THE ARCHITECTS' JOURNAL

Wednesday, January 5th, 1927

MORE REGULATIONS?

One of the disadvantages to be faced by a pioneer country is the absence of precedent and the impossibility of foreseeing future developments. Who, living when the Stockton-Darlington railway was opened in 1825, foresaw the magnitude of the revolution that was inaugurated? or who foresaw the implication of industrialism generally, as it insidiously established itself as a system over the country?

There are two demands which social changes inevitably make: they require new buildings and new legislation; but both are experimental, since they are produced to satisfy the needs of a set of conditions in themselves quite uncertain and undefined. And so the pioneer country finds itself equipped with a set of buildings which are never quite adequate to these particular needs—since buildings have a degree of permanence which it is costly to ignore—and with a set of laws which are laminated like geological strata by never-ceasing additions. Countries which follow, rather than lead, benefit from these somewhat chaotic experiments; and so it is that in most American cities the railway station is a building of dignity and grandeur, compared to which an English station is an evil conglomeration of iron and glass; and in America, too, building laws have been so codified that a New York architect is able to obtain with ease and expedition all the particulars necessary to enable him to design a building, of whatsoever kind, which shall conform to all the requirements affecting construction, fire, machinery, sanitation, light, and air, and all those countless matters which so harass any architect practising in England to-day.

The fact is, that the unification of the various building laws and regulations governing the planning and construction of buildings has been long overdue, and an opportunity for making a start on this work, in connection with the provisions for ensuring safety from fire, seems to present itself just now, when it is proposed to introduce yet another Factory Bill.

In 1921 a Royal Commission on Fire Brigades and Fire Prevention was appointed, and its report, which was issued in 1923, contained recommendations in respect of a number of types of buildings, including factories and workshops, theatres, music-halls, cinematograph-halls, warehouses, hotels, boarding-houses, boarding-schools, flats, shops, and places of public resort. The new Factory Bill embodies the relevant recommendations of the Royal Commission, but it would surely seem that a wiser course might be to give effect generally to the recommendations of the Committee, and so ensure uniform requirements in connection with fire protection for various classes of buildings throughout the country. Such a comprehensive Act, covering fire regulations for all classes of buildings, might indeed form the nucleus for a system of codification of laws governing buildings of all kinds and in all places. For there is certainly need for such codification, and surely no one would welcome it more than the architect. The effect of piecemeal legislation is that the present-day architect is never confident that he is quite up to date and fully abreast of the times, and one of his many constant worries is that fresh Acts of Parliament or new regulations relating to buildings may come into force without his even being aware of their existence.

The number of Acts of Parliament, by-laws, regulations, etc., dealing with buildings at the present time is quite enormous. And a really immense amount of research must be undertaken before the most elementary sketch plans can be begun for similar buildings on similar sites in different localities.

We are, of course, a nation of successful muddlers with a predilection for the haphazard growth of precedent and tradition. Our system of central government and of local government has developed in this way, and it, too, is responsible for the present condition of our towns; a condition which we are attempting to rectify by a host of new Acts and regulations, administered by all sorts of bodies, both *ad hoc* and elected, with varying powers and fitting into no general scheme of local government, if such may, indeed, be said to exist at all.

This system of trial and error, however, with its lack of co-ordination, is, notwithstanding any merits it may have, extremely wasteful of time and labour. Few things are more irksome to the man who wants to get on with his job than to find himself beset by a host of regulations with which he must make himself acquainted; a condition which he cannot achieve without the expenditure of time and trouble. Legislation concerning buildings tends to pile itself up at an immense rate, and new Acts are passed at every session which deal, either directly or indirectly, with some aspect of the architect's work. Small wonder, then, that he would welcome a codification of all the Acts and regulations concerning buildings. While, however, any complete unification is unlikely to take place at present, the Factories (No. 2) Bill seems to afford an opportunity for the unification of one set of by-laws and regulations governing the provision of means of escape in case of fire for all types of building throughout the country. Will advantage be taken of the opportunity?

NEWS AND TOPICS

THE CHAIR OF BUILDING AT MANCHESTER—ARCHITECTS AND ACOUSTICS—THE TUNING-UP OF CATAPULTS—THE SCIENCE OF SOUND.

IT is understood that already sufficient funds have been obtained, or promised, to make the establishment of a Chair of Building at the University of Manchester probable during the present year. Manchester University has always been friendly both to architects and builders, and there can be little surprise that at this important centre of industrial England there should be so strongly supported a movement to give builders University training. Up to the present the education of our younger generation of builders has been regarded far too much as a craft study. With the advance of science and engineering much more might be done to communicate results of scientific work to the younger generation in the industry. It is hoped that, should a Chair be established either at Cambridge or Manchester, there will be very close co-operation with the Building Research Section of the Department of Scientific and Industrial Research in order that emphasis may be placed upon the need for scientific training for builders in the way that has been done in the training of engineers.

* * *

In a letter to the *Times*, written by that paper's musical critic just before Christmas, the writer asks: "Do architects know as much as they pretend to know about acoustics, and, if they do, why do they not act on their knowledge? When it comes to the building of cathedrals, practically the only institutions in this country in which music receives a permanent endowment, the fitness of the building for music becomes a primary consideration." The writer tells how, at Oundle, the new chapel was forsaken for rehearsal of the Mass because it was found there were "dead spots" in the building—places where the singers could not hear the organ, or, indeed, anything but their own voices. In answer to him it must be said that sound, like the wind, and the sea, and the human mind, is to a great extent unknowable. Science may help us to explore many *terræ incognitæ*, but always there will be the dark backlands into which no light can pass.

* * *

Vitruvius, in the first book of *De Architectura*, said that an architect should be something of a musician. It assisted him in the use of harmonic and mathematical proportion, and was absolutely necessary in the designing of engines of war—in adjusting the force of the balistæ, catapultæ, and scorpions, in whose frames were holes for the passage of homotona, which were strained by gut-ropes attached to windlasses. Unless these ropes were equally extended, which only a nice ear could discover by their sound when struck, the bent arms of the engine did not give an equal impetus when disengaged, and the strings, not being in equal tension, prevented the direct flight of the weapon. Moreover, the vessels placed in certain recesses under the seats of theatres were fixed and arranged with a due regard to the laws of harmony and physics, so that when the voice of the actor was in unison with the pitch of these instruments its power was increased and mellowed by impinging thereon.

* * *

The modern architect cannot have had as much experience of music as the musical critic of the *Times*, *parbleu*! but he knows that he must be able to distinguish between Beethoven and the creaking of a barber's sign. If he venture too far, however, he may be lost. For the study of sound will lead to the intimate structure of matter on the one hand, and, on the other, where no sound is—into inter-stellar space. The Whispering Gallery at St. Paul's, the character of the reflections of sound by such timbers as pine, oak, ash, and elm—if he engage himself with the simplest problems, time may be left him for nothing else. It is recognized in the profession that the Science of Sound is nowadays for the specialist. The architect's services are no longer in demand for the tuning of a catapult, and neither—in these days of musical critics—should he personally be held responsible for the acoustic excellence of every piece of stone.

ASTRAGAL

THE HOUSES THAT NEVER WERE BUILT

[*Those houses in limbo which, abandoned ere the laying of the first brick, have never existed save on sheets of drawing-paper, and now lie forgotten alike by architect and client.*]

Houses builded in the lands of dream,
"Homes for heroes" of a war-lord's scheme,
Cloud-capped castles in the air that take
Every fashion that the heart can make;
Rose-hued, rainbowed, over-gilt,
We are the houses that never were built.

Grey shapes gather in our rooms at night,
Shapes of people that had loved the light;
Grim ghosts vanish through our doors at dawn,
Ghosts of children that were never born;
Haunted houses of the ne'er-to-be,
We are the houses you will never see.

Up on the moorland where the curlews cry,
Out near the shoreland where the breakers fly,
Four-square, rambling, or piled-up high,
Silhouettes against an open sky:
Deep in parkland, in downland deep,
Timeless, worldless, lost in sleep,

Still the manors of the Tudors stand,
The gracious homesteads of Elizabeth's land;
Ancient roofs on ancient walls,
Fair as a dream where sunshine falls!
Ah! if the gods would hear our plea!
Break the spell that holds us, and set us free!

* * *

Houses builded in the lands of dream,
"Homes for heroes" of a war-lord's scheme,
Cloud-capped castles in the air that take
Every fashion that the heart can make;
Rose-hued, rainbowed, over-gilt,
We are the houses that never were built!

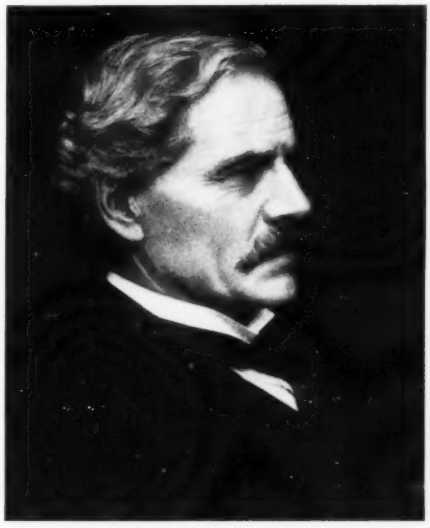
HARRY JOHNSON

THE BUILDING MEN

[BY THE RT. HON. J. RAMSAY MACDONALD]

IN none of our great national professions should the public take more interest than in architecture, and for none of our craftsmen should it have more concern than for the builder. Nobility and beauty in the walls that surround us, in the streets where we walk, and in the towns that are ours are as essential to the health of our minds as fresh air and clear sunshine are essential for the health of our bodies. The "seven lamps of architecture" may never gutter out, but unless they are tended by devoted craftsmen they will give forth only a feeble light. On the purely trading and material side of production we are in these days up against many problems which directly or indirectly centre round this one: How are we to supply an incentive to the worker and the manager to become hearty producers? I emphasize the manager because the vice of ca'canny is by no means confined to the manual labourer.

There is pretty general agreement that the building trades are not in a happy position, that the relations between the workmen and the employers ought to be improved, that some better means than now exist should be devised for removing the complaints that both sides have against each other. Whenever this better means is devised it will carry out the idea that the workman should be taken into greater confidence and be treated with more consideration. He is, as a matter of fact, a partner in the industry, and that should be recognized in its working. Industrial friction arises only in a minor degree over rates of pay and standards of work. These are always at the surface, but the tides from below that move them are those injuries that are moral and that make impossible feelings of mutual confidence. Fair play is a wonderful social cement; sharp practice is an equally wonderful social disrupter.



The Rt. Hon. J. Ramsay MacDonald, M.P.

By its nature the building industry is difficult to organize, though in recent years considerable progress in that direction has been made. The work calls for the skill of so many crafts, is so scattered and broken up, and is so intermittent that the industry has developed almost to excess plans for protection by such devices as demarcation, regulation of output, and so on. In the House of Commons no industry is so frequently referred to with prejudice as this is, and such is its reputation that the most absurd exaggerations about its dishonesties are accepted as possible gospel truth. I once had a secret hope in my heart that when in office we could have used the housing subsidy not only to produce houses, but to get such an agreement in the building trade as would lead to a great improvement in the conditions of the trade, and be a demonstrable proof that the reputation it has acquired in the minds of thoughtless people, owing to the propaganda of mischievous ones, is false. We were not to be privileged, however, to see that plan tested and carried through, and I regret it.

During these negotiations I found that the workmen felt keenly the way that they had to bear the risks of their trade, especially the weather risks which in our climate make their incomes so uncertain and reduce their average so much as to make them, season after season, very low-paid workmen indeed. Working by the job, necessitating in normal times a considerable margin of unemployment, is another upsetting factor. I must say that some of the employers with whom I have had to deal were fully aware of the men's case and were anxious to meet it.

The first problem that has to be tackled is the guaranteed week's wage, so that broken time may cease to be an important factor in men's minds. If all increases in the cost of building were as legitimate as the small fraction that this change would entail, the public would have little cause to grumble, and by a reorganization of work most firms of any size could practically eliminate the extra charge. To make the operatives pay for bad weather in the course of a job is palpably unjust, and the injustice has been made more common by the tendencies towards finer demarcation of work that have made masons, bricklayers, and their helpers more and more outdoor workers. The effect has been seen with increasing clearness by the unwillingness of men in the trade to recruit their sons for it, and what ought to be crafts offering great attractions for men of skill, both of hand and eye, are being avoided by that type of steady and able workers that the industry most requires. Here is a source of increasing costs through inefficiency, discontented labour, and a limitation of effort. If in this and other respects the building industry fails to reform itself it will go from bad to worse, both in its reputation and in the services it performs to the community.

The industry seems to be aware of this, and proposals are being made to remove this grievance of the workers. The simplest way to do it would be a guaranteed minimum wage per week which, when earned, would not be supplemented by reason of lost time, but if not earned would be paid. Employers object to this if they have to add the extra charge to the cost of building, but many of them are quite willing to pay a share of it, and a scheme of insurance contributed to equally by both sides has, therefore, been proposed. It will not be easy to work such a scheme, and it will have to be enforced by something like compulsory authority. A voluntary and, therefore, uncertain scheme seems to me to be unworkable. On the other hand, it is doubtful if the unions would be able to compel the employers to find the whole costs without such a struggle as no trade union leader worth his salt would embark upon, because the balance at the end would

[This is the first of a series of fortnightly articles on the future of the building trades. The articles will be contributed by a distinguished group of architects, builders, politicians, and business men, all of whom have considerable experience of various sides of the subject.—Ed., A.J.]

probably be loss and not gain. It is pre-eminently a matter to be settled peaceably within the industry.

A settlement of this grievance would substantially contribute to a settlement of a most unpleasant feature of the industry which will continue to put obstacles in the way of recruitment of the labour it requires. I refer to the casual nature of the employment offered. It would be a gross exaggeration to liken the building trade to-day to dock labour a quarter of a century ago, but both have this feature in common: Men are engaged for the job, and an astonishingly large percentage of the employees are floating. That that has always been the case—more so in times past than now, perhaps—and that in the nature of things casual employment must be expected, will satisfy no workman. That there are tremendous difficulties in organizing labour was said—and even on paper proved to the general public—by the dock employers. If this is the last word of the building employers, then the consequence must be faced, namely that, in comparison with other industries, building appears undesirable to guardians of youths. This would be a calamity. A parent of a boy looking for an opening in industry said to me a short time ago that though the building trades seemed to be all right at present, they were bad trades, and he was not looking their way for a career for his boy.

Workmen very naturally look with suspicion upon every attempt of employers to come to joint agreements for the purpose of engaging labour. With such a machinery the boycott of men classed as undesirable is too easily applied. Hitherto, in addition, the trouble has rather been that for special purposes and at special times much mischief has been done to the trade by the competition of employers against each other for labour. Whilst some workmen may benefit for a time by that competition they do not benefit in the long run, and the trade is injured. This is a problem that should be faced by the federations of both employers and workpeople. At best, as the figures of unemployment show, our present system can work only with margins of men out of work, but to that normal condition the building trade has a casual feature all to itself. This will have to be reduced to a minimum by a better organization of the demand for labour, and I refuse to believe that there is too little good will, determination, and ability in the building trade to make a more satisfactory state of things possible.

WHAT THE CLIENT THINKS

[BY OUR OWN INVESTIGATOR]

WHAT architect has not occasionally asked himself, as the new client shut the door of the office at the end of that first interview, "Now what made him come to me?"

And from that interview till the building pricks the sky, the personal relations of client and architect may have a decisive influence upon its success or failure. One of our best-known English writers on architecture was once asked what he considered the most necessary qualities for success as an architect. He replied: "A thick skin and a good digestion." For though, in the long run and under right conditions, the interests of the architect and client are identical, yet in the short run and in an imperfect world, many at least of the details of the building—and sometimes its main lines—are evolved in a definite clash either of temperaments or of ideas between architect and client.

Every reader of this JOURNAL has heard many a tale of queer clients. These dramas—though sometimes maddening in their actual playing out—add greatly to the human interest of the profession, for the architect sees his client in his shirt-sleeves.

But do clients discuss architects? Do they tell good stories about them? That is a solemn thought. Do they have grievances and jokes? Above all, what is the right basis for the collaboration of architect and client? For obviously, grievances or good stories apart, a good and sympathetic client who knows what he wants and yet has faith in his architect, can be a help and an inspiration, and may well, if he chooses to use his special knowledge of place and purpose and his freshness of outlook, inspire a better building than his architect would have invented without him.

Such questions your Editor asked me to investigate. I was to try and see this crucial relationship from the other side. Mr. H. Gordon Selfridge (of Selfridge's), Capt. Stuart-Liberty (of Liberty's), Sir Herbert Morgan, K.B.E. (of MacFisheries and Moor Park), Mr. Arthur Towle, C.B.E. (of the Midland Hotels), Mr. Roxburgh (of Stowe School), and several others who in their modesty (or frankness) preferred to remain anonymous, were good enough to give me their opinions.

Mr. Selfridge's ideas were such as most architects would be glad to see widely disseminated. He was, for instance, very clear upon one point, on which some business men go wrong. That is, that a good building—and when Mr. Selfridge says a good building he means what we mean, that is a beautiful and efficient building—may well cost less than a bad one. Mr. Selfridge sees his architect as a colleague, a man who is to help him to get the best possible building within the three main limits of site, purpose, and money.

Asked what improvements in psychology or training would result in a country's having better buildings, he made no suggestion for the improvement of architects, but

This article deals, as its title shows, with clients. "The needs and prejudices of clients," says the inimitable Karshish, "are as much a part of the problem of design as are aspect, restriction of cost, and the configuration of the site." We have had treatises on aspect; we have had tables of prices current and guides to the gentle art of estimating; we have had lessons in site-planning and lessons in plan-siting, till there is little that we do not know about the hard facts of configuration. This article deals, however, with the no less hard and no less important fact of clients. Its purpose is to give a picture of the architectural world from the other side of the bars. In it a well-known novelist, specially commissioned by THE ARCHITECTS' JOURNAL, *has, abandoning fiction for truth, recorded the views of a number of great men who have controlled great building schemes. We earnestly commend these views to the attention of our readers.—Ed.*, A.J.

several for the improvement of clients. "The badness of the bad buildings in this country is to be blamed chiefly upon the client, who first selected his architect badly, and then did not use tact in their joint enterprise, but bullied upon points where the architect was paid to know best."

The client, says Mr. Selfridge, too often knows only in a general way what he wants, and in the case either of a private house or a great store (Mr. Selfridge has built both), the client can very quickly (and, he almost suggested, unobtrusively) acquaint his architect with what is needed. "After that, the management of the enterprise ought to be the architect's, who ought to take the lead. That is his job."

It is in no grudging spirit that Mr. Selfridge refuses to keep a cat and catch his own mice; but in the spirit of genuine respect for architects and of the efficient business man's strong bias in favour of devolution.

Pressed to criticize, he said: "Architects ought to assert themselves more, and assert themselves in concert; supposing a client who wishes to build a large office block is a bully, and insists on decorative details which are at variance with good architectural practice, he ought not to find, as these people do find in this country, that he can bully his architect into doing as he is told."

I put forward the usual plea: In practice the architect who refuses to do evil in a small way may find that that client takes the job to some other architect who has no scruples whatever. Result: the loss of a job and infliction of a far worse building on the public.

"It's all a matter of co-operation," answered Mr. Selfridge. "Doctors find it possible to keep up discipline among their patients. For the good of themselves and the community architects ought to do the same."

"One of the difficulties that arise between architect and client," he went on, "is the difficulty of making each other understand. Many a business man cannot read plans." Plan reading, says Mr. Selfridge, should be part of a general education. "Granted an educated client, as a general rule architects in this country do not prepare nearly sufficiently elaborate plans and drawings for their work. Coloured sketches and models should be in more general use, besides detailed drawings. Too much here is left to improvisation when the building is actually going up and time presses."

Sir Herbert Morgan, K.B.E.

This is, of course, an interesting point. Mr. Selfridge is asking for a further step in the evolutionary process which has been going on for the last three hundred years. Even in the seventeenth and eighteenth centuries meagre small-scale general plans seem to have sufficed even for very elaborate buildings. Medieval builders often succeeded without a plan at all.

Is it possible that if nothing is haphazard, and there is no improvisation as the building goes up, that the drawing-board may still further triumph, and the craftsman's side of the architect's profession be forgotten? Mr. Selfridge's architects were Graham, Anderson, Probst, and White, Sir John Burnet and Partners, and Mr. Philip Tilden.

Mr. H. Gordon Selfridge

Captain Stewart-Liberty, I found, had quite distinct but almost exactly opposite ideas about who was to play the lead. "The board of directors," said Captain Stewart-Liberty, "decided to have a Gothic, half-timbered building.

"Had you already chosen your architect?" I asked.

"Yes; but we told him what we wanted."

"Yet here is a man like Mr. Selfridge who is in favour of giving the architect as free a hand as possible."

Captain Stewart-Liberty waved it aside. "How is it possible for the architect to understand the ins-and-outs of another man's business, particularly a business like ours, which does a very special trade. Our directors have gained their experience through lifelong contact with the business. How can an architect, with other clients and other jobs, understand the practical requirements of our business as well as we do?

"Great Marlborough Street, up which our half-timbered elevation runs is a freehold, we had a completely free hand there. Our directors took the greatest possible interest in all the details of the job." In fact, all the interior fittings were carried out by Messrs. Liberty themselves. "But," said Captain Stewart-Liberty, "we always told our architects what we were doing (though really it had nothing to do with them), with the result that their work and our work was always in harmony." The architects were the late Mr. Edwin Hall and Mr. E. Stanley Hall.

Sir Herbert Morgan would, I should imagine, be a satisfactory client to many architects, though his thoughts about architecture again run on different lines from those of Mr. Gordon Selfridge. Sir Herbert has the competent man's grip of exactly what are the problems under discussion. Over MacFisheries and Moor Park, in both of which business enterprises he was, from the architect's point of view, the client, he has had a good deal of experience of architects.

"My outstanding impression of a building," he said, "is that it is a piece of mechanism. It is put up to fulfil a definite function, which may be elaborate or may be simple. In any case, it is the first duty of the building to fulfil that function with the greatest possible efficiency." I suggested the analogy of a ship, to which he agreed.

"But it is very difficult," he went on, "to get architects to take this view. They have a great deal to learn, and would be of very much more use to their clients if they would genuinely and imaginatively realize the services which their building has to render. Not only does the architect not understand his client's business sufficiently well, but there is often a lack of co-operation between the builder and architect. It is a great pity that the builder should be

relegated to the position of an assembler of materials which he has not chosen. Really, under many architects he is a mere labour contractor, and has quite definitely to be seen and not heard. Surely the builder must have a wider knowledge of current prices and the best ways of utilizing material than the architect. Again, if the architect would but consult him, could he not make great savings and great increases in efficiency by large-scale buying, where, for instance, he has two big contracts running together?"

I raised Mr. Selfridge's point to Sir Herbert, and suggested that some people held that the best results were got where the architect was an autocrat—that he was (at any rate, in one aspect of his work) an artist. Collaboration, whether from client or builder, when carried beyond the point of advice and encouragement, might result in dull, lifeless work.

Sir Herbert shook his head. "You take domestic architecture, where—Heaven knows!—they ought to have had enough experience. Architects, when they are given a free hand, do not make a house that sells as well as the builder's house. It isn't that the builder's house is more beautiful, so I suppose it's because architect's houses aren't so practical. Architects ought to devote time to studying the actual problems. If an architect has to build a free library, he ought to go round free libraries, sit in them for hours and see how the public uses them. He ought to think about that basic problem of books coming in and going out, and books being stored. It's the same with a factory or a hospital; he ought to acquaint himself with the very best modern practices.

"Again," he went on, "a great many buildings are built to be sold or let at so much per cubic foot. That is so in the case of an hotel, or an office block, or a group of shops. That building is going to be no use if it costs as much per cubic foot as you can let or sell it for 'retail.' Not that that always means cheeseparing in the building! A touch of decoration, or contriving of a better outlook, may cost a little more, but may mean that you can let the piece of space involved at a total profit. That's the sort of thing that an architect ought to have at his finger-tips."

"Did the good lettering and general seemliness which Mr. Leslie Mansfield has given to MacFisheries and all its works pay, or (as had been suggested by another interviewed) do good lettering and general architectural amenities go against a building in this country?"

He said "No. Undoubtedly in this case they have paid. Here is a good instance where brains were spent instead of money." They had standardized about forty shops, and the cost was that of paint and paper plus brains—they had laid out a tenth of what is spent on most multiple shops on such things as bevelled glass and mahogany fittings. "The public doesn't realize how much money there often is in the fittings of a quite ordinary grocer's shop, and that because there is no distinction about them. These things are not objected to as being ugly, but are taken for granted by the public."

Mr. J. F. Roxburgh.

Sir Herbert seemed to regard the good design and good lettering of MacFisheries as being in the nature of a trademark, suggesting rather the idea that they were, perhaps, valuable in so far as other shops were stupid, and in so far as the goodness of their design was peculiar. Commercially it would have done just as well to be bad where everyone else was good.

Of him I asked the question: "How do business men choose their architects?" And he replied without hesitation: "On past performances. If you want a bank, you choose a man who has already built one."

Mr. Arthur Towle, C.B.E.

Mr. Arthur Towle, C.B.E., the controller of the L.M.S. Hotels, is, of course, one of the few hotel directors in this country who has under him a building of architectural merit. Chastened by Sir Herbert Morgan's view of architect's houses, I asked diffidently whether it was not a privilege to deal with so beautiful a building as the Adelphi at Liverpool.

Mr. Towle smiled indulgently. I asked him—with the Queen's at Birmingham in my mind's eye and the Midland at St. Pancras in my bodily eye—I pleaded with him to say that it paid to have a hotel which was also a fine building; and found, as we nearly always find when we encroach on somebody else's subject, that I had made too big a generalization.

"What your hotel should be like," he replied, "depends entirely on where it is placed and for what sort of guests you are catering. Architectural merit in your buildings is an advantage if your hotel is to be in Piccadilly, but there are places where it becomes easy to build over the heads of your guests. Of course, it is necessary to cultivate the virtues of design. But architectural design and human comfort don't *always* agree. Have you ever considered that a room in which you are going to feel comfortable, if you have not dressed in the evening, must be without certain architectural characteristics? You have to make your client comfortable, especially your woman client." And he added here in parenthesis: "Women are much better judges of these things than men. A hotel with no women guests deteriorates very quickly. That is one of the things the layman (here I include the architect) probably doesn't know about hotels. Did you know, for instance, that you'll never get good food where kitchen and dining-room are separated by a lift? Do you realize that just as you must have a room where people need not dress, so you must have more than one entrance to the hotel? If you don't, your modest guest, meeting the banquet all in its white ties, will slink off to the 'Rose and Crown.'"

He smiled reminiscently. "I am afraid that I have had to be rather rude to architects and engineers in my day! A hotel is such an intricate piece of mechanism. The architect must sit in the pocket of the hotel manager and be the instrument of the technical man. So many pieces of domestic building have been ruined by giving a free hand to the architect."

I countered as usual with Mr. Selfridge.

"No," he said, "I don't agree. The architect is an artist who materializes your needs, just as a lawyer puts your ideas into legal language. Architects to-day ought to specialize in their education, because buildings have become specialized. The field is now too big for any one man. How can the same person understand hotels, houses, and warehouses?"

I made a final plea for the architect.

He smiled, and took it all back. "Yes, if I had to build another hotel I should continue to build for beauty. I should get a darned good man and pay him well."

"The foreman at my house has my deepest sympathy," said a politician who has amused his leisure and his architect for the last six years by enlarging a Georgian house and making its garden. "The foreman said yesterday what I've felt for years. The architect had been round like a whirlwind, the foreman and I had panted after him, the foreman notebook in hand. The architect dashed off for his train. The foreman collapsed on to a trestle, and said, wiping his brow: 'I've worked for many architects in my time, but this Mr. Blank—'e's a reg'lar grey'ound!' And they never think," the client went on in melancholy vein, "they never think how we've got to live in it. 'Oh, you must,' says the architect, 'have a pink bathroom with purple spots.' Technical terms stream out of his mouth—volutes, returns, cornices, bolection mouldings, entasis—'Yes, yes,' you say, 'it'll be a lovely room.' He doesn't notice—bless his heart!—that you've said it for the sake of peace and quietness. He builds the room. You say, 'Oh, my lor!' But he says, 'I told you, I told you *exactly* what it would be like!' And they aren't there, and it's so hard for the foreman to write letters with the stump of a carpenter's pencil; so he waits till next time Mr. Blank is about, and the building hangs on and hangs on."

"He seems to have treated you something cruel," said I, "and yet you go on with him?"

"Yes, yes," he said. "He's so ingenious. And my house and garden are lovely. You grant me they're lovely?"

"Yes," I said. "But after what you've told me, I shouldn't have dared to say so." He went on to tell me with increasing gusto about some further improvements that were to be made. Birth-pangs?

Mr. Roxburgh, whose architect is Mr. Clough Williams-Ellis, agrees with Mr. Selfridge that clients ought to know more about architecture; but, unlike Mr. Selfridge, he feels that it is possible for the architect to educate his client *ad hoc*. Like Mr. Selfridge again, he says the architect is not only the senior, but makes him also the responsible partner.

"Your architect ought to educate you. He must realize that you can't read plans, that you don't foresee results. He must rub your nose in it. If you want something that he disapproves of, it is his job to educate you out of your wrong ideas, and he has no right to blame you if in the end you have your way and the rooms are too small, or the ceiling too low, or the radiator in the wrong place. It is his business to know your mind better than you know it yourself."

I suggested to Mr. Roxburgh that it surely seemed legitimate to ask the client to know some of these things. Take the case of a school: Arrangements of changing-rooms and classrooms beyond the common senses of area and lighting are to some extent matters of opinion, and the schoolmaster in actual contact with these things ought to know here what he wants.

"No," he said. "I think there is a great deal which the client cannot be expected to have always in his mind. The building schoolmaster in his last job was, perhaps, just aware that the changing-rooms worked all right, but didn't realize that some of the practical success of his school was due to them. I would go so far as to say that it wasn't the schoolmaster's business to remember that a hot-pipe for towels was needed in a drying-room."

I suggested that he was edging towards special school architects: no general architect could be required to know so many detailed businesses. He agreed that that was not a desirable consequence. You wanted an architect, not a school architect.

"Our architect at Stowe," he went on, "laid down all the main lines of the adaptation. We kept in constant touch, and our ideas—the governing body's ideas, my ideas, and his ideas—changed and modified in close collaboration. The rôle of the architect in such a partnership is, among other things, to be a realist. We may talk, but he has all the time got to consider how our ideas will be when they are built up solid. Where the architect scores by his training and experience is in his much greater resourcefulness and inventiveness. I would say: 'Of course, we need another bathroom very badly, but I see you can't give it us, there's no room.' Two days later I would get a plan with the bathroom fitted in somehow."

"One might say that in general you are for having your architect omnipotent, as well as omniscient."

"No, no," he said. "I draw the line at fads. I want him to bully me over the practical things, but in some things he must give way to his clients; we have got to live in the place."

No doubt some of my interviewed were right in some of their criticisms of architects. But of some of these grievances, and of others of which the architect often hears, there seems to me to be an explanation.

The occasion when they build, is for a good many members of a civilized community, the most striking instance they ever have of the hard inelasticity of the material world, and they resent its intractability. That is a right and proper instinct for a Westerner. But then—following a familiar pattern of primitive thought—they project, and personify, and make a scapegoat of the architect, who soon stands clothed in all the odium of man's surviving inability to deal with much of his environment. The client has bumped his nose into some indifferent fact of Nature. It is more natural to blame the architect—the unknown factor—for the pain than the laws of gravity and logic of which the client may secretly feel he ought to have been mindful. One cure for this is that the architect should not allow himself to be flattered into the position of a medicine man, another is certainly the education of the public. As to the business man's conscious attitude to architects which these interviews seem to reveal, it has to be taken into careful consideration by architects.

x.

QUEEN VICTORIA AT HOME

[BY MICHAEL SADLEIR]

IT is something of an excitement to introduce to readers of THE ARCHITECTS' JOURNAL the accompanying series of sensational photographs, in which are revealed the private interiors of Buckingham Palace as they were in the now fabulous days of the Prince Consort. In their particular sphere these pictures are of a significance and interest that can hardly be exaggerated. Not only do they lift the veil from the intimate surroundings of past royalty; they also demonstrate more clearly than can any assertion of an inspired historian the complete "oneness" of the mid-Victorian monarchy with its loyal subjects. Not only do they portray with rare completeness the style of a most individual epoch; they also provoke far-reaching speculation as to that style's causes and origin.

In no department of life can the mind of an individual or of a period express itself more unmistakably than in the trappings of domesticity. If a man may be known by his friends or by his books; if a nation may be known by its newspapers or by its favourite sports, individual and community alike may be judged—and surely—by the taste shown at any one epoch in the furnishing and arrangement of the private house.

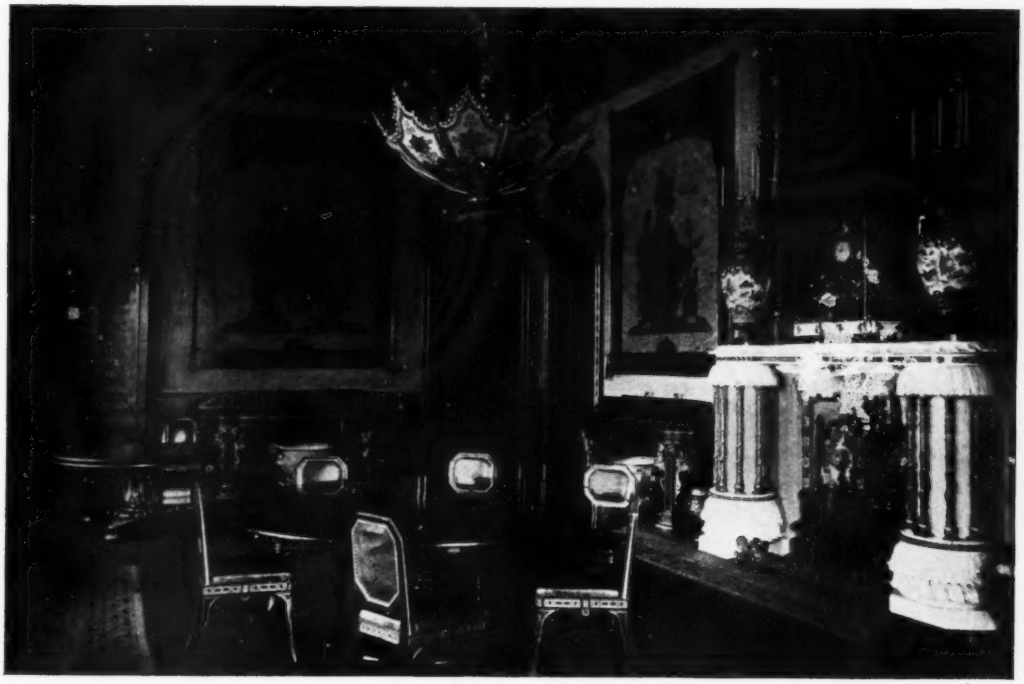
And it is precisely as a revelation of taste in ordinary domestic decoration that these remarkable photographs merit careful study. Perhaps their most impressive feature is that they *are* just pictures of a private house at a definite and obvious moment in English history. Their one inescapable characteristic is their mid-Victorianism; their pervading quality is that of intimacy. Remove their superscriptions and they become typical Belgravian interiors of the fifties or sixties of last century.

As such they would rightly be judged welcome and valuable records of one important aspect of mid-Victorianism; as such they would provoke the scorn or the affectionate regret of students of the past. But when, in addition to their interest as evidences of the culture of seventy years ago, they are declared to show the actual rooms inhabited by Queen Victoria and Prince Albert (rooms decorated and furnished to their personal taste) they assume immediately a new and a profound importance, because they reveal the secret of Victoria's power over her people—her capacity to be at once an ordinary English woman and a royal lady.

There is nothing of specific royalty about these rooms, and yet their *gute Bürgerlichkeit* is tempered with a dignity—a kind of spiritual spaciousness transcending their material overcrowding—which is intensely characteristic alike of their period and of their owners. One and the same quality in the mid-Victorian monarchy approved these interiors and held an unostentatious but unshakeable sway over the affections of the age. People of all classes loved the monarchy during the fifties and sixties of last century because they understood it. The mutual sympathy between rulers and ruled was, of course, more often unconscious than realized, but it was the basis of loyalty. The mid-Victorians knew where they were with a sovereign who thought as they did; acted as they did; liked and disliked as they did; furnished her home as they did; who, in short, was the supreme expression of themselves.

At this point, perhaps, I may be accused of exalting into national psychology what was really a snobbery. If, it may be argued, these Buckingham Palace interiors are a

Her Majesty's private audience chamber.



Her Majesty's luncheon-room.

mere glorification of the ordinary interior of the age, the reason lies in the country's ready surrender to a royal example; in other words, the Palace piped a decorative tune and set a nation dancing. But to this argument there are at least two insuperable objections. In the first place it would have been quite impossible for an imitated style to spread within two or three years from the palace of the Queen to remote farms and to the tiny houses of provincial towns. Yet by the middle fifties nearly every house in England could show rooms which in their varying degree were replicas of these royal interiors. And in the second place there is a noticeable lack of historical evidence in support of the theory of snobbery. Imitation of royalty was no speciality of the mid-Victorian period, and yet at no other time has there been a comparable similarity between the intimate *décor* of royal and non-royal houses. Even to-day, when publicity attends the slightest impulse of the eminent, royal taste in interior decoration has little direct influence on contemporary fashion. One would like to attribute this fact to a respect for the privacy of at least one element in the life of those born to the drudgery of sovereignty. But it is to be feared that the explanation lies rather in the impermeability of the average British mind to any cultural influence whatsoever; that, even with the widest possible advertisement, royal taste in chintz or furniture or books or music or watercolours would leave a nation cold, while royal taste in sport or *bains de mer* or evening waistcoats would (and indeed does) set every social circle of pretension in a buzz of emulative zeal. And this was as true of mid-Victorian England as of the England of to-day; wherefore the similarity between the home of Queen Victoria and those of her subjects must be explained otherwise than by a national impulse to "sincerest flattery"—*can* be explained only by the assumption that royal and non-royal tastes alike were instinctive expressions of the mass psychology of the time and not at all imposed on the many by the cultural enthusiasm of the few.

Whence then the impulse to this mass-psychology? Where lie the origins of mid-Victorian taste? This great and intriguing question can here barely be touched upon; but it is perhaps worth while to suggest certain heads of possibility, under which speculation and argument can range far and wide.

It was in 1825 that Nash remodelled Buckingham House for George IV. In 1847 a new, long wing (that now facing down the Mall) was added to complete the mansion's quadrangle. Whether the rooms here illustrated belonged, any or all of them, to the new wing it is hard to discover, but, judging from their proportions and from the extreme thoroughness of their mid-nineteenth-century mounting, one is inclined to suspect that they are nearly all of 1847 construction and of a decoration simultaneous with their building.

Assuming, then, that the embellishment of these rooms belonged to the very late forties or to the early fifties, we are set wondering at what earlier date actually began the drift of taste toward that nineteenth-century Baroque, which is at present termed the "mid-Victorian" style. This date lies somewhere between 1828 and 1835. Within those seven years took place one of the periodical reversions from the austere to the florid—from, if you prefer, the classical to the romantic—that enliven the history of taste. As do most æsthetic revolutions, this one synchronized with political change; as have many such revolutions in England, it followed—and closely—a French lead. Some political developments are evolutionary rather than violent and bring with them an artistic development correspondingly calm and normal; others take effect by destructive reaction and produce an æsthetic revulsion no less iconoclastic. The transition in France from the decadent feudalism of Louis XV to the rule of the Directory was marked by a transformation of artistic ideals and

fashions so complete that it could only have been produced by an epoch of extreme social and political struggle. But the evolution of the decorative art of the Empire from that of the Directory was serene and unassertive, as befitted the comparatively tranquil passage of the State from so-called government by committee to benevolent despotism. Throughout these changes England, though milder in self-expression, followed in France's wake. By 1830 both countries were, it appeared, sliding gently from Empire styles into the delicate fragility of design and colouring that we call "Early Victorian." It seemed that a new but perfectly normal development in taste was taking place; that Charles X and William IV would live their normal span, while their respective kingdoms enjoyed the pleasant cultural experiments of an age that has no history. But the collapse of the Orleans monarchy (a collapse unexpectedly violent and complete) enthroned in France something wholly new and strange—a middle-class king, with middle-class purse-holders crowding about his throne, and in the background of the royal personality a German ancestry. In England, a few years later, the king died suddenly, bringing a young girl to queenship. Economic problems changed the face of government. The city cast its shadow over policy; and when during the forties the queen chose for husband a member of a German family of respectable but not impressive antiquity, England, having in her turn assumed a bourgeois bathing suit of foreign manufacture, plunged after France into a sea of suddenly ornate, semi-Teutonic and fundamentally commonsensical decorative ornament. The restrained precision of Early Victorianism was abruptly forced into flamboyance. The trend of taste was wrenched from its natural course and sent hurtling toward a new Baroque, in the midst of which it collapsed in a flounced and highly-decorated heap, but found the new quarters comfortable if a little overcrowded, and settled down contentedly for over thirty years.

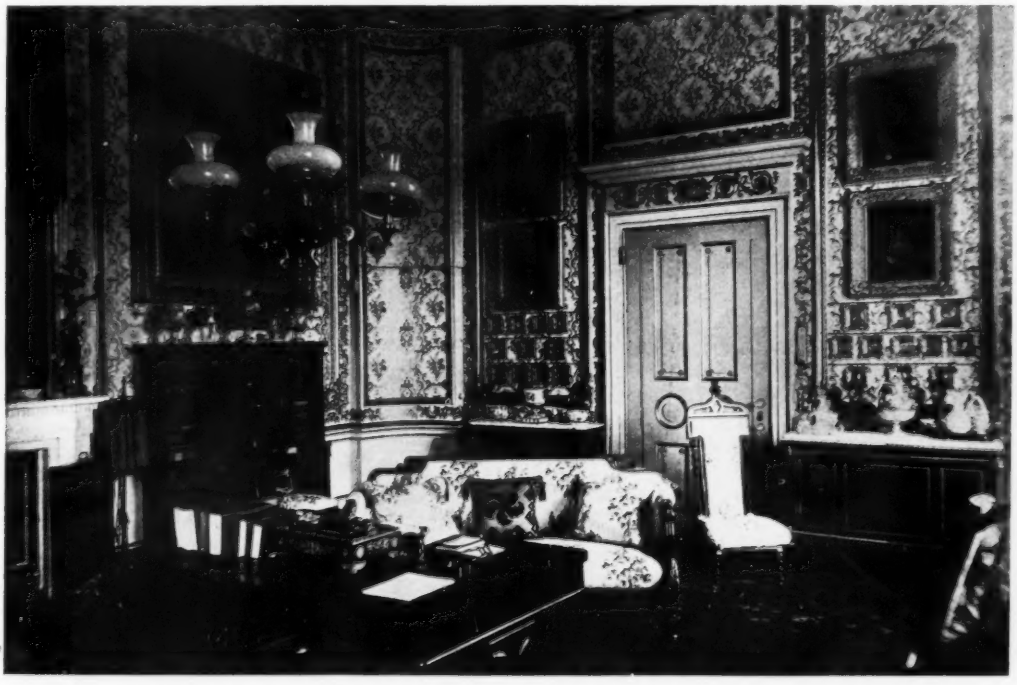
If one bears in mind the three chief elements in the society that gave birth to Victorian ideas of beauty—the middle-class as opposed to the aristocratic element, the element of money-making as opposed to that of personal dignity, and the Teutonic as opposed to the Gallic element—the quality of those ideas is easily comprehensible. Being middle-class, the decorative arts of the fifties and sixties were essentially practical in application, aiming first at usefulness or comfort and then adding ornament to taste. Further they were of solid workmanship, the admiration of the bourgeois being primarily for honest work and only secondarily for elegance. Then came the money power of mid-Victorian England (remember that it was consciously in fierce reaction from the austerity of Empire black and gold) to demand all that was possible of colour and of wood-carver's ingenuity. Finally, to satisfy this predilection for elaborate ornament, Teutonic craftsmen and ideas came crowding into England at Prince Albert's back. Thus it was that, by the time the stalls of the Great Exhibition were ready to be dressed, artificers of furniture, glass, crockery, metalware, clocks, statuary, wall-papers, curtains, and every other item of domestic embellishment not only knew what sort of goods they would make if they were to please themselves, but also realized the intoxicating fact that precisely goods of that sort were what the public wanted.

To this age of decorative unanimity belong the palace furnishings here reproduced. Of this age are their qualities and their defects. Useless to debate in detail their beauty or ugliness, to deplore their discords or to praise their stalwart harmony. Every man to his taste. Many, I fear, will dismiss the whole series as a horrid record of vulgarity and error; but a few—myself, I confess it, among them—will pause to wonder whether, as an expression of a period mentality, these crowded rooms with their fussy, friendly little bursts of ornament, with their gracious portraits,

Her Majesty's dressing-room.

with their rather chill integrity, are not preferable to the squalid luxury of the dance-mad drawing-room of to-day. Prince Albert's music cabinet is not of the design that some of us would choose, but is it as specious and as common as the cabinet of the modern gramophone *de luxe*? The sofa in his writing-room, or that agreeable *quatrefoil* in buttoned satin that adorns the "44th room," are not, indeed, voluptuous; but they have a dignity that is sadly lacking from the modern divan-couch with its tumbled cushions and—sprawled across its brilliant colouring—a picture paper, an unattractive dog, and several pairs of pale half-mended stockings. Let those deplore the mantelpiece and chandelier in the Queen's luncheon-room who in their own dining-rooms have no glittering beastliness of radio or pleated light shades conceived in the "old rose daintiness" of half a thousand restaurants.

Finally, note two general characteristics of these now-vanished interiors. The first is that they express their

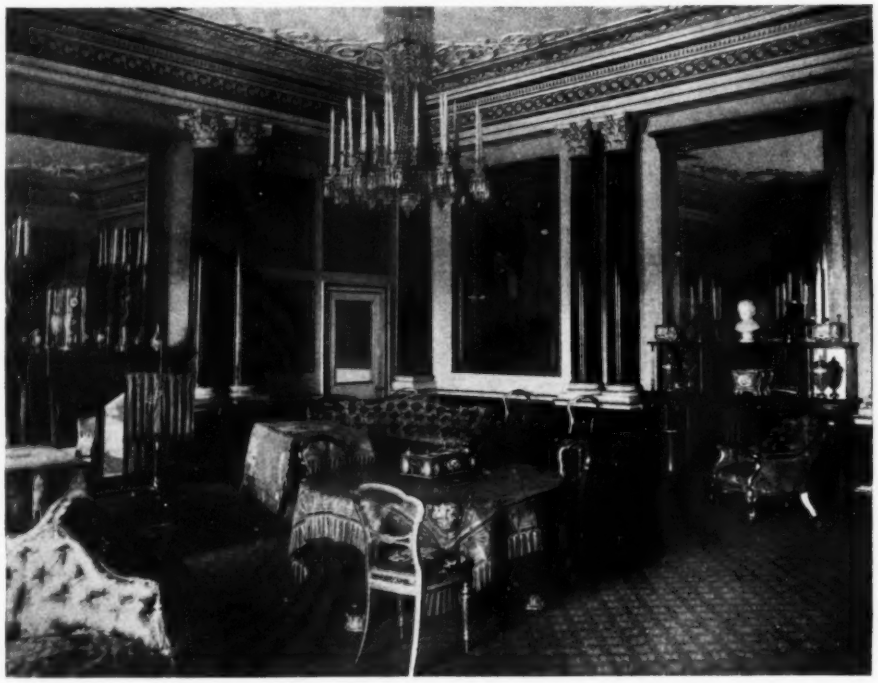


Above, the Prince Consort's music-room. Below, the Prince Consort's writing-room.

own period and no other. The cult of the antique or of the exotic is practically unknown to them (where they trifle with it—as, for example, in the Queen's dressing-room with an Italianate cabinet, or in the luncheon-room with Chinese side-tables and vases — they come utterly to grief), and their achievement is the more robust for being shamelessly contemporary. And in the second place, although these rooms are frequently displeasing as *ensembles*, their individual furnishings are often admirable. The table-cloths in the music-room, in room 44, and in the Queen's audience chamber are things of genuine and admirable character. The fire-screen in the audience chamber is frankly beautiful. One sofa at least and several chairs and tables would have at least one champion. Among the wall-papers, chintzes, and miscellanea are things of charm and dignity. And yet in nearly every case the overall effect of the rooms is to a modern eye restless and crowded, but at the same time bleak.

That this should be so affords a final proof (if one be needed) of the utterly representative character of these royal interiors. Mid-Victorian furniture partook of the nature of the mid-Victorians themselves. Individually, men, women, and objects of decoration were at that period more frequently admirable, well-constructed, and gracious than ever they have since been; but as a community their massed integrities and their stubborn individualities resisted combination, and in consequence give to posterity an impression of conflicting forcefulness. This impression posterity—always impatient of dead controversy—declares to be an ugly one. Hence has arisen the prevalent belief that all of mid-Victorianism was a hideous mistake, and in no respect more hideous than in the realm of decorative art.

I challenge this belief, rejecting alike its premises and its conclusion. Conceived in hasty prejudice, it is doomed to very drastic revision in the not-distant future. When that revision comes these photographs will be seen and judged with new and more impartial eyes; when that revision comes there will be bitter lamentation that these interiors, so redolent of mid-Victorian character, have all been swept away.

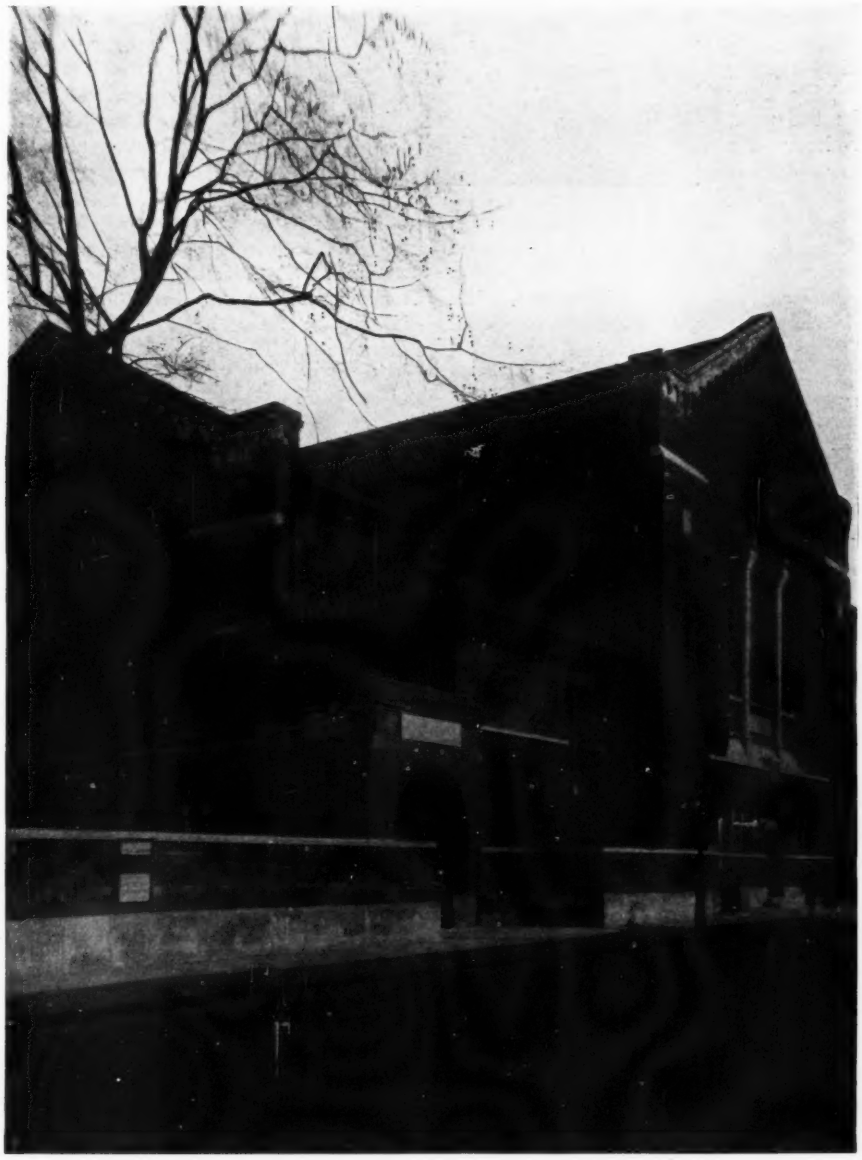


Above, the Prince Consort's dressing-room. Below, the 44th room.

THE YEAR'S WORK

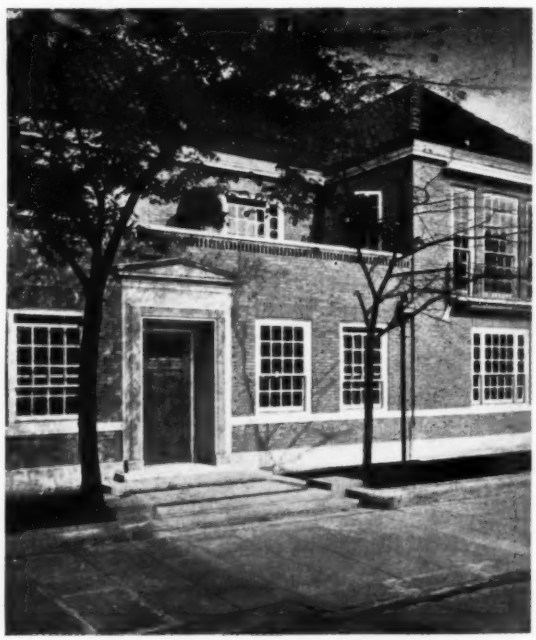
[BY PROFESSOR C. H. REILLY]

LOOKING through back JOURNALS and the list of illustrations the Editor has sent me it does not seem as if any great architectural work of outstanding interest and merit has been completed in 1926, though a high general standard is reached. One has the happy feeling, of course, that every day in every way we are all getting better and better. One could not exist without that. And the JOURNALS seem to prove it, however much our eyes show us to the contrary as we motor about. The fact probably is that we all see many more buildings now than we used to ten years ago, both good and bad. We now enter towns through their straggling outskirts, where the worst buildings and the thinnest bungalows generally are. In the old days we plunged in by train, reading a novel and saw nothing. Hence we have to realize that the work illustrated in the JOURNALS is, after all, a very small proportion of the whole, and of that the better part. We are still spoiling England at a great pace. I say "are," for under registration—and one of the last deeds of the R.I.B.A. in 1926 has been to agree to the Act—we shall all be one brotherhood,



The Second Church of Christ Scientist, Palace Gardens Terrace, London. By Sir John Burnet and Partners.

whether we design paper bungalows or Liverpool Cathedrals. The hope, I suppose, is that we shall be very careful how we admit in future any other little brothers. In twenty years, I imagine, some of us may see the results, if by then there is any country left without its crazy little shanties, or any town without its rows of mediocre shops with unsuitable trimmings. Still, while there's life there's hope, and most of us are by nature optimists. And has not the President of the Institute founded his Society for the Preservation of Rural England, and the Foundling Estate Preservation Association sprung into existence? May they both just not miss the post, for, indeed, the hour has struck.



But if England as a whole runs the risk of going to the dogs architecturally through the shoddiness of most of the post-war developments (owing, in part, perhaps, to our greater capacity for paying our debts to other countries than for collecting them), the JOURNALS show that where our better architects have had a reasonable chance they have, in spite of forced economies, perhaps even helped by them, reached a simplicity and reasonableness, which if it were only universal in its application would still save town and country alike. As an example of this, and because of its individual character and interest, let us consider as the first work of the year Sir Giles Gilbert Scott's house, which he has built for his own use in Clarendon Place. Seen by itself, as in the illustration, one could imagine it in some quiet High Street of a country town. It is a low, two-storied block spreading along the road as if frontage to it was of little value. One would see at once that it is of extreme refinement, built of little grey bricks, with long elegant lines of white stone about the base and to the two neat little grass plots in front of it. The windows are of Georgian proportions; there are no gables, there is a level cornice line to the eaves, and the roof is of brown pantiles. If one mistook it for an old building, as one might at first glance at the illustration, one would have great difficulty in dating it. It has none of the more obvious stock detail. There is no doorhead, for instance, where

Above, Chester House, Clarendon Place, London. By Sir Giles Gilbert Scott. The entrance doorway and roof garden. Below, the Royal Scottish Automobile Club, Glasgow. By James Miller. The main staircase.

carving would give you an exact date. No, one would have to accept it as modern, and yet its long lines and broad spaces give it all the sedateness of age. That, indeed, is its great achievement, both externally and internally. It *is* modern. It belongs to our time. Nothing in it is cribbed from the books, everything has been designed in the most real sense of the term, and yet it could live alongside really old houses with perfect happiness, just as such antique furniture as Sir Giles has lives happily within it. That seems to me a very right development of domestic architecture, for domestic architecture should move and develop slowly. It does not stand for any new need. We still eat and sleep, and our bodies function in the same way as did those of our grandparents, though, one thinks, with greater comfort. So the designer who can give new life to Gothic and conceive a cathedral capable of dominating a town of a million inhabitants --an entirely new problem—can here add just that touch of character and freshness which is needed to make the age-old problem of how to keep out the weather, sleep and eat in comfort, belong to our time as it has belonged in turn to every other age. We have said this house would look right in a country town, but whether it looks right among plaster palaces five stories high is another question. Would anything that could serve modern day requirements? To my thinking it is like the still, small voice of conscience calling these palaces to drop their pretentiousness, shed their columns, rake out their great staircases, and convert themselves into efficient service flats.

Turning from this domestic building to one of an entirely different sort we have in Messrs. Adshead and Ramsey's pavilion and band enclosure at Worthing another example of a modern building for semi-modern purposes,

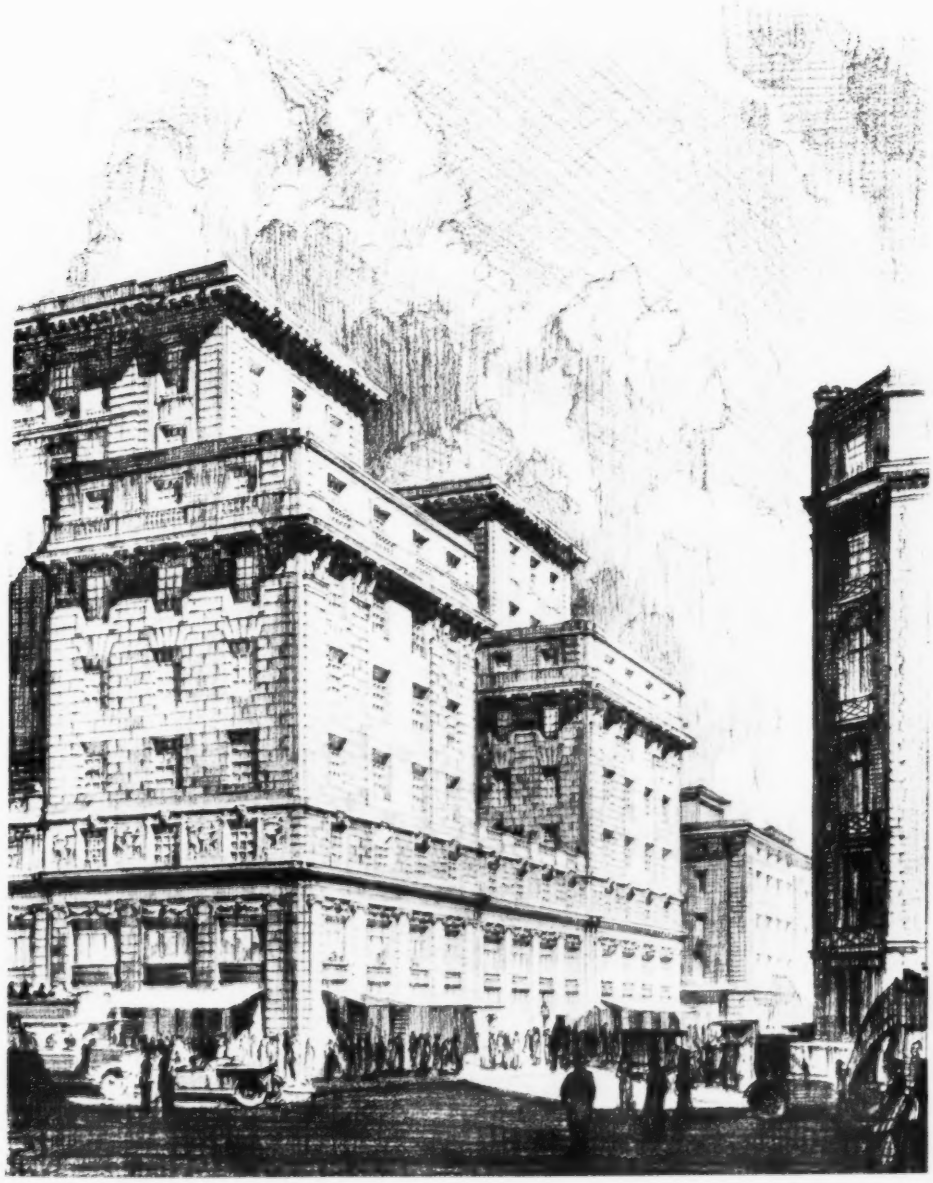
which pays a certain deference to historical association. Our grandparents at the seaside were not lovers of the open air. We know how carefully they clothed their bodies even to bathe in the sea. But they were great people at public assemblies, and conducted them with considerable ritual and decorum. Therefore a pavilion at a seaside resort, from its very name and purpose, seems to me, and it apparently did to the architects, to imply a decorous formal architecture related to the tradition of the town. Hence the exterior of the pavilion, with its fine, swelling curves and its subsidiary pavilion. It is the architecture of display, and the holiday-makers are, from its shape and embracing character, asked to display themselves within it. That when they get inside they will probably expect and find an American film of blood, thunder, and breast-heaving lovers is another matter. Professor Adshead and Mr. Ramsey have provided for that, too, and in the interior they have been frank and modern with a mixture of exposed steel and gay lanterns, which exactly corresponds to the supposed realism and real artificiality of the film as we know it to-day. Altogether this is a very clever building, showing scholarship used in the right way—to give character without pedantry. The open-air bandstand and enclosure is equally clever, and in its decoration one is interested to see the father has found scope for the talents of his daughter, who, in her mural painting combines the same qualities of scholarship and inventiveness—a sure foundation on which to build.

Cinemas and banks are becoming the chief buildings

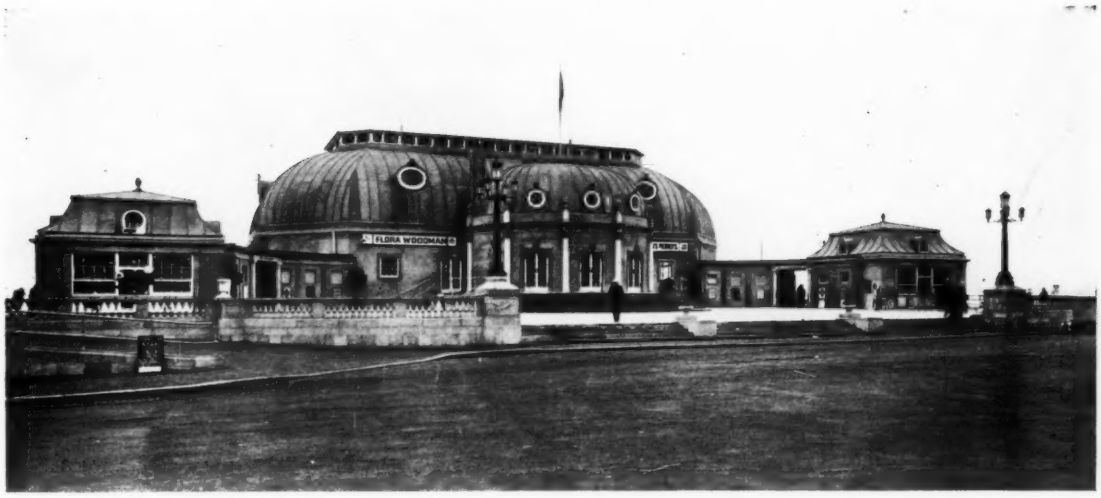
Above, Leith Hall, Gresham Street, London. By Richardson and Gill. Below, the Morgan-Grenfell Bank, London. By Mewès and Davis. The elevation to Great Winchester Street.

of the age. The former are getting every day larger and more imposing, and what is more important, the promoting companies are employing better architects. The Kensington Cinema, by Messrs. Granger and Leathart, in Kensington High Street, is a case in point, and so is the Plaza in Lower Regent Street, by Mr. Verity. The latter is, indeed, probably the best individual building in that unfortunate street. Like all Mr. Verity's work it abounds in good detail carefully placed. The three large circular-headed windows which make the centre of the Regent Street façade, with their enriched reveals, are worthy of the latest work in Fifth Avenue. I know that that is not now a very popular thing to say. It would be more popular to say they would trace Oslo or Stockholm, but they would not. They would be out of place there. They are too well and elegantly drawn, and they are placed accurately and centrally above the work below them. In Stockholm that's not the thing. One must miss an axis there by a foot or so to be a gentleman, or at least an artist. All this means that Mr. Verity's work belongs to the Latin tradition, and not to the Romantic Nordic Viking-cum-Teutonic one. I do not want to run down the latter. I have not the courage if I desired to, while it is so popular. Besides, I have a sneaking admiration for strange, unholy things. I only want to point out a difference. Of course, Mr. Verity's work is far too good and too elegant for the display of films as we know them to-day, but his clients have seen to that. They have already plastered his building with crude lettering, and in the illustration

The Birmingham Hall of Memory. By S. N. Cooke and W. N. Twist.

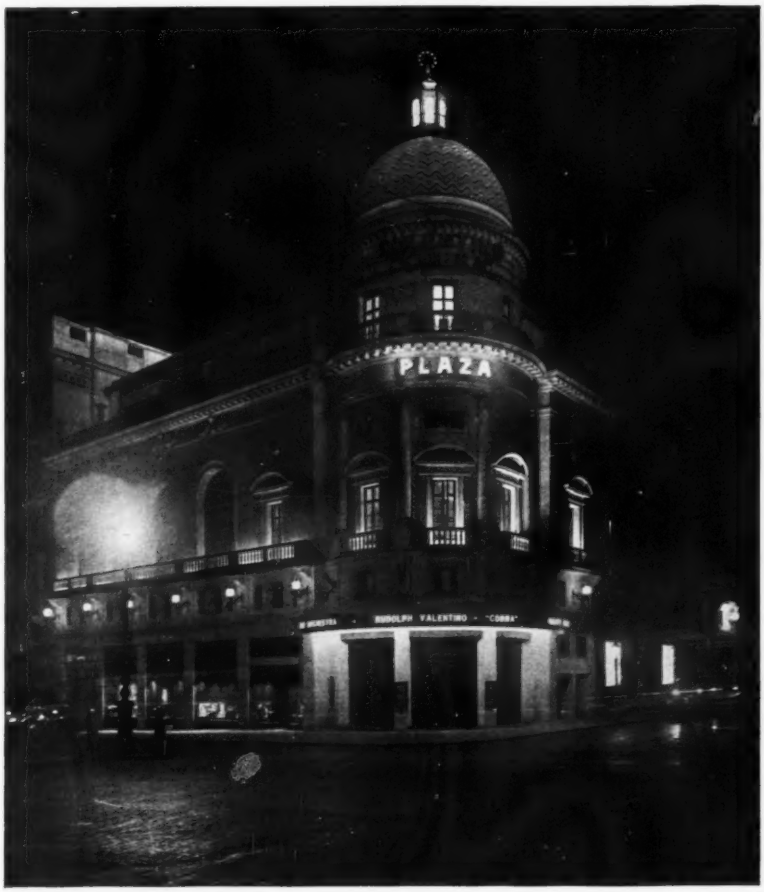


DEVONSHIRE HOUSE, PICCADILLY. A VIEW OF THE SOUTH-EASTERN CORNER, LOOKING DOWN BERKELEY STREET. BY THOMAS HASTINGS AND C. H. REILLY. FROM A DRAWING BY J. D. M. HARVEY.

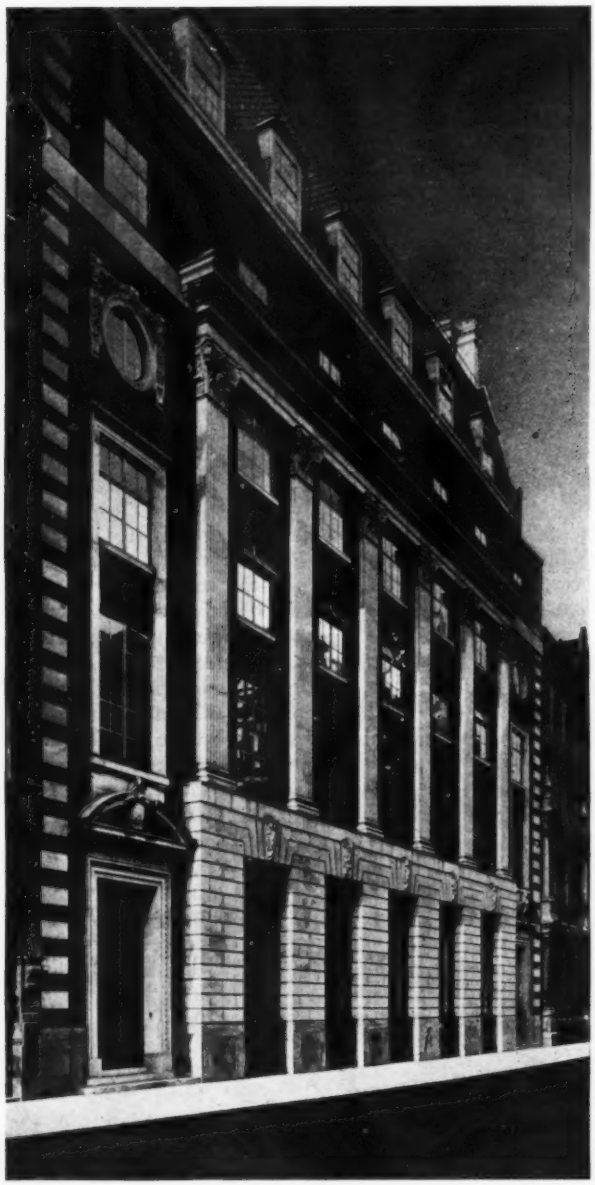


Dorothy Someone and a well-known light lady of the Restoration have their names in letters of fire round the base of his dome. Perhaps one would not mind the name of the latter as much if carefully carved in the stone, for she is also in the Latin tradition, but one knows her name is only there temporarily, and Tom Mix or Babe Ruth, or some equally beautiful one will soon take its place among Mr. Verity's classical mouldings.

Let us pass to the other great group of modern buildings—the banks. The bank building boom succeeded the public-house building boom, and for a time followed much the same lines. In every town, village, and suburb throughout the land both trades selected the most prominent corner sites, and built flamboyant buildings with corner entrances, large plate-glass windows, and, inside, plenty of polished mahogany counters and partitions. As the public-houses lose their licences I wonder the banks do not take their buildings. All they would need to do would be a little relettering—"manager" in place of "private bar," and "foreign exchange" in place of "saloon bar." However, the two booms have followed one another too quickly, and the banks had apparently to copy the public-houses instead of buying them out. Latterly, however, as the greatest builders in the country, the five big banks have been seeing the error of their ways, and even in remote places have been employing quite good architects. For their headquarters it has always been a different matter, just as it was a different matter to the old private banks in the country towns. They were often delightful, and to-day some of their quality is reappearing in the new buildings of the large private banks in the City. Messrs. Hambros' new premises in Bishopsgate, by Messrs. Niven and Wigglesworth, and the Morgan-Grenfell Bank in Great Winchester Street, by Mr. Arthur Davis, are cases in point. Both these blocks show a real appreciation of the value of restraint and dignity. The former is a Hampton Court scheme in brick with Portland stone pilasters, all very flat and elegant, but with appropriate enrichment; the latter a stone scheme with Mr. Davis's very carefully studied detail. This building



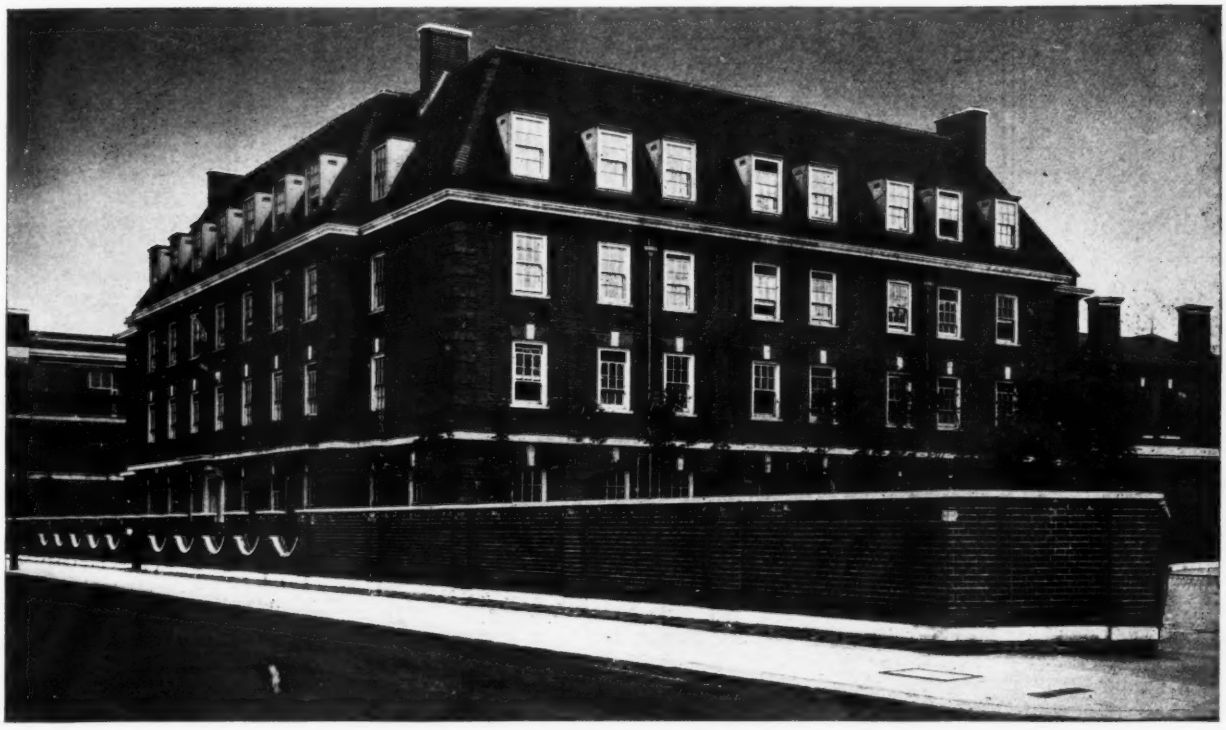
Above, Worthing Pier Pavilion. By Adshead and Ramsey. Below, the Plaza Theatre, London. By Frank T. Verity.



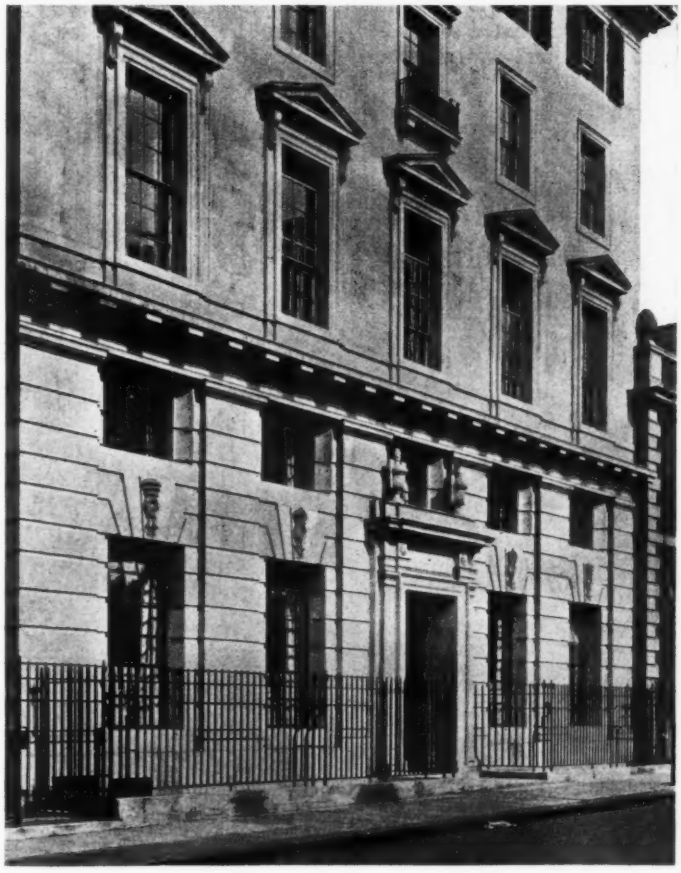
follows the exact lines of its Victorian predecessor, but with the whiskers removed. The curved recess over the main entrance faces down the street like part of some Palladian mansion. Both groups of architects are to be congratulated on their just appreciation of the exactly suitable character for their buildings, both externally and internally. Mr. T. B. Whinney's new premises in Pall Mall for the Midland Bank, from the illustration, appears to be more the ordinary thing. It is a strong composition, with the sort of dominances a bank asks for in a street like Pall Mall. Who has a better right to Roman Corinthian columns nowadays than a bank?

With Messrs. Richardson and Gill's warehouse, called Leith House, in Gresham Street, E.C., we come to a different sort of thing. One must be very careful with the work of a fellow professor, especially one who has recently, like St. Paul, seen a great light. Will he believe me when I say I like this building, and find in it most of his old good qualities, just slightly changed? If for a moment one thinks of Moorgate Hall, before the days of his conversion to modernism, one sees that he even then relied on long, unbroken lines for his main effects. Here he does the same, and particularly effective they are as they follow round the curve of the street. He still has cornices, even a main cornice, and something like a frieze of windows under it. Indeed, at first glance the conversion does not look a very deep one. It about amounts to saying grace before meals. But what a handicap he has put himself under! Here is a gentleman who by nature belongs to the eighteenth century, a buck of Brooke's Club, having to forgo medallions in his cornice and caps to his columns because he lives in the twentieth century. I suppose he may not even carry a snuff-box or a clouded cane, but like the rest of us must fall back on gaspers and an ash plant—getting religion must always be a very uncomfortable thing for some people. Yet in spite of his "religion" in this case, and because of his innate good taste and carefully acquired scholarship, Leith House is a success. Whether it would have been a greater success if conceived in his unconverted days is not for me to say, but I have my own opinion.

Above, Hambros Bank, Bishopsgate, London. By D. B. Niven and H. H. Wigglesworth. Below, the Midland Bank, Piccadilly. By H. Austen Hall.



Buildings for nurses these days seem fine, big things, even worthy of Sir Edwin Cooper's prowess. The new nurses' home at Chelsea is a solid looking building in a suitably Wren-like manner, and the one in Henrietta Street, called a College of Nursing, sufficiently severe with its formal façade, its lecture-rooms, and board-room. Lady Cowdray and her architects are to be congratulated on what looks like a very practical and efficient building.



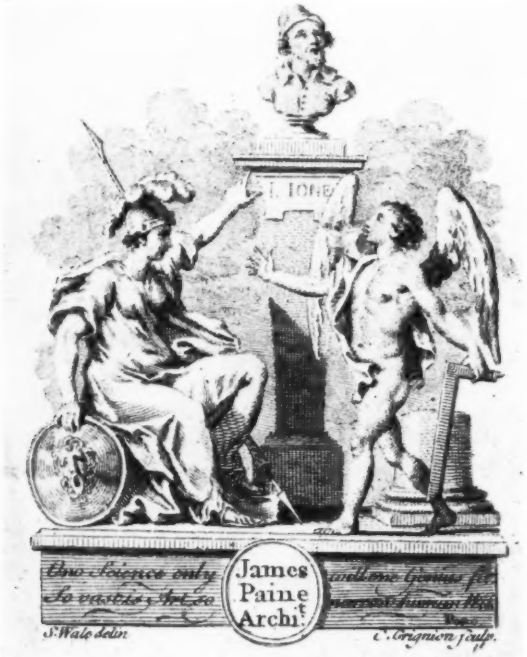
Even eight years after the war no review of the year's work is complete without at least one war memorial. The Editor has selected the Birmingham one, and it is appropriate because, one gathers, so forcible is it now it is erected, that that great city is about to replan a large section of itself with the aid of a competition to bring itself into harmony with the memorial. That says something for the memorial. It is not forgotten or overlooked as others already are. Indeed, its powerful lines and its very projecting cornice would render that impossible. My feeling is that it is a little too self-assertive as a memorial to those who were willing to sink themselves so entirely, but I admit the argument could be made the other way. As it stands the monument does not seem axial with anything in particular except its own cloister and lawns. Hence Birmingham is very wise to set about making the necessary adjustments. In these days, when there is so much talk of town planning and so little actually done in the towns, one is very glad to hear of a real example.

Above, new nurses' home for the Chelsea Hospital for Women, London. By Greenaway and Newberry. The Arthur Street and Britten Street frontages. Below, the College of Nursing, London. By Sir Edwin Cooper. The entrance front to Henrietta Street.

THE ARCHITECTS' BOOK-PLATE

[BY GRAHAME B. TUBBS]

THE book-plate was intended to identify the book with the personality of its owner. It was invented soon after the appearance of the printed book, and was a natural consequence of the change that this innovation brought about. In the Middle Ages, books had been so scarce and expensive that they were for the few only, and were usually



The book-plates of James Gibbs (above), James Paine (bottom left), and James Adam (bottom right).

owned in common by members of institutions, such as monasteries, or sometimes by wealthy kings or princes, for whom they were specially written and bound. Under these conditions it was easy to introduce initials and arms into the decoration of the pages and binding, and the book was made as personal to the owner as it was possible to make it.

The multiplication of books by the printing press made these personal touches impossible in the book itself, and they had to be supplied either in the binding, where monograms and heraldry could be incorporated in the design, or alternatively by engraved or printed labels, setting out the owner's name and style, pasted on the inside cover. The former method was, obviously, owing to its great cost, for the few only, but the latter and more modest method was within the reach of all book collectors, as the label could be anything from the simplest arrangement of type and printer's "flowers" to elaborate engravings by the foremost artists of the period.

Sir John Soane.

Above, left to right, the book-plates of Decimus Burton, Sir William Chambers, and Sir John Soane.

The first *ex libris* was made, as one would expect, in Germany, the birthplace of the printed book, and was engraved on wood in 1480. This one had a manuscript inscription, but the book-plate, as we know it to-day, was fully developed in Germany by the beginning of the sixteenth century. It was some time before the idea spread to other countries, and the earliest example that we know of in France was made in the year 1574. Their late appearance in France is possibly accounted for by the fact that the old fashion of having books sumptuously bound and embellished with the owner's coat of arms and monogram still persisted after the introduction of printing. It was, however, only the very wealthy who could afford this—in fact one might say only the members of the Royal Family and the aristocracy; the middle classes, who for reasons of economy would be the natural patrons of the book-plate designer, were not nearly so numerous in France as they were in Germany. Curiously enough, the first English book-plate was made in the same year as the first French example—1574—for Sir Nicholas Bacon, Queen Elizabeth's "Lord Keeper," and father of the illustrious founder of modern scientific methods, Francis Bacon. It was engraved on wood and hand-coloured, and was made to place in the library of books that he gave the University of Cambridge; he also had another version of the plate, omitting the inscription, which was probably for his own personal use. This is of extreme rarity; there is no copy of it in the British Museum, and only one is known to exist in private hands.

English architects should have been among the first patrons of the book-plate designers, as it was to books that they owed the very existence of their profession. After the withdrawal of the foreign craftsmen from the Royal palaces, the building designers who had been brought up in the Gothic tradition were forced to rely on books for the knowledge of the new architectural language that had been introduced with the Renaissance, and so the craftsman of the Middle Ages became the professional man of modern times. But neither John Thorpe, Inigo Jones, nor Sir Christopher Wren owned book-plates; that Jones did not causes no surprise, as perhaps he was more a practical man than a man of letters, but in the case of Wren, his sympathies were so wide and his interests so varied, that he must have had a fine library, and some means of identifying his books might have been expected. Sir John Vanbrugh did not have an *ex libris* either, although his father had a fine one. That William Kent refrained from designing a book-plate for himself can only be accounted for by supposing that he was so busy designing everything for other people that he had no time to spare! But although Kent had no book-plate, his patron, Lord Burlington, had two—a large one for folio books, and a little one for smaller books. This point of the size of the book-plate for an architect's library is rather a difficult one, as it has to do duty for books of such very different sizes. If it looks well on a large folio, it will certainly look too big on an octavo or smaller volume. The only solution is to do what Lord Burlington and many others have done after him, and that is, to have two plates—a large one for folios, and a smaller one for the less-imposing volumes.

James Paine, who with his architect son, was the subject of one of Sir Joshua Reynolds's finest canvases, was a man of considerable influence and culture. Besides being President of

the Society of Artists he held several Government appointments. His book-plate (page 24) shows the Spirit of Architecture paying homage to the statue of Inigo Jones. The motto from Pope may just have been an expression of opinion, of the coterie that included Johnson, Reynolds, Garrick, and Goldsmith, and for showing the great pride that he took in the honour that the King of Sweden conferred on him. The immediate reason for the knighthood was that Chambers

or it may have been a gibe at some rival who worked in many media. James Gibbs's book-plate (page 24) is of the type that is surely the most personal of all, as it is a portrait of the owner. In this he followed Samuel Pepys, the diarist, who had two portrait plates—the same portrait but with a different surround. Gibbs, although he was born and educated at Aberdeen, was the most generous of men, and not only gave the design for the quadrangle of St. Bartholomew's Hospital, but also presented the drawings for the new Church of St. Nicholas to his native city. He died a bachelor, and left his fine collection of books to the Radcliffe Library at Oxford, which was finished from his design in 1737.

Robert Adam missed an opportunity when he neglected to ask his friend Piranesi to etch a plate for him, as he had done for several other people. However, he did not have an *ex libris*, although his brothers, James and John, both owned heraldic ones (page 24). It will be noticed that the family arms were suitably modified for the use of architects by the introduction of a Corinthian column into the shield! Many books from the Blaire Adam library, which formerly belonged to the Brothers Adam, were sold at Sotheby's a short while ago, and some contained their book-plates, and realized considerably higher prices than they otherwise would.

Sir William Chambers's book-plate (page 25) is interesting, both as belonging to so eminent a member

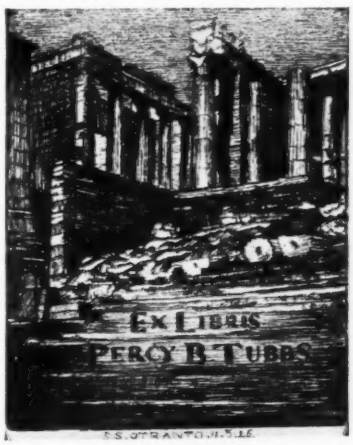
The book-plates of Arnold Mitchell (top left), A. N. Prentice (top right), and Arthur Stratton (bottom).

sent him a set of highly-finished drawings of his buildings at Kew; but possibly the King wished to make amends for the bad treatment that Chambers's father and grandfather had received from the hands of Charles XII. The latter had lent the King large sums which he and his son had great difficulty in recovering. George III, who was much attached to his old architectural master, readily gave him permission to use the style of Knight, and from 1771 onwards he was known as Sir William Chambers, although the architect of Somerset House never held an English knighthood.

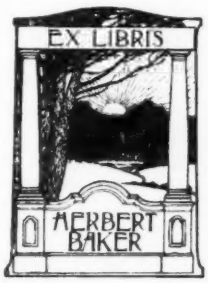
Among the architects of a slightly later date, Sir John Soane had an heraldic plate (page 25) on which Soane impaled Wyatt (he married Elizabeth Smith, niece of George Wyatt), and this may still be seen in the books of his fine library at the Soane Museum. Sidney Smirke had an *ex libris*, and he could hardly have done otherwise, being the designer of the Reading Room of the British Museum. Decimus Burton also had one (page 25), but it is a very dull example of "die-sinkers'" heraldry, while Augustus Pugin's device is of course in the Gothic style.

In classifying book-plates, the collector finds that much the largest and most important group is the "Heraldic," which has been extremely popular in every period and still holds its own, although other and more purely decorative designs are becoming more general to-day. Another group that has been very

popular in most periods is the "Book pile," which consists, as its name implies, of a pile of books arranged to make a frame or background for the name of the owner. The "Portrait" plate, the "Landscape" and the "Rebus" (or punning allusion to the owner's name) and "Symbolic" (or "Allegorical") plates are all fairly numerous, while the humble printed label was in considerable vogue at one time. The date of a book-plate can nearly always be determined, as the decorative style of the period is usually followed, although sometimes rather behind the latest developments in style. This was due to the fact that a great mass of book-plates were supplied by shops, who kept designs in stock for years, and adapted them to suit their customers' requirements. Although the bulk of book-plates were supplied through trade sources, in every period famous artists were not too proud to design them. Dürer engraved some twenty plates, and set a fashion which had a lasting influence. Piranesi etched several, while in England Hogarth did many designs, as also did Bartolozzi. In more recent times, Morris made designs for many, while to-day such men as Brangwyn and Anning Bell are still producing them, and heraldic specialists such as Eve have produced work that will bear comparison with the finest work of the past.



During the last century, book-plate design suffered as much or more than the other arts, and many of the plates produced were of a very poor quality, but good work was also done under the influence of Morris. Although few architects' plates were designed by this school, there were many architects, such as Phillip Webb, William Burgess, Norman Shaw, and Sir Ernest George, who one would have expected to have had a book-plate, but who did not. C. I. Shoppee, who had enjoyed a large practice in the middle of the last century, had a fine library, and copies of his two book-plates are often to be seen in books in the shops of the second-hand dealers. The book-plate belonging to W. C. Mylne, who lived from 1781 to 1863, is also particularly interesting. He was one of that remarkable family who produced a long line of eminent architects from the sixteenth century onwards. He was the architect to the New River Company, and designed many buildings connected with water supply. George Aitcheson, A.R.A., had a plate in which small cherubs support the name panel. There are also several plates of little artistic merit which belonged to men whose names are forgotten.



Among the living architects whose plates the author has been able to see are those belonging to Mr. H. H. Wigglesworth, Mr. Percy Tubbs, whose smaller plate is shown above, and Sir Herbert Baker who owns a tiny plate that is hardly larger than a big postage stamp. Professor Anning Bell has designed allegorical plates for Mr. E. P. Warren and for Mr. Arthur Stratton (page 26), while Mr. Voysey has not only designed his own plate but has carried out a large number of others, several being for architects, including Mr. Arnold Mitchell's (whose amusing heraldic design appears on page 26), and Mr. A. N. Prentice's (page 26) and another for his son, Mr. C. Cowles Voysey. In all this artist's work symbolism plays an important part. Another architect who has designed his own plate is Mr. Arthur Davis whose interesting symbolical design is shown below. This is an etching, and so is of a much finer quality than the "process" reproductions that are all too common to-day.

The oldest plates were almost invariably engraved on wood, but later, etching and engraving became universal, but the invention of mechanical reproduction of drawings some forty or fifty years ago had its effect on book-plates as in other directions. Fortunately, the engraved plate is again coming into its own, and with the growing popularity of woodcuts, this latter medium will surely be used more in the future than it has been in the past. Another form that was much used in the eighteenth century, and is capable of modern development, is the printed label; the printer of taste can evolve charming effects with printer's "flowers," and this form could be more used where low cost is the important consideration.

The book-plates of Percy B. Tubbs (top), Sir Herbert Baker (centre), Grahame B. Tubbs (bottom left), and Arthur J. Davis (bottom right).

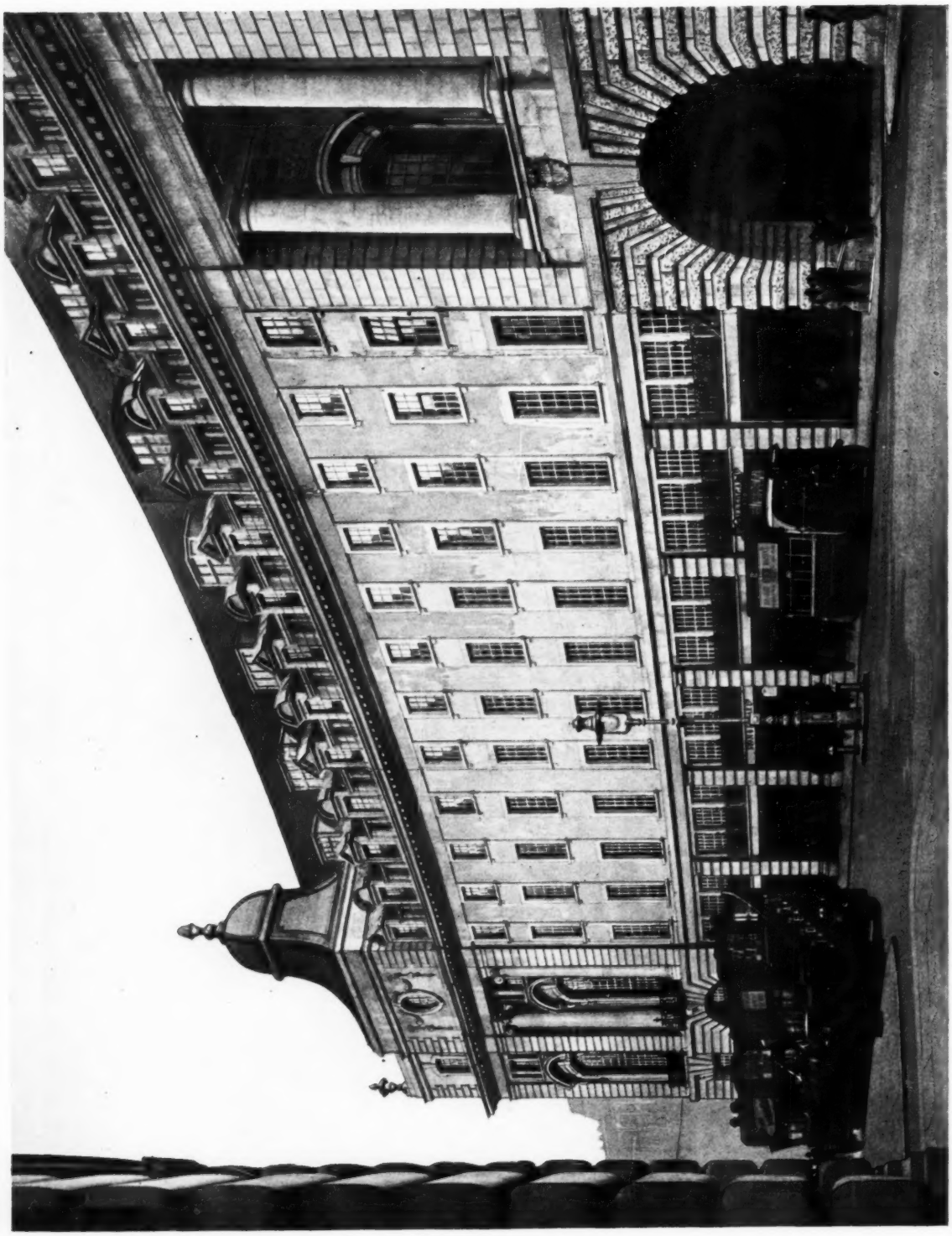
THE NEW QUADRANT

[BY D. S. MACCOLL]

AT an early stage of the big reconstruction still in progress I became aware that something pleasant was happening in the corner next the Criterion. I did not realize that this was the fragment of a general scheme embracing the Quadrant, nor that one architect was responsible for the whole. Such vagueness of mind and failure to put one and two together was not to my credit, but at least left my inattentive mind free from prepossessions, and there are advantages in such an approach. If you go to look at a picture or building expressly, with knowledge of its authorship and of what has been said for and against, it is difficult to be certain what the instinctive reaction would have been; whether, indeed, one would have picked it out at all. How many of the painters who are on the fashionable list for regular notice would be certain of recognition if they appeared in the wrong exhibition uncatalogued? There

The Regent Street Quadrant. Above, Nash's street from Piccadilly Circus. From an old engraving. Below, Norman Shaw's Quadrant. From a perspective by C. W. English.

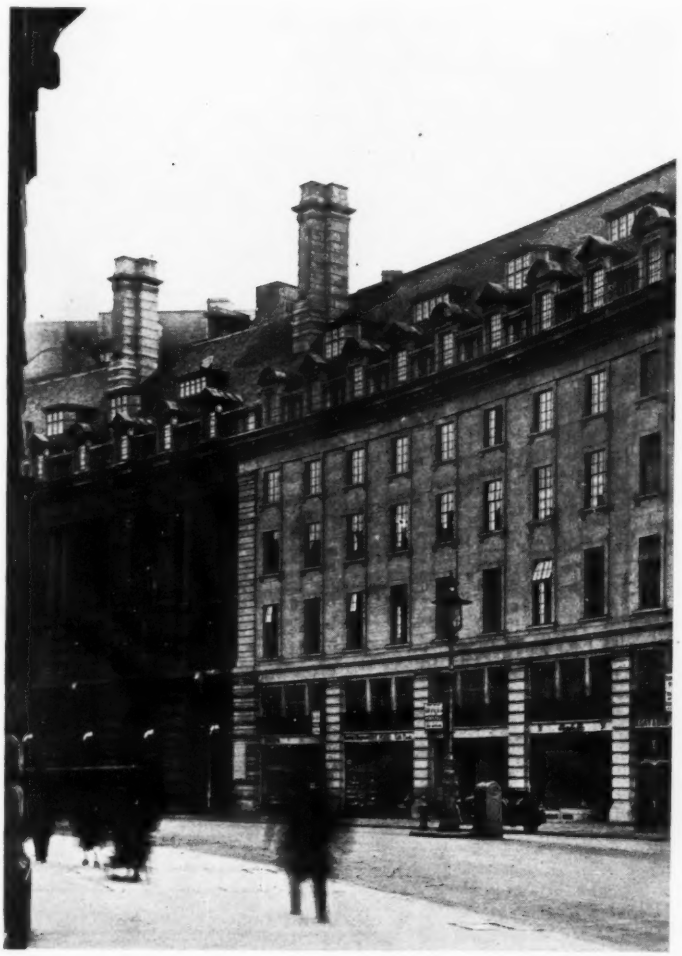
The entrance to the Quadrant as it will be visible from Lower Regent Street when the buildings are completed. From a drawing specially made for THE ARCHITECTS' JOURNAL *by W. S. Watts.*



The Swan and Edgar corner to the Quadrant as it will be visible when the building is completed. The view is taken looking south-east. From a drawing specially made for THE ARCHITECTS' JOURNAL *by W. S. Watts.*

is no such doubt when a picture or building that is unlooked for catches the " tail of the eye," steals into vision, and makes its way steadily to the centre.

When I looked more attentively for the grounds of my satisfaction one of them evidently was the handsome long window with a curved hood above and a boldly projecting sill below. The scale of it against the other elements of the block was comfortable; Wren-like, shall I say; or rather its two scales, the large measures and the small unit of the panes; and the dosing of strictly straight with boldly and subtly inflected, was equally happy. Once more, I ought to have recognized this window, for it is closely modelled upon one in the Piccadilly front of Norman Shaw's hotel. But this I had never effectively seen. Why? Partly because there is so much else on that flank of Shaw's front, rather loosely articulated, and the eye is flustered; partly, perhaps, because of the disastrous asymmetry suffered by that wing of the front; the place of the balancing wing was occupied by Cording's shop and the design could not be completed. In the rehandling of the window there has been some modulation of the detail, the setting-out of the panes differs, the sill projects with a richer curve and the whole fits compactly down over a keystone, and up against another window. But above all it is given its due claim on the attention by the degree of plainness about it, not only immediately, but over the whole surface of the block. The small windows, whose sizes are nicely proportioned, have flat surrounds and no detail beyond little block corbels. The barely perceptible projection of the surrounds is backed by a vertical strip of wall which itself projects a little more, but still slightly, and this subtlety of planes and vertical play of lines is enough to give an interest to the wall. It would still be bald alone; shut out the bigger, richer window and it becomes so; take it in, and the reserve of the rest gains value. All this, and the general shaping of the block as well, was involved in " seeing " the window, and the satisfaction that grew from it. There is something here that I miss when I only get the block with window holes punched at intervals; nor does it console me if there is offered as compensation a trimming of ornament that looks as if it had been stamped, not carved, and snipped off by the yard.



The junction of old and new. The western end of the Piccadilly Hotel showing its relation to the adjoining part.

The eye, then, obtains satisfaction, and it is well to be clear about this before any question arises that may perturb the mind. The external effect is happy; what about the relation of the window to the interior; does it not suggest a *piano nobile* that does not exist, extending, as it does, through more than one story of the building? Here we are on more doubtful ground, and there is, perhaps, no solution without a sacrifice, either to appearance or to scrupulous logic. The recent solution has been to exhibit the iron cage of the interior between stone piers, making the window frames part of it. But if this conveys to the mind some intimation of how the building is constructed, it gives little satisfaction to the eye; the piers stand in gaunt vertical file; the iron refuses to join up with the stone in a reading of the front; the horizontals practically disappear, and their existence is one of the main facts of construction. The stone is only a skin over the real construction? Yes; and a partly skinned body is unpleasant. The window is an alternative to the old solution of running the order, columns or pilasters, through two or more stories to tie them together in the eye's reckoning. That solution will never be out of date nor ever stale, for it gives endless occasion for originality in the refinements of its application. In the present case the order was reserved for use at other points in the composition.

The window has already taken us back to the origins of the present scheme. At the beginning of the century the Crown Commissioners of Woods and Forests took in hand the rebuilding of the Circus and Quadrant. Nash's building was not for all time, but for a ninety-nine years' leasehold tenancy, and the opportunity of loftier building was too tempting to forgo.

Norman Shaw was commissioned to produce a design. The only part of this carried out was the Piccadilly Hotel, with its fronts on Piccadilly and the Quadrant. The shopkeepers protested against the fronts provided and projected for them, and after Shaw's death the matter was referred to the president of the Institute, who at that time was

Sir Reginald Blomfield. He invited Sir Aston Webb and the late Ernest Newton to share with him the responsibility of giving advice. They took evidence from architects and tradesmen, and reported that the lines of Shaw's roof, dormers, cornice, and string-course above the ground floor arcade should be preserved and the shop fronts altered.

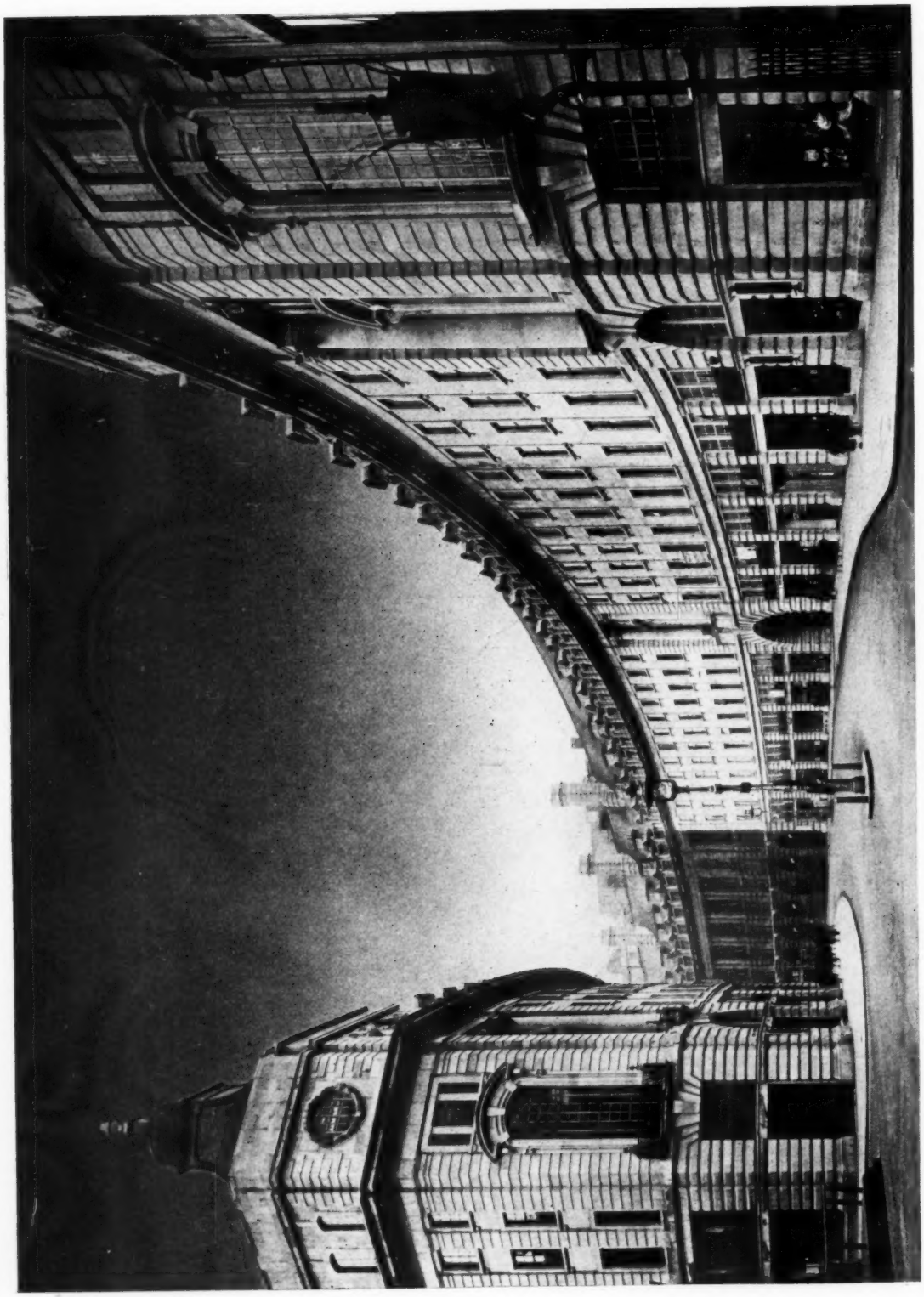
Later on the Commissioners invited the committee to prepare a design for completing the Quadrant. This it was clearly impossible for a committee to do, and it was agreed that Sir Reginald should undertake the design, subject only to examination and approval by his colleagues of the preliminary drawings. The working drawings were formally signed by all three, and in case this should give rise to confusion, it is desirable to have the facts clearly stated. Other architects became responsible for the interior of various sections, but any question affecting the elevation was referred to Sir Reginald as it arose, and settled by him. The siting of the buildings was predetermined by the Crown authorities.

These were the conditions on which the new architect had to work, and I will begin with the last of them. Nash's great avenue from Carlton House to Regent's Park had to be diverted at the point where Piccadilly Circus was formed so as to take up again farther west. He contrived this not anyhow, like Shaftesbury Avenue, but so as to start squarely out of the Circus, turn through ninety degrees, get into the straight again on the line of old Swallow Street, and after a slight deflection to cross Oxford Street at a right angle. The Quadrant, thus plotted, produced a swinging, definite curve in roadway and roof-line, and when the paint on the stucco was fresh, pleasant accidents of reflected light. Against these virtues had to be reckoned the awkwardness for interior planning of houses built on a curve, greatly increased by the old streets cutting the curve at irrational angles. That condition affected old and new design alike. A second merit in Nash's design was the moderate old London scale of the buildings, making Regent Street a bright and ample thoroughfare. In actual design the best stuff lay beyond the Quadrant, and there is nothing to be said for its successors beyond the fact that they form blocks from street to street. The chief feature of the Quadrant as Nash built it, a covered colonnade along the pavements, had long since been shorn away.

One of the arches in the Quadrant, looking down Air Street towards Golden Square.

The formidable new scale of the Piccadilly Hotel made Regent Street in effect a narrower as well as darker street, and threatened to make it a grim one. Norman Shaw, the most influential architect of his time, and the father of much, good or bad, that has been done since, has somehow missed, in a day of countless books and monographs, the study that he deserves. His mind never ceased growing, and its general movement was away from the Gothic and other picturesque surroundings of his youth towards a Classic goal. The house he built for Mr. F. A. White in South Kensington reached an exemplary kind of purity in domestic work. But complicating this movement was a hankering after the gigantic and Baroque. When he sat down to redesign the Quadrant he appears to have taken his fling, oblivious of such things as shop fronts and hotels, and sacrificing, in his masterful way, the column itself in part to an effect of fretting by blocking out alternate drums, and thus spreading the area of rustication. It is not surprising that the shopkeepers revolted. Their own dreadful ideal of limitless plate-glass crammed with objects, against which an endless glue-like stream of women can flatten their noses, is destructive of street architecture, obstructive to street traffic, and stupid as well. The good shop can be

Above, the Quadrant, looking north-west towards Vigo House. Below, a view in the same direction taken from a point farther along the Quadrant.



The Quadrant, looking north-east from the pavement outside Vigo House.

content with a front attractive in itself, and a hint of what is to be found inside. But Shaw's fronts, recessed under cave-like arches and with no provision for doorways, were too forbidding in an English climate.

In the new design the shopkeepers have been placated. The piers between the fronts have been narrowed, the fronts themselves brought forward and extended by something like two yards, and the arched openings in the mezzanine story replaced by square-headed windows. In this difficult part of the design are points that may be criticized. The rounded blocks on the piers that take the place of Shaw's rustication are too soft in form and the capital insufficient; the panes set up a smaller scale than that of the windows above, and the designer evidently felt uncomfortably that the fascia-band was too thin in itself, and called for extension upwards to produce a satisfactory proportion. He has tried to meet the difficulty by running an iron grille along at this level, and intended that it should be more generously relieved with gold; but this has been denied him except upon the pretty flower-baskets. As it stands the device is rather meagre, a ghost of a balcony. I wonder, by the way, whether we shall ever have a London clean enough for a broad application of gold upon stone itself. On the brown fronts of the old square in Brussels the effect is extraordinarily rich. For the rest the walls have been simplified by the window and panelling treatment already described, leaving Shaw's hotel as a weighty, deeply-modelled, and enriched central feature. But his design is echoed by the use of order, and arches at the street crossings and in terminal pavilions. These features give continuity and phrasing to the front, and the massive archways and superstructures mask just enough the irregularity in plan while gaining picturesque effect from the perspective of side streets. The pavilion tops, a little questionable in contour and junction, are the only break upon the roof-line, for Shaw's chimneystacks are not continued.

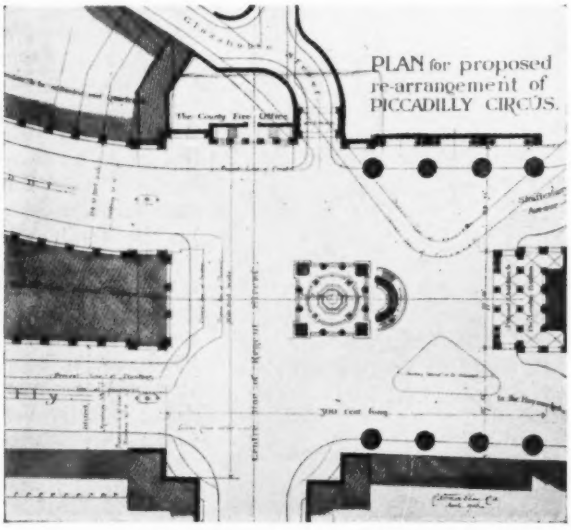
Londoners discovered too late how fond they were of the old Regent Street. Norman Shaw made a false start for the new by a disdain for conditions so great that it might have compromised all hope of a unified treatment in the quadrant. Sir Reginald Blomfield has ably retrieved the situation. He has been loyal to his predecessor by a recall, at emphatic points, of his massive treatment and a reference throughout to elements in his design. On the other hand, he has restored something of the plainness of the old, giving us a wall that we can see, instead of the clutter of forms to be found on blocks farther up the street, all features and no face. Such plainness is the more desirable because the smoke and acid of London air impose an accidental patterning, bleached and blackened, on the surfaces of Portland stone.

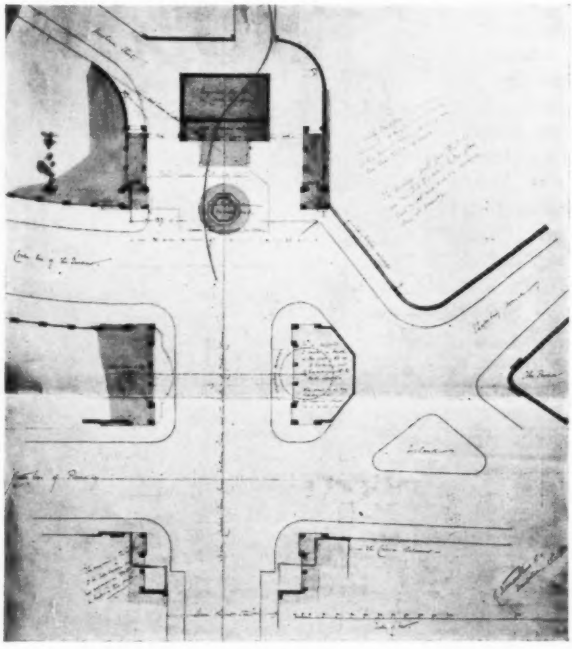
The Swan and Edgar block. The corner of Piccadilly and Air Street.

I return now to the "Circus." Nash's design had already been mutilated when one corner was swept away to open out Shaftesbury Avenue. At its best it was inferior to his treatment of Oxford Circus, and broke down in the Swan and Edgar section. Norman Shaw had decided upon squaring it into a Place, and had made more than one tentative plan. The 1906 version was reproduced

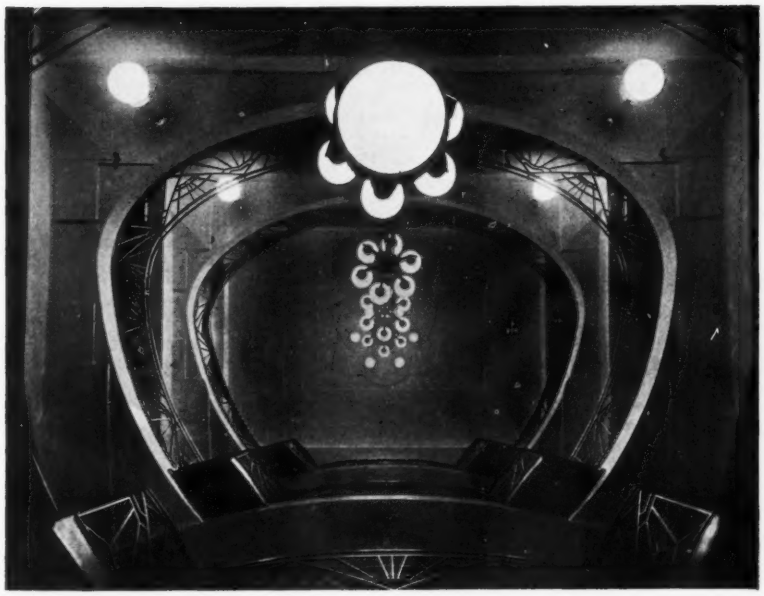
Left, the main entrance to the Café Royal. By Messrs. Henry Tanner. Right, the main entrance, Piccadilly Circus, to Swan and Edgar's. By J. J. Joass.

in *Architecture* for February, 1924. In an earlier version, which may be seen in the Institute Library, he had plotted to throw back the County Fire Office into a subsidiary oblong, with Gilbert's fountain in its centre, and a new block of buildings facing Swan and Edgar's was to continue the square. Sir Reginald Blomfield has followed Shaw's plan on the south, but the County Fire Office is replaced on the old site redesigned in accord with the general scheme. It will be completed with a flat dome (the site is triangular) and a new group of Britannia. Here and in the Swan and Edgar front it has been possible to preserve arched openings on the ground floor, as in Shaw's design, and on the Piccadilly front of the latter tall semicircular-headed windows take the space above these, and a balustrade with leaded lucarnes recessed behind it is a variation upon the Regent Street frontage. This block, when complete, will give a handsome send-off to Piccadilly. Nothing, at present, is decided about a completion of the new Place; one day, it may be hoped, symmetry will be restored by a completion of the present scheme.





Two schemes for Piccadilly Circus, by Norman Shaw. Left, the 1906 scheme. Right, the 1904 scheme.



BEHIND THE QUADRANT

[BY ERIC L. BIRD]

In the last year no question has aroused such extremes of adulation and denunciation in architectural circles as Regent Street. As the scaffolding has been removed from each successive building one-half of the critics—mostly self-appointed—has either scowled, smiled behind its hands, or been openly derisive; the other half has been pleased, complimentary, and even laudatory. In the stock phrase of the dramatic critic "The reception was mixed." There is, however, greater unanimity of opinion on the question of the shop interiors. The most violent partisan of Nash's stucco would modify his opinions after a walk down Regent Street in the Christmas shopping week between four and five o'clock in the afternoon. The upper part of the façades lose their raw newness in that velvety grey twilight which is one of the few redeeming features of London's sooty atmosphere; while the long row of windows becomes a glorious blaze of colour. Shop-window dressing has made enormous strides in the last few years, so also has shop-window lighting, and the various owners have certainly succeeded in their main object of making their windows attractive. But apart from mere colour and subtle lighting the great revelation is that modern English architects can design shop interiors well. They are also for the greater part fully alive to the necessity for shop entrances and interiors to be attractive.

One owner at least, with his architects, has realized the value of restraint and dignity in the appeal of his shop. He has hit upon the important fact that the Englishman may stop and look at a blatantly vulgar shop display, but he will instinctively pass on since he will feel—equally instinctively—that the goods inside are equally vulgar. We talk of men—women mostly have far too keen an eye for price and quality to appreciate the ensemble of the shop—and it is of a man's shop that we write. Mr. Austin Reed's new shop in the Quadrant has a quiet, gentlemanly entrance of bronze and enamel through which one gets an interesting view of daffodil-coloured fluted walls, brown walnut and bright metal which invites further exploration. The architects, Messrs. P. J. Westwood and Emberton, have scrapped all the old and accepted ideas as to the interior of a shop. At once there is apparent the excellent liaison work between a thinking client and understanding architects. The former has conceived his shop ideal, and the latter have realized it: the atmosphere is different from any other shop we have ever seen. It is quiet, but busy, there is very little display, nearly all the goods are hidden, and the machinery of the shop is almost unnoticeable. There is a feeling of coherence, smooth working, and dignity. This is in no small part due to the fact that nothing was left by the architects to chance or the fancies of a sub-contractor. Everything has been designed by the architects, including the furniture, electric light fittings, lift cages, and notices. Practically every detail was full sized, and a splendid finish and unity is the result.

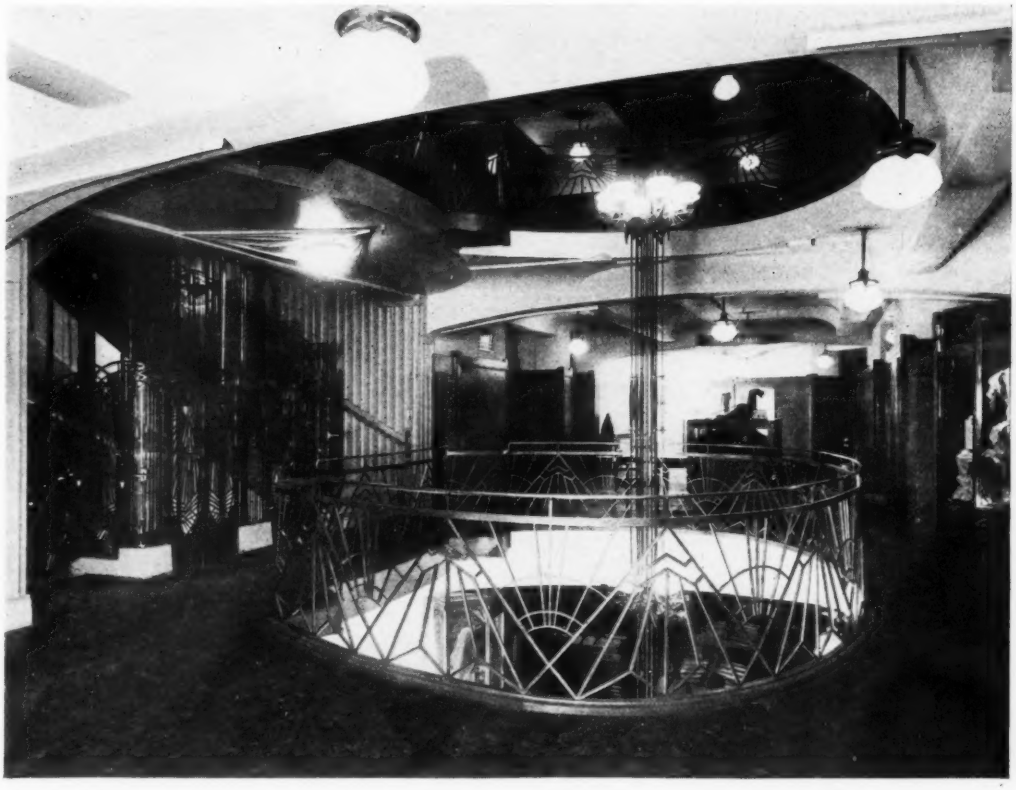
Austin Reed's new premises, Regent Street, London. By P. J. Westwood and Emberton. Above, a view from the ground floor looking up the open well.

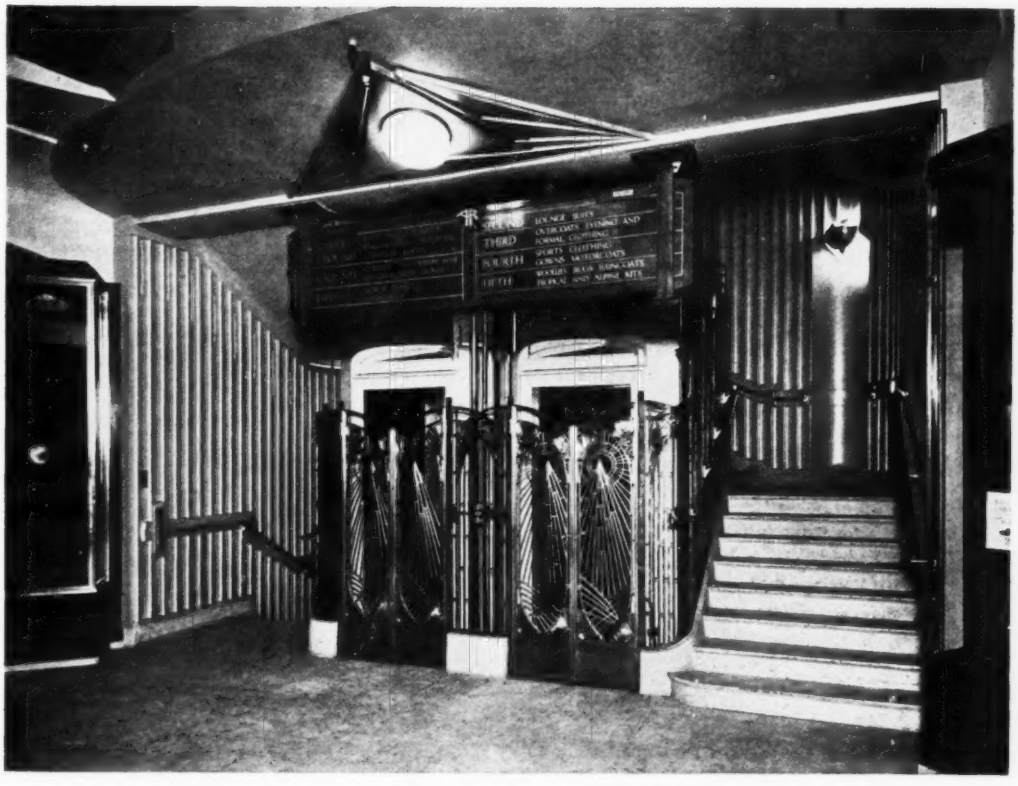
The planning is good, a considerable achievement on an awkward site, which included a portion of Vigo Street in which an existing owner had to be rehoused. A glance at the plan will show that the actual shop site itself is of an awkward obtuse-angled shape, with odd corners. The architects have got over their difficulty by laying down two main axes, each roughly parallel with Regent Street and Vigo Street respectively, and they have successfully negotiated the awkward intersection. The entrance is on a short cross axis terminating in the semicircular staircase well. On these axes they have developed their plan shapes very cunningly, and filled in the remaining spaces with the fitting-rooms and cupboards which the nature of the business demands. The wall of the staircase well is fluted with neatly arranged

niches; the whole coloured the aforementioned daffodil yellow, and cleverly lit by concealed lighting. The centre of the stair well contains two lifts of good design with beautiful gates. Where the main and secondary axes cross is a great open well ascending through three floors. Each floor is guarded by a bright metal balustrade—the material of which is an alloy known as Silveroid—which emphasizes the interesting shape of the well. One enormous electric light fitting hangs from the fourth floor ceiling to that of the ground floor and lights the whole well. The first four floors are panelled in Ancona walnut, inlaid with ebony slips, and the furniture is of the same material. There is a gratifying absence of mouldings, which allows the beautiful figure of the wood to be displayed to the utmost. The *pièce de résistance* is the dress suit department: on the third floor the Vigo Street axis leads off cleverly from the main axis, and with the change of direction there is a change of material. For the walnut is substituted sycamore, with a carpet and hangings which harmonize beautifully with the golden colour of the wood. This room is composed of a charming arrangement of curves, the final bay being elliptical, and the vista terminates in a wonderfully modern fireplace of onyx. The workmanship of the panelling in this room is amazing. One hears a great deal in these days about the decay of craftsmanship. The truth is that craftsmanship was never better than it is to-day; it is usually the designer that is at fault. Too often has the architect detailed a piece of work in a material the nature and use of which he has imperfectly understood, the workman has not grasped the effect aimed at, and the architect on beholding the horrid result has wailed: "There are no craftsmen nowadays." This room is a magnificent design perfectly executed, and is a direct refutation of the alleged decay in craftsmanship.

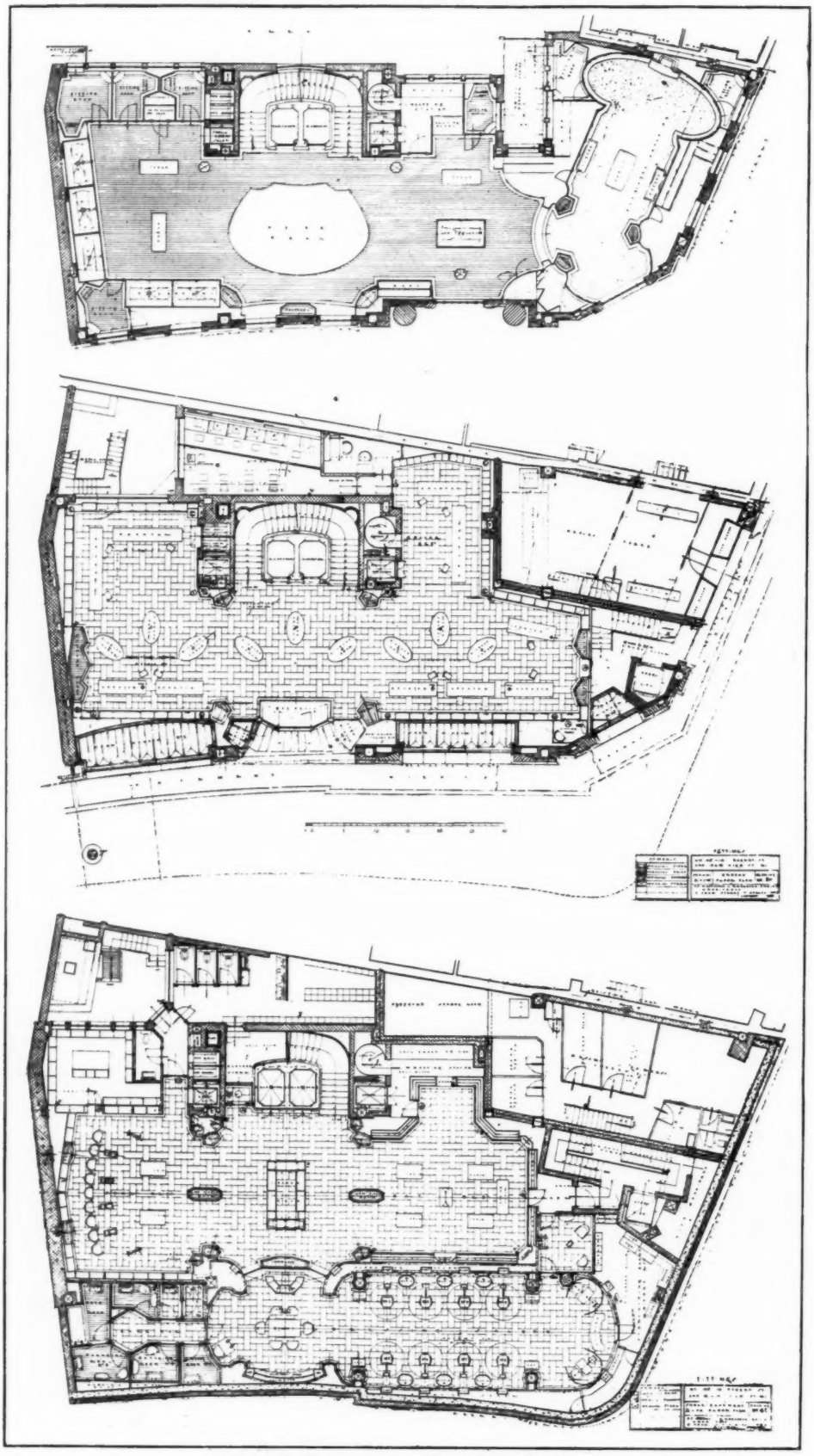
On the two uppermost floors there is a change; on the lift gates being opened one is confronted by an enormous double staircase in the Tudor manner, connecting the two floors, complete with the customary knobbly newels terminating in heraldic beasts; the whole in light, sand-blasted oak. The walls are panelled, and the floors boarded in the same material. The effect of the change is certainly startling, and at first a trifle disconcerting to the architecturally minded. The reason for it is commercially a sound one; the client felt that his sports clothing should be sold in what is traditionally regarded as an essentially English atmosphere, and after the work is finished we hear that he is still of the same opinion. There is certainly an affinity between tweeds and English oak. We hear also that this Tudor work in a modern shop has already been the subject of a considerable amount of discussion. Some have said that it is a pity the whole building was not Tudor from the top downwards, and others that it should have been entirely modern from the ground floor up. However, the client is satisfied that he is right and that is the main thing. As an essay in the Tudor manner these two rooms are a refutation of the often repeated gibe that the modernist architect cannot design in the older styles and, consequently, takes refuge in curious shapes and curves. Some of our period people must look to their laurels. The basement is well worth a visit. Here is the

Austin Reed's new premises, Regent Street, London. By P. J. Westwood and Emberton. The staircase on the fourth floor.





Austin Reed's new premises, Regent Street, London. By P. J. Westwood and Emberton. Above, the first floor showing the staircase. Below, detail of the lifts and staircase on the ground floor.



Austin Reed's new premises, Regent Street, London. By P. J. Westwood and Emberton. Plans, reading downwards, of the third, ground and basement floors.

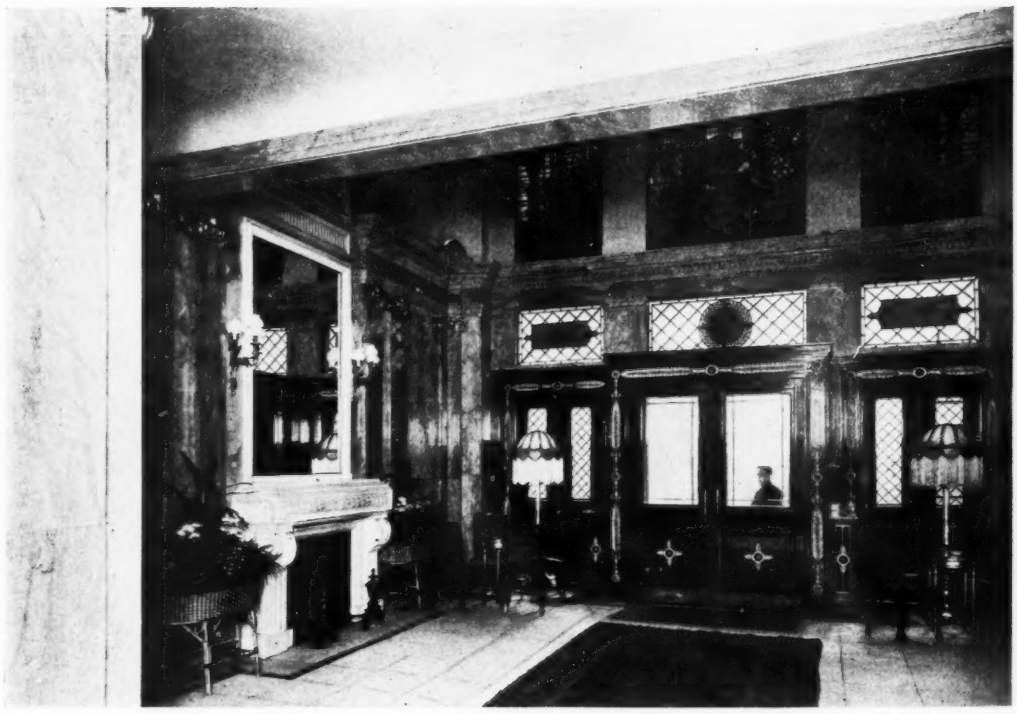
Austin Reed's new premises, Regent Street, London. By P. J. Westwood and Emberton. Above, a corner of the second floor showing a showcase open and a fitting-room. Below, the dress-suit department.

hairdressing department, lined throughout with Vitrolite, and incredibly clean and bright. Again the balanced axial treatment has been adhered to, the shapes generally are most satisfying, and in spite of the large units of the material covering the walls the scale is well maintained.

Reference has been made previously to the machinery of the shop. On our visit we saw the packing, store, and machinery rooms. Here the same careful consideration of detail is evident; everything is compact and convenient. The machinery room contains three oil-fired boilers which heat the heating panels concealed in the ceilings throughout the building, two lift motors and their controls, the engine of the hydraulic service lift, the motor and pump of the artesian well, and a multitude of minor matters. The space in the sub-basement in which all this machinery is packed, is small, yet there seems plenty of room. At the moment this shop is unique in London in atmosphere, lay-out, and detail design. If this is what the modernists can do when given a real chance there is a considerable amount of hope for English architecture.

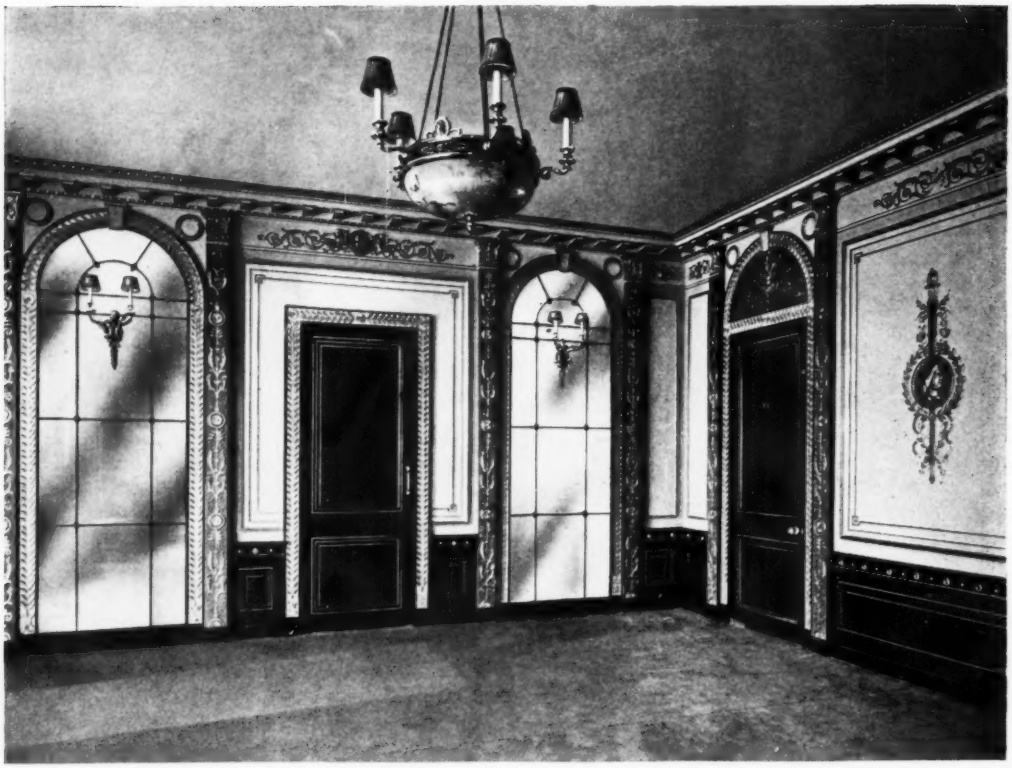
Across the street is another building that we visited on the same day. The new Café Royal, the work of Messrs. Henry Tanner, and at present unfinished, is neither modern nor near-period. The entrance hall—with which we were concerned only—is a very good essay in the grand manner, with a decidedly French flavour as becomes this famous rendezvous. Immediately inside the door is a high ante-hall lined with marble, containing two monumental fireplaces and two small tinkling fountains. In less able hands such a scheme could have been vulgar, whereas in effect it is very imposing and dignified. Our chief complaint is that it hardly prepares one for the blatantly noisy mirrored and gilt restaurant beyond, which we are pleased to see has survived the rebuilding of Regent Street. This room is a landmark in the history of London, and should be preserved at all costs. Returning to the ante-hall we pass into the inner hall containing the staircase and lifts. The former is even more French and dignified than the ante-hall, although a square plan is adopted instead of the traditional Gallic spiral. The stair is very well proportioned, with a fine black iron and gilt balustrade,

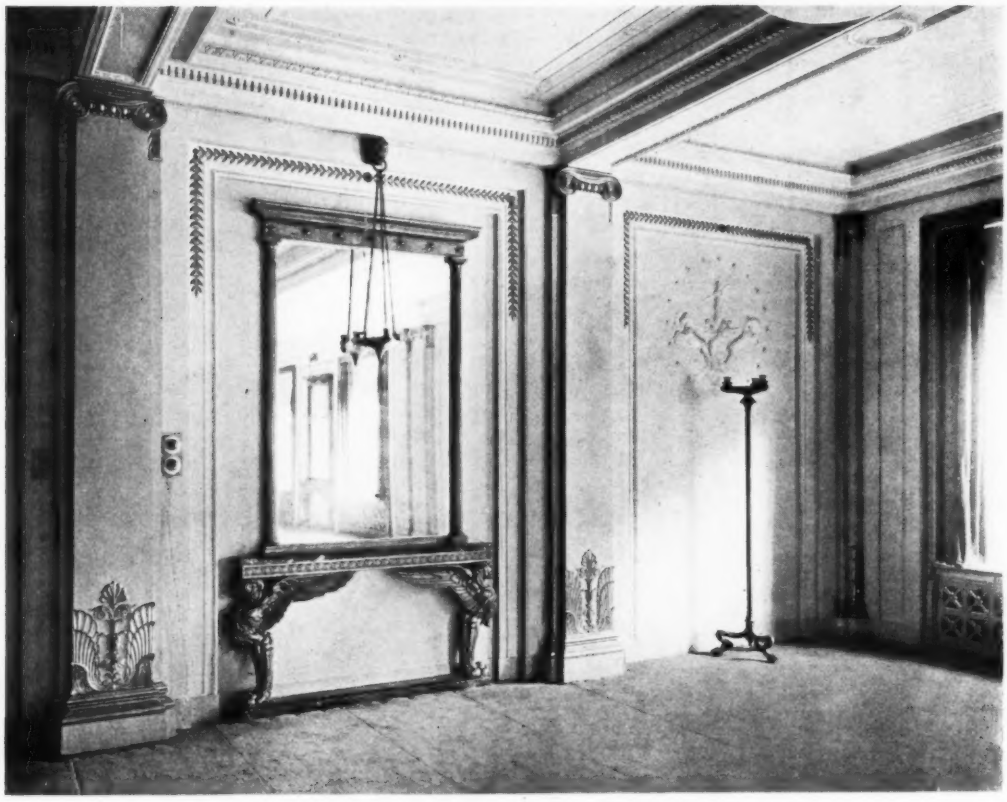
Austin Reed's new premises, Regent Street, London. By P. J. Westwood and Emberton. Above, left, part of the first floor, and, right, the basement from the staircase. Below, part of the fifth floor.



while the windows are well placed and harmonize perfectly. Under the soffit of the staircase is a charming flower counter, decorated with a beautifully irrational and amusing trelliswork. The lift wells are entirely enclosed and have pleasant dull metal cars. The whole scheme is not flamboyantly Gallic; it is restrained in the manner of American copied French, and is quite well suited to the building, its traditions, and Regent Street.

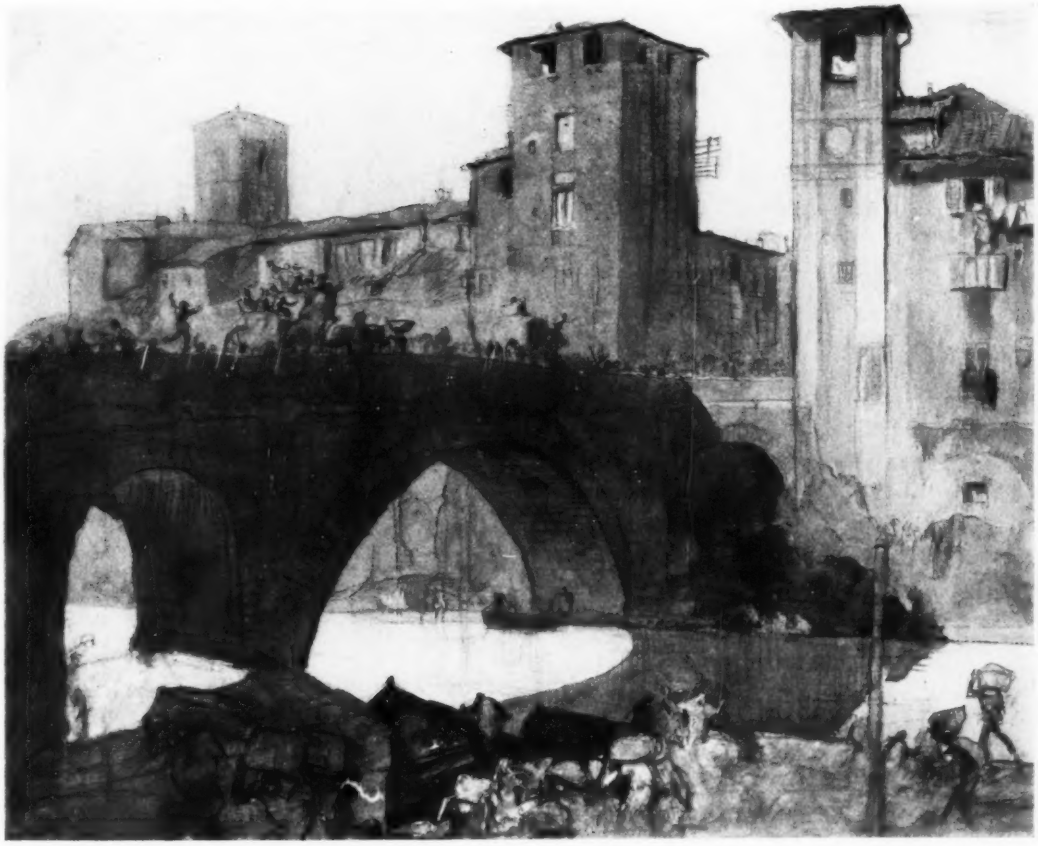
The Café Royal, Regent Street, London. By Messrs. Henry Tanner. Above, the vestibule looking towards the main entrance. Below, the main staircase.



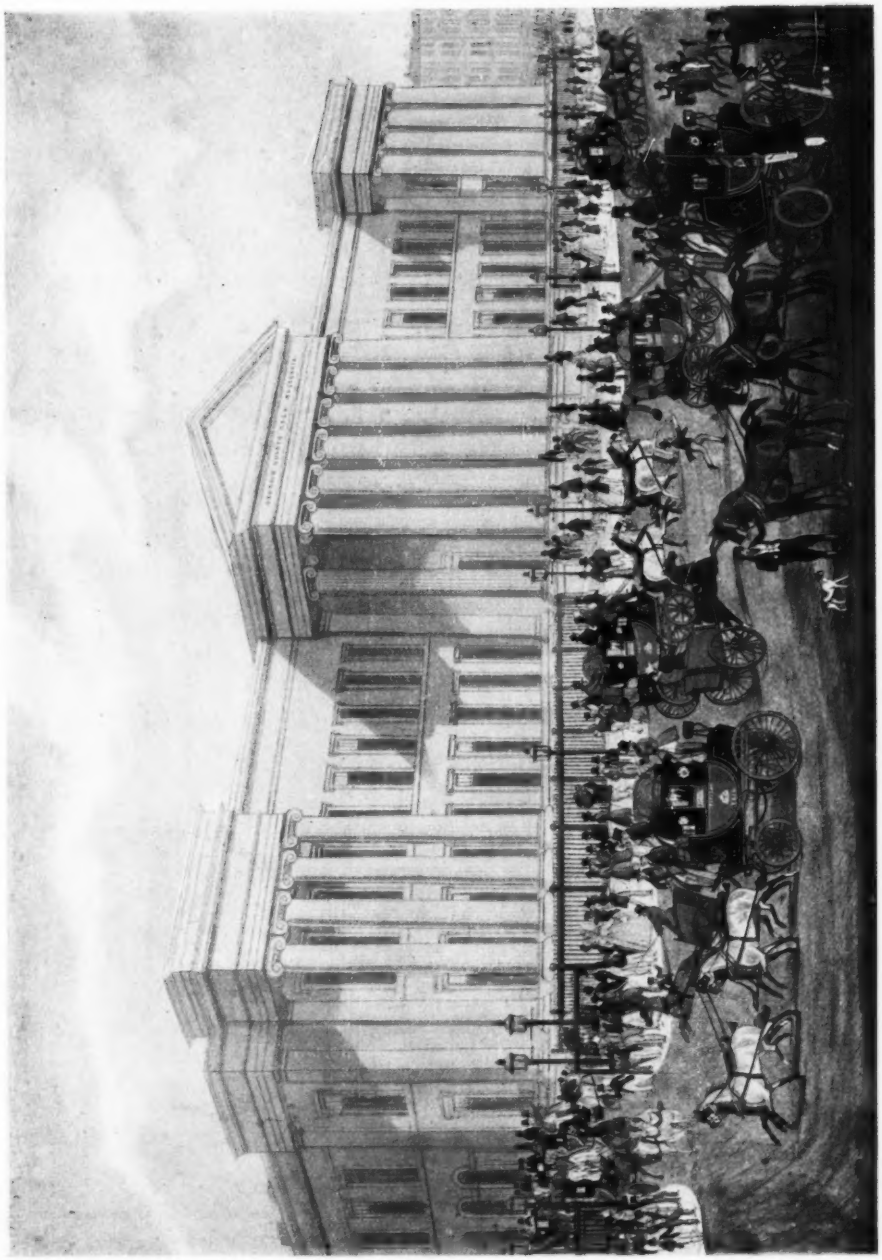


The Café Royal, Regent Street, London. By Messrs. Henry Tanner. Above, the club room. Below, the banqueting hall.

THE DINING-ROOM AT THE ESSEX RESIDENCE OF MR. BASIL IONIDES, DECORATED BY HIMSELF FROM A PICTURE BY W. B. E. RANKEN, R.I. [FROM "COLOUR IN INTERIOR DECORATION." BY BASIL IONIDES. COUNTRY LIFE, LTD.]



PONTE QUATTRO CAPI, ROME. FROM A WATERCOLOUR BY FRANK BRANGWYN, R.A. [FROM "THE BRIDGE." BY FRANK BRANGWYN, R.A., AND CHRISTIAN BARMAN. JOHN LANE, THE BODLEY HEAD.]



THE 'ROYAL MAILS' DEPARTURE FROM THE GENERAL POST OFFICE, 1830. COLOURED AQUATINT BY R. G. REEVE AFTER J. POLLARD. BY COURTESY OF MR. W. T. SPENCER. [FROM "THE HIGHWAY AND ITS VEHICLES." BY HILAIRE BELLOC. THE STUDIO.]

PICCADILLY, LOOKING EAST. FROM A COLOURED LITHOGRAPH BY THOMAS SHOTTER BOYS. [FROM "ORIGINAL VIEWS OF LONDON AS IT IS. THOMAS SHOTTER BOYS, 1842." BY E. BERESFORD CHANCELLOR. ARCHITECTURAL PRESS.]

"Every sigh you spend in regret for the Beauty of yesterday is a wind to brighten my furnace of desire for the Beauty of to-morrow."—*Rune of Dædalus, the creator.*

TOWARD TO-MORROW

[BY ROBERT NICHOLS]

NOTE OF EXPLANATION: *I have never written a line on architecture. My reading on the subject is next to nil. The Editor has incited me to write this article. Being so incited, I have decided I may as well be hanged for a sheep as for a goat. The article is, therefore, written in as gratuitously provocative a manner as possible.*—R. M. B. N.

I NEVER knew there was such a thing as architecture till as a boy I stood in the aisle of Winchester Cathedral, and, even then, I didn't think of that building as "a thing made with hands," but as a song which had somehow composed itself in stone. The next event, architecturally speaking, for me was the interior of Westminster Cathedral early in its existence, when baulks of stone, ladders, and swobs yet lay in the nave. A Pavilion for the God of Suffering with the Shadowed Face, I thought it. But it had been builded. It hadn't just arisen in a mythical age. Architecture, then, was the art of building, and I burrowed through the canyon of Victoria Street, browsing on that fact, infernally aware that Victoria Street hadn't been built, but had happened—chaotically, catastrophically, idiotically. And London became, then, the architectural gehenna it has since remained for me, save for odd epiphanal moments, as when from the front top seat of a bus the little church in the Strand was, amid moil and murk and sulphurous eclipse, observed erect under a burst of silvery stormshine: miracle of elegance, proportion, and mild splendour; small, resplendent, but, oh, so lyrical a reminder that among millions busy making hell there had been one whose heart had dwelt on heaven!

I see the word lyrical has crept in. Of course it would. There are no building acts for the poet—save in the classroom—and he doesn't compose in it. Hence he seeks unity, can scarcely, in fact, adumbrate excellence without it. And in London he finds it not—neither in the street, where each building that should, so he thinks, be one instrument in an orchestra all bowed over the creation of one symphonic movement, nor even in the individual building. Damn it, they are all playing different tunes, and for the most part each individual tune, even if it has the unity of being one definite tune, is a vile and an almost invariably stale tune, whether it be the otiose tromboning of the War Office or the ramshackle rattle of the shops in the Strand. A few days ago a distinguished gentleman and architect, writing to the *Times*, committed to paper the staggering belief that "every Englishman has born in him a love of the beautiful." *Credo quia impossibile est.* Thank you for nothing! Does one laugh or cry?

Messrs. Courtauld's new premises, St. Martin's-le-Grand, London. By L. S. Sullivan.

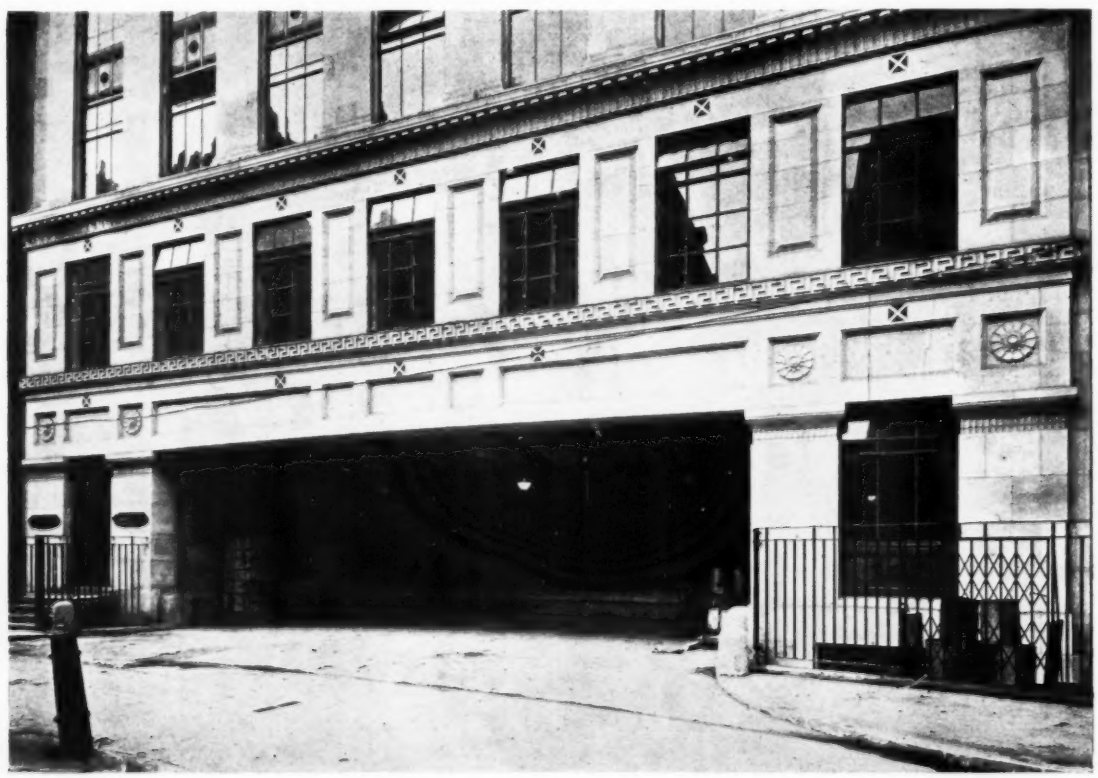
We are, I'm told, to thank Heaven because architecturally London represents the alleged individualism of the age, the race, of Nature itself, of God knows what—and we are thus assured variety. Let your garden run riot on the same principle and see how you like it. There is variety in the lunatic asylum, but lunatics are not considered eligible citizens. No. That isn't architecture—its, its something or other (not architecture!), social botany perhaps. In true architecture Nature and the caprice of the individual are under severe control. I like the idea of building because

I am not always a friend of Nature; because for the builder, I think, Nature is something to harness and overcome; because I conceive of building as a protest *against Nature*. What is a building (save the pure monument) primarily? —a machine to keep out the weather, in order that within the shell we may follow our bent, individual and casual or collective and metronomic.

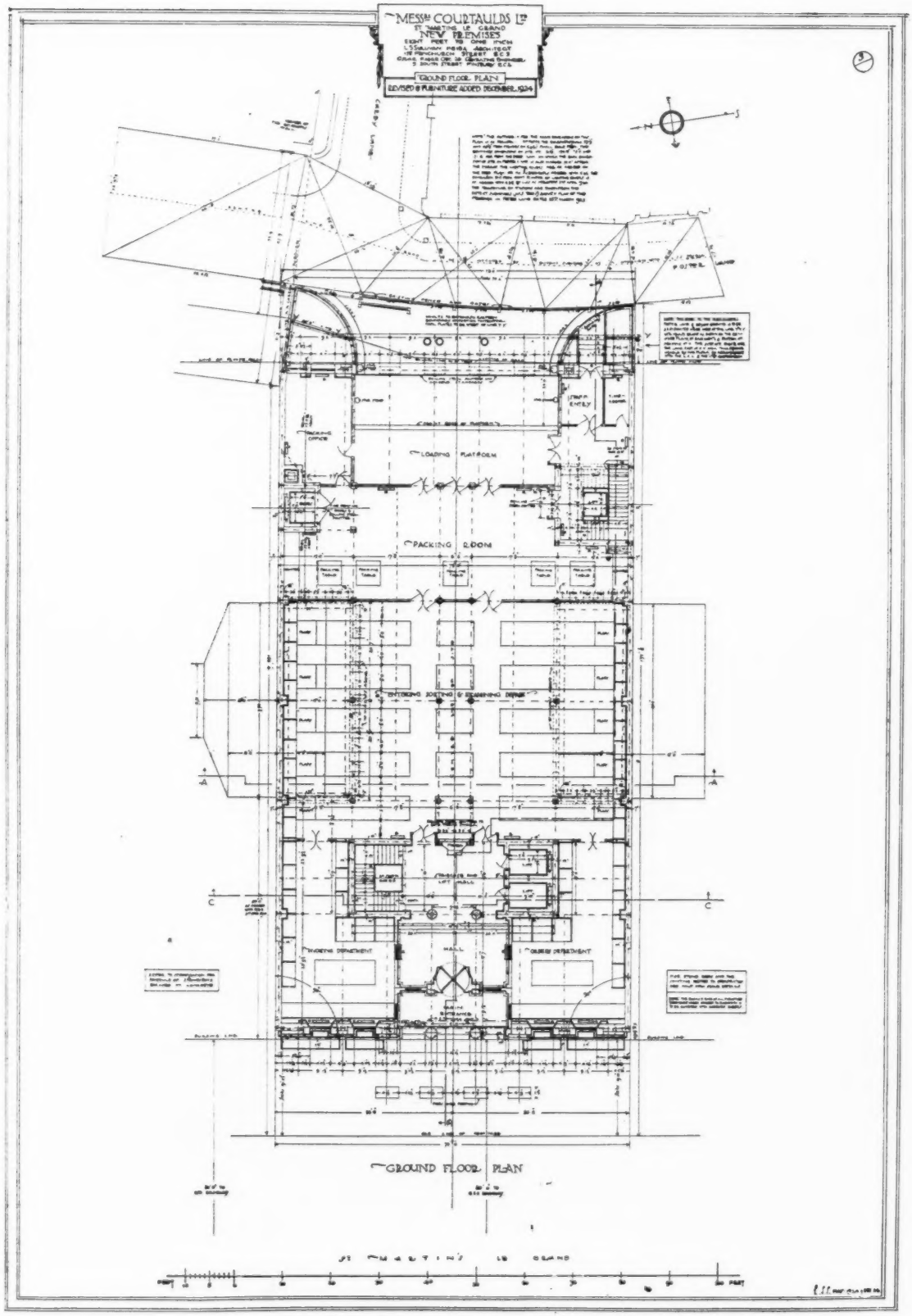
And so we come to purpose and to that idea, now stirring the Continent, but of which England, outside physicist and bio-chemical circles, has hardly heard: *gestalt*. The idea of *gestalt* is hard to put succinctly. But I will quote what is, I believe, an adumbration of *gestalt* to be found in Professor A. N. Whitehead's wonderful book, *Science and the Modern World*. I shall italicize the sentences that provide the analogy I desire to place before you: "The doctrine I am maintaining is that the whole concept of materialism only applies to very abstract entities, the product of logical discernment. *The concrete enduring entities are organisms, so that the plan of the* WHOLE *influences the very characters of the various subordinate organisms which enter into it.* In the case of an animal, the mental states enter into the plan of the total organism and thus modify the plans of the successive subordinate organisms until the ultimate smallest organisms, such as electrons, are reached. Thus an electron within a living body is different from an electron outside it, by reason of the plan of the body. The electron blindly runs either within or without the body in accordance with its character within the body; that is to say, in accordance with the general plan of the body, and this plan includes the mental state." To which I may add two statements which are not strictly in adumbration of *gestalt*, but which aid us. The first is of Theodor Schwann, the second of Schleiden. "The whole organism subsists only by means of the reciprocal action of the single elementary parts," and "Each cell carries on a double life: one a quite independent and self-contained life, the other a dependent life, in so far as the cell has become an integral part of the plant."

The audience shuffles its boots. Physicists, biology, botany—Heaven knows what! What has this to do with us? Many things. Sometimes I am tempted to say everything, for where is your building that so perfectly fulfils its function as the wing of an albatross and is as beautiful? But this poetical youth implied Nature was the enemy. Well, I say to you, learn from your enemies and let your attitude to art and science be Goethe's, who counselled the scientist to look on Nature as if she were an artist, and the artist to look on Nature as if she were a scientist. But the audience continues to fidget, and a mild but determined gentleman with pince-nez, a high collar, and an apologetic cough interpolates "Mr. Lecturer, we er—humble practitioners of an art which isn't yours want to know (Ach'm!) where amid the exuberance of so much verbosity, if I may say so, Beauty is?"

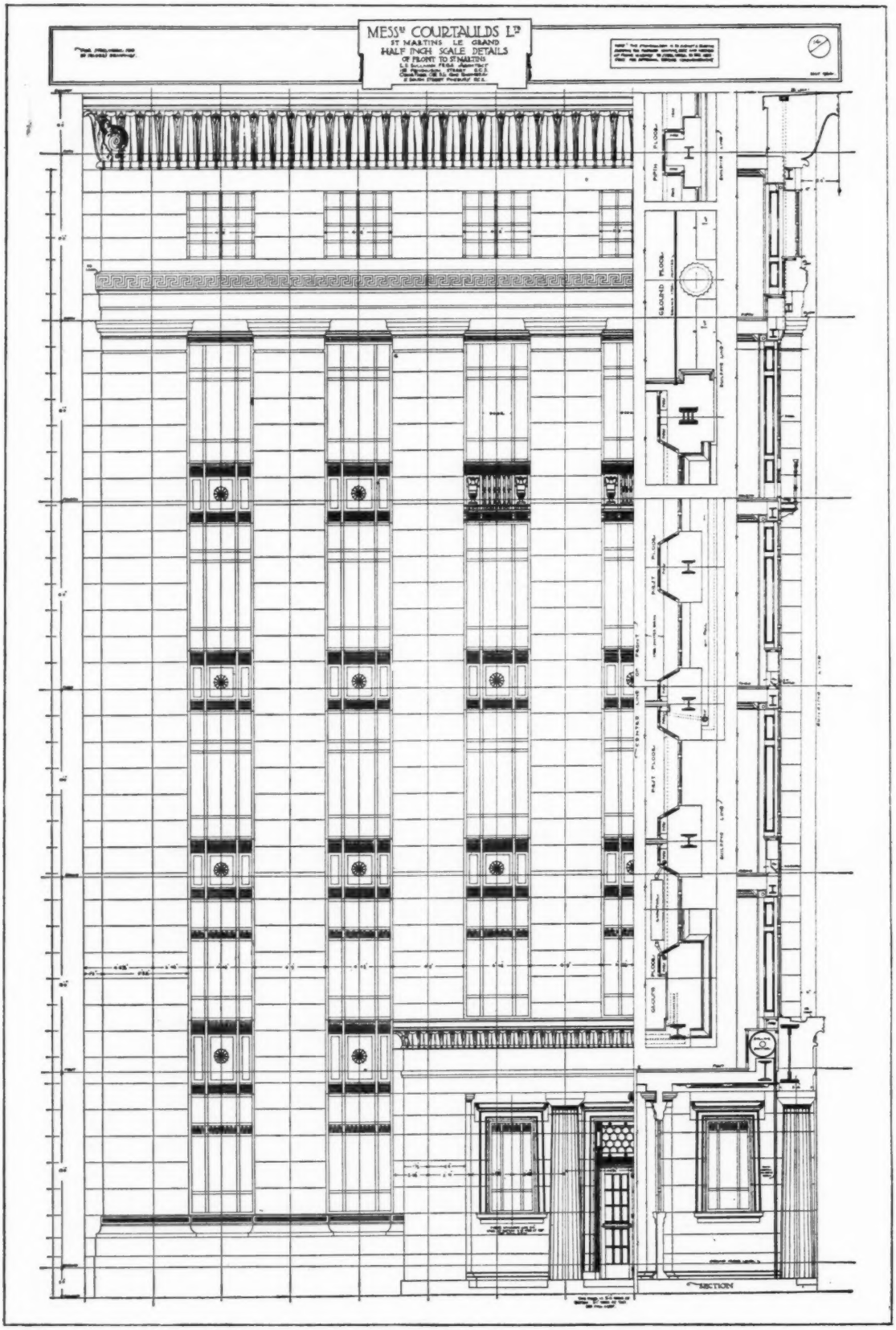
Verbosity? Then I'll tell you a story. When I was in a certain foreign country the Admiralty thereof was busy building a seaplane, and since every seaplane needs a propeller, this Admiralty commissioned groups of professors in half a dozen universities to design a prop for this 'plane, the specifications of which were known to all the professors. A famous English firm, who happened to get wind of the affair, detailed their designer, a friend of mine, to design a prop "as a pure spec," said the firm



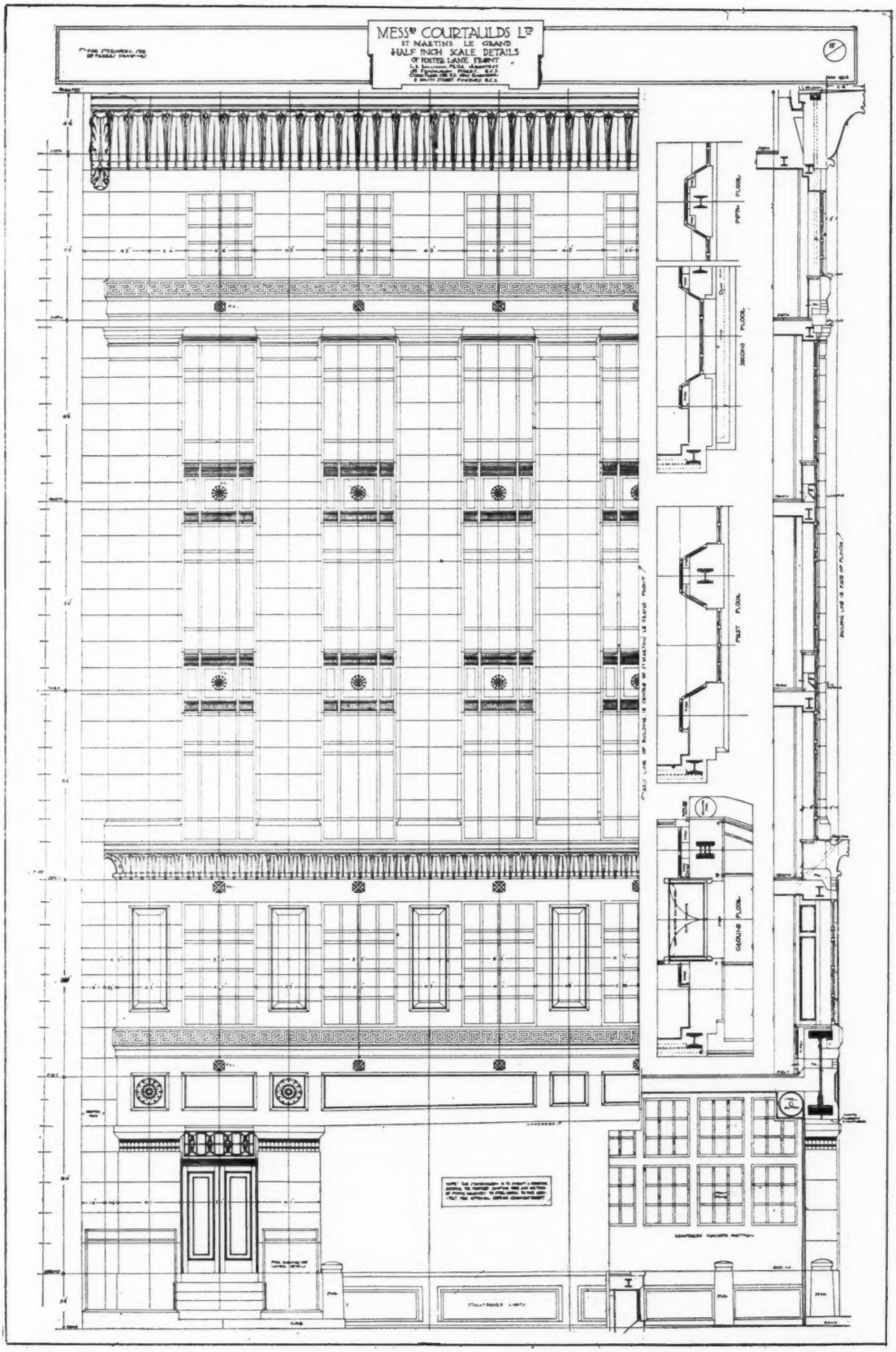
Messrs. Courtauld's new premises, St. Martin's-le-Grand, London. By L. S. Sullivan. A detail of the Foster Lane front.



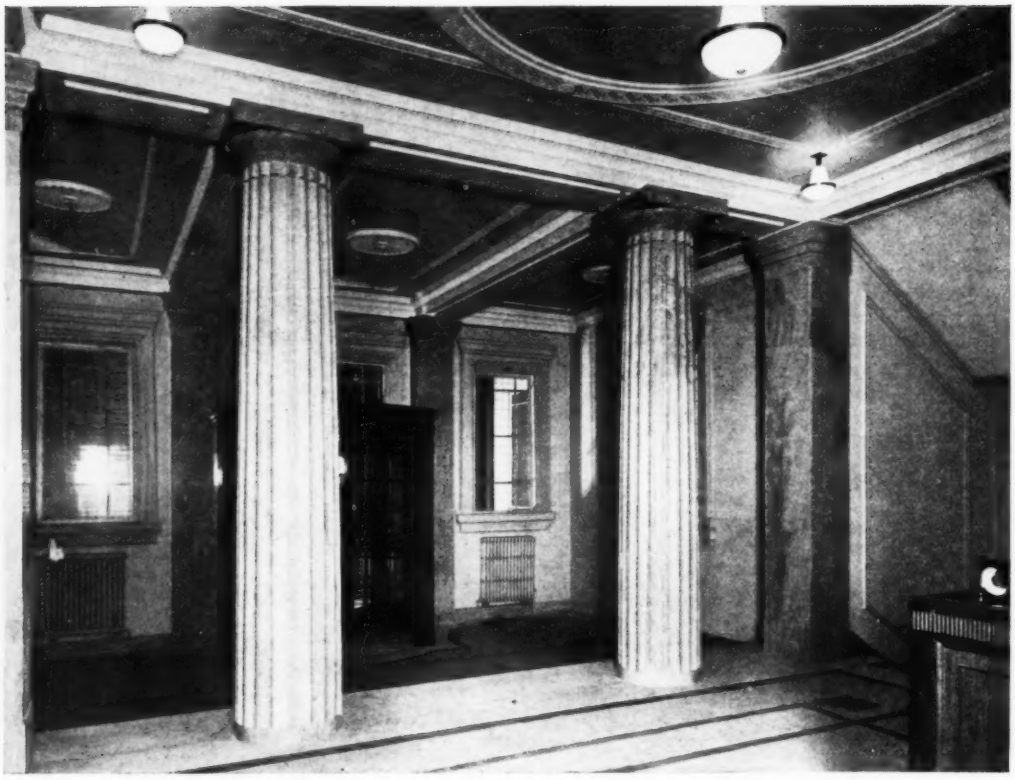
Messrs. Courtauld's new premises, St. Martin's-le-Grand, London. By L. S. Sullivan. The ground floor plan.

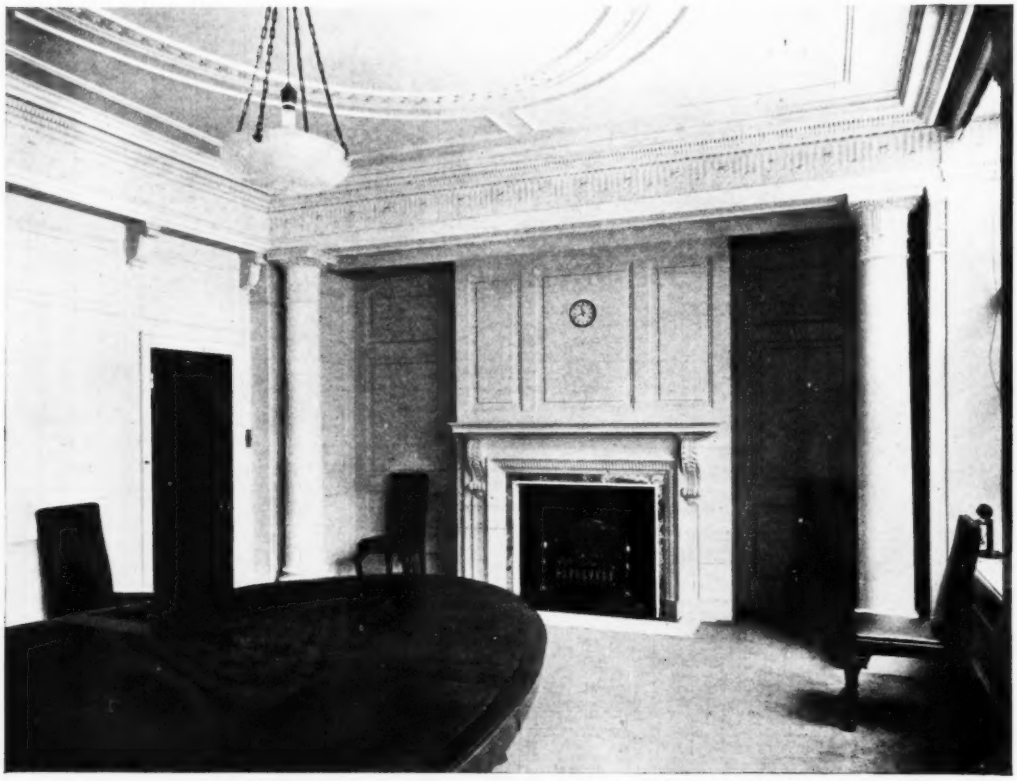


Messrs. Courtauld's new premises, St. Martin's-le-Grand, London. By L. S. Sullivan. Details of the principal elevation.



Messrs. Courtauld's new premises, St. Martin's-le-Grand, London. By L. S. Sullivan. Details of the Foster Lane front.





Messrs. Courtauld's new premises, St. Martin's-le-Grand, London. By L. S. Sullivan. Above, the entrance vestibule. Below, the board-room.

" for we've seen a good many professors in our time." On the day appointed the 'plane was trundled into the shallows with the prop of University A whirring. The machine wallowed away over the water. Anxious spectacles and pensive Gold Braid waited for it to lift. It would not lift. Then the professors of University B fitted theirs. The machine could do no more than scutter like a moorhen. Propeller C was fitted; the machine turned into a plough. Propeller D caused the machine a qualmy shudder. With E in place, it bounced. F committed it to a mighty roar — and catalepsy. Gold Braid despaired. The English firm offered their prop " on spec." The machine slithered across the water in a haze of spray. Suddenly it divided itself from the spume and, zooming up, thundered round and over the astonished spectacles and Gold Braid. When I asked my friend to account for this happy *dénouement* he pointed to a blue-print with : " Now, soberly, what do you, as poet, think of that?" "Why, your prop's perfectly beautiful. A dragonfly's wing isn't more finely articulated; and the curve of the blade's outer edge ! why, by George, it's lyrical ! " " And that, my boy,

Messrs. Courtauld's new premises, St. Martin's-le-Grand, London. By L. S. Sullivan. Above, the directors' luncheon room. Below, a private luncheon room.

is why it works." "Keats has something or other about 'the first in beauty shall be first in might.'"

Now carry your mind into the street. Amid the chaos of the City of To-day, what is the most beautiful modern thing present?—the motor-car, the aeroplane, and, in New York City, the latest skyscraper. Why should this be? Because, *where you have immediate use, you have the new, unhampered by the relics of old customs of use.* And since immediate use is the end, in the new and holy austerity of concentration (typical of to-day), on that use, you have beauty, the New Classicism, and, indeed, can hardly help getting it because *gestalt* is present. Does that imply that beauty is a by-product? I think not. Such a question is only relative to the pre-occupation of the questioner. Let us remember Goethe's advice.

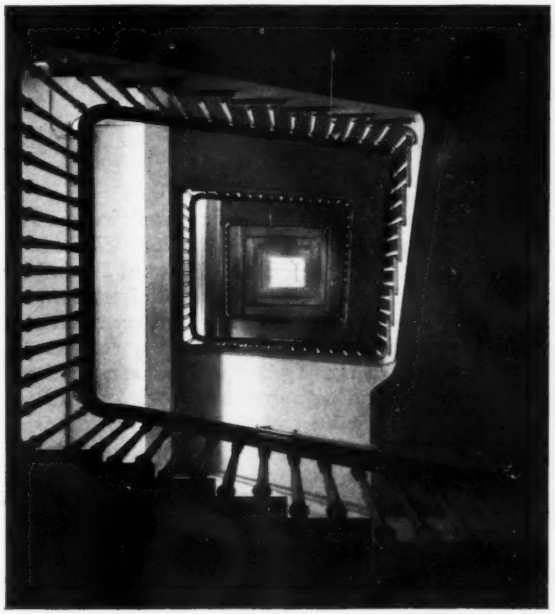
And here we may pause a moment to draw a distinction between immediate use and general use, both of which are present in the *gestalt* of a properly builded building. Considerations of immediate use assures that the lifts in your building shall have the particular beauty of perfect adaptation of particular means to immediate ends. Considerations of general use, corresponding to the "mental states" of Whitehead's paragraph, "enter," in his words, "into the plan of the total organism and thus modify the plans of the successive subordinate organisms until the ultimate smallest organisms" (maybe only the latches on the windows) "are reached." And what is this "general use"? It is the monumental side of architecture, the general idea of the end of the building as a vessel of use: the principle of its function and the manner of its function in the great society. And this principle includes all that Marshal Foch calls "the imponderables, without which victory" (that is, with reference to an organism, perfect adaptation of means to ends) "cannot be achieved." I do not see this—or see it only very seldom in the buildings of to-day—and where I do see it it is predominantly where the artist as engineer is present. Never shall I forget my surprise when an eminent but mediocre architect informed me: "Oh, the contractor's engineer sees to all that." Crass fool!—the only beautiful thing in the building was the soaring frame which he was busy totally obliterating. I glance at the Woolworth building, and I remember its architect telling me how close was the liaison between himself and "my engineers" in designing the shaft. I recall how beautiful that shaft is, and how discordant are the Gothic geegaws with which its base is sprinkled and into which its summit sprouts. Why? For two reasons: first, because the engineer has here left the office and the architect has mused "Let's have a whack, it's my sole innings now"; and second, because Mr. Woolworth had pointed to the Victoria Tower in Westminster and had said "See here, I want it that way," endeavouring thus to incorporate in the building all sorts of tiddlywinks not proper to the Woolworth's *gestalt.* And they are not incorporated. They couldn't be incorporated. The original *gestalt* was too strong. So the general design is beautiful, the mass effect, and the soaring motion makes the heart leap, but the tiddlywinks "stick up like sore thumbs."

Therefore I say to you architects, think in terms of *gestalt. Gestalt*—largely the result of the scientific habit

Messrs. Courtauld's new premises, St. Martin's-le-Grand, London. By L. S. Sullivan. A staircase landing.

of mind, of the consideration of the thing to be created as an opportunity for a synthesis of the problem-solving with the reverie-indulging side of the mind, is all about us, especially where the *new* is concerned. The gradual permeation of contemporary life by the scientific attitude of approach is more and more making for a New Classicism. Nothing, indeed, could be more idiotic than the old-fashioned classicist's idea—a romantic idea, be it noted, conjuring up a Hellas which never was on sea or land—of the *classical* being the antithesis of the scientific. The austerity of harmonious integration which is observable as existent in the Parthenon is much more in accord with the genius you will find incarnated in a modern appliance, the synthesic resultant of much scientific research plus the genius of the designer-craftsman (say a liner, a giant telescope, an aeroplane, a Miller racing-car) than it is in accord with those horrible architectural monstrosities known as revivals of the Classic. Why? Because the classic cannot be "revived." It is something you have or have not in your soul, and it is born in the soul usually after a long, a strenuous and, above all, a tenaciously unprejudiced use of the intellect. And in the face of donnish incredulity, I here and now assert that there are sections of modern life and whole categories of creators in which that classic spirit is regnant. Where you have the true artificer, there you have the classic. And he is all around us if we have the eyes to see. Perhaps you will be surprised if I tell you one of the places where I detect him most: in the surgeon's operating theatre. Do you know who first observed him there? A Latin and a classicist of classicists: Edmond de Goncourt, the connoisseur of French eighteenth-century classical elegances, the man who perceived the analogies between the classicism of Pheidian Greece and of Utamaro. He it was who, gazing round on the glass, steel, porcelain, vulcanite, and enamel of the operating theatre, first spoke of *volupté médical*. There is *volupté* in the Parthenon and in a fighting scout-plane. And that is the beauty I love beyond all beauty. Architects, when you have excelled the aeroplane designer, build me a building as beautiful as an albatross.

There are architects who do think in terms of *gestalt*.



There is a good deal of *gestalt* in the new Courtauld building. That *gestalt* does not entirely permeate it is, I imagine (though the architect did not tell me so), due to adventitious elements, ranging from the vagaries of building regulations (up to a point they aid *gestalt* by forcing concentration, beyond it they make complete *gestalt* almost impossible) to the "home from home" tastes of directors. None the less the building, especially its front elevation and certain of its workrooms, gives me a great deal of pleasure. Observe the front elevation: it has the open face of honesty in business and the unswerving line proper to a building that enshrines a modern big business run according to scientific method. I rejoice in the cornice, but I regret the leaves on it. What are leaves doing here? What has Courtauld's to do with leaves? It is true these leaves are formalized. I wish that they had been formalized out of recognition. And so with the vase-shapes in the balustrade of the balconies, because in so far as they are vases they are irrelevant. I am not sure about the balconies. They help to tie the front into a unity, but I find them too half-hearted. Perhaps they would be better away. Within the vestibule one is confronted by marble Doric pillars. To the devil with them, in so far as they are Doric! What's Hecuba to him, or he to Hecuba? This is the shrine of the super silk-merchant, not of Œdipus Rex and Sir Martin Harvey. We must feel the weight overhead, of course, and the stability that meets and sustains it, and the responsibilities of a world-wide trade, but—away with the Grecian flutings! In the board-room is a great elliptical table—strong, simple, curved like a yacht. Excellent. But at the end of the room there are round pillars which do nothing in particular as *columns*, since the function of

Messrs. Courtauld's new premises, St. Martin's-le-Grand, London. By L. S. Sullivan. Above, a corridor. Below, a view from the sub-basement looking up the main stairway.

a column is to support, and the need of support is here not emphatic. They contrast ill with the pilasters in the directors' dining-room, pilasters which serve to frame the alcove and mantelpiece without calling too much attention to themselves as supports. The proportions here are beautiful. I have lived in Japan—what a deal our architects have to learn from the designers of their wooden houses!—and I am of the opinion that half our decorations are unnecessary. The word "harmony" is only spoiled by exclamation marks after it. There are bare Japanese rooms which by their perfect symmetry, and by that alone, conduce to composure. I rarely see such in England. And we need them. To the complication and frenzy of our life withoutdoors let us oppose the austerity of a harmonious architectural integration within. For isn't that proper to the *gestalt* of a *private* house? And, again, if there is one thing that characterizes the highest *zeitgeist* of our time, sociologically, politically, philosophically, it is the effort toward an harmonious synthesis in an age where knowledge of the past, the contrasts of the present, and concern for the future are more constantly with us than in any age in the history of man. Architects, to your task! To-day, more than ever, it can be a profound one. I shall believe you at it when I see present within and without your buildings that simple and profound harmony I observe in Pheidian Greece and classical China. (How few English architects have studied the best Chinese buildings—buildings among the most beautiful in the world!)

Some of the workrooms and passages in Courtauld's are excellent—one feels structure without structure obtruding, so that while the room is finely adapted for its particular end (observe the disposition of the skylights), it also is infused with the feeling of the whole building. I congratulate the architect. In the heart of the greatest mercantile city in the world there is at least one building which has much that is in the best sense modern. And why is this so? Because the building has been thought out according to Schwann's terms: "the whole organism subsists only by means of the reciprocal action of the elementary parts," and in Schleiden's "Each cell carries on a double life: one a quite independent and self-contained life, the other a dependent life, in so far as the cell has become an integral part of the plant," and, finally, because this manner of thinking has been unconsciously made to work in the service of the idea of *gestalt*. That the artist who designed the building had never, I believe, heard of *gestalt* until I mentioned it does not invalidate my contentions. All over the world, at all periods, there have been artists in every conceivable medium for whom *gestalt* has, whether they recognized it or no, existed, and it is this *gestalt* which has assured their works that symmetry, harmony, inner logic, succinctness, and suggestion which those works possess. *Gestalt* is not new; it is only the conscious recognition, the invention of the word and its application which is new. The conscious application of it may, however, not only clarify muddled thinking about art, but aid in the creation of works of art, even as, outside the confraternity of artists and lovers of art, it may transform physics, biology, politics, philosophy, and even ultimately society itself.

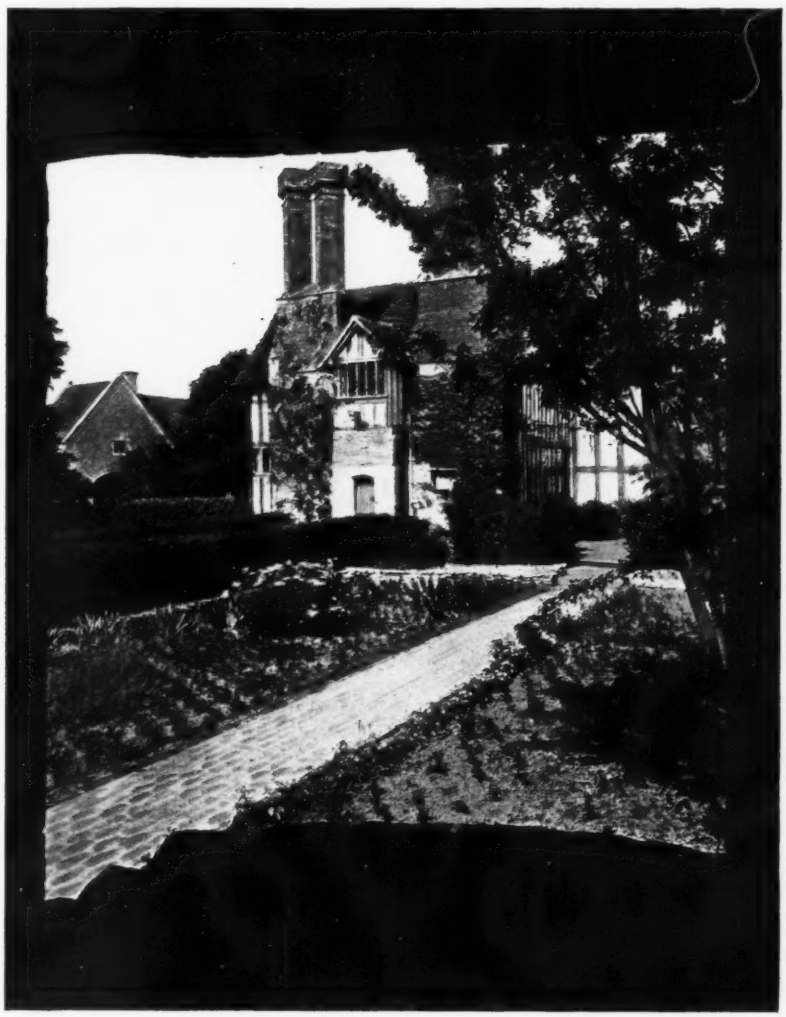
Messrs. Courtauld's new premises, St. Martin's-le-Grand, London. By L. S. Sullivan. The patterns department on the seventh floor.

MR. PHILIP TILDEN

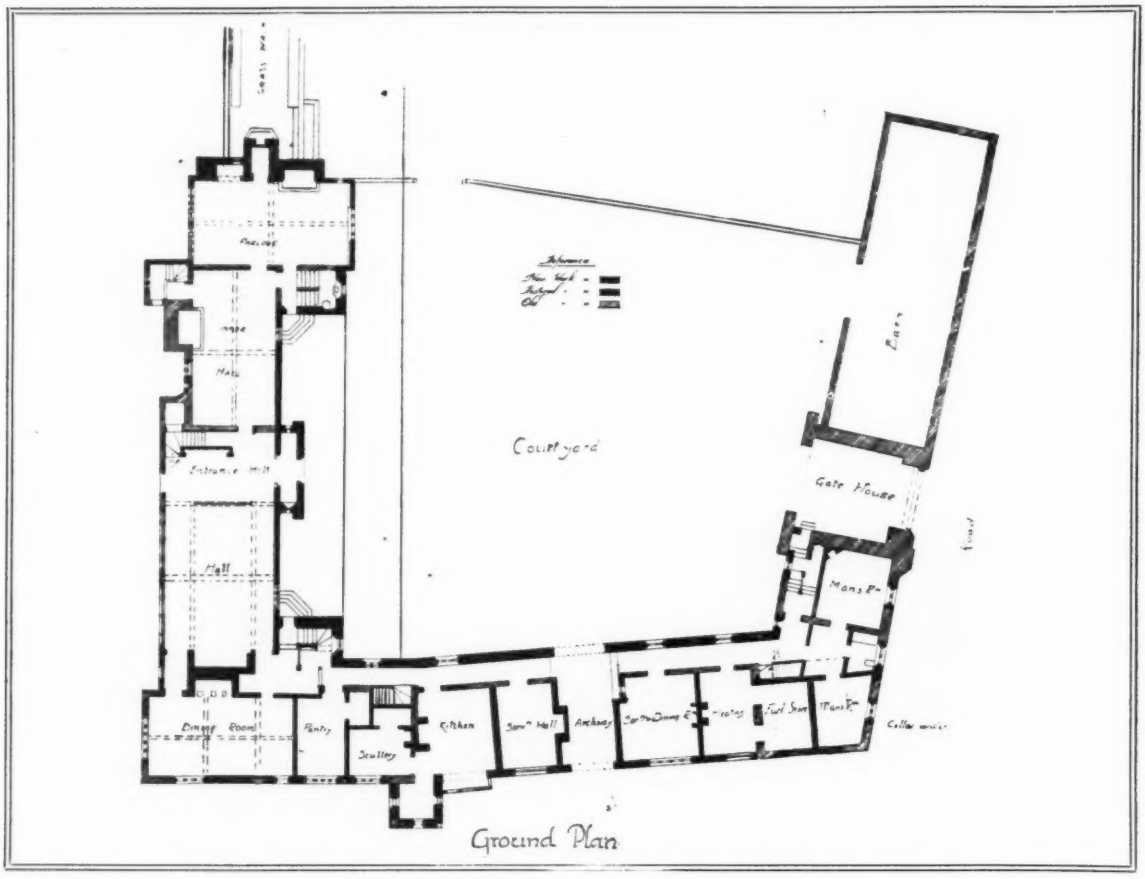
[BY SIR MARTIN CONWAY]

I HAVE always liked the work of Mr. Philip Tilden, but if anyone asks me why, I cannot fully say. If I could I should be an art critic—a title I have never desired to attain, being content to call myself a lover of art and leaving "criticism" to journalists and certain highbrow folk. About fifty years ago I fell into conversation with a young French painter in the Louvre. He explained to me that the only reason an artist would give for what he made was "ça me plait." I have been content ever since with that reason for my own liking for this or that. I suppose some people are constructed with the kind of analytical mind which is unhappy till it has found reasons for its likes and dislikes and set them down in words. What they write comes perilously near to æsthetics—a stuff unreadable by me, which fact merely defines, however, my own limitations. Everyone has a right to announce his own delight in anything that pleases him, and even to claim that from his point of view the thing is good; but I claim that the reverse is not true, and that no one has a right to assert that a thing is bad because he does not like it himself. To get down, however, to Mr. Tilden and his work, I say that I like it. I'm not going to say why, but I am going to state some of the qualities in it which definitely appeal to me.

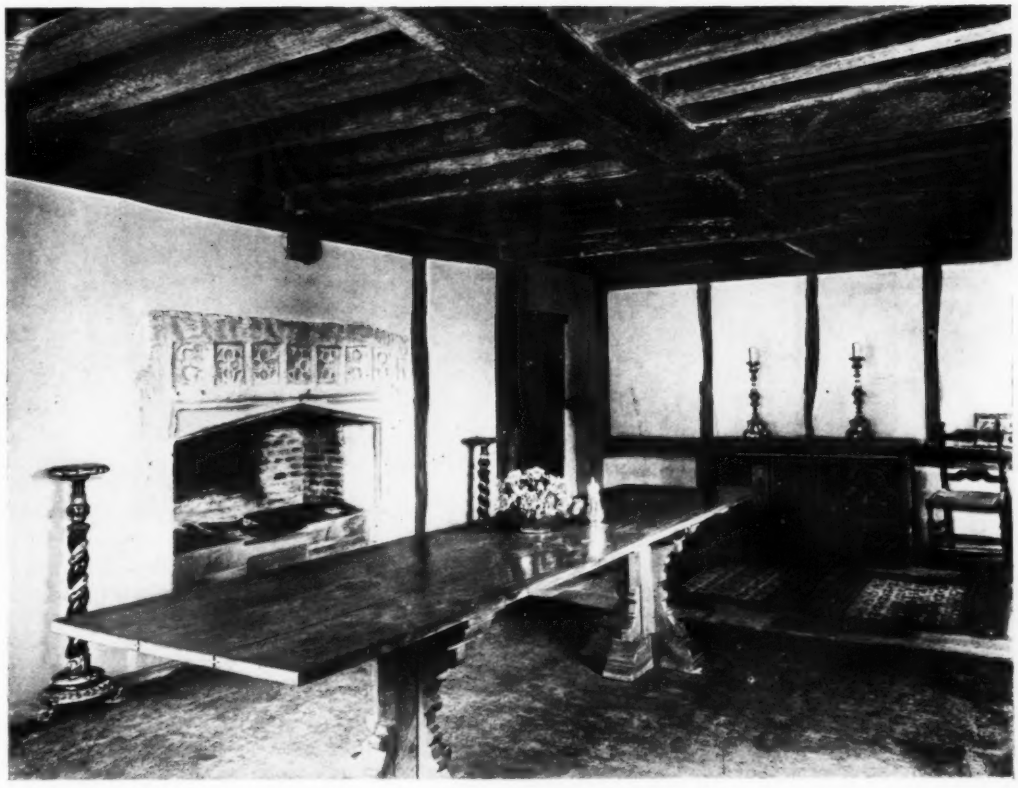
As I walk about London or any great modern city I see large new buildings arising on all sides. Most of them look to me as though they had been designed by a syndicate. Those that express some individual vision are exceptions. The majority are uninteresting or, at least, unarresting. One walks past them thinking of something else. They do not break in on one's thoughts, as, for instance, do the



Long Crendon Manor, near Thame. By Philip Tilden. A view from the new garden house.



Long Crendon Manor, near Thame. By Philip Tilden.
Above, a view from the garden. Below, the ground-floor plan.



Long Crendon Manor, near Thame. By Philip Tilden. Above, the great hall and fireplace. Below, the new dining-room.

palaces and churches of Venice. They seem to me to lack personality. This charge cannot be brought against Mr. Tilden's work. He impresses his personality upon all that he designs. I regard him as an excellent architect, but that designation does not limit his powers. He is more than an architect; he is an artist. Michelangelo said that he knew of but one art. If a man is a true artist all arts are but one to him, and he can operate within the widest area. Thus Mr. Tilden can paint charming pictures and draw beautiful book-plates. He can himself carry out great schemes of decoration and do the mural painting with his own hand. He can design gardens as easily as houses, and not only can he design and select the right trees, shrubs, and flowers for their respective places, but he can plant them himself, knows how to cultivate and prune them, and can do all the work with his own hands. Moreover, he can deal faithfully with a piano as improvisor and performer, besides, of course, designing his buildings and showing each workman employed upon them how his work should be done.

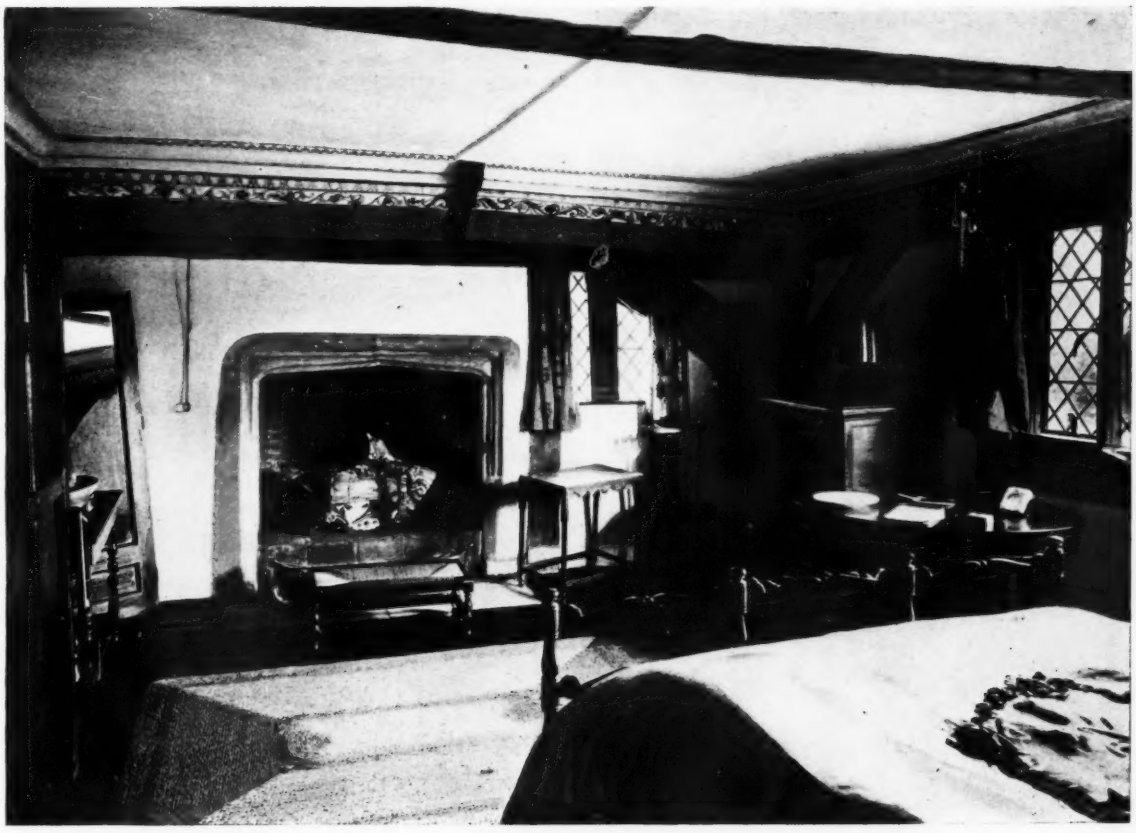
Turning to his work as an architect, I have been best acquainted with what he has done in the resurrection and rehabilitation of old buildings. Thus, at Long Crendon, near Thame, there were the remains of what was once a small manor house, degraded into a neglected farm. It stands on the edge of a hill and is entered by a picturesque gate-house. I will not attempt to describe what it has become. Let it suffice to say that what with old and new together, new houses can be more charming both within and without, dignified without pretension, and agreeable without prettiness.

I suppose that the work accomplished by Mr. Tilden for Sir Philip Sassoon at Lympne, and in his house in Park Lane, is, perhaps, the most elaborate and costly that he has done.

Long Crendon Manor, near Thame. By Philip Tilden. The great hall and new gallery and screen.

The room interiors in both houses are really splendid, but the decoration remains subordinate to the general effect, and where most elaborate is least aggressive. The black glass gallery in Park Lane is most original, but I will not attempt a description, nor would it interest a reader if I were to catalogue other rooms, though all possess distinctive features and beauties of their own. The garden at Lympne is distinguished by a very splendid stone staircase leading up to two little temples at the top, beautifully designed.

Of his smaller houses, wholly built by our artist, Mr. Lloyd George's at

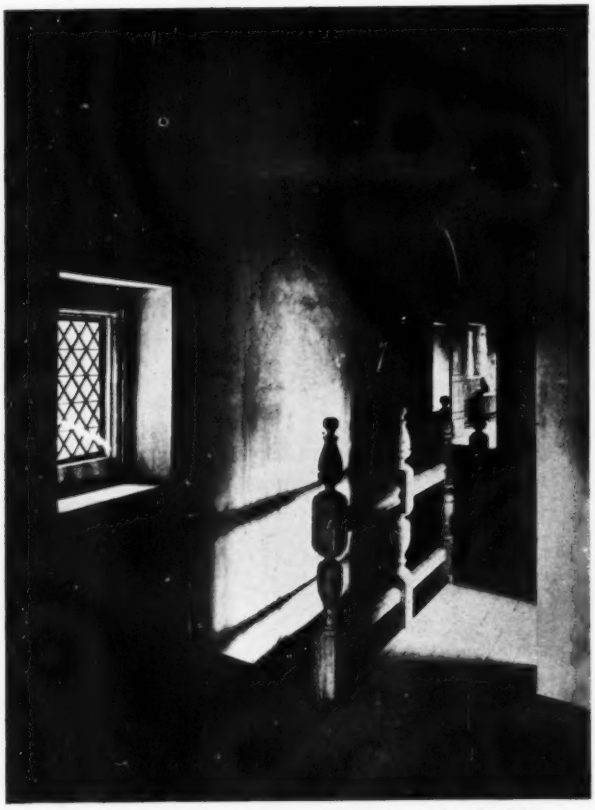


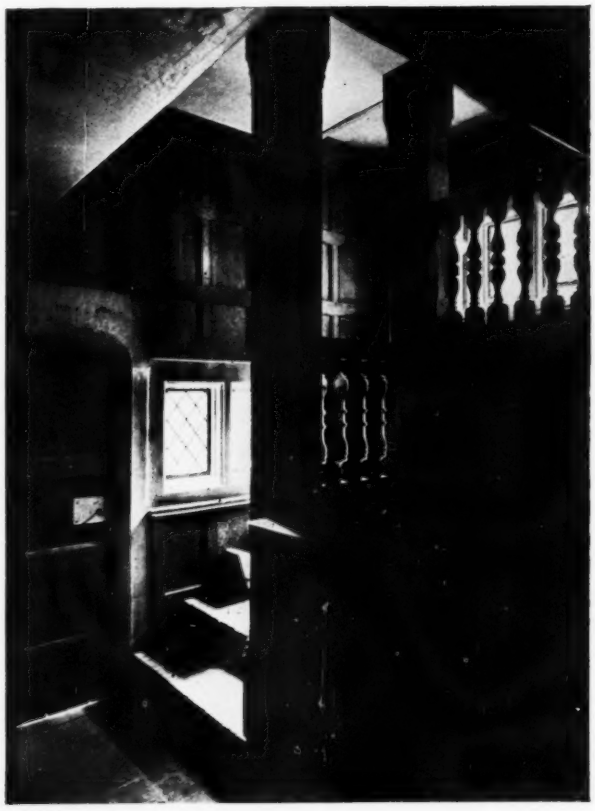
Churt in Surrey is the one I know best. It is planted in a lovely position, surrounded by fairest views, and it is so placed as to make the best of every outlook. There are open-air chambers for use either by day or night, and the garden is made to pass into the landscape by imperceptible gradations. The house he has built for Mr. Winston Churchill likewise pleases me greatly, but I cannot tell the reader why.

For a long time during the war Mr. Tilden suffered a dangerous and prostrating illness, by which he was entirely incapacitated for work. As his health returned, under the breezy occupation of farming chickens, he took to drawing book-plates in the most delicate and elaborate pen-and-ink. The Prince of Wales, Princess Mary, and other Royal and superior persons decorated their volumes with book-plates designed by him at this time. It was then that he first turned his attention to wall-paintings. One of the first he did is in a fifteenth-century half-timber house at Otham in Kent, which has been beautifully restored by Sir Louis Mallet. The painting fills the wall in which there is a large fireplace. Its Gothic character perfectly matches the character of the room, and reminds me of the decoration of a room in Chillon Castle, which our artist never saw or heard of. This is an instance of his peculiar sensitiveness to the style of his surroundings, which makes him design in any style without the smallest attempt at imitation.

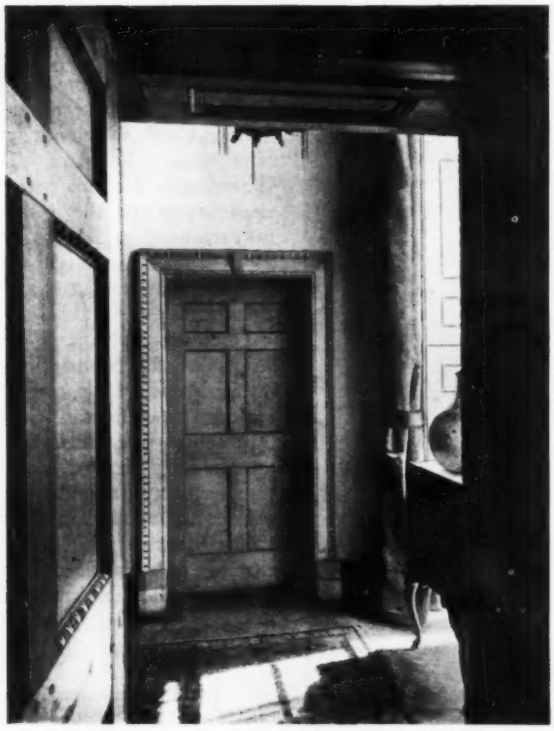
I could write at great length of the rooms he has painted under my own onlooking at Allington Castle. The ceiling in each of them is an amazing piece of decoration, stormy at one end, calmer at the other, a strange and delightful whirling and rushing of mysterious forms, in which the dominant blue

Long Crendon Manor, near Thame. By Philip Tilden. Above, a bedroom. Below, the nursery passage.





Long Crendon Manor, near Thame. By Philip Tilden.
Left, the gatehouse staircase. Right, the main staircase.



62 Portland Place, London, W. By Philip Tilden. Left, an old pine door on the landing. Right, the staircase rising from the large living-room.

62 Portland Place, London, W. By Philip Tilden. Above, the dining-room end of the large room. Below, the sitting-room end.

is flashed with whirlpools of yellow. Most artists who had a big room to paint from end to end and all above would sit down and make a design for it. That is not Mr. Tilden's way. He goes straight at wall or ceiling, inventing as he goes on, and painting with extraordinary speed—figures, flowers, scrolls, clouds, emerge from nothingness, as though a curtain were being rolled away from them. One room he has been decorating with paintings founded upon compositions of Giorgione. Two exist in actual panel pictures which he has not so much copied as translated into wall-decoration. Another two are made up from a sketchy drawing and a print of pictures from the Venetian which no longer exist. All four were once a set. Mr. Tilden has remade the lost ones, taking the design from the sketches and the colouring from the existing panels. The result is wholly delightful.

I could "pan out" at much greater length on the work of my excellent friend, but it would only be to say the same things in other words. I am reminded, however, that I have said nothing about the ironwork which he has designed and had forged in excellent style. There are gates at Lympne, staircase balustrades in Park Lane, and other notable works elsewhere. I know of nothing of the kind in modern ironwork that is so wholly delightful. If architecture is rightly called the mother of the arts, and if the architect should be able to call to his assistance painting, sculpture, and all other arts, creative or decorative, surely the ideal architect should not only be able to set up elevations, take out quantities, and preside over contracts, but should possess within himself that fullness of creative force that seeks to find expression in every material, and should be able to use aright in his great orchestra every instrument that the long sequence of artists from ancient times has devised for the delight of the eye and the expression of the ideal.

62 Portland Place, London, W. By Philip Tilden. Above (left), a bookcase recess in the old staircase, and (right) a boudoir upstairs. Below, bookcases where the porch originally was.

PENNY-A-WEEK ARCHITECTURE

[BY G. GREY WORNUM]

A LOVE of home has for centuries so dominated the life of the Englishman, it is hardly surprising to realize that only the minority in England to-day dwell in flats and apartment houses. In all other countries covered by Western civilization the city dweller has become accustomed to living under a roof with many other families. In the English cities to-day, more especially in London, the great activity prevalent in flat building is the outcome of

Flats on the London County Council East Hill Estate. By G. Topham Forrest. Above, a general view. Below, a courtyard.

necessity rather than choice. Every class to-day finds less and less time for care of the home, and all the work and detail it entails. The wife of the working man seeks a higher standard of living and less drudgery in her daily life, and so welcomes the compact self-contained suite that is now obtainable for her, if she is so favoured by opportunity. The traditional English furniture of such a tenant is unfortunately entirely unsuited to the size of the new rooms that economic facts dictate and, if only cost allowed, her new premises would benefit enormously in points of health, utility, and beauty, could built-in furniture be included in the building. It is a matter of great annoyance to the writer, as also no doubt to many architects, that from time to time in the popular press, periodical prods are made at the architect for the omission of such fittings. This is carried even to the mention of ordinary cupboards, on the assumption that he has never heard of or thought of such things. Such writers entirely overlook the costliness.

Apart from labour-saving planning and arrangement, labour-saving devices are almost beyond the reach of the working-class man. Two only of such labour-saving devices can be afforded in such L.C.C. dwellings as those at East Hill, Wandsworth, which are illustrated in this number. The two devices referred to are in the first case a refuse shoot close beside every flat entrance on every floor. This consists of a heavy iron hopper in the wall connected with a 12-in. diameter glazed drain-pipe which delivers the refuse into a small enclosed space on the ground floor whence, by means of a door, the refuse is collected and removed daily. The other device is in respect of the bath and copper placed in each kitchen. The copper will burn wood or coal, or suitable refuse, and heat the water extremely quickly, and by the simple device of turning two taps will siphon the water out into the bath, so saving any baling out. A safety device ensures leaving enough water at the bottom of the copper to prevent overheating it.

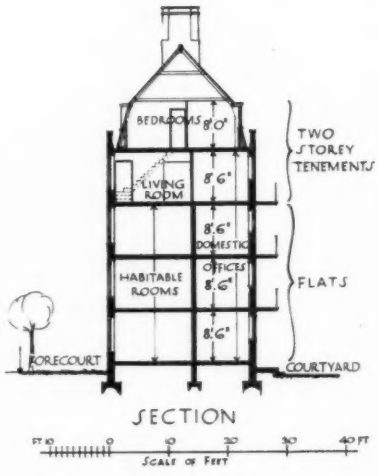
To return from this digression to the popular desire for flats rather than houses. For the middle classes the problem of home life has been greatly increased since the war by both the scarcity of domestic servants, and their unwillingness, when in service, to work under the old conditions. For these people the flat is fast becoming an essential. More popular still, and so more essential, will become the flat that has restaurant and service facilities. Such buildings exist all over America, and are already becoming quite numerous in certain parts of London. Of the less expensive that have been built in London, the writer has noticed that the entrance hall, stairs, and the public rooms are poor in comparison with the American patterns. The lift accommodation is also much poorer, even after taking into consideration the much smaller height of the buildings. It is also rare to find proper provision made for the riddance of household refuse.

In the general planning the American architect has always the advantage when it comes to the bathrooms and w.c.'s. The inside bath and w.c., that is, with no window, but ventilated by a small shaft and electric fan, produces an entirely different problem of planning. For that reason, and owing to the custom of building into the walls all drainage pipes, the American building never suffers the sad effacement from pipes that most English buildings have to endure.

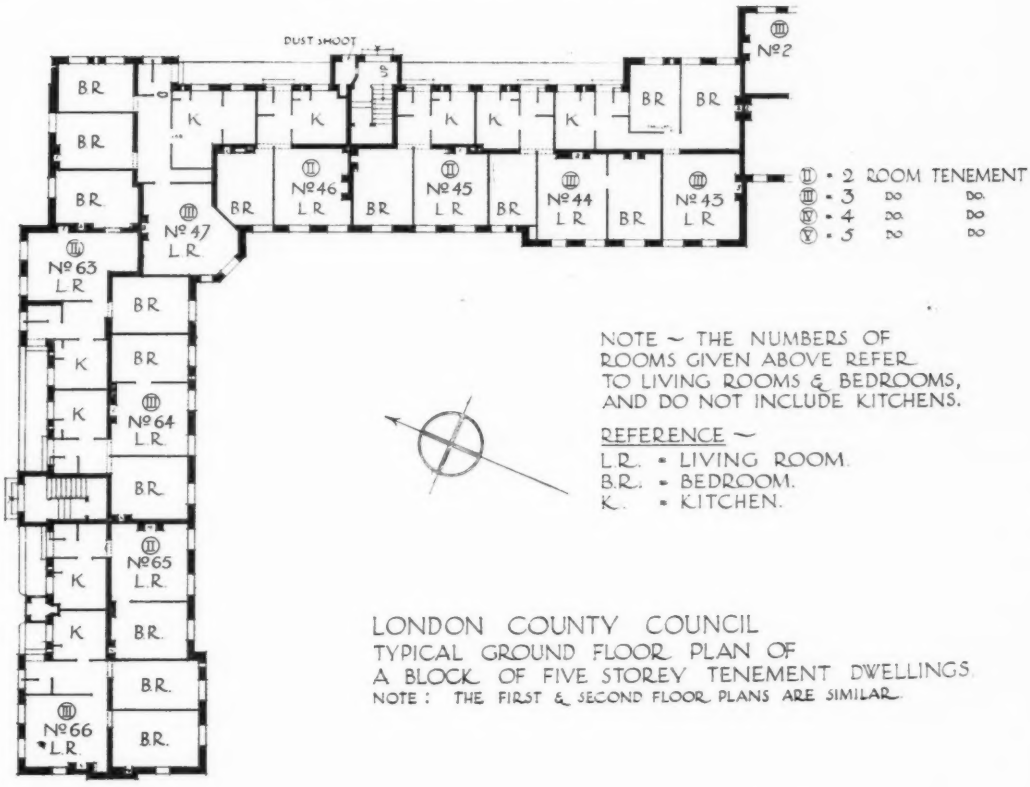
The L.C.C., when erecting dwellings to-day, put inside the building all bath and sink wastes and anti-siphon pipes, and show on the outside walls soil pipes only. In the design of tenement blocks one side of the block is devoted to kitchens, bathrooms, and entrances, with balcony approaches, and the other side contains living-rooms and bedrooms. From this practice, which is an entirely sound one, arises the problem of the quadrangle. Where several blocks are to be erected on a site, unless they string themselves along a road, a series of courtyards or quadrangles is the only possible arrangement. Such an example is the lay-out of East Hill, Wandsworth. In this quadrangular form it is a much debated point whether to face all the kitchen elevations similarly, that is, inwards or outwards, or whether to value the aspect of the site and plan all the kitchens to the north or east, and the bedrooms and living-rooms to the south or west. Where the courtyards are sufficiently large to allow of valuable sunshine to enter the court, the writer thinks that the aspect should receive chief consideration.

But where, as at East Hill, the courtyards have of necessity to be narrow (they average only 60 ft. or so), the innermost courts contain the kitchen and entrance fronts on all four sides; and the roadways, bounded by trees, contains the living-room and bedroom fronts on either side of them. This arrangement, in this particular example, is all that could be desired. The whole of this site, formerly occupied by almshouses of the Fishmongers' Company, contains about 8 acres, with a frontage of about 435 ft. and a steep slope towards the north. On this area has been arranged accommodation for 3,280 persons in 539 dwellings, in five-story blocks. The lower three floors contain flats. The third and fourth floors comprise maisonettes. Eight blocks have now been completed at an average cost of £493 per flat, exclusive of roads.

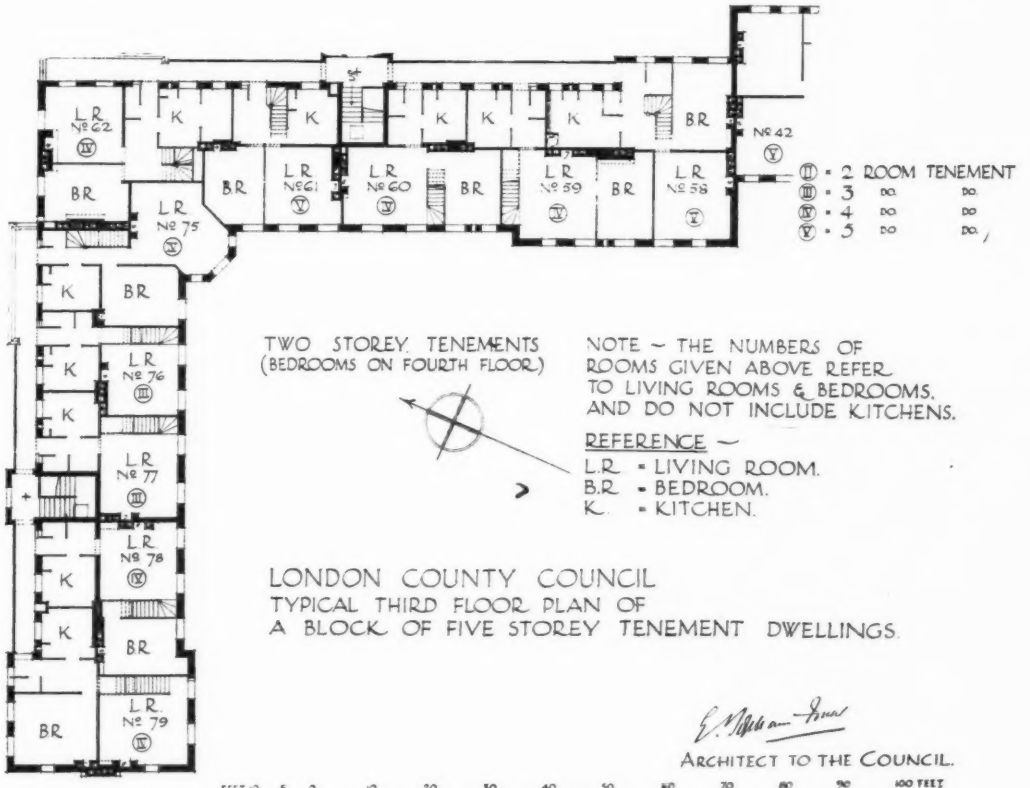
It is interesting to realize that the gauged brick window arches, the artificial stone dressings, and any other features which cannot be considered absolutely essential from a constructional point of view, represent one penny per week on the rent of each flat. At such a cost it strikes one as being money most wisely and skilfully spent. In buildings of this height it is much more preferable, from point of view of upkeep, to use the parapet gutter rather than the eaves gutter. The gutter is lined with asphalt, the asphalt being taken up the roof 4 ft. on 1-in. boarding. The sweep of the mansard is so arranged as to avoid any lead flashing



Flats on the London County Council East Hill Estate. By G. Topham Forrest. A section through one of the blocks.



LONDON COUNTY COUNCIL
TYPICAL GROUND FLOOR PLAN OF
A BLOCK OF FIVE STOREY TENEMENT DWELLINGS.
NOTE: THE FIRST & SECOND FLOOR PLANS ARE SIMILAR.



LONDON COUNTY COUNCIL
TYPICAL THIRD FLOOR PLAN OF
A BLOCK OF FIVE STOREY TENEMENT DWELLINGS.

E. Maxwell-Fyfe
ARCHITECT TO THE COUNCIL.

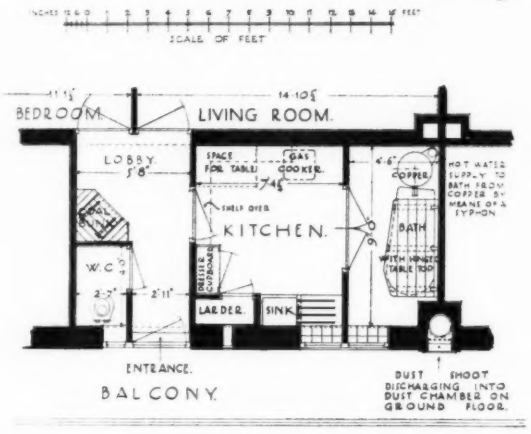
when the change of angle of the roof occurs. The floors throughout are of concrete and steel.

The L.C.C. have calculated for two persons per habitable room (that is, for each living-room and bedroom). Such a calculation has been forced on them by necessity, and is a figure that in itself could be reasonably condemned for overcrowding, but the necessity for it speaks most forcibly for the crying need for more housing for the working classes in London. Yet, at the extraordinary low average cost of £493 per flat (for flat construction is bound to be more costly than cottage building), these flats have to be let at a rental considerably below an economic one.

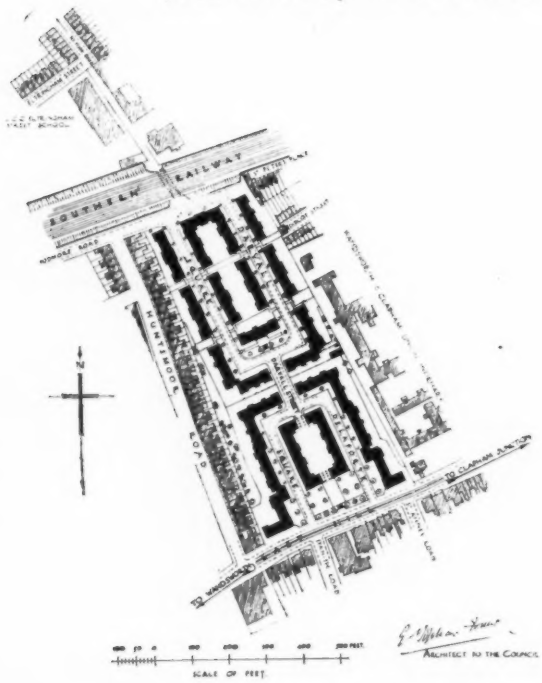
The reader might wonder whether two-story houses, equal in number to the flats proposed, could not have been erected cheaper. The answer is yes, but under most undesirable conditions. The L.C.C. find as a rule that, when a housing area is condemned, the rebuilding, though consisting of five-story buildings instead of probably two-story buildings, will house no more people than before, even working on the basis of the highest standard density for new housing allowed by the Ministry of Health. Where such rebuilding schemes, apart from greatly improved planning and accommodation, will justify themselves is in the matter of air-space around the buildings. For that reason, where land is too valuable to devote to a good two-story housing lay-out, it is infinitely better to achieve a good tenement lay-out. A scheme for housing dockers is at present in preparation at Liverpool, where it is found necessary to go up ten stories. Electric lifts will be provided, but the cost of such high construction can never be economic.

A centralized hot-water system has been installed in several recent working-class dwellings, and is a very desirable inclusion so long as adequate means are taken to avoid waste and limit the supply within reason. A device at a cost of five shillings per tap is in use, which automatically stops a tap after running off three gallons of water (or any other adjusted amount) consecutively. All the user requires to do if more water is required is to turn off the tap and turn it on again. The object is to avoid waste from forgetfully leaving a tap running. The average cost of installation of hot-water supply to working-class flats is about £25 per flat, and the running cost between 1s. 6d. and 2s. per flat per week. The time does not yet appear to have arrived for the installation of central heating in such type of dwellings in this country, although in a few years time it may become as much a *sine qua non* as in America. Initial cost and public taste at the moment seem against it. It is, and always will be, desirable to provide at least one coal fire per flat both for the burning of odd household refuse and for comfort. Even in the great country of central heating this one coal fire is still provided and used.

LONDON COUNTY COUNCIL.
FIVE STOREY TENEMENT DWELLINGS.
PLAN SHEWING GENERAL ARRANGEMENT OF DOMESTIC OFFICES IN A FOUR ROOM TENEMENT.

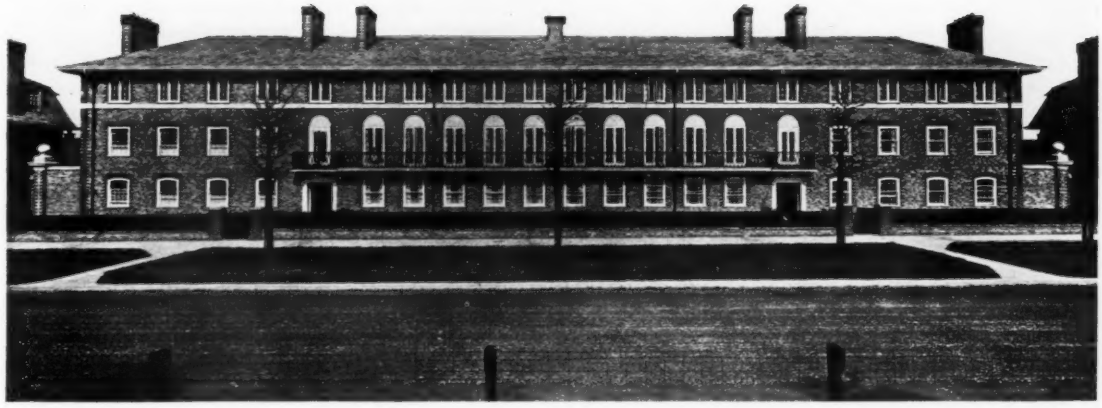


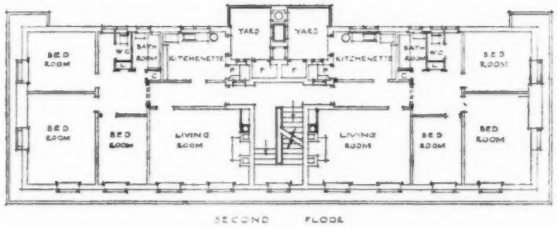
LONDON COUNTY COUNCIL
EAST HILL ESTATE - WANDSWORTH
KEY PLAN SHEWING DEVELOPMENT WITH BLOCKS OF FIVE STOREY TENEMENT DWELLINGS.

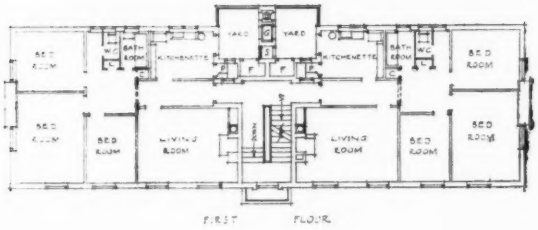


An interesting block of working-class flats illustrated here has been designed by Mr. A. G. R. Mackenzie. The block consists of three floors each with two flats per floor and a playground on the roof. They have been built for Mrs. Bernard Potter, who is active in improving housing conditions in the Marylebone district. The accommodation consists of living-room, bath and w.c., kitchenette, coal cellar, and three bedrooms per flat. The open staircase has been skilfully arranged to admit light and air to the central court, which, owing to the shallowness of the site, is unavoidably a small one. It is doubtful if as much as a penny per week per flat has been spent on architectural trimmings in this case. Quality and effect are produced chiefly by good proportions, simple materials, and sound planning. The concrete and iron roof railing will appear far more pleasing when flower-boxes with growing plants are installed. Its design is eminently sound in the elimination of horizontal bars, which would provide foothold for infant climbers.

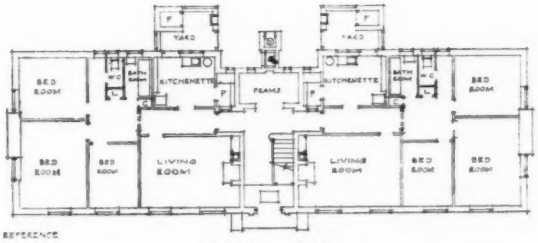
This issue illustrates another excellent example of London working-class flats, namely, those built on the







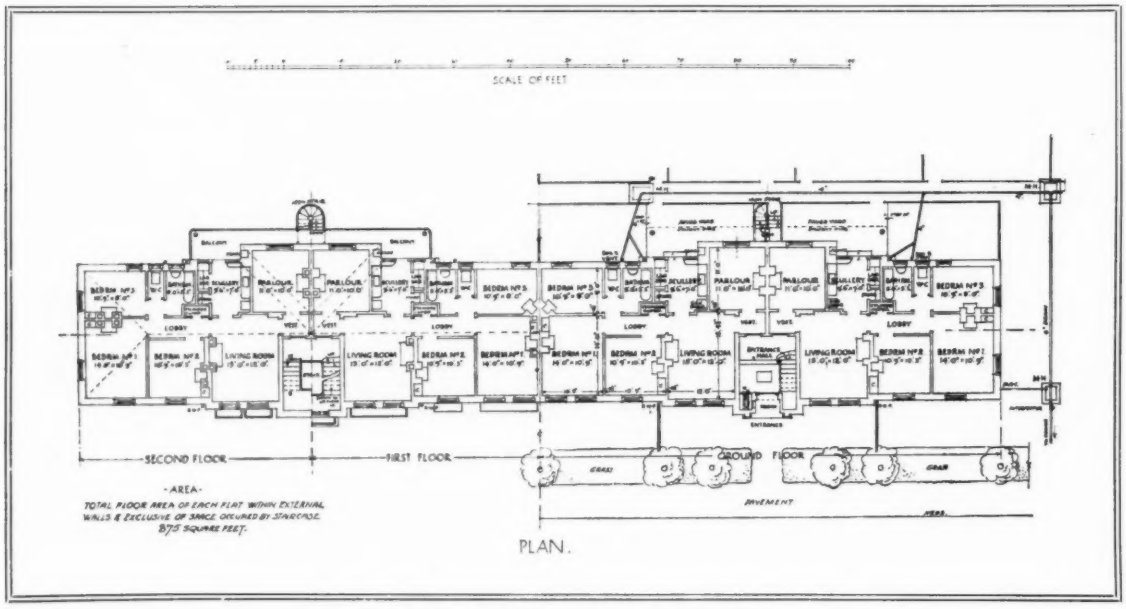
CITY OF LIVERPOOL
MUNICIPAL HOUSING
SCHEME No 7 SUBSIDY FLATS
BLOCKS A & G



Flats at Liverpool for the Corporation. By Quiggin and Gee. Top and centre, flats in Muirhead Avenue. Below, typical plans.

Duchy of Cornwall estate, Kennington, to the designs of Messrs. Adshead and Ramsey. It is doubtful if this work can quite qualify for the title selected for this article, but the charming courtyard here illustrated boasts little architectural extravagance. Previous examples of the architects' work on this estate have been illustrated before, and have aroused universal admiration. The traditional nineteenth-century character of the façade has been most happily married to a twentieth-century plan with no loss of merit to either ingredient.

Of considerable interest are the examples of flats recently erected at Liverpool. The three blocks of flats designed by Messrs. Quiggin and Gee border a road recently constructed in a new housing area. The two end-blocks each contain two three-bedroom flats per floor, and the centre block four similarly arranged flats per floor. Since the long, narrow site gave no chance of providing interest by breaking the frontage line, architectural interest is provided by the mansard roofing of each of the flanking



PLAN.

Flats at Liverpool. By Shepheard and Bower. The plans.

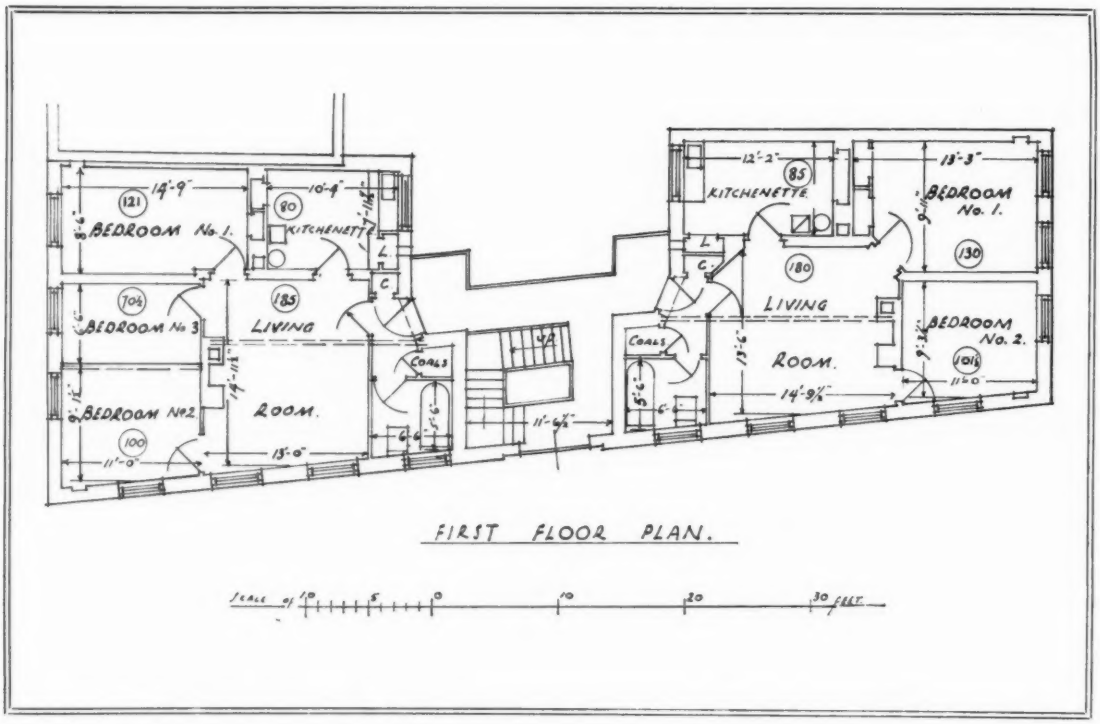
blocks. The planning of a yard outside each flat is an excellent arrangement, but one might query the necessity for the corridor between kitchen and living-room.

Taking into consideration the fact that no working-class flats, these days, can be built without subsidy, or be built and let at an economic rent, the writer strongly recommends the elimination of corridors, where possible. This point of view acknowledges no great drawback in opening bedrooms directly off living-rooms. It is obviously desirable, if not essential, to make provision for access to the entrance door from the kitchen without passing through the living-room. Having provided the last-named arrangement, a second door placed in the kitchen and leading to one or more bedrooms will then provide sufficiently private access to the bathroom and w.c. from the bedrooms. An example of this arrangement can be explained on the plan of Mr. A. G. R. Mackenzie's flats in Hereford Street, Marylebone. If a door be made between the kitchenette and bedroom No. 1 and access be made from the kitchenette to the entrance lobby, as much privacy and circulation would result as can be expected for the conditions of cost.

The elevations of Messrs. Quiggin and Gee's blocks at Liverpool have been most happily handled, and so far as architectural extravagance is concerned no doubt quite conform with the penny per week allowance. The other example from Liverpool, illustrated here, and designed by Messrs. Shepheard and Bower, contains somewhat larger flats, being of the parlour type. A long, narrow site has here given the architects a more difficult problem than Messrs. Quiggin and Gee had. The attempt to break the composition into subsidiary pavilions has not come off quite convincingly, although the quality of the architectural detail is in itself good. The economy of corridor in the planning is excellent. One would have preferred the width and length of the living-room reversed if possible, even if it meant planning a narrower staircase. This opinion is expressed for two reasons. One reason is that in a living-room it is desirable to give at least 12 ft. in the clear between the chimney-breast and the opposite wall, and the other reason is that 15 ft. is rather longer than desirable for lighting back with rooms 8 ft. 6 in. high only. Commendably large windows have been designed to remove this last criticism, and we would not press the point to the detriment of what appears to be an attractive and well-designed entrance staircase. The old days of the dingy cement-lined tenement staircase seem to be going at last, and we wish it a speedy *envoi*. Liverpool is to be congratulated on its two recent examples of municipal flats.

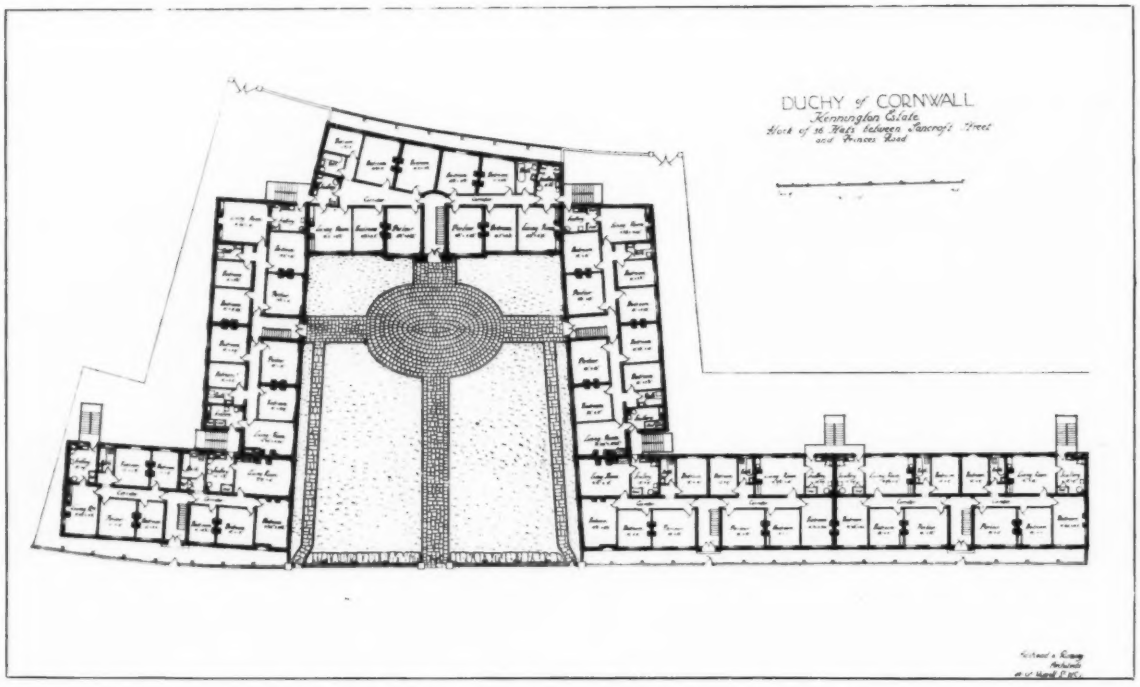
In considering these representative examples of working-class flats in London and Liverpool, let not odious comparison be drawn between them and those imaginative examples in Holland, Austria, and Germany, probably well known to the reader. The English examples are, in the first place, far more economical in cost, and in the second place are infinitely better planned, especially in regard to light, air, and sanitation.

Flats at Liverpool. By Shepheard and Bower. Above, a general view. Below, a detail of an entrance.



Flats in Hereford Street, Marylebone. By A. G. R. Mackenzie.
Above, a view from the street. Below, the first-floor plan.

Flats in Hereford Street, Marylebone. By A. G. R. Mackenzie. A detail of the entrance.



Flats on the Duchy of Cornwall estate, Kennington. By Adshead and Ramsey. Above, a view in the courtyard. Below, the ground-floor plan.

Flats on the Duchy of Cornwall estate, Kennington. By Adshead and Ramsey. Two views of the main front.

TEMPORARY SHOP FRONTS

[BY F. R. JELLEY]

THERE are buildings still in existence of so great an age that the story of their inception reaches back into the dim and distant borderland between romance and reality. Such buildings hold a perennial charm, and it is not surprising that the shelves of the libraries should be heavily laden with the commentaries of their historians.

On the other hand, there are structures whose allotted span is scarcely longer than the life of a bee. They pass unrecorded, for although the short life of the bee has formed the subject of several fascinating narratives, it must be admitted that there is nothing very fascinating in the short story of the life of such a structure as the temporary shop front. Yet it is worthy of notice, if only in commemoration of the recent appearance of one or two temporary shop fronts whose impending removal will be a matter of regret. And, at a time when the streets of London are becoming rather overburdened with certain types of permanent shop front that ought to be as temporary as possible, a modest swan-song recording the passing of any temporary shop front of distinction may not be deemed superfluous.

It can be assumed that nobody has the least desire to place on record for the edification of posterity the outstanding features of a typical temporary shop front of the present day. Indeed, it would be difficult to enumerate them, for even writers of contract specifications (from whom no building secrets are hid) are usually rather vague on the subject. In the section known as "Preliminaries," however, after the contractor has been given detailed instructions concerning the grubbing up of drains and the provision of a telephone in the clerk of works' office, there is sometimes to be found an exhortation "to provide temporary accommodation for the existing tenants in such a manner as may be necessary or desirable, and to the complete satisfaction of the local authorities."

Contractors would appear to have pondered deeply over the true intent and meaning of such a clause, for a quaint tradition has undoubtedly arisen in the building trade that a temporary structure must be constructed of V-jointed matchboarding, roofed with corrugated iron or tar paper, and inserted in a hole in a hoarding. The matchboarding may be partly old and partly new. The doors, rescued from the debris left behind by the housebreakers, can be hung upside down. And the completed structure when viewed from the excavations on the site, should resemble the residence of the Swiss Family Robinson.

Small wonder if ordinary pedestrians, on approaching a temporary shop of this traditional type in any street crowded with magnificent permanent shops, should emulate the Levite and pass by on the other side.

It is probable that this defection of potential purchasers has been observed by tenants of temporary shops, for in these days, when rents are often calculated in pounds per minute, all enterprising shopkeepers are observant. No shopkeeper is so bashful as to question for one moment the attractiveness of the goods he places in his shop window, and the slightest sign of apathy on the part of the public towards his display will certainly induce him to doubt the attractiveness of the shop front itself. Who can blame any enterprising shopkeeper, condemned by building operations to undergo twelve months' incarceration in a temporary shop of the traditional type, if he emerge from the ordeal with a changed outlook upon life and a desire for revenge and electric sky-signs?

A distinctive shop front is as great a commercial asset as the articles displayed on its stall-board. If a clause came to be added to the London Building Act prohibiting the exhibition of names on the fronts of all shops, nobody would ever again be able to recognize a post office except by accident. Yet it is doubtful whether serious inconvenience would be caused to such establishments as W. H. Smith and Son's, or Dunn's, or Meaker's, or Lyons', or Slater's, unless they agreed among themselves at a later date to exchange shop fronts without telling anybody.

There is no apparent reason why a distinctive but temporary shop front should not be almost as great a commercial asset as a distinctive shop front that is permanent. There is certainly no reason why an attractive temporary shop front should not be as great a commercial asset as electric advertisement signs, some of which flash across the firmament observations based on the assumption that mankind is possessed of the mentality of a parrot. If shopkeepers are still unconvinced on these points, it is entirely due to the fact that such plebeian subjects as

Temporary shop front for Messrs. Atkinsons, Bond Street.

temporary shop fronts are rarely mentioned in the best artistic circles.

It is very desirable, no doubt, to minister to the enthusiasm of architectural students by exhorting them to design in the grand manner, but, unfortunately, the range of subjects suitable for treatment in that manner is, at the present time, rather limited. In a commercial age, trifles, hitherto unconsidered, are attaining importance and cannot be ignored just because they do not happen to be adaptable to treatment in the grand manner. After perusing some of the examination papers presented to architectural students, any unsophisticated foreigner, who wanted to obtain an idea of the type of building at present in favour in this country, might be pardoned for assuming that there is a tremendous demand for monuments perpetuating the memory of deceased monarchs, to be erected on island sites about ten miles in circumference. In reality, of course, there is no demand at all for edifices of this description. There is, however, a considerable demand for shops and houses and factories and commercial buildings and garages, and a consequent demand for such accessories as temporary shop fronts, hoardings, and other important but unconsidered trifles. It would be rather foolish to attempt to design a temporary shop front or a hoarding in the grand manner, but it would be very sensible and rather useful to attempt to design one in an attractive manner.

The rising generation of architects is so great in numbers that there may not be quite enough monuments perpetuating the memory of deceased monarchs to go round. Pessimistic individuals have even been heard to remark that there may not be enough shops and houses and commercial buildings and garages and factories to go round. It is obvious, therefore, that the unconsidered trifles of building are worthy of the serious consideration of the rising generation.

In Regent Street, Messrs. Austin Reed made a gallant assault upon the cardboard and corrugated iron temporary shop front tradition, and everybody will wish they secured as great a success in their venture financially as their architects achieved æsthetically.

In Oxford Street, the hoarding enclosing the extension of Messrs. Peter Robinson's premises attracted attention, even in that thoroughfare of innumerable counter-attractions. Unlike most hoardings, it was not a casual collection of wood and nails rescued from the flotsam of a builder's yard. It was designed as a hoarding. It was painted in a tasteful and attractive manner. And it did not exhibit any warning that bill-stickers will be prosecuted. The art of bill-sticking consists, it is said, in covering with bills anything that does not matter, but bill-stickers, like other human beings, can exercise the faculty of discrimination, and it was obvious to anybody who had seen it that Peter Robinson's hoarding did matter.

Peter Robinson's hoarding and Austin Reed's temporary shop front were signs of the times. They were isolated examples, pleasant oases in sterile deserts of makeshift, but not necessarily unique. It is certain that in this immense city there are and have been others of their kind, temporary structures that have impelled pedestrians to pause in the busy streets, not in the morbid spirit of those who stop to investigate cab accidents, but in the cheerful and very human spirit of those who can appreciate the endeavours of other people to do things properly.

More temporary shop fronts equal to Austin Reed's, and more temporary hoardings equal to Peter Robinson's are urgently required if the astonishing activities of the bill-sticking profession are to be counteracted with any degree of success.

After all, there is no reason why a temporary structure should not be attractive. The Wembley Exhibition was only a collection of temporary structures, but it attracted people from the ends of the earth. Human beings themselves are only very temporary structures, but who shall say that the majority of them are not attractive?

. . . . . .

The actual construction of a temporary shop enclosure, as distinct from a temporary showcase, is subject to several limitations, and its position will require careful consideration, for building operations must proceed without interruption above it and around it. The enclosure must be large enough to suit the purpose of the shopkeeper, yet not so large that the building contractor will be inconvenienced by its size. Its total height should, therefore, be less than the height of the soffit of the first girder above the ground-floor level of the new building. And, except under unusual conditions, its total width should be less than the greatest distance between any of the piers or stanchions in the new ground-floor front.

The sides and back of the enclosure will be constructed with 4×3 in. and 4×2 in. deal, framed and braced. They should be lined internally and externally with grooved and tongued boarding, which can then be covered with patent asbestos sheeting.

As the shopkeeper will certainly require as great an area of glass as possible in the window, a flat roof to the enclosure will be essential. The roof bearers will be covered internally and externally in a similar manner to the sides of the

Temporary shop front for Messrs. Austin Reed, Ltd., Regent Street.

enclosure, and should be firred to give the asbestos sheeting a tilt at the verges and a fall towards the back. Externally, the boarding and sheeting should overhang the sides and back of the enclosure, and can be finished with a cover fillet. A small cast-iron eaves gutter and a 2 in. down pipe with a proper shoe are not luxurious accessories.

The floor of a temporary shop should be level with the pavement, or with any temporary footway over the pavement. A step up is sometimes unavoidable, but a step down is dangerous, and is therefore most undesirable. Grooved and tongued boarding, not straight joint boarding, should be laid on the floor joists. The sides of the enclosure can be finished at the bottom with a plain chamfered skirting, and at the top with a chamfered fillet. And a floor covering of linoleum, in conjunction with a stout lining paper on the sides and ceiling of the enclosure, will form a useful last line of defence against the percolation of dust.

In the shop front itself, the disposition of the doorway depends upon the extent of the frontage and the trade of the shopkeeper. For a tailor, it would probably be necessary to provide a wide window with the door at one end. A tobacconist, on the other hand, might prefer two smaller windows with a door in the centre. But in all cases it is desirable that the doorway should be recessed. The formation of a lobby provides additional window space at the side of it. Lobbies also encourage pedestrians to pause, take shelter, and become potential purchasers.

As temporary shop fronts in hardwood or metal are, at the moment, outside the bounds of probability, it may be assumed that the front will be constructed of wrought deal. Moulded work can be eliminated for it will merely collect dust and, after all, plain flat surfaces and chamfers are more appropriate to the temporary character of the structure. Four and a half inches by three inches wrought frames rebated and chamfered, with twice rebated and chamfered mullions and transomes will be quite efficient.

The size of the sheets of glass is a matter for amicable agreement with the shopkeeper. As the risk of breakage by accident or excessive vibration is considerable, however, the sheets must be kept as small as possible, and no curved glass should be introduced. Unless leaded lights or small panes in wood sash bars are used as filling, the glass should be bedded in wash leather before the beads are fixed.

The door will be glazed, and should be fitted with a self-closing check action spring, grip handles, strong ball catches, a latch lock, and a letter plate with a spring flap.

For purposes of ventilation a glazed fanlight over the door should be hinged to the transome and fitted with sliding stays and a spring catch. An adjustable baffle ventilator of the louvre pattern, inserted in the back of the enclosure near the ceiling, will be complementary to the fanlight.

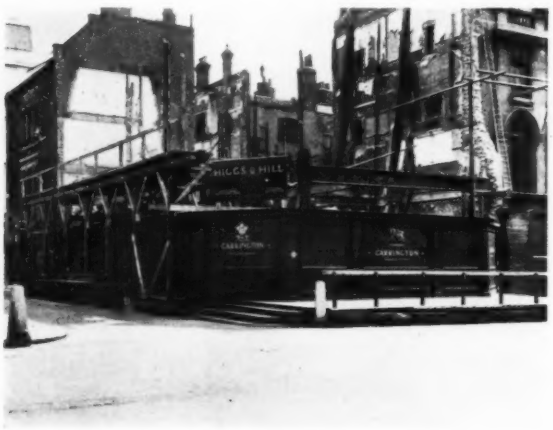
The treatment of the surround to the shop front is, of course, a matter of taste. It is also a matter for tactful compromise with the particular shopkeeper whose name will receive due prominence on the fascia, for the designer of temporary shop fronts may be requested to incorporate in his work anything from a trade mark to a telephone number. A wide flat surround built up in wrought deal is not necessarily ineffective because it is inexpensive. It must be high enough to screen the roof of the enclosure, and should be returned at the sides to a depth sufficient to conceal from view the portion of roof visible above the top of the adjacent hoardings.

The sill of the shop window is usually about fifteen inches above the level of the footway. The filling of stall-board lights and vents below the windows in a permanent shop front is substituted by solid boarding with a projecting plinth in a temporary front, and the boarded floor of the lobby should be covered with sheet lead.

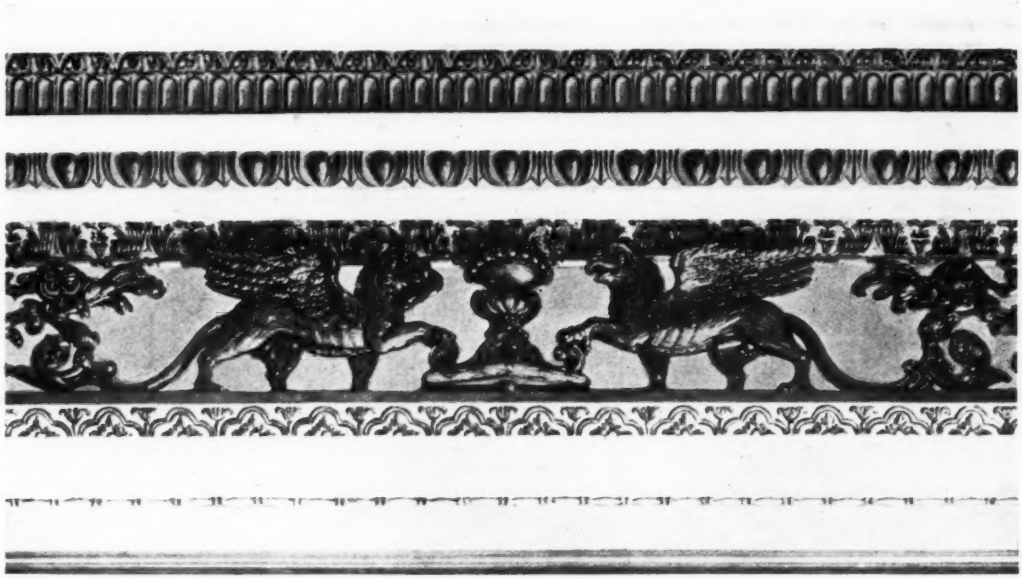
Externally, all woodwork will be primed and painted, and a finishing coat of enamel in parti-colours affords opportunities for the effective treatment of the front and its superscriptions.

Internally, provision should be made for a telephone, and for temporary electric lighting with skirting plugs for electric radiators. If the positions of the electric light points and switches can be allocated before the enclosure is erected, the steel conduit should be concealed in the thickness of the framing.

The formation of temporary shop fronts and hoardings is always subject to the consent of local authorities, and on Crown property half-inch scale detail drawings must be submitted to the Commissioners, and approved by them before the structures are erected.



Above, hoarding round St. James's House, St. James's Street. Below, hoardings round Messrs. Carrington's building, Regent Street.



Entablature of drawing-room at Holkham. [*From* English Decorative Plasterwork, *by M. Jourdain.*]

SOME ARCHITECTURAL BOOKS OF 1926

[BY ARTHUR STRATTON]

THE printing press has been as busy as ever, to judge from the array of books that have issued from it in 1926, but many are new editions of works that have already proved their worth. As must inevitably be the case—seeing how many-sided are the aspects of architectural literature and inquiry—these books cover a wide range of subject. "Some books," as Bacon wrote, "are to be read only in parts, others to be read, but not curiously; and some few to be read wholly and with diligence and attention." But they are all intended to serve some definite purpose, whether to instruct, to inspire, or merely to afford delight, as do those whose pages are rich in illustration.

The greater number of architectural books do, undoubtedly, make their primary appeal through a wealth of illustration. The historian who wishes to illumine the fruits of his researches, the designer who hopes to convince by his methods, and the constructor who has devised new ways of overcoming old difficulties, all fall back upon the reproduction of drawings and photographs as the most certain way of impressing their ideas and establishing their theories. The exposition of almost any architectural theme calls for illustration, and it is only the most polished essayist or the dullest statistician who can afford to trust to pages of printers' type to convey his whole message. But there is a vast difference between books that rely quite legitimately upon illustrations to reinforce the author's considered opinions or scholarly deductions, and those which consist of little—and sometimes of nothing—more than a collection of photographic views without so much as any serious attempt to explain their existence in book form. These books are not books at all, but they tend to multiply as a combined result of the hurry and stress of the present age, the lure of the camera, and the many facilities afforded by modern process reproduction. One wonders how many of these "picture books" will live; whether in a hundred years' time they will command the respect that one intuitively feels for the beautifully engraved plates issued in most architectural folios of a hundred years ago: those dignified, scholarly, and companionable books whose dog's-eared sheets proclaim their usefulness to successive owners. Many present-day books—unless neglected on their shelves—could hardly be expected to last so long, the quality of paper and binding not being in the least suggestive of permanence. And if this results in the survival of only the fittest, posterity will have no cause for complaint, for the fittest of present-day books are certainly worthy to take their place beside the survivors of years long past. The contrasts between the old and the new, moreover, will point to the progress that has been made, not only in methods of production, but also in the wider outlook of the authors responsible for them.

Books which approach the building art from a purely literary and theoretical point of view, and inquire into its abstract qualities and the extent to which it satisfies the desire for beauty, are never so numerous as those concerned primarily with historical development and types of old work, or dealing with specific old buildings and their designers. The number of essayists in this country who can write convincingly and brilliantly on the abstract qualities of architecture is limited, but to them should now be added A. S. G. Butler for his delightful book, *The Substance of Architecture*. The past year has also seen the publication of Howard Robertson's *Architecture Explained*, which

provides plenty of food for reflection, but which may be a little unfortunate in its title. *Architectural Style*, by A. Trystan Edwards, is the writing of a thoughtful and observant critic who has already done much towards educating the public in a subject in which they are genuinely interested, but of which they are for the most part woefully ignorant. *Balbus, or the Future of Architecture*, by Christian Barman, Editor of this JOURNAL, may be small in compass, but it is large in idea and contains a stimulating survey of modern tendencies.

If the best books excite and gratify our curiosity and cause us to reflect as they hurry from point to point, then one of the latest to be published must rank high. It is only "the first part of the first volume," but *The Theory and Elements of Architecture*, by Robert Atkinson and Hope Bagenal, gives the impression that it rushes from point to point, from prehistoric to recent and back again to archaic with surprising suddenness, and it is to be hoped that the student—for whom it is primarily intended—will be able to keep pace with the contents of this instalment, and find the going so smooth that he will be ready to tackle successive promised volumes as they come into his hands. The

Radio station at Kootwyk. By J. M. Luthmann. [*From* Dutch Architecture of the Twentieth Century, *by Mieras and Yerbury.*]

Chimney-breast at No. 21 Portland Place, London. By Robert Adam. [*From* English Decorative Plasterwork, *by M. Jourdain.*]

Broadlands, Hampshire: The entrance portico and hall door. [*From* English Homes, *by Avray Tipping.*]

completion of the first volume will see the inclusion of the "Orders." Although the tendency to-day is happily to eliminate columns wherever they are not definitely fulfilling a structural function, it is not advisable that the Schools should neglect the study and application of these vital elements. They are indispensable to sound teaching. and in the meantime three books on the classic "Orders" have been published, but they, fortunately, do not clash with one another, for each has its special mission. *The Orders of Architecture*, by Phené Spiers, long since won its laurels, and this is a revised fifth edition: the first portfolio of the *London Series of Architectural Examples for Students*, edited by Professor Beresford Pite and A. R. H. Jackson, contains some excellent measured drawings of Greek examples, but the number of plates in this issue is limited to seven; and *The Five Orders of Architecture According to Vignola*, originally produced by Pierre Esquié, and now reprinted with notes in English, and a glossary contributed by myself, covers not only the "Orders," as standardized by this Italian master, but also a selection of those perfected by the Greeks and the Romans. All three publications are sure to be found useful.

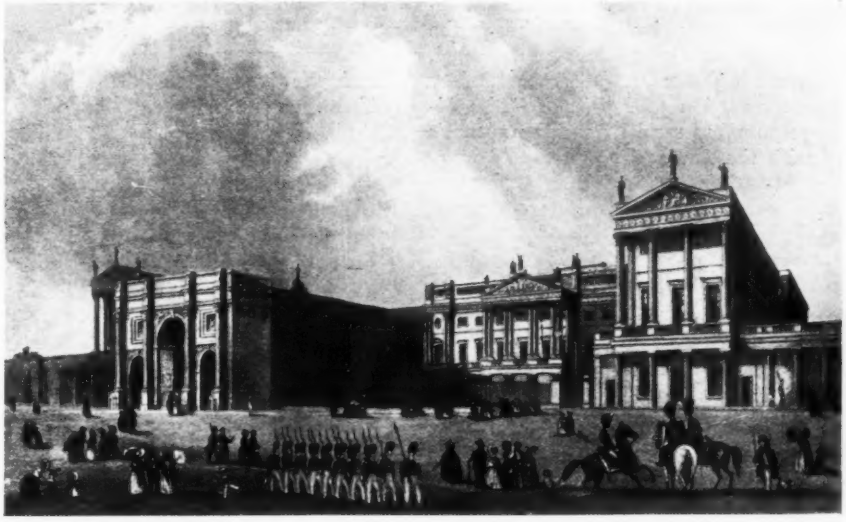
Recent books that can be grouped as historical range from *Pre-hellenic Architecture in the Ægean*, by Edward Bell —especially valuable for the material contained in it which has not yet found its way into the general histories of architecture—to P. L. Dickinson's *Outline History of the Architecture of the British Isles*, wherein—with the help of indifferent illustrations—the story of building development in this country is unfolded up to the present day. Between these extremes, chronologically considered, are two interesting books which, however, barely touch upon architecture, *New Chapters in Greek Art*, by Dr. Percy Gardner, and *Byzantine Art*, by Hayford Pierce and Royall Tyler,

the one dealing for the most part with sculpture, and the other with the crafts that were productive of so much beautiful handiwork in the minor arts. The relative importance of such subjects, and their place in the general scheme of European art, will be appreciated by reference to *A Short History of Art*, an English version—edited by R. R. Tatlock—of a successful French original by Dr. André Blum. So far as it is possible to trace throughout the ages the whole range of the fine arts, structural, decorative, and pictorial, within the limits of a single handy volume, it is there accomplished. *Everyday Life in Anglo-Saxon, Viking, and Norman Times*, by C. H. B. and M. Quennell; *Castles*, by Charles Oman; *Bodiam Castle, Sussex*, by the late Marquis Curzon of Kedleston, and *England in Tudor Times*, by L. F. Salzman, all throw light on the art and life of this country in various stages of their growth. These two books on castles recall stirring times in English history; in the one the historical and archæological interest of about eighty English and Welsh examples is summarized with the aid of good illustrations, amongst which the aerial views are particularly welcome, because they show so well the plan formation and the natural setting, so often a determining factor in the selection of site: in the other is presented an exhaustive study of a single fortified dwelling that has been saved from the fate common to most of its kind. This monograph on Bodiam Castle was intended to be the forerunner of a set of five recording the historic houses owned—and in some cases occupied—by the late Marquis, but this imposing volume was the only one that he lived to see almost ready for publication.

The architecture of London is in itself a never-failing source of inspiration to the antiquary, the writer, and the draughtsman, and it is well that many serious attempts have been made in recent years, and are still being made, to record so much as has survived the ravages of time and the devastating "improver." The London County Council Survey of London, Vol. X, on *The Parish of St. Margaret, Westminster, Part I*, is a fine addition to an admirable series, thorough and reliable in all respects. *Westminster Abbey*, by T. G. Noppen, is a contribution to the already considerable literature on London's medieval treasure house, and the third volume issued by the Wren Society, containing reproductions of *Original Drawings by Sir Christopher Wren from the Collection in the Library of St. Paul's Cathedral* is evidence that this Society is living up to its ideals in delivering each year to its members—whose numbers ought to be greater—a volume of first-rate interest and distinction.

The fascination of London streets and London life in times gone by still prompts an annual output of books, but it must be rare for one author to father as many as four in one year. The name of E. Beresford Chancellor had already become a household word in this connection before he achieved such a record. In *The West End of Yesterday and To-day*; in *Life in the Regency and Early Victorian Times*; and in *Original Views of London as It Is, by Thomas Shotter Boys, 1842*, he gives studies of life, history, and topography in the Capital during the last century. The two first of these are copiously illustrated from old prints and engravings, the supply of which seems to be inexhaustible: the third reproduces the complete set of drawings made by a draughtsman of rare skill, whose pictorial records are a joy to behold even in a size so much reduced from their originals. His fourth book, *Lost London, a Description of Landmarks which have Disappeared, Pictured by W. J. Crowther, 1879-83*, contains amongst other delightful buildings, whose destruction is to be deplored, the Emmanuel Hospital, Westminster, pulled down in 1894, but still affectionately remembered by many who found it a happy sketching-ground in their student days. *Forty London Statues and Monuments*, by Dr. Tancred Borenius, reminds one of almost as many lost opportunities; and those to whom appeals the significance of the old almshouses and hospitals dotted about the country will find a store of information about them in *Some Early and Late Houses of Pity*, by J. M. Hobson.

The threats of destruction and mutilation hanging over so many old bridges justifies any and every attempt to focus public attention on their intrinsic beauty with a view to their wider appreciation and preservation at all costs. To city and countryside alike an old bridge gives an air of distinction, a peculiar flavour that nothing else



Buckingham Palace as reconstructed in 1825 for George IV, by John Nash.
[*From* The West End of Yesterday and To-day, *by E. Beresford Chancellor.*]

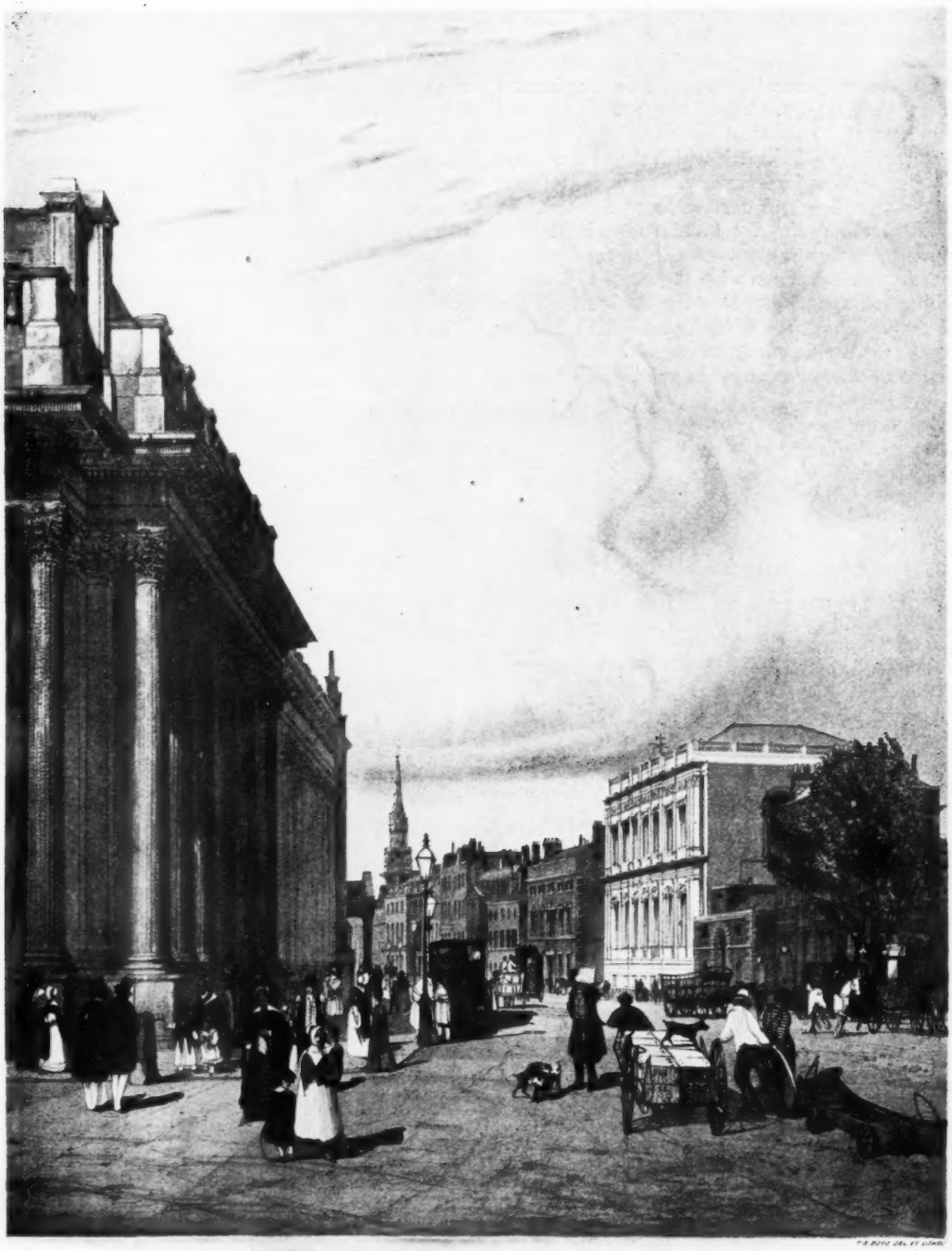
A house at Guildford, Surrey. By Basil Oliver. [*From* Houses, Cottages, and Bungalows, *edited by Frederick Chatterton.*]

can impart so well. This attractive subject has inspired the Editor of this JOURNAL to write the letterpress of another book, *The Bridge*, a handsome volume with illustrations by Frank Brangwyn, R.A. These illustrations are in colour and make one impatient for the day when colour blocks will be in more general use in books dealing with architectural subjects. A coloured frontispiece is better than no colour at all, but it is not enough, especially when, as often happens, justice to the subject cannot be done without its aid. In depicting a grey city like Edinburgh the need of it may not be so insistent, and one is not troubled, for instance, by its absence in James Bone's *The Perambulator in Edinburgh*. This new version of *Edinburgh Revisited*—published in 1911—presumably results from the author's triumphant success with the *London Perambulator* of 1925. With the help of sympathetic sketches, by E. S. Lumsden, the letterpress of this most readable book captures the spirit of the northern city.

A plea for *The Preservation of Rural England*, made by Patrick Abercrombie, deserves widespread attention: he urges the control of development by means of rural planning, and brings home the truth of an old saying that "Le pays était cultivé pour le plaisir comme pour le besoin."

There cannot be many notable gardens that have not already figured in one or other of the ever-popular books that have been written round them. The demand for *The Art and Craft of Garden Making*, by T. H. and E. P. Mawson, has warranted a fifth edition, but the most noteworthy contribution during the year to the literature on this subject is *Jardins D'Espagne*, a fine book by Georges Gromort, whose name is well known in this country. It contains many well-drawn garden plans, and it is always a relief to find a new illustrated folio that does not rely solely upon photographs. Drawing is the architect's everyday means of expression and the method he best understands. Any author who contributes to the furtherance of this universal language is to be encouraged. In *Sketching in Lead Pencil for Architects and Others*, Jasper Salwey extols a delightful medium, in the use of which he is no mean exponent, as was made evident by his earlier *Art of Drawing in Lead Pencil*, with which this new volume is uniform. Another book dealing with draughtsmanship is a student's edition of *Architectural Rendering in Wash*, by H. Van R. Magonigle, but there is yet room for a comprehensive work on draughtsmanship, broadly considered in all its aspects as affecting the work of the student and the practising architect.

There have only been a few books published in England recently showing modern methods of design and decoration, and none of them get far away from the home. The demand for small houses is reflected in the continued publication of designs selected from executed works by leading domestic architects; the most notable of these books are *Houses, Cottages, and Bungalows*, by Frederick Chatterton; *Cottages*, by Sir Lawrence Weaver; and *The Book of Bungalows*, by R. Randall Phillips; the two latter, however, are revised and enlarged editions of well-known issues. Interior decoration is represented by *Colour and Interior Decoration*, by Basil Ionides; *Colour Schemes for Modern*



The Board of Trade, Whitehall. [*From* Original Views of London as It Is, by Thomas Shotter Boys, 1842. *By E. Beresford Chancellor.*]

Interiors, by modern Continental designers; *English Rooms and their Decoration at a Glance*, by C. H. Hayward; and *A History of English Wall-papers from the Earliest Period to 1914*, a scholarly treatise on a much-abused mode of decoration which, nevertheless, has a distinguished past.

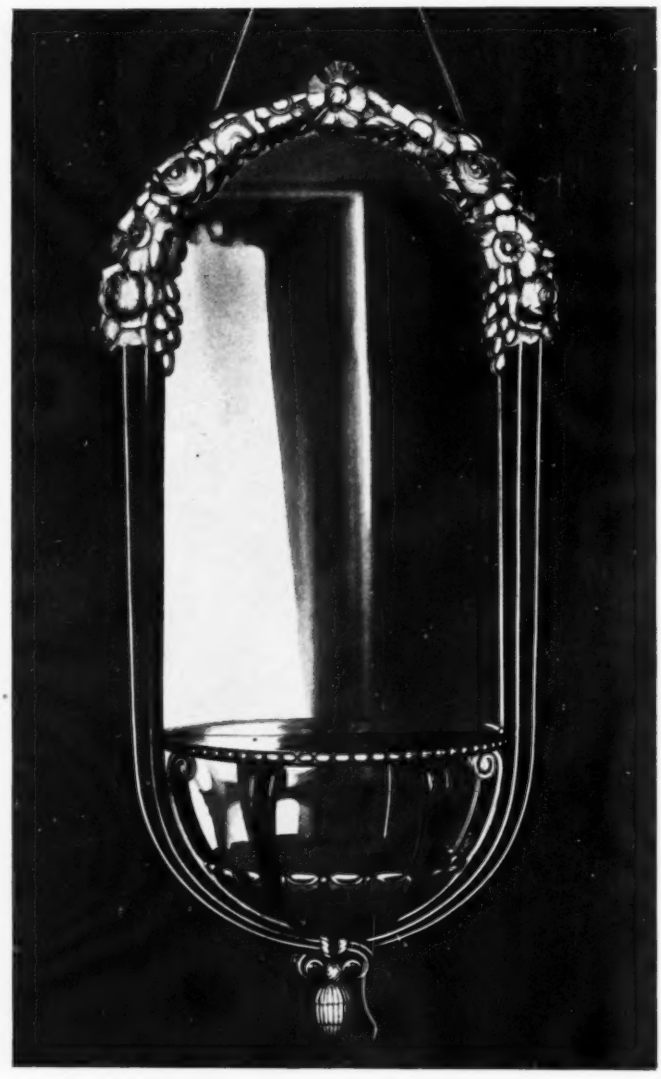
The dearth of English books on the various types of modern buildings is regrettable. The result is that for help in planning and designing anything from a large store to a public library one has recourse to Continental and American publications. These are numerous, and amongst the best of them must be mentioned *Theater und Lichtspielhäuser*, by Paul Zucker, which shows the trend of present-day expression in Germany, and is full of suggestions for the planning and decoration of theatres and cinemas. *Modern French Art*, by L. Deshairs, is another valuable source of enlightenment on contemporary Continental art, and in conjunction with the series of books—mostly published in 1925, recording the Paris Exposition des Arts Décoratifs—shows the adventurous spirit actuating designers on the other side of the Channel.

A craft that has already received a good deal of attention, but not more than it deserves, has prompted two new books. *English Decorative Plasterwork of the Renaissance*, by M. Jourdain, and *Modern Plasterwork Construction*, by G. P. and G. E. Bankart, the one illustrating a large number of representative examples mostly from photographs, and the other showing by line drawings present-day methods of fixing and reinforcing plasterwork in a variety of positions.

Although English books on the principles of modern construction are not numerous, and by no means exhaustive in their scope, there has been no recent addition to their number, and again it is necessary to look to other countries for the last word. *An Analysis of the Structural Design of American Buildings, Vol. 2*, by Walter C. Voss and E. A. Varney, carries on a serious exposition of American procedure, and *Béton Armé*, by Paul Augros and others, expounds the theory of reinforced concrete, and shows its technical and æsthetic possibilities as realized in the erection of several churches, hospitals, bridges, and other large-scale structures in France. An English work on similar lines would be acceptable.

An important book on *Building Stones, their Properties, Decay and Preservation*, by A. R. Warnes, is rendered more valuable by the inclusion of photomicrographs from sections of many building stones, and the Scientific and Industrial Research Department has issued a work on *The Permeability of Portland Cement*, by W. H. Glanville. Varied as are the books dealt with in this brief survey of one year's output they all bear directly or indirectly upon the work of the architect, and he cannot afford to neglect even such prosaic subjects as are handled in *Surveying*, by W. N. Thomas; *The Law of Building and Engineering Contracts*, by A. A. Hudson, K.C., and L. Mead; while for some, *Builders' Estimates and Pricing Data*, by H. A. Mackmin, will have a particular use. And who can fail to be attracted by such a title as *Home Fires Without Smoke*, chosen by Cyril Elliott for his contribution to the solution of an ever-present difficulty?

Books, it is true, are silent as we see them on their shelves, but they are unfailing repositories and delightful society. They help us to understand the past and envisage the future. Without them the veteran, quite as much as the novice, is ill-equipped. We cannot do without them, but the knowledge that architectural books can be put to wrong uses is one of the dilemmas in which the author finds himself. He hopes for the best, knowing that there is no limit to the influence for good of a book which is sincere in its aims and sound in its precepts.



A wall mirror, designed by Suë et Mare. [*From* Modern French Decorative Art.]

A FOREIGN SCALE OF FEES

[BY H. V. LANCHESTER]

INCLUDED in the conditions of the Geneva competition is a copy of the scale of fees of the Swiss Association of Engineers and Architects for building work. This appears to be given solely for the purpose of indicating that the 5 per cent. allowed in the case of the League of Nations building is in accordance with this scale, and not for reproduction. This intention must be respected, but its study is interesting as an illustration of the spirit which endeavours to secure an exact ratio between the work and its pecuniary reward.

The rate of commission is based on two factors, namely, the character of the building and the total cost of the work. Character is classified in four categories, the first (and lowest) including factories, warehouses, workmen's dwellings, and schools. Here the scale starts at 6 per cent. for the first thousand pounds expended, and gradually diminishes to 3 per cent. on cost above the amount of £40,000. The second category includes simple dwelling-houses, hospitals, and public buildings, besides those in the first "which are treated with a certain amount of style": here the rates run for similar costs from 7 per cent. to 4 per cent. Then, again, in the third category, we find more elaborate dwelling-houses, town halls, churches, theatres, etc., with rates ranging from 8 per cent. to 5 per cent. as before; while the fourth and last category deals with a different class of work, where the work in design has an altogether different relation to the expenditure as in the case of monuments or of decorative work; here the scale starts at 14 per cent. on cost up to £400, and ends at 10 per cent. on expenditure above £2,000. The difficulty of the fee becoming less when the cost has just exceeded one of the crucial figures is met by a provision that it shall be at least equal to the maximum that would have been earned had the building not so exceeded. An increase of 25 per cent. to 30 per cent. in fees is suggested for reconstructions, alterations, etc., and numerous other provisions are made to meet special cases, such as an increased fee where a clerk of works is dispensed with, and a rule limiting the number of copies of drawings to be supplied.

The schedules also include a subdivision of the architect's work into six stages, with what is considered an appropriate proportion of the total commission allotted to each stage. Taking, for example, a case where the total is 6 per cent., we find this remuneration divided as follows:

	Per cent.
Rough drawing or sketch plan	0·6
Final plan	1·0
Working drawings and details	1·9
Estimates	0·5
General direction and supervision	1·6
Final survey and checking accounts	0·4
Total	6·0

Allowing for some differences in the methods of architectural practice it will be seen that this conforms fairly closely to our own allocations; but even here it is more elaborated than we regard as necessary, and when we find that every scale from 3 per cent. to 14 per cent. has similar tabular subdivisions, the whole looks undesirably complicated. Possibly this is a matter of national temperament, and this careful detail may suit the Swiss architect better than it would his English confrère, who is more inclined to take the rough with the smooth so long as they balance up in the long run.

After all there is something to be said for the English attitude, as these skilfully studied proportions, no matter how far they are adopted, will never ensure that a given amount of work will be duly rewarded to any such pitch of exactitude. To begin with, the amount of work involved is often dependent on the psychology of the client (or, perhaps, of the architect, but that is his own affair), and if this factor cannot be included, is it so very vital to be meticulously exact about the others? Are we not all painfully aware of the differences between clients, whether individual ones or committees, in regard to the conduct of their business? Contractors we can usually select or discipline, but clients we have to take as we find them, and it is no exaggeration to say that with them to a large extent rests the question as to whether our work is remunerative or otherwise.

To return to our Swiss scale we find a supplement dated September 1921, noting that it has been found too low for present conditions, and putting the required increase on scale fees at 15 per cent. It is also noted that the expense of calculations and engineering drawings for reinforced concrete work should be chargeable to the contractor undertaking it. Charges by time, which were previously very low, have also been doubled. It is interesting to note the decision with regard to reinforced work. This confirms a view widely held in this country, though it may be doubted if, on principle, it is a right one. It is certainly an open question whether the architect should not, as a constructor, be prepared to hold his own with the other constructive professions, and undertake the responsibility for all matters involved in the execution of his designs.

CORRESPONDENCE

THE NATURE OF ELASTICITY

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—I was very much interested in the article on "Elasticity" which appeared in your issue for Wednesday last. Though I myself have considerable engineering experience, I doubt whether I had ever realized quite clearly what elasticity meant. It would seem that the difficulty is not limited by any means to architects and engineers, and I understand that physicists are often quite as much in the dark as we are. The following quotation may possibly interest your readers. It is taken from a book entitled *The New Word*, by Allen Upward, which attracted considerable attention when it appeared in this country in 1908:

> I asked my young friend what he meant by the word "elastic."
>
> It was like dropping a penny in an automatic machine, for he instantly burst out with a shower of words like "deformation," and "minimum of energy"; and I had to stop him, and say that such words were over my head, and that they did not help me to understand the word elastic. I asked him if a piece of elastic were elastic, and he rather grudgingly allowed that it was. Then I said:
>
> "Let us stick to that, and we shall know where we are. Now what is meant by perfectly elastic? Is a piece of india-rubber that yields stubbornly, and springs back strongly, more or less elastic than a piece that yields easily and springs back weakly?"
>
> "Both are equally elastic" was the answer.
>
> "Then anything that is elastic at all is perfectly elastic?"
>
> My young friend said that was so. Then he changed his mind, and told me that elasticity was a conception perfectly well understood by scientists, and that it had nothing to do with real elastic. He began to draw a diagram on a piece of paper to make the conception clear to me, and then he found the diagram did not make it any clearer to himself, and tore it up.
>
> My enchanted young friend went away at last, more firmly convinced of his theory than ever, and promising to bring me a really good book on physics that would tell me exactly what elasticity was. I am still waiting for that really good book on physics. CALABRIAB

PRE- AND POST-WAR VALUES

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—A deferred judgment was recently given in a case affecting payment for the use of a share of a party wall. The plaintiff, a builder, erected in 1909 a wall which, in 1926, was made use of as a party wall by the defendant. The plaintiff claimed half the present-day value, but the defendant contended he should only be required to pay half the original cost of construction, and with the defendant's view the judge agreed and awarded in his favour. The R.I.B.A., so the writer believes, have previously made a similar pronouncement.

Common sense and equity compels one to hold the view that such a valuation is unfair to the original builder of the wall. The cost of building a wall in 1909 varies little, if at all, from the cost in 1926. What has altered is the value of money. If in 1909 the builder parted with half his wall he might have said he did not want flimsy paper or golden tokens in exchange, but required

for five years a first-class season ticket from Woking to Waterloo, together with ten long ladders and five trucks, and this bartering of the wall for the ticket and the plant might be agreed to and amicably settled. Now, in 1926, the builder is surely entitled to the same amenities. The railway journey is no longer nor is there any greater degree of comfort, and the ladders and trucks are no stronger now than then, but the purchaser must disburse more to the Southern Railway in treasury notes or cowrie shells, or whatever the medium of exchange at the moment might be, than he would have done in 1909.

When the sale of a wall becomes a cash transaction and not barter the same conditions should hold, so that the builder can buy with the cash similar articles to those he would have bought before the currency became seriously depreciated. Halve the value, double the quantity.

The fruit farmer who, in 1909, let the local residents pick his cherries and cart them away for 2d. a pound would not listen politely in 1926 to a statement that sun and rain cost no more in 1909 than in 1926, therefore the price of cherries should remain the same, as he has vividly before him the price of milk and bread and other commodities of which he is a daily consumer.

In the days of Edward III an ox was worth 1s. 6d., and a sheep 6d., but the value of similar animals is the same to-day. Pennies were very scarce in those days, hence their exchange value.

Perhaps behind these remarks there is a grain of wisdom.

NOEL D. SHEFFIELD

NEW INVENTIONS

[The following particulars of new inventions are specially compiled for THE ARCHITECTS' JOURNAL, by permission of the Controller of His Majesty's Stationery Office, by our own patent expert. All inquiries concerning inventions, 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, London, W.C.2. The price is 1s. each.]

LATEST PATENT APPLICATIONS

29965. Bemis, A. F., and Bemis Industries Inc. Building construction. November 26.
29729. Hagstrom, E. B. L. Spirit level. November 24.
29407. Hobson, W. Methods of building walls, etc. November 22.
29661, 29662. Irving Iron Works Co. Reinforced-concrete, etc., structures. November 23.
29848. Wood, F. A. Bricks, slabs, etc. November 25.
31865. Badger, F. E. G. Floors, ceilings, etc. December 16.
31515. Brown, W. Method of making, etc., building-slabs. December 13.
31509. Cotton, R. Tiles. December 13.
31932. Goodwin, A. Foundations for buildings, etc. December 16.
32032. Howard, R. F. Window structures. December 17.

SPECIFICATIONS PUBLISHED

261453. Graveman, W. H. Method of making articles for building.
261618. Macomber, S. Fire-proof floor construction.
261624. Weisenstein, K. Squares for marking out the string boards of staircases.
262490. Roberts, E. W. Construction of fireplaces, chimney-breasts, chimneys, and the like.
262536. Quick, W., Thomas, S. E., and Berwick, F. W. Devices for controlling windows and the like.
262612. Coalbrookdale Co., Ltd., and Jones, W. J. Domestic firegrates.
262647. Lamore Tile Machine Co. Blocks for building purposes.
262663. Pittar, G. F. Metal sash-frames and window-frames.

ABSTRACT PUBLISHED

259456. Kenny, J., Dublin. Moulding walls *in situ*.

DISTRICT SURVEYORS IN LONDON

The following recently issued list of district surveyors in London will be found useful if kept for office reference :

DISTRICT.	SURVEYOR.	OFFICE.
Battersea	Horace Cubitt, A.R.I.B.A.	233 Lavender Hill, S.W.11
Bermondsey ..	A. C. Meston	Bank Chambers, Tower Bridge, Tooley Street, S.E.1
Bethnal Green ..	F. E. Mennie, A.R.I.B.A.	311 Cambridge Road, E.2
Camberwell ..	A. P. Stokes	173 Herne Hill, S.E.24
Chelsea	F. W. C. Barker	4 Sydney Street, S.W.3
City of London East	John Todd	7 Camomile Street, E.C.3
City of London West	(Interim) John Todd	7 Camomile Street, E.C.3
Clapham	W. Grellier, F.R.I.B.A.	188a High Street, Clapham, S.W.4
Deptford	B. Greig, A.R.I.B.A.	329 New Cross Road, S.E.14
Finsbury	John Dovaston, A.R.I.B.A.	378 St. John Street, E.C.1
Fulham	W. H. Rogers	Broadway House, The Broadway, S.W.6
Greenwich ..	A. A. Fillary	Borough Hall, Royal Hill, Greenwich, S.E.10
Hackney East ..	H. R. Chanter, A.R.I.B.A., F.S.I.	Westminster Bank Chambers, 20 Amhurst Road, E.8
Hackney West ..	W. G. Whincop, A.R.I.B.A.	Westminster Bank Chambers, 20 Amhurst Road, E.8
Hammersmith ..	A. L. Woodward	18 Queen Street, Hammersmith, W.6
Hampstead ..	J. E. Mundell, A.R.I.B.A., F.S.I.	305 Finchley Road, N.W.3
Holborn	W. G. Perkins	11 Gray's Inn Square, W.C.1
Islington	E. W. Lees, A.R.I.B.A.	407 Holloway Road, N.7
Kensington North	(Interim) G. Tolley	96 Westbourne Grove, W.2
Kensington South	H.A. Legge, A.R.I.B.A.	113 Earl's Court Road, S.W.5
Lambeth North ..	P. J. Black	69 Kennington Oval, S.E.11
Lambeth South ..	F. P. Watson, F.S.I.	365 Norwood Road, S.E.27
Lewisham East ..	E. A. Young, A.R.I.B.A., F.S.I.	155 Rushey Green, S.E.6
Lewisham West ..	A. H. Verstage, A.R.I.B.A.	1 Waldram Road, Forest Hill, S.E.23
Paddington ..	G. Tolley	96 Westbourne Grove, W.2
Poplar	E. Walsh Knight, F.S.I.	135 Bow Road, E.3
St. Marylebone ..	L. R. Ford, A.R.I.B.A., F.S.I.	18 Baker Street, Portman Square, W.1
St. Pancras North	H. E. Watkinson, F.S.I.	272 Kentish Town Road, N.W.5
St. Pancras South	H. H. Young, A.R.I.B.A.	14 Percy Street, W.1
Shoreditch ..	C. C. Knowles	124 Shoreditch High Street, E.1
Southwark ..	R. H. J. Mayhew	14-16 New Kent Road, S.E.1
Stepney East ..	H. N. Kerr, F.R.I.B.A.	1 West Arbour Street, E.1
Stepney West ..	H. T. Bromley, A.R.I.B.A.	130 Whitechapel High St., E.1
Stoke Newington	(Interim) W. G. Whincop	171 Church Street, Stoke Newington, N.16
Wandsworth East	A. G. Morrice, A.R.I.B.A.	1 Drewstead Road, S.W.16
Wandsworth West	P. Ion Elton, F.R.I.B.A., F.S.I.	85 High Street, S.W.18
Westminster East	O. C. Hills, F.R.I.B.A.	60 Haymarket, S.W.1
Westminster South	L. A. D. Shiner, A.R.I.B.A.	22 Buckingham Gate, S.W.1
Westminster West	C. W. Surrey, A.R.I.B.A.	9 Woodstock Street, W.1
Woolwich North ..	T. P. Tinslay, F.S.I.	21 William Street, S.E.18
Woolwich South ..	E. A. Young (Interim)	21 William Street, S.E.18

THE BUILDINGS ILLUSTRATED

SOME OF THE CONTRACTORS

FOLLOWING are the names of some of the contractors and sub-contractors for the buildings illustrated in this issue:

County Fire Office, Regent Street, W. (page 29). Consulting engineer, Dr. Oscar Faber, O.B.E. General contractors, Holloway Bros. Sub-contractors: Limmer Asphalte Co., Thos. Faldo & Co., asphalt; Redpath, Brown & Co., structural steel; Ames and Finnis, slates; Messrs. Braby, copper dome; Crittall Manufacturing Co., casements.

Swan and Edgar, Ltd., Piccadilly, W. (page 30). General contractors, Higgs and Hill, Ltd.; clerk of works, Mr. F. J. Camp; general foreman, Mr. E. Richardson. Sub-contractors: Henry J. Greenham, Ltd., demolition; Lawford & Co., dampcourses and asphalt; Kleine Patent Flooring Syndicate, Ltd., reinforced concrete stairs, and patent flooring; London Brick Co. and Forders, Ltd., "Phorpres" Fletton bricks; South Western Stone Co., stone and stonework; Patent Victoria Stone Co., artificial stone stairs; Moreland Hayne & Co., Ltd., structural steel and cranes; Roberts, Adlard & Co., slates; J. A. King & Co., partitions and special glass, and patent flooring; Cuthbert & Co., patent glazing; J. L. Emms, cast lead; Acme Flooring Co., wood-block flooring; Rosser and Russell, Ltd., central heating, boilers, and ventilation; Higgins and Griffiths, electric wiring, electric heating, and bells; Matthew Hall & Co., plumbing; J. R. Venning & Co., Ltd., sanitary fittings; J. Whitehead and Sons, stairtreads and marble; Carter and Aynesley, door furniture; Crittall Manufacturing Co., casements and window furniture; A. L. Gibson & Co., rolling shutters; J. P. White and Sons, Bedford, fireproof doors; H. & C. Davis, iron staircases; F. Sage & Co., shopfittings and sunblinds; Plastering, Ltd., plaster and decorative plaster; W. T. Allen & Co., Bromsgrove Guild, metalwork; Brookes, Ltd., tiling; Waygood-Otis, Ltd., lifts; Le Grand, Sutcliff and Gell, water supply.

Messrs. Austin Reed's premises, Regent Street (page 37). General contractors, W. F. Blay, Ltd. Sub-contractors: George Parnall & Co., Ltd., shop fittings; Harris and Sheldon, bronze shop fronts; Moreland, Hayne & Co., Ltd., steelwork; United Stone Firms, Ltd., stonework; Diespeker & Co., Ltd., constructional floors; Fenning & Co., Ltd., marble and terrazzo; Gilbert Seale and Son, stone carving; J. L. Emms, cast lead finial; Tyler and Freeman, electric lighting; Rosser and Russell, Ltd., heating; Smith, Major and Stevens, Ltd., six S.M.S. electric lifts (three for passengers, one for goods, one for service, and a collar lift designed for a load of 56 lbs.); W. and C. Pantin, Ltd., gravity conveyor; Automatic Sprinkler Co., Ltd., sprinkler system; London Plenum Heating Co., vacuum cleaning; Ragusa Asphalte Paving Co., asphalt; Lamson Pneumatic Tube Co., cash delivery system; James Gibbons, Ltd., metal windows, silveroid balustrading to wells; J. W. Singer and Sons, Ltd., lift enclosure and handrails, and main electrolier; Birmingham Guild, Ltd., external balcony railings; Cuthbert and Taylor, copperlight glazing, pavement lights, etc.; Morris Westminster Guild, Ltd., stained leaded lights to Tudor floors; Lion Foundry Co., Ltd., fire escape stairs; Isler & Co., Ltd., artesian well; Plaster Decoration Co., Ltd., decorated plasterwork; Sankey-Sheldon, Ltd., steel lockers, etc.; Yannedis & Co., ironmongery; Carter & Co., Ltd., sanitary fittings; J. Avery & Co., gold blinds and curtains. Hairdressing saloon: Vitrolite Construction Co., panelling; Osborne Garrett & Co., Ltd., fittings.

Courtaulds, Limited, 16 St. Martin's-le-Grand, E.C.1 (page 49) Consulting engineer, Dr. Oscar Faber, O.B.E., quantity surveyor, Mr. Louis C. Veale, F.S.I.; general contractors, Holloway Bros. (Lond.), Ltd., who were also responsible for the foundations and reinforced concrete construction, stone and joinery; clerk of works Mr. R. Edwards; general foreman, Mr. Lambden. Sub-contractors, Limmer and Trinidad Co., dampcourses and asphalt; London Brick Co. and Forders, Ltd., "Phorpres" bricks; Redpath, Brown & Co., Ltd., structural steel, designed by Dr. Faber; Crittall Manufacturing Co., Ltd., flag staves and bronze bosses, etc., and casements and cast lead aprons to same, and bronze signs, and patent glazing; Haywards, Ltd., stallboard lights, coal plates, and fire-resisting glass; Henry Hope and Sons, Ltd., patent glazing, lead gutters and down pipes; Hollis Bros. & Co., Ltd., oak flooring; Art Pavements and Decorations, Ltd., terrazzo flooring and marble; George Wright (Lond.), Ltd., stoves and grates, mantels; "Ideal" boilers; Dent and Hellyer, Ltd., sanitation and plumbing, rain-water goods, sanitary fittings and domestic boiler; James Gibbons, Ltd., floor springs; Jones, Lock & Co., furniture; Yannedis & Co., locks and furniture; Nettlefold and Sons, Ltd., door furniture; F. A. Norris & Co., area railings and folding gates; A. L. Gibson & Co., both internal and external steel rolling shutters; Chatwood Safe Co., Ltd., strong-room fittings and strong-room doors; T. B. Colman and Sons, Brighton, revolving doors; J. Avery & Co., blinds and map fittings in board-room; G. Jackson and Sons, Ltd., decorative plaster; F. A. Norris & Co., Caston & Co., George Wragge, Ltd., lift enclosure metalwork; Carter & Co., floor and wall tiling; wall pannier, wall finishes, and paints; J. Slater & Co. (Engineers), Ltd., kitchen fittings; Bath Artcraft, Ltd., office fittings and cloak-room fittings; Waygood-Otis, Ltd., three passenger, one goods, and one dinner lift, one ash hoist (cars designed by the architect); Synchronome, master clock carved by Mr. J. Walker, 151a Oxford Street, W.1, clocks. The models and stone carving were by Mr. Henry Poole, A.R.A.

The Manor House, Long Crendon, near Thame (page 59). General contractor, W. Blain, of Long Crendon.

Flats at Liverpool (page 71). General contractors, J. Duthie and Son, Liverpool. Sutton Heath picked facings, Sutton Heath rustic dressing bricks, and Portland stone have been used. Sub-contractors: Carron Co., gas stoves, gas fixtures, balconies, and stair balustrades; Triplex grates; Liverpool Artificial Stone Co., stairtreads; Quiggin Bros., Ltd., Liverpool, door and window furniture; Ockleston and Drayton Johnson, Ltd., Liverpool, casements; Adams Bros. (Liverpool), Ltd., plaster; Express Lift Co., Ltd., hand lifts.

Flats at Liverpool (page 72). General contractors, J. Jones and Sons, Woolton, Liverpool, who were also responsible for the asphalt, reinforced concrete work, and joinery. Sub-contractors: Tushington Brick Co., Ltd., facing bricks; Liverpool Artificial Stone Co., Ltd., artificial stone, stone steps, and staircases; Pearson Bros. and Campbell, Liverpool, external artificial stone dressings; Carron Co., Liverpool, gas fires, cast-iron balconies and mantels, and sanitary fittings; Quiggin Bros, Liverpool, door and window furniture; Samuel Parkes, Ltd., Willenhall, locks; Geo. Lowe and Sons, Liverpool, external emergency iron staircases, wrought-iron and main staircase balustrades, internal; J. Roughley and Sons, Woolton, "Mander's Aquiline" decorators. "Woco" internal doors are fitted.

Flats on the Duchy of Cornwall estate, Kennington (page 76). General contractor, Mr. J. Parsons; clerk of works, Mr. Head; general foreman, Mr. Wilson. Sub-contractors: Empire Stone Co., Ltd., plaster, artificial stone; The Trussed Concrete Steel Co., Ltd., structural steel; J. T. Ebner, and Stevens and Adams, Ltd., wood-block flooring; Davis Gas Stove Co., gas circulators and grates; Carron Co., iron staircases and metalwork.

THE YORKSHIRE POST BUILDING EXHIBITION

The *Yorkshire Post* Building Trades Exhibition will be held in Fenton Street Drill Hall, Leeds, from Wednesday, January 12 to Saturday, January 22. The general managers are Provincial Exhibitions, Ltd., City Hall, Manchester. The Northern office is 46 Emerson Chambers, Newcastle-on-Tyne.

RATES OF WAGES

			I	II
			s. d.	s. d.
A	ABERDARE	S. Wales & M.	1 8	1 3¼
A₁	Abergavenny	S. Wales & M.	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
B₃	BANBURY	S. Counties	1 4½	1 0½
B₃	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
B	Bath ..	S.W. Counties	1 6	1 1½
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
B₃	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
B₃	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
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
A₂	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 10	1 4½
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
B₃	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
A₂	Walsall ..	Mid. Counties	1 7	1 2½
A	Warrington	N.W. Counties	1 8	1 3½
A₃	Warwick ..	Mid. Counties	1 6½	1 2
B	Wellingborough	Mid. Counties	1 6	1 1½
A	West Bromwich	Mid. Counties	1 8	1 3½
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

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.

* Plasterers, 1*s.* 9*d.*

† Carpenters and Painters, 1*s.* 8½*d.*

‡ Plumbers, 1*s.* 9*d.*

§ Painters. 1*s.* 6*d.*

‖ Carpenters and Plasterers, 1*s.* 8½*d.*

¶ Painters, 1*s.* 7*d.*

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.*

	£	s.	d.
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	15	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 lintels, 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.*

	£	s.	d.
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.*

	£	s.	d.
London stocks, per M.	£4	15	0
Flettons, per M.	2	18	0
Staffordshire blue, per M.	9	10	0
Firebricks, 2½ in., per M.	11	3	0
Glazed salt, white, and ivory stretchers, per M.	23	0	0
DO. *headers, per M.*	23	10	0
Colours, extra, per M.	£5	10	0
Seconds, less, per M.	1	0	0
Cement and sand, see "Excavator" above.			
Lime, grey stone, per ton	£2	17	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, ½in., 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.*

	£	s.	d.
Portland Stone:			
Whitbed, per ft. cube	£0	4	6
Basebed, per ft. cube	0	4	7
Bath stone, per ft. cube	0	3	0
Usual trade extras for large blocks.			
York paving, av. 2½ in., per yd. sup.	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.

	£	s.	d.
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 18s. 0d. per square.			
FIXING lead soakers, per dozen	£0	0	10
STRIPPING old slates and stacking for re-use, and clearing away surplus and rubbish, per square	0	10	0
LABOUR only in laying slates, but including nails, per square	1	0	0

See "Sundries for Asbestos Tiling."

CARPENTER AND JOINER

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

	£	s.	d.
Timber, average prices at Docks, London Standard, Scandinavian, etc. (equal to 2nds):			
7×3, per std.	£20	0	0
11×4, per std.	30	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.	30	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. 1½ in., per ft. sup.	0	3	0
DO., DO. moulded b.s., 2 in., per ft. sup.	0	3	9
DO., DO., DO. 1½ 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	4	6
DO. *drawn pipes, per cwt.*	2	6	0
DO. *soil pipe, per cwt.*	2	8	0
DO. *scrap, per cwt.*	1	9	6
Copper, sheet, per lb.	0	1	0
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	12	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. 1½ 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	17	0
Hair, per cwt.	0	18	0
Sand and cement see "Excavator," etc., above.			
Lime putty, per cwt.	£0	2	9
Hair mortar, per yd.	1	7	0
Fine stuff, per yd.	1	14	0
Sawn laths, per bdl.	0	2	9
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	6
DO. 26 oz.	0	0	7½
Cathedral white, per ft.	0	0	6½
Polished plate, British ¼ in., up to 2 ft. sup.	0	2	0
DO. *3 ft. sup.*	0	2	6
DO. *7 ft. sup.*	0	3	6
DO. *25 ft. sup.*	0	4	0
DO. *100 ft. sup.*	0	4	6
Rough plate, ⅞ in.	0	0	6
DO. *¼ in., per ft.*	0	0	6½
Linseed oil putty, per cwt.	0	16	0
GLAZING in putty, clear sheet, 21 oz.	£0	0	11
DO. 26 oz.	0	1	0
GLAZING in beads, 21 oz., per ft.	0	1	1
DO. 26 oz., per ft.	0	1	4
Small sizes slightly less (under 3 ft. sup.).			
Patent glazing in rough plate, normal span 1s. 6d. to 2s. per ft.			
LEAD LIGHTS, plain, med. sqs. 21 oz., usual domestic sizes, fixed, per ft. sup. and up	£0	3	6
Glazing only, polished plate, 6½d. to 8d. per ft. according to size.			

DECORATOR

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

Genuine white lead, per cwt.	£3	11	0
Linseed oil, raw, per gall.	0	3	7
DO., *boiled, per gall.*	0	3	10
Turpentine, per gall.	0	6	2
Liquid driers, per gall.	0	9	6
Knotting, per gall.	1	4	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	11
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, per 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, including cutting and waste, fixed on, but not including studs or grounds, per ft. sup. from 3d. to	0	0	6
Plaster board, per yd. sup. from	0	1	7
PLASTER BOARD, fixed as last, per yd. sup. from	0	2	8
Asbestos sheeting, 5/32 in., grey flat, per yd. sup.	0	2	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, 5/32 in. punched per M., grey	16	0	0
DO. *red*	18	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	3½
⅜ m/m figured ash, per ft. sup.	0	0	5
4½ m/m 3rd quality, composite birch, per ft. sup.	0	0	1½