	2	0
Nails, compo, per cwt.	1	6	0
Nails, copper, per lb.	0	1	10

Cement and sand, see EXCAVATOR, *etc., above.*

Hand-made tiles, per M.	£5	18	0
Machine-made tiles, per M.	5	8	0
Westmorland slates, large, per ton	9	0	0
DO. *Peggies, per ton*	7	5	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. approx.	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 per square.	18s.	0d.	
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	5	0
DO. *T. and G., 1 in., per sq.*	1	5	0
Planed Boards, 1 in.×11 in., per std.	33	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. sup. of 1 in.	0	3	0
DO., *ft. 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	3
DO., framed in trusses, etc., including ironwork, per ft. cube	0	7	3

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

PRICES CURRENT; *continued.*

CARPENTER AND JOINER; *continued.*

DEAL GUTTER BOARD, 1 in., on firring, per sq.	£3	5	0
MOULDED CASEMENTS, 1¼ in., in 4 sqs., glazing beads and hung, per ft. sup.	0	3	0
DO., DO., 2 in., per ft. sup.	0	3	3
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., 1¼ in., per ft. sup.	0	3	0
DO., DO., moulded b.s., 2 in., per ft. sup.	0	3	9
DO., DO., DO., 1¼ in., per ft. sup.	0	3	3
If in oak multiply 3 times.			
If in mahogany multiply 3 times.			
If in teak multiply 3 times.			
WOOD BLOCK FLOORING, standard blocks, laid in mastic herringbone :			
Deal, 1 in., per yd. sup., average	0	10	0
DO., 1¼ in., per yd., sup., average	0	12	0
DO., DO., 1¼ in. maple blocks	0	15	0
STAIRCASE WORK, DEAL :			
1 in. riser, 1¼ in. tread, fixed, per ft. sup.	0	3	6
2 in. deal strings, fixed, per ft. sup.	0	3	9

PLUMBER

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

Lead, milled sheet, per cwt.	£2	3	0
DO. *drawn pipes, per cwt.*	2	4	6
DO. *soil pipe, per cwt.*	2	8	0
DO. *scrap, per cwt.*	1	9	6
Copper, sheet, per lb.	0	1	1
Solder, plumber's, per lb.	0	1	2
DO. *fine, per lb.*	0	1	5
Cast-iron pipes, etc. :			
L.C.C. soil, 3 in., per yd.	0	4	1
DO. *4 in. per yd.*	0	5	0
R.W.P., 2½ in., per yd.	0	2	0
DO. *3 in., per yd.*	0	2	5
DO. *4 in., per yd.*	0	3	3
Gutter, 4 in. H.R., per yd.	0	1	5
DO. *4 in. O.G., per yd.*	0	1	9
MILLED LEAD and labour in gutters, flashings, etc.	3	10	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	0
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	5
DO. 3 in.. per ft.	0	2	10
DO. 4 in., per ft.	0	3	3
CAST-IRON H.R. GUTTER, fixed, with all clips, etc., 4 in., per ft.	0	2	7
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	5	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 (plus allowances in London only);* LABOURER, 1*s.* 4½*d. per hour.*

Chalk lime, per ton	£2	12	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	15	0
Sirapite, per ton	3	10	0
DO. *fine, per ton*	3	18	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 and 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., from	1	11	6
FIBROUS PLASTER SLABS, per yd.	0	1	10

GLAZIER

GLAZIER, 1*s.* 8½*d. per hour.*

Glass : 4lbs 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. *3 ft. 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, $\frac{3}{32}$ 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.* 5*d.* to 2*s.* 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, 6½*d.* to 8*d.* 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	0
DO., *boiled, per gall.*	0	4	3
Turpentine, per gall.	0	6	6
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	0	2	4
VARNISHING PAPER, 1 coat, per piece	0	9	0
CANVAS, strained and fixed, per yd. sup.	0	3	0
VARNISHING, hard oak, 1st coat, yd. sup.	0	1	2
DO., each subsequent coat, per yd. sup.	0	0	11

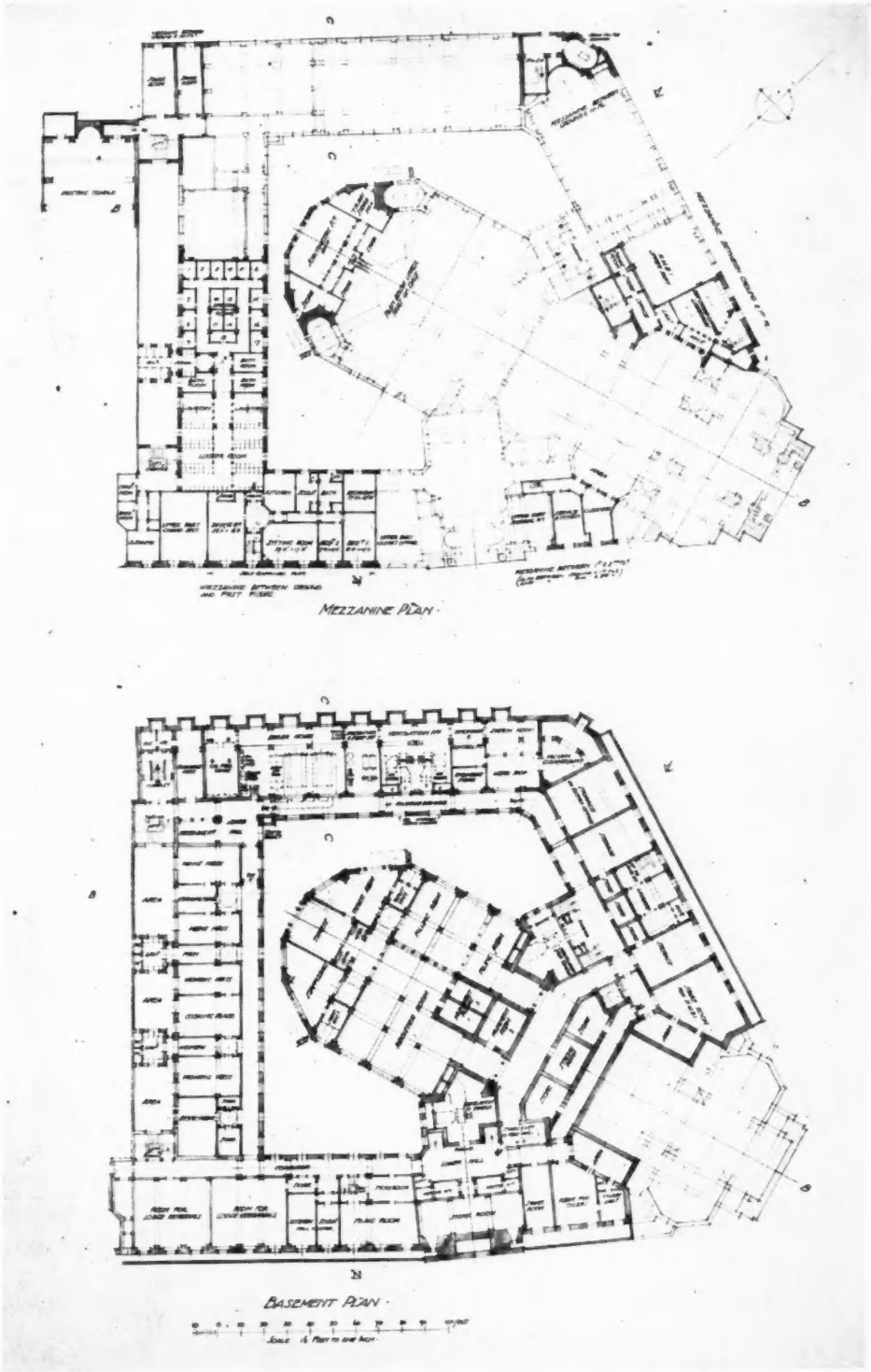
SMITH

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.*

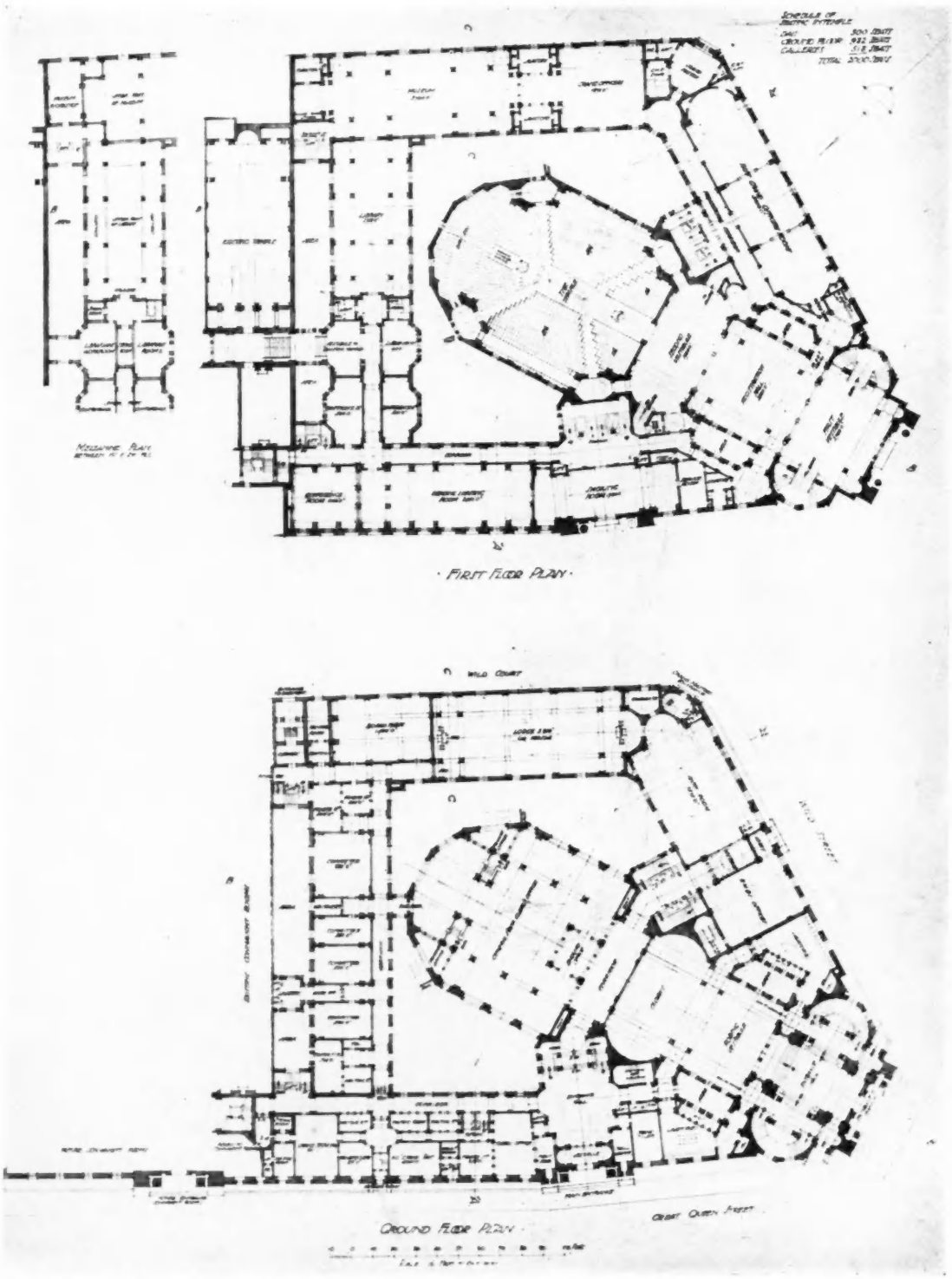
Mild steel in British standard sections, per ton	£12	10	0
Sheet steel :			
Flat sheets, black, per ton	19	0	0
Do., Galvd., per ton	23	0	0
Corrugated sheets, galvd., per ton	23	0	0
Driving screws, galvd., per grs.	0	1	10
Washers, galvd., per grs.	0	1	1
Bolts and nuts, per cwt. and up	1	18	0
MILD STEEL in trusses, etc., erected, per ton	25	10	0
DO., in small sections as reinforcement, per ton	16	10	0
DO., in compounds, per ton	17	0	0
DO., in bar or rod reinforcement, per ton	20	0	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	0

SUNDRIES

Fibre or wood pulp boardings, according to quality and quantity. The measured work price is on the same basis per ft. sup.	£0	0	2½
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, $\frac{3}{32}$ in., grey flat, per yd. sup.	0	2	3
DO., *corrugated, per yd. sup.*	0	3	3
ASBESTOS SHEETING, fixed as last, flat, per yd. sup.	0	4	0
DO., corrugated, per yd. sup.	0	5	0
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, $\frac{5}{32}$ 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	2
4½ m/m amer. white, per ft. sup.	0	0	3¾
¾ m/m figured ash, per ft. sup.	0	0	5
4½ m/m 3rd quality, composite birch, per ft. sup..	0	0	1½



Masonic Peace Memorial, Great Queen Street, W.C. (Sir Edwin Lutyens, R.A., Walter Cave, and A. Burnett Brown, assessors.) The first-premiated design. By H. V. Ashley and Winton Newman.



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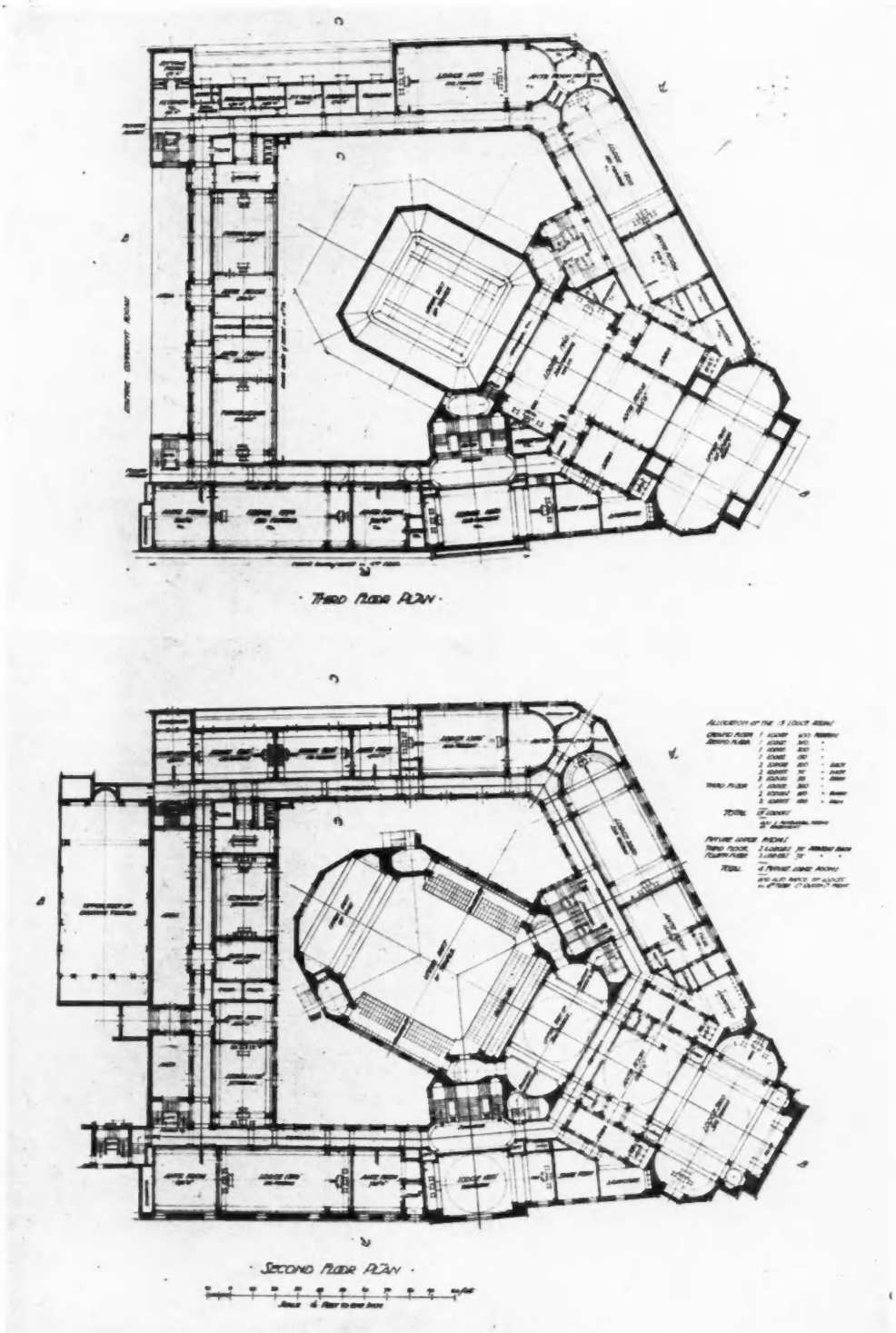

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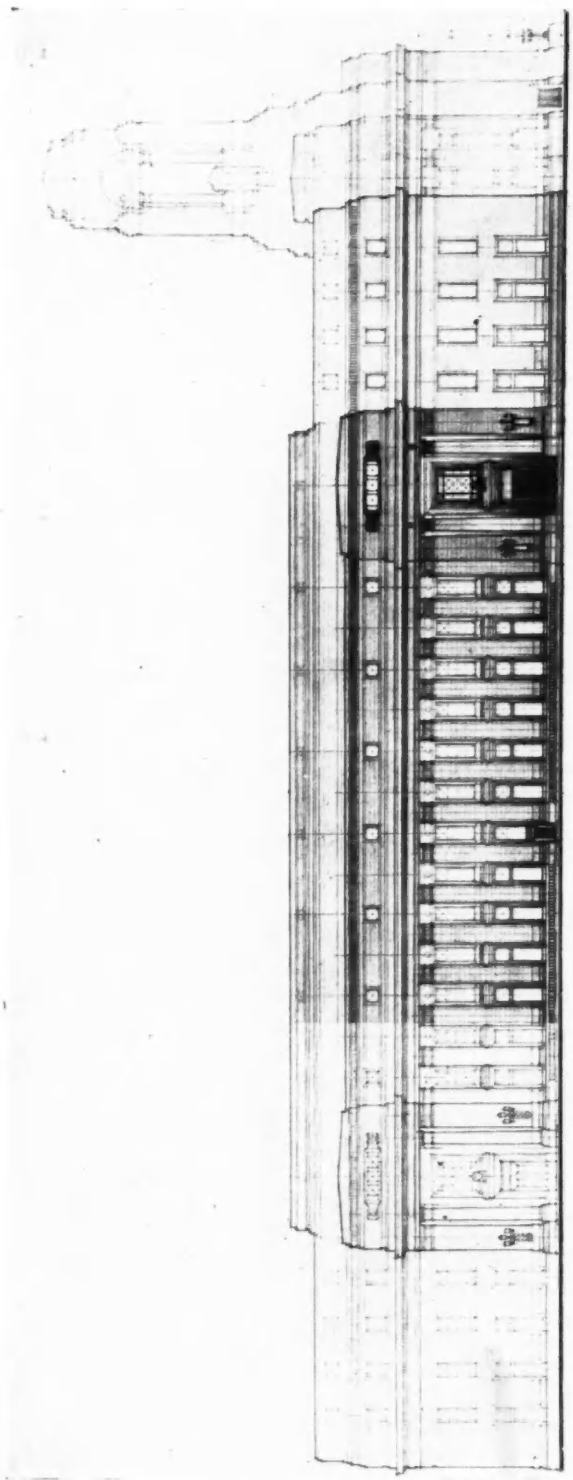

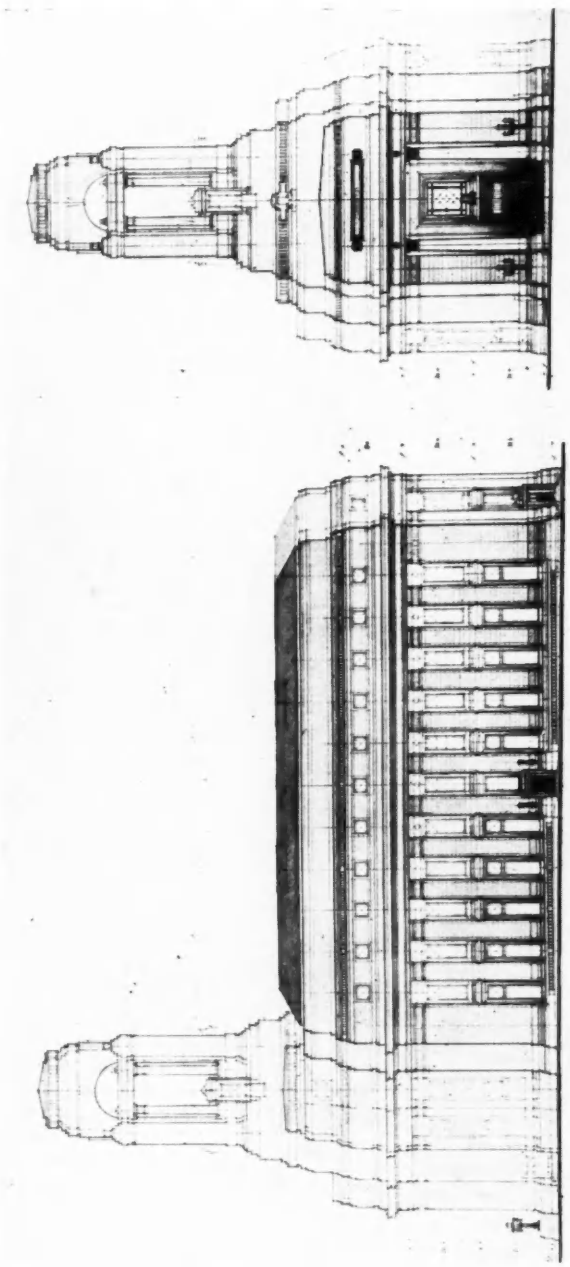

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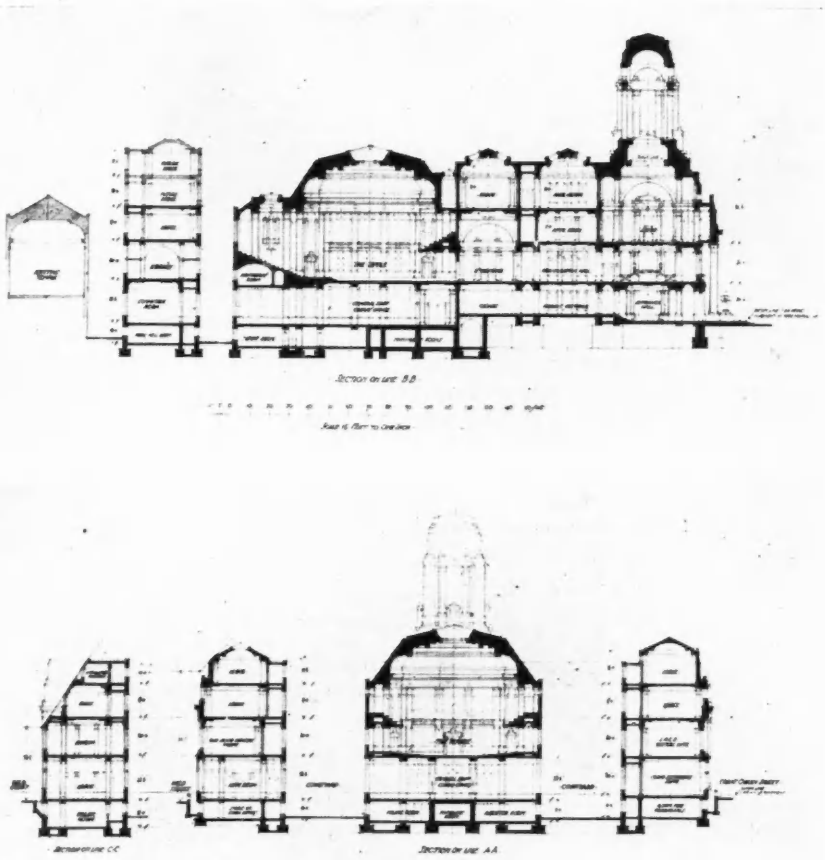


THE TEN FINALISTS

[BY H. P. CART DE LAFONTAINE]

THE ten selected sets submitted in the second stage of the Masonic Peace Memorial competition are now on view at the R.I.B.A. Galleries, Conduit Street. They form a collection of unusual interest and represent some of the best architectural work of the day.

One of the notable features in the winning design by Messrs. Ashley and Newman is that their solution is a single coherent scheme in which the predominant feature is the great temple and the ceremonial suite. The unity of effect thus obtained and the definite subordination of the administrative section to the temple and its accessories is what chiefly distinguishes the winning design as unquestionably the best of the several interesting solutions exhibited.

The ten selected sets fall naturally into three main groups by the way in which the various competitors have placed the great temple and the ceremonial halls which precede it. This, owing to its importance, and the proportion of the site it occupies, determines the whole of the other dispositions of the plan: under the conditions there were three possible alternative positions, each of which is illustrated in one or more of the sets under review.

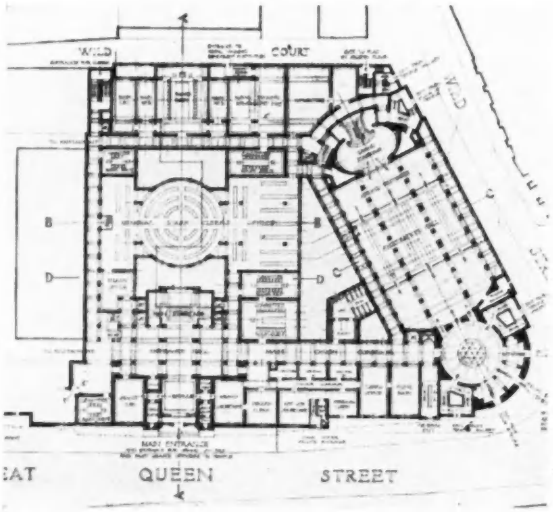
1. In the centre of the western portion of the site.
2. On the Great Queen Street frontage.
3. On the Wild Street frontage.

In the winning design the temple and its main approach are planned on the axis formed by the line bisecting the angle between Great Queen Street and Wild Street. The special entrance is thus at the angle of the site, convenient for traffic, and marked on the elevations by a dominating mass which would be impressive when approached (as is usually the case) from Long Acre and Drury Lane. Adjoining this entrance is a large "robing vestibule"—a happy inspiration, and additional to the requirements as given in the conditions—beyond which is a larger cloakroom, with lavatories on the right and left. From the entrance hall two semicircular stairs lead to the first vestibule, the registration hall, second vestibule, and the main entrance to the temple, all on the same axis and placed on the first floor.

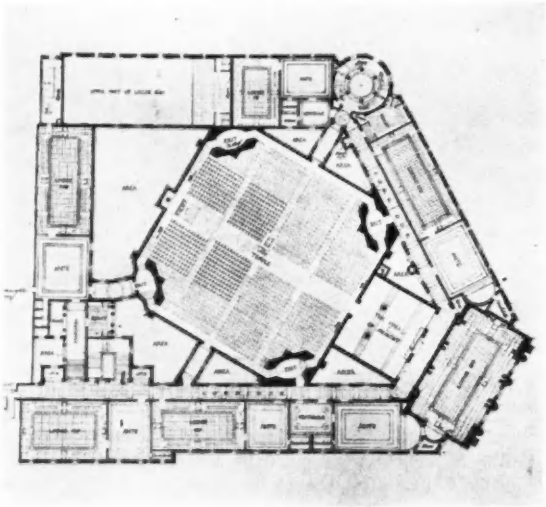
A noteworthy feature of this scheme is the planning of this floor, which is so arranged as to form a complete suite of all the important rooms.

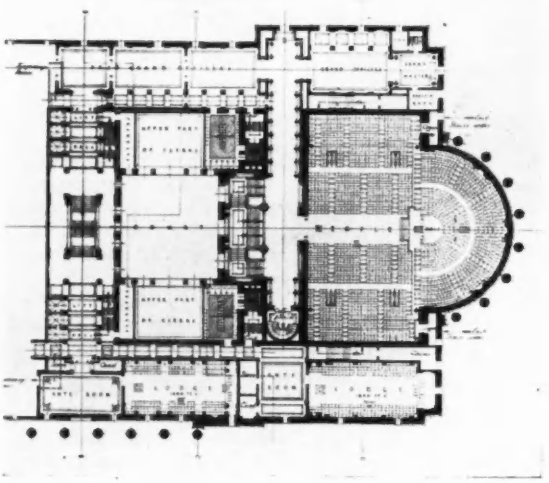
On the left of the second vestibule, which forms the entrance to the temple, a wide ceremonial corridor (terminating in a somewhat awkward angle) connects the past grand officers' rooms on the Wild Street front, the grand masters' room, placed at the angle formed by Wild Street and Wild Court, and the grand officers' room on the Wild Court frontage. The remainder of this frontage is occupied by the museum which is accessible from the grand officers' room, and connected with the library, planned a link, at right angles to the Great Queen Street frontage.

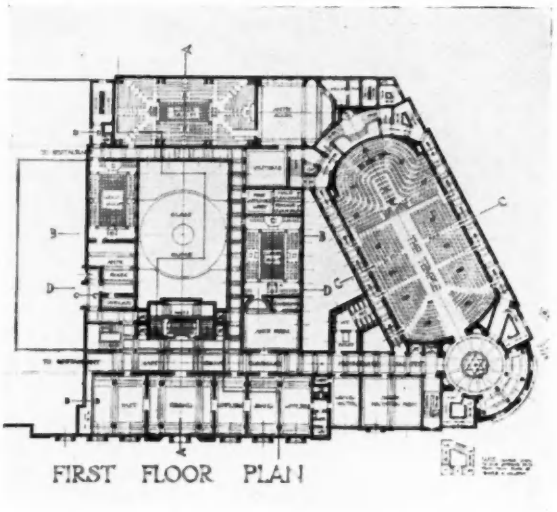
Masonic Peace Memorial, Great Queen Street, W.C. (Sir Edwin Lutyens, R.A., Walter Cave, and A. Burnett Brown, assessors). Above, the first-premiated design. By H. V. Ashley and Winton Newman.



Masonic Peace Memorial, Great Queen Street, W.C. (Sir Edwin Lutyens, R.A., Walter Cave, and A. Burnett Brown, assessors.) Designs submitted by Lanchester, Lucas, and Lodge.







On the left of the second vestibule and registration hall are the smoking and reading rooms for the visiting brethren, and the conference rooms which connect with the library and museum thus complete the circuit.

The planning of this floor is one of the best things Messrs. Ashley and Newman have done, and immediately places their scheme as the winning design.

Turning to the great temple—the central feature and focal point of the plan—it will be noticed that the greater part of the seating (1,480) is schemed in the body of the hall and raised dais. The entrances and exits are carefully planned, and attention has evidently been given to emergency exits which are better planned than in any other set.

The elevations are sober, and the special character of the building is expressed particularly in the design for the elevation at the junction of Great Queen Street and Wild Street which is surmounted by a rather interesting tower. They have the advantage of unity and emphasis at the important point, the entrance to the temple. The perspective drawing is by Mr. William Walcot.

Space does not permit of more than a brief reference to the other schemes, though each one of these is worth careful study. Messrs. Lanchester, Lucas, and Lodge have a fine set of drawings, with some well-designed sheets of details.

The temple on the Wild Street frontage is placed on the first floor, with the special entrance at the angle formed by Great Queen Street and Wild Street, and the first vestibule, registration hall, and second vestibule on the ground floor; from the second vestibule a well-planned staircase leads to the main entrance to the temple above.

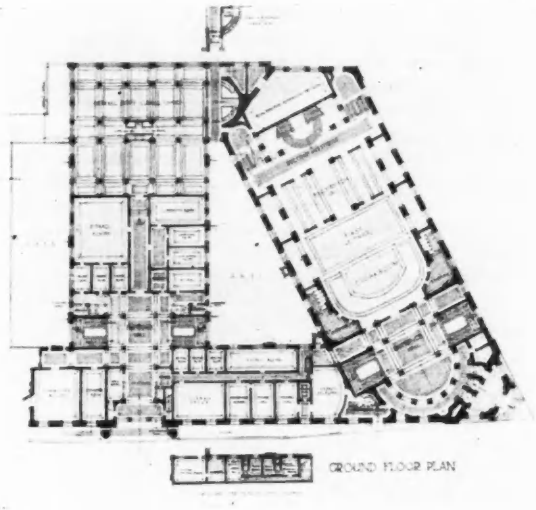
The museum, library, and visiting brethren's rooms are well planned and placed on the third floor.

The planning of the administration block is excellent, and in some respects better than that of the winning design, notably in the lighting of the general office, etc.

The elevations suffer to a certain extent from the duality seen in the plans; the main block is a fine composition, but the treatment of the angle does not seem entirely satisfactory.

Mr. Percy Thomas shows a very interesting solution, with the temple (on the first floor) placed on the Great Queen Street front.

Masonic Peace Memorial, Great Queen Street, W.C. (Sir Edwin Lutyens, R.A., Walter Cave, and A. Burnett Brown, assessors.) Centre, design submitted by T. A. Dale and H. H. Golding. Below, design submitted by Louis de Soissons and Wornum.



Below are the vestibules and registration hall, ingeniously schemed on two floors—the ground floor and a mezzanine—which would no doubt be effective, but gives a rather undue amount of staircase.

The first floor is excellent in its planning, and in addition to the temple, provides for the museum, library, visiting brethren's rooms, etc. The offices and grand secretaries' rooms are on the ground floor, and are not very well lighted.

The elevation is a good piece of composition; unfortunately it would not work, as the blank wall of the upper floors would necessarily prove unsuitable for the front elevation of a restaurant such as the Connaught Rooms. The perspective is a fine example of Mr. Walcot's skill.

The scheme sent in by Messrs. T. A. Dale and H. H. Golding is, in some respects, similar to the winning design. The temple is similarly placed, and also has the advantage of having the whole of the seating on one floor. This has provided the authors with a convenient space (below the upper tiers) for lavatories and cloak-rooms. The grand master's and grand officers' rooms are placed on the Great Queen Street front and connected with the entrance to the temple by a straight processional corridor.

The arrangement of the museum and library (which are not in any way connected), and the visiting brethren's rooms on the fourth floor are not very satisfactory.

The sections show an interesting attempt to give a definitely masonic character to the interior of the temple.

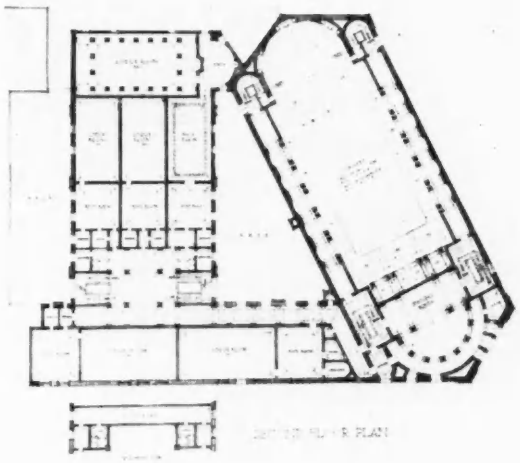
Messrs. Willmott and Smith plan the temple—on the first floor—in the centre of the site, at right angles to the Great Queen Street front, with entrance, vestibules, and registration hall beneath. The special entrance is given no sort of emphasis; the only feature in the elevation being reserved for the main entrance to the administrative offices, etc.

The plan is interesting as a fairly successful attempt to balance the dual functions of the building; but the lighting problem of the offices, etc., does not seem to have been given quite sufficient attention.

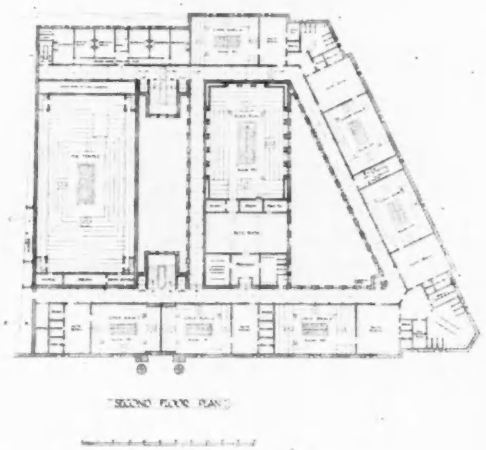
The main elevation evidently shows an endeavour to illustrate the special character of the building; here, again, the scheme would not be possible of realization, owing to the need for adequate lighting in the dining-rooms of the Connaught Rooms.

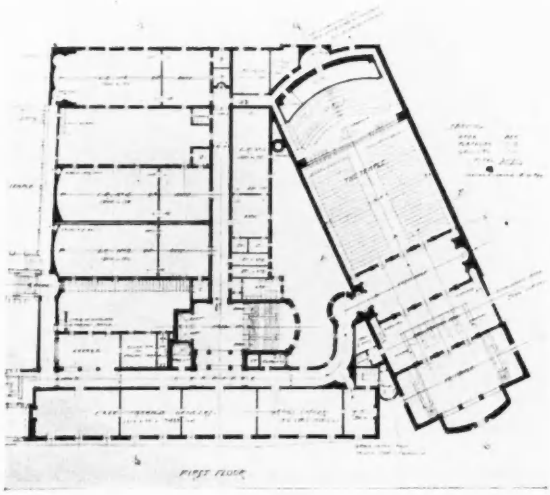
Mr. D. N. Brown (Canada) shows a set which is remarkable for

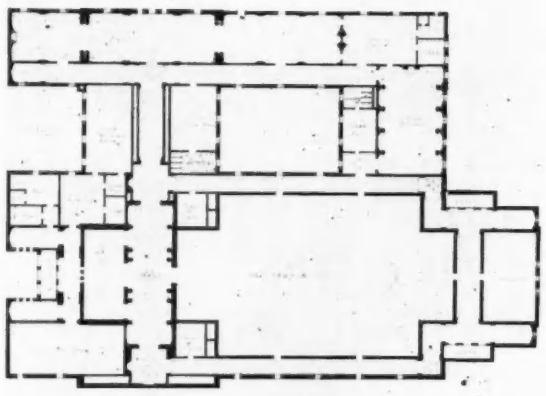
Masonic Peace Memorial, Great Queen Street, W.C. (Sir Edwin Lutyens, R.A., Walter Cave, and A. Burnett Brown, assessors.) Centre, design submitted by Willmott and Smith. Below, design submitted by F. W. Simon.

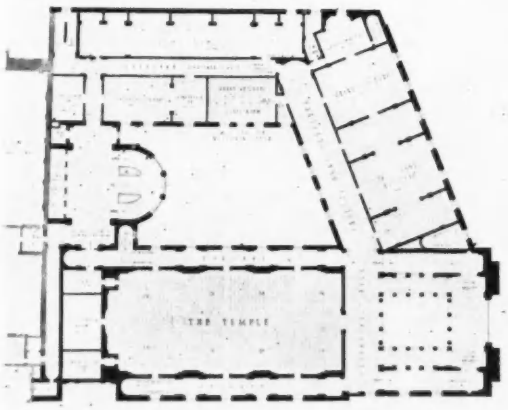


Masonic Peace Memorial, Great Queen Street, W.C. (Sir Edwin Lutyens, R.A., Walter Cave, and A. Burnett Brown, assessors.) Above, designs submitted by Nicol and Nicol.









Masonic Peace Memorial, Great Queen Street, W.C. (Sir Edwin Lutyens, R.A., Walter Cave, and A. Burnett Brown, assessors.) Above, design (third floor) submitted by David N. Brown. Centre, design submitted by Percy F. Thomas.

the delicacy and care of the draughtsmanship, and is illustrated by a beautiful water-colour perspective.

He places his temple on the third floor on the Great Queen Street front, and sacrifices a good deal of his valuable site in endeavour to place on it a plan which does not really take full advantage of its possibilities.

The same remarks apply to the scheme sent in by Messrs. de Soissons and Wornum, who have consequently become involved in a maze of mezzanines. The temple is placed on the Wild Street front, with its vestibules, etc., on the ground floor below, and is well planned. But the rest of the plan has suffered : the authors have in effect tried to square-up the site and, consequently, have great difficulty in providing the accommodation required, as a large portion of the Wild Street frontage is not used. It also seems a mistake to place a well-planned special entrance which should obviously be approached on its central axis half-way down a comparatively narrow street.

The elevations, with the exception of the high central map, are well schemed and well proportioned, and the scheme is illustrated by some excellent drawings, including a fine perspective by Mr. Walcot.

Mr. J. B. F. Cowper also sacrifices a certain amount of space by placing his temple on the Great Queen Street front. His special entrance is placed at the angle with the first vestibule and registration hall on the ground floor, and the second vestibule on temple above. A considerable proportion of the seating required is in the larger gallery at the end of his temple. The library, museum, and visiting brethren's rooms on the third floor are well arranged.

The elevations, however, show a disjointed scheme, and that part of the building which is on the Wild Street front is shown as of an entirely different character to the front elevation on Great Queen Street.

Messrs. Nicol and Nicol place the temple on the Wild Street front, and this, with the approaches, etc., is well planned. The special entrance is on the angle, and with the vestibules and registration hall on the ground floor.

The planning of the administrative offices is, however, not so good. The elevations are not of any particular masonic character save for the symbolic columns placed at the entrances.

Mr. F. W. Simon sends a plan which lacks homegeneity, and is rather difficult to follow. This is reflected in the elevations which have the appearance of being a collection of different buildings crowded together on an inadequate site.

Masonic Peace Memorial, Great Queen Street, W.C. (Sir Edwin Lutyens, R.A., Walter Cave, and A. Burnett Brown, assessors.) Below, designs submitted by J. B. F. Cowper.