THE ARCHITECTS' JOURNAL

Wednesday, January 26, 1927

THE LONDON ARCHITECTURE MEDAL

THE yearly award of this medal is awaited with a considerable degree of interest among architects, and one hopes that an increasing recognition of the winning design in the illustrated pages of the lay Press will, in the future, provide a powerful stimulus to public interest in new buildings. One can imagine that before long it will be possible to publish a volume illustrating the successful buildings since the inception of the medal. Those that have been successful up to date show an extraordinary and valuable diversity in purpose and appearance, but they possess qualities in common: they are dignified, restrained, and rely entirely upon legitimate architectural effects, thus illustrating the present-day healthy reaction against applied "decoration." The buildings in such a volume would illustrate, in a unique manner, the best contemporary thought, and a series, taken over an extended period, would show a definite trend in design.

In the conditions of the award there exists a clause to the effect that the medal is not intended for churches or public buildings, and it is not quite clear why buildings where beauty and dignity are of primary importance should be excluded. The clause was, no doubt, inserted to encourage the architectural treatment of structures, such as offices, that had too often sunk to a very low and conventionalized architectural level. In the days when assessors might have been prone to confuse expense and elaboration with architecture, probably churches and public buildings would, as a rule, have carried off the honours; but to-day it would be a remarkable church that, in terms of pure architecture, would excel the designs that have already won the prize. Also, new churches and public buildings within four miles of Charing Cross are very uncommon, and it hardly seems necessary to continue this limitation. The honour might, we think, well be made completely representative.

The increase in the period of eligibility from one year to three is all to the good since it gives a desirable freedom of choice and it will not be necessary to pick the best of a bad lot in any given year. The other change, however, to the effect that consideration will be given not only to the façade but also to the internal planning and arrangement, will add materially to the jury's burden. It is easy to sit down and write on a piece of paper that a truly architectural façade will indicate the plan and internal arrangement of a building, symbolize its purpose, and that the most efficient plan will dictate the elevation. This is a counsel of perfection, and the plain fact remains that many of our finest classical façades do not comply with the theory, and that nearly all symmetrical elevations have necessitated adjustments to the plan, accommodation, and lighting that would otherwise not have been desired. It is also exceedingly difficult for anyone other than the architect and client to form a true judgment as to the practical merit of the planning and internal arrangements of a building. At the same time it is clear that one cannot judge a façade without any regard whatever to what lies behind, and the interpretation of the clause will require a breadth of view that, we feel sure, will be recognized by the jury.

It is of the utmost importance that architects should make full use of their privilege of nominating buildings. This will serve, not only to bring to notice buildings that might otherwise be overlooked, but also to educate the taste and observation of the architect himself—he may be said to be in a position to back his own opinion. Architects should also remember that really good designs on the humbler scale are quite capable of winning the medal, and, owing to a natural feeling of reticence, many architects might fail to nominate buildings that they had designed themselves. Hence good designs should stand an almost certain chance of nomination at the hands of someone other than the designer.

The tablet that is to be affixed to the chosen building cannot fail to excite the public imagination although it is hardly possible for it to form part of the original design! One hopes that street architecture medals will be adopted in other great cities, and eventually they ought to be the rule rather than the exception in all our towns. By this means it might be possible to revive some kind of local character in design. The type of building that appealed most to those best capable of forming an opinion would give a bias to future work, and the steadying hand of a capable jury would prevent any tendency to slip too much into a groove. The emulation excited by the award would check the present habit of erecting buildings out of keeping with their surroundings, and the jury in each town would enjoy some kind of standing in local architectural affairs.

The sending-in day this year is February 28, and the award will be made known without undue delay. There are many excellent buildings eligible, and it will be of great service if architects will take the opportunity of looking round, especially among lesser-known buildings in out-of-the-way places, and if they find anything that they deem to be of sufficient merit they should use their nomination forms. Only in this way can the jury be in a position to examine all the buildings that are worthy of its attention.

NEWS AND TOPICS

THE RUMOURED ABOLITION OF THE MINISTRY OF TRANSPORT—PRESERVING OUR ANCIENT COTTAGES—ANCIENT BUILDINGS IN FRANCE—THE WINDOW DISPLAY ARTIST—"EMPLOY A CAPABLE ARCHITECT."

THE proposal to transfer the administrative functions of the Ministry of Transport to other Government departments is of special interest to architects. Not only should this effect some considerable saving in departmental expenditure, but if, as is suggested, the road activities of the Transport Ministry are transferred to the Ministry of Health, it will mean a simplification of town and regional planning. At present, although town planning is the primary concern of Mr. G. L. Pepler, the chief town-planning inspector of the Government, transport questions, which are vital in every scheme, have to be passed like shuttles to and fro across Whitehall, for naturally the officials of the Transport Ministry insist on controlling all plans for providing or improving transport routes. If all the questions relating to town planning were to come within the administrative control of Dr. I. G. Gibbons, the assistant secretary responsible for this question at the Ministry of Health, who can now consult within the one building such experts as Dr. Raymond Unwin, Mr. G. L. Pepler, and the officials of the engineering staff, the work of planning new roads and road widenings, and also the preservation of surrounding amenities, could be watched by one authority. This would save time and money. As was pointed out at a conference at Liverpool last Monday the expenditure so far incurred in widening roads and making improvements in urban districts has been in the ratio of 90 per cent. for compensation, and only 10 per cent. for actual work done. A general plan is the only practical way of drawing up a regional policy, and anything that will unite the present division of functions is to be welcomed.

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The conference to-day to be held at the Royal Society of Arts, and presided over by the Prime Minister, owes its initiation to the foresight and energy of Sir Frank Baines. The object of the meeting is to consider the best means of preserving the ancient cottage architecture of this country, and to inaugurate a fund for the purpose. As long ago as 1908 the Rev. P. H. Ditchfield, in *Cottage Architecture*, stated that "every year sees the destruction of several of these old buildings, which a little care and judicious restoration might have saved." Only last year at a meeting of the R.I.B.A., the late Vice-Chancellor of Oxford, Dr. Joseph Wells, pointed out that too many old country cottages are disappearing, but they are still left "in greater abundance in England than in almost any country in western Europe."

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Good examples of the so-called "march of progress" can be found at Cheam, in Surrey. There, towards the end of the nineteenth century, Cheam Square, a notable piece of early town planning, was demolished. In 1922 an exquisite sixteenth-century cottage was destroyed. Fortunately the Society for the Preservation of Ancient Buildings intervened and preserved another earlier cottage, which was re-erected on a new site. Only a few months ago a small house erected in 1740 with a low-pitched parapeted roof was given a high-pitched roof which completely altered its character. Countless examples can be given in all parts of the country to justify the movement, initiated to-day, to preserve ancient folk architecture from demolition and decay. The speakers will include the Rt. Hon. J. H. Whitley, M.P., the Earl of Crawford, Sir Leslie Scott, and Sir Henry Rew.

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In spite of lamentable destruction there is still left in France a very large number of celebrated buildings. These are part of the riches of France. The principal buildings are old houses dating from the Middle Ages, or the Renaissance, castles, town halls, belfries, monasteries, and churches. Of these the most important are the buildings that are regarded as playing some part in the history of the nation, and are, therefore, chiefly maintained at the expense of the State. There are almost 5,000 buildings under this heading at the present moment. The task of preserving these buildings is immense. Up to a hundred years ago such buildings were pulled down and reconstructed, for it was thought in the classical period that the taste of the previous epoch was bad. Gothic architecture, for example, could not be tolerated. At the end of the eighteenth century Notre Dame was destroyed and the windows of the Sainte-Chappelle were calmly taken away in order to supply store places for books and records. There has been a new spirit abroad, and many old buildings used as warehouses, and neglected, have been scheduled as historic. Thus churches have been freed from being used as stores and barracks. Mr. John Rockefeller has been especially generous in this work. His wish seems to be, not so much to erect a great work to commemorate his name in the future, as to put historic buildings into a state of good repair, as though he were the owner. Thanks to his generosity, preservation work is already in progress at Versailles, Reims, and Fontainebleau. An American gentleman recently sent a cheque for 150,000 francs to be used for the Cathedral of Chartres, which both he and his wife admired so much. His only stipulation was that the gift should be announced in the New York Press on the anniversary of his wedding day, for it was intended as a present to his wife. So France is being helped to preserve her architectural treasures.

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Three weeks ago—I am afraid I am very late in the day—Professor Reilly, speaking at Liverpool City School of Art, said that he was glad to have noticed that, if art had not yet entered the homes, it had in some measure entered the shops of the city. To him the windows of the Bon Marché at Christmas-time had displayed better art, on the whole, than was evident in a great many pictures of the autumn exhibitions. I am not sure whether Professor Reilly meant there was *art in the display*, or whether he meant only what he said: displayed, i.e. *exhibited objects of better art*. But if he meant the former, my interest is aroused.

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Window display began with the open market-place—or, perhaps, on the sea-beach when the Phœnicians came to trade. Plate-glass was invented in Queen Elizabeth's reign, but it was not until the eighteenth century that

window display began to come into its own. In modern window-dressing the keynote is specialization, and first attention to-day is given to attracting the special interest of the passer-by. Care is devoted to a system of groups, the whole showing a simplicity and unity of design, with one principal element throughout the scheme. In narrow alleys, sequestered from the rush and roar of the city, I have frequently passed windows and stalls that, in their careful dressing, have indicated the work of artists. Yet their hands would go up in holy horror if they were called artists—as the window-dressers of the great West-End shops are called. But these small traders can paint very jolly things in oranges and lemons, cabbages, carrots, and the like.

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In the January *London Magazine* Sir Leo Chiozza Money tells of how he built himself a house. "Building being so dear, I thought that it could not be very much dearer if I did it for myself instead of employing a professional builder. I may say at once that the experiment was on the whole successful. I knew clearly what I wanted, and my friend, a gifted and experienced architect, developed the plans and worked out the many details. No one proceeding to build, whether for themselves or through a contractor, should fail to employ a capable architect. His fee is well earned and remunerative to the man who has the sense to pay it. From the number of such articles that have lately appeared in the lay Press, many architects will assume that their battle is won. Not at all. I gather from such articles that the battle has only now begun. Would any publicist, even of the fame of Sir Leo Chiozza Money, succeed in getting an article published in the *London Magazine* if, writing upon the birth of a son, he gravely counselled all expectant fathers and mothers "to call in a doctor"?

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It is easy to sneer at the monotony and jejuneness of the stock ornament with which the façades of so many of our public buildings are overlaid. We are all rather bored by them; the difficulty is not to convince people that these banalities are hardly architectural ornament at its best, but to discover something which we may put in its place without being a good deal the worse off for the change. When we come to look about us, what sort of a choice do we find is offered to us? There are the nightmarish herbaria of the art-nouveau; there is the figure-sculpture of the savages of every continent except our own (a potent inspiration just at the moment); there are the triangles and stars of the late Louis Sullivan and Adelaide House; finally, and most tempting to our younger architects, there is that refreshing, but rather unsubstantial, school of ornament which believes in the decorative supremacy of Nothing, and in the architectural supremacy of the building that has Nothing On.

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I could not help pondering these depressing truths as I sat at the hospitable table of the Master Carvers when, with their genial president, Mr. W. Aumonier, they assembled for their twenty-ninth annual dinner on Thursday last. But I did not ponder them very long, for no sooner had Mr. Arthur Davis got up to speak than I realized with a pleasant shock that his mind was following out precisely the same train of thought. And Mr. Davis made (in the course of what, as he had some difficulty in assuring me, were apparently his just utterances as an after-dinner speaker) a suggestion which is all the more worthy of attention in that it comes from a person with his artistic record. I do not suppose there is any English architect living to-day who has extracted from the repertoire of classical decoration a greater number of first-class effects, lively, captivating, yet always correct to the point of fastidiousness. Others have used these decorative forms with the same skill, but not with the same combination of skill and faithfulness to academic tradition. Yet "we are tired," Mr. Davis admitted, "of seeing the gods of antiquity smiling to us from our façades; we have had enough of the arrows of Mars and the thunder of Jupiter translated into stone." He went on to proclaim an imminent revival of the study of heraldry—"the most beautiful of human languages" he called it; "the language of the artist *par excellence*."

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I am inclined to agree with Mr. Davis that a revival of this sort is bound to be upon us before long, and I feel grateful to him for having arisen before the Master Carvers and, standing as the spokesman of his profession, conveying to them this interesting piece of news. In point of fact there are many signs already of a renewed interest in heraldic symbolism. Two important causes have, I think, contributed to bring this renewal about. One is the War, with its badges, brooches, regimental cigarette-pictures, and suchlike—not to mention its more substantial monuments. The other is the study of pictorial trade signs that has now been pursued for some years by gifted and painstaking enthusiasts. The emblems typifying every conceivable trade or business, and not least that of the innkeeper, are coming into their own again so rapidly that even the smaller printed article was recently the subject of a scholarly book by Mr. Ambrose Heal. Mr. Davis told us how he himself tried to impress the value of heraldic devices upon a modern successor of the Medicis whose three golden balls are used to such good effect by the humbler of their tribe. The result was unfortunate but decisive. "What," Mr. Davis was asked, "is that object sticking up from our cornice?" The explanation followed, and then: "Thank you, Mr. Davis; we have it on our notepaper. Please take it down." I hope that will not be the end of Mr. Davis's warm and discerning advocacy.

ASTRAGAL

ARRANGEMENTS

THURSDAY, JANUARY 27

Association of Architects, Surveyors, and Technical Assistants. (At the Caxton Hall.) 7.0 p.m. Annual general meeting of the Metropolitan Division.

MONDAY, JANUARY 31

At the Royal Institute of British Architects. 8.30 p.m. Address to Students and Presentation of Prizes.

TUESDAY, FEBRUARY 1

At University College School of Architecture. 5.30 p.m. E. G. Richardson, M.SC., PH.D., on Acoustics of Buildings. (Lecture iii.)

THE LEEDS UNIVERSITY COMPETITION

Winners : Messrs. Lanchester, Lucas & Lodge.
Placed second : Mr. J. C. Procter.

THE result of the competition for the new buildings proposed to be erected, and the adaptation of existing buildings, for Leeds University, was announced on Monday afternoon. Messrs. Lanchester, Lucas & Lodge were announced as the winners, and the designs of Mr. J. C. Procter were placed second.

We publish a full set of the winning designs in this issue.

Reporting upon the designs submitted, the assessor, Mr. Percy Scott Worthington, said:

" It was not to be hoped that any competitor would solve all the problems involved in the planning and the designing of an ideal modern University, but I am of opinion that the author of Design No. 2 comes nearer to attaining the object of this competition than might have been expected, and certainly nearer than any of the other competitors. The latitude allowed by the instructions has naturally been variously interpreted, but this designer gives substantially what was asked for and avails himself wisely of that latitude.

" His conception of a modern University would be unrivalled in this country, and as a building should rank in the first class anywhere.

" While it must be recognized that there are evident faults in his detailed planning of certain blocks such as occur in all the other designs in one form or another, these faults are generally such as can be remedied without in any way spoiling the conception as a whole.

" The lay-out is incomparably the finest submitted. Most other schemes placed their entrance close to the agreed boundary line at the angle of University Road and Woodhouse Lane with more or less satisfactory results, but this method of approach has in no case resulted in such a fine lay-out as that produced by this author's entrance from a point very little removed from the angle, but facing Woodhouse Lane. Placed in such a way that the building will be seen in impressive and attractive perspective, and be dominated by a fine tower central with the axis of Woodhouse Lane, it will not only be seen from far down that street, but will dominate the neighbourhood and be seen from all directions and symbolize the University.

" This arrangement produces the finely balanced rectangular plan which avoids all awkward angles and confused planning.

" On the site plan the boundary along Woodhouse Lane is altered from that agreed on with the Corporation, throwing a considerable area into a widened street. This may give added dignity to the buildings which are well set back within the agreed line, but is only a question of drawing and of indication of the boundary railing. This railing might equally well be on the agreed line and the space inside it paved or grassed.

Mr. H. V. Lanchester

" The author proposes to make University Road private, and to convert Beechgrove Terrace into a continuation of Hillary Place, joining University Road between the Textile and Agriculture Buildings. Nearly the whole site of the University is thus brought within a ring fence, and the composition of the buildings facing this road promises to be as interesting as that towards Woodhouse Lane, so that anyone walking round the site will pass one long series of fine buildings giving the idea of a complete homogeneous and dignified University, the present buildings which are out of harmony being lost behind the continuous front.

" Coming to the general arrangement of the buildings themselves, the Administration Building is, in my judgment, well placed, but is unfortunately detached and quite unnecessarily so, for it appears to me quite simple to link it up to the main entrance-hall, and this together with some slight re-arrangement of rooms would, I consider, make it a suitable and workable department.

" The scheme depends on the removal of the diagonal arm of the existing Arts and Science Building, a removal which is justified by permission given in the conditions. I consider that this fully justifies itself, as it certainly stands in the way of a dignified and convenient lay-out. The attempt to retain this block has been detrimental to several of the schemes.

" With regard to the treatment of University Road and Beechgrove Terrace, if I may venture to express an opinion, it appears to me that the realization of this principle of bringing the precincts as far as possible into a ring fence is of great importance to the University. A public vehicular traffic route through the University itself might become both an interruption to University work and an inconvenience to the public. If University Road becomes private (the Corporation, of course, retaining access to services below the surface) I see it as becoming, together with the added open space between the buildings, a very fine series of quadrangular spaces, possibly tree-planted, which would serve not only for traffic between the buildings on either side, but an outdoor gathering-place for students in fine weather, which will be of great importance in a site necessarily rather crowded, and will leave what open space remains among the buildings free for future extensions. This space, supplementing the great entrance-hall, will add much to the University life and dignity to the whole lay-out.

" While the engineering scheme for services is not shown in detail, I see no reason why it should not work in principle under a modern system."

The work of the winning firm includes the following buildings which have been awarded in competition:—Cardiff City Hall and Law Courts; Deptford Town Hall; Hull Art School; The Central Hall, Westminster; Third Church of Christ Scientist; Hitchin Town Hall. Placed second in the International Competition for Cairo Hospital, second in Harrogate Hospital Competition, and in the selected list for the final competition, Masonic Memorial Buildings.

MR. JOHN D. CLARKE

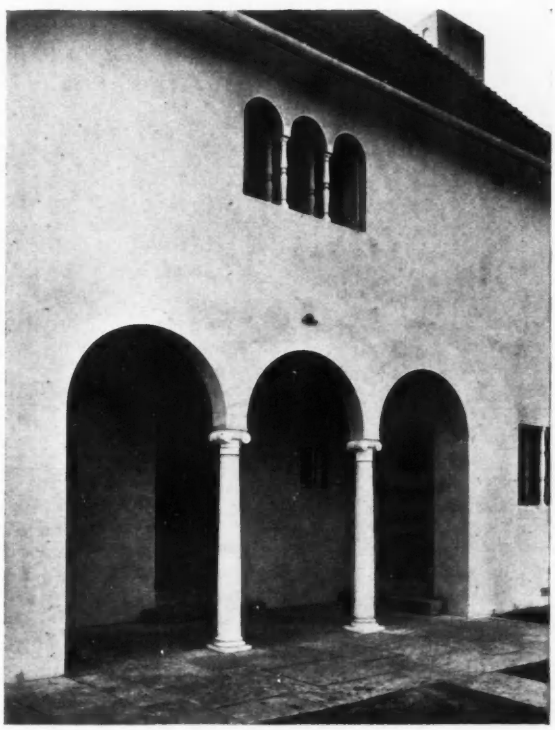
[BY STANLEY C. RAMSEY]

If there is ever a genuine revival of simple natural methods of house building, a study of the home craft ways of the old-time Kent and Sussex builders will, I imagine, play a very important part in such a desirable revolution. But it must be a study and not an imitation, for it is only too fatally easy to become "Olde Englyshe" and to produce a series of caricatures—suitable homes for the delight of collectors of faked antique furniture. It says, therefore, much for the strength of purpose and sanity of outlook of Mr. John D. Clarke, that he has been able to live for so long in the midst of his beloved Sussex without surrendering to this particular allurement. I believe as a young man Mr. Clarke worked for some little while in South Africa, where he came under the influence of Sir Herbert Baker, and it is probably this duality of experience which gives a particular value to his work. For he always appears to me to view old work with the eye of a modern, and new with the outlook of an ancient craftsman, critically hopeful of a return to better ways, though not disdainful of anything that is of genuine worth in the newer methods. He is like some modern poet haunted with the folk-songs of earlier singers, the strains of which break through his own compositions and make a double melody.

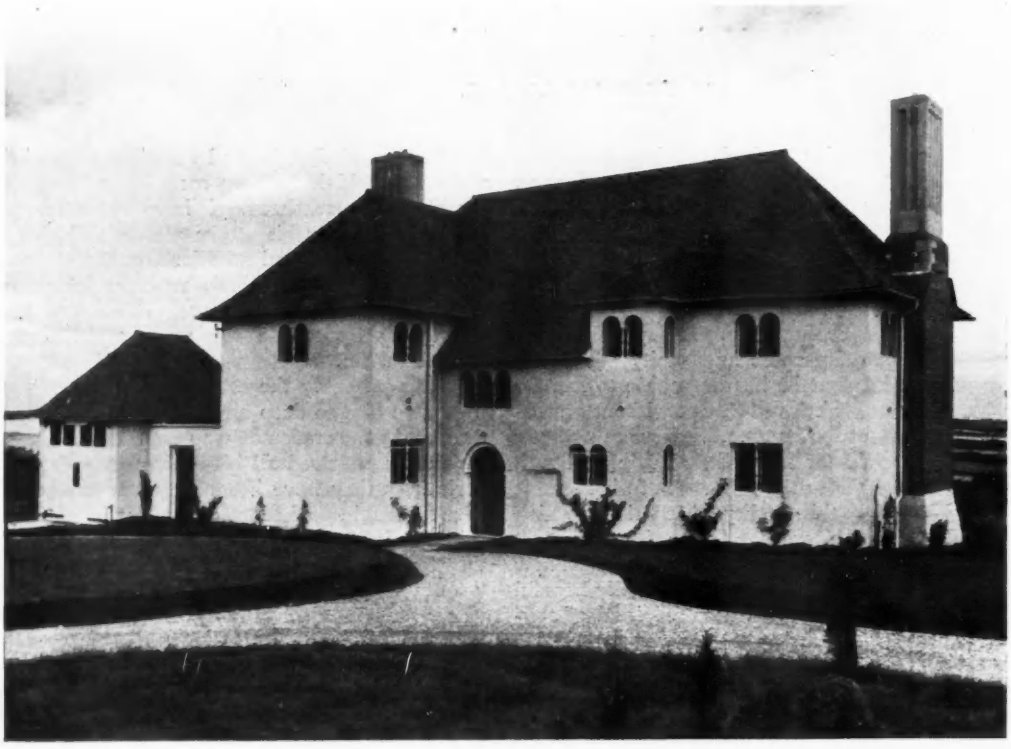
I first became acquainted with his work just before the war, some five or six years after his return from South Africa. I was visiting some friends who had acquired an interesting little house overlooking a valley not many miles from Groombridge, a romantic situation which doubtless coloured my memories of that delightful farmhouse. Alas! it was a farmhouse no longer, but in the transformation which had been carried out under the guidance of Mr. Clarke, all that was of value had been retained, whilst the modern additions and accessories were sympathetically rendered in tune with the original, but were still frankly modern; a fact which gave a surprising piquancy and reasonableness to the whole! My own particular sympathies at that time were for the severely selective, for a classic of well-defined boundaries and a strict realism. I detested like the plague that half-world of enthusiastic craftsmen restorers who appeared to me to differ only in degree from the scarcely less reprehensible creator of "antique" furniture. But I realized from this small house that it had been handled by an architect who was a restorer who did not "restore," that he had exercised an artistic restrain when it would have been most excusable to have more completely surrendered. I have since learnt that his earlier work after his return almost exclusively consisted in restorations of, and additions to, old Kent and Sussex half-timbered houses. It is only the lucky possessors of such places like Court Lodge and Filching Manor who can adequately appreciate the services their architect has rendered them.

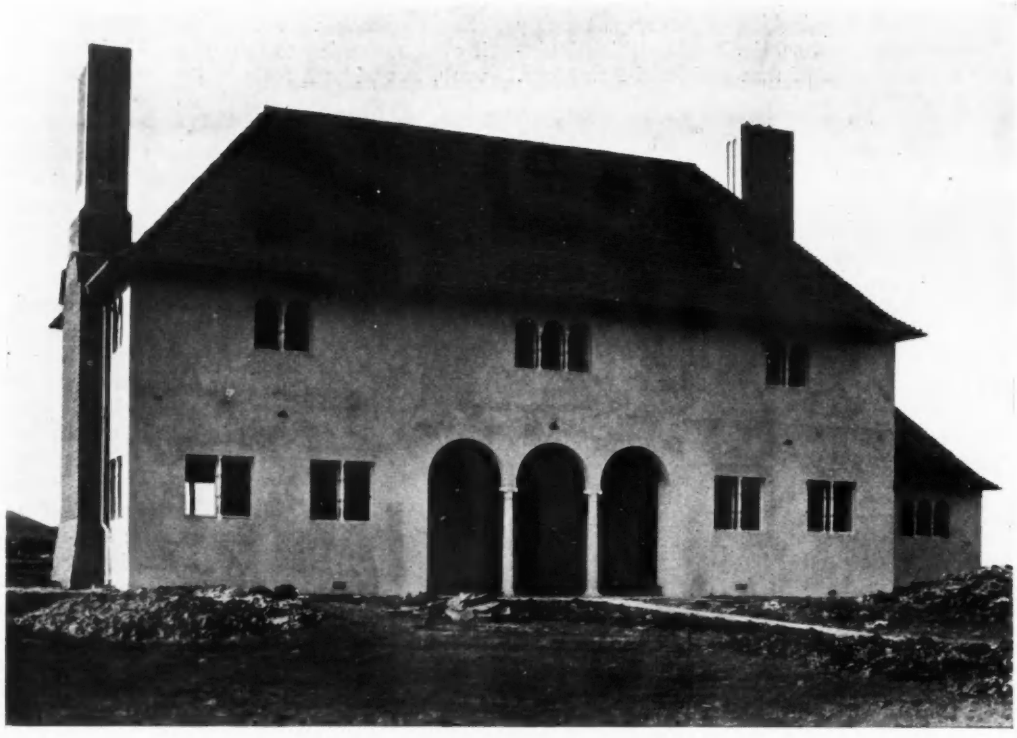
It was probably the intimate study of these old houses that gave him so deep an insight into the methods of the dead and gone craftsmen who created them, an experience which has endowed all his subsequent essays in building, various as they have been, with the same subtle quality of a realizable perfection, dependent on sound craftsmanship. It is, therefore, as I have said, surprising that with this introductory experience he did not proceed with "old world" creations in real and sham half-timber work. A good deal of his work has been in half-timber, such as the house called The Nunnery, which he built before the war, but all such work has an air of modernity about it. It belongs to to-day as much as to yesterday. His purely brick houses, such as Field Place, Willingdon, and a house just outside Eastbourne of which I have forgotten the name, have this same atmosphere of ancient and modern. Field Place is one of the most charming of country houses. Very simple both in plan and elevation, it owes something to the example of Sir Edwin Lutyens' work, but without caricaturing some of the more obvious of Sir Edwin's mannerisms as do so many of his less able followers.

When I say that Mr. Clarke is an artist, I use the term in no patronizing or complimentary spirit. To call an architect an "artist" is nowadays a very dangerous thing, not best calculated to recommend him to the more cityward type of client, dispensers of big jobs who like a "good, sound, practical man, and no nonsense," and to whom the word "artist" gives a fit of premonitory shivers: and like all artists he is an innovator, an experimentor who is never satisfied to rest on his achievements, but must be for ever seeking some new adventure. I



Field Place, Willingdon, Sussex. By John D. Clarke. The loggia.



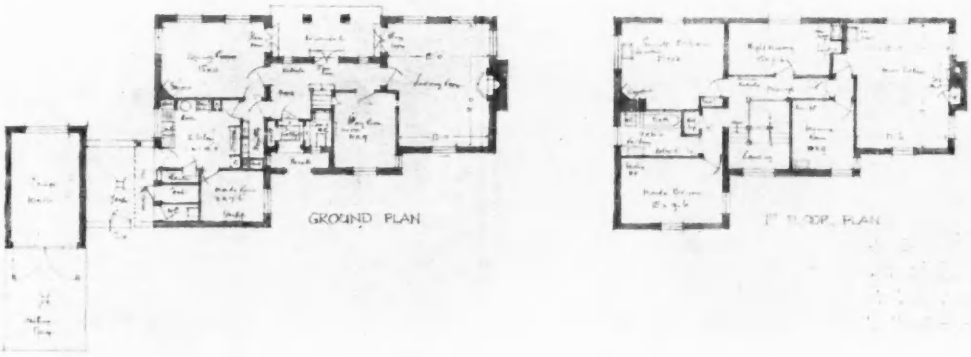


Field Place, Willingdon, Sussex. By John D. Clarke.
Above, the north front. Below, the south front.

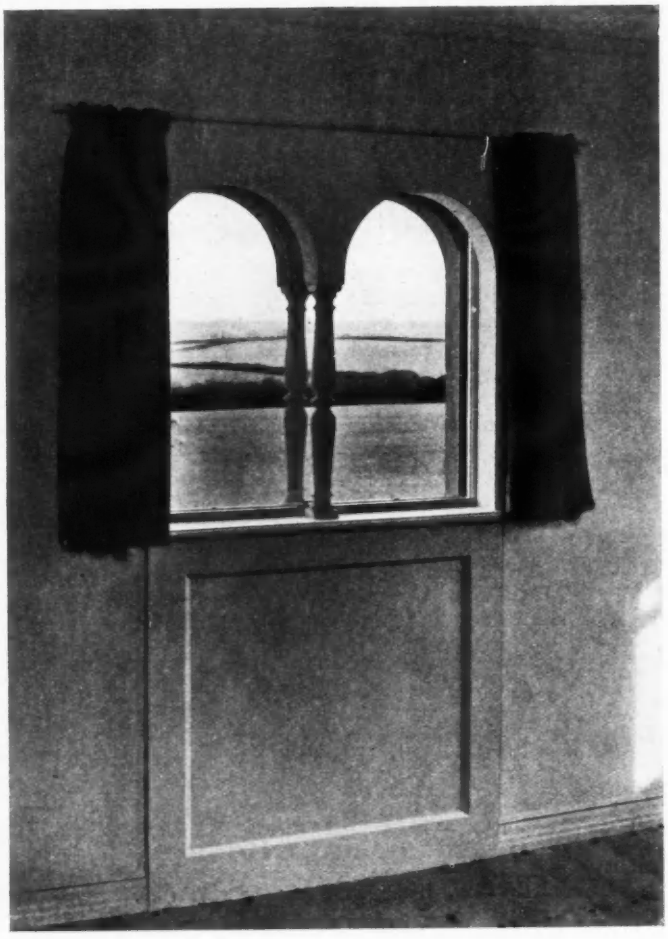
imagine that some of his clients must have been very bewildered at times. Plain Mr. Smith who has, for example, seen and admired The Nunnery, and is thirsting to have a similar house, to have to undergo conversion by his enthusiastic architect to the merits of plain brickwork and sash windows: or, if he has been converted to Queen Anne, then to be resistingly initiated into the subtler and more refined beauties of the Late Georgian, or the stark realities of the very modern, must have suffered considerably in the process! Certain it is that a successful architect is very like a successful novelist who is always being called upon to repeat his successes.

Following Field Place, Mr. Clarke built several houses in the earlier Georgian or Queen Anne vogue combined with essays in his Tudor manner. But after the war there is a noticeable change in his outlook. He still keeps his duality of vision, but it is now the Late Georgian or Regency and the Gothic which interests him. Very soon these stylistic names will have no meaning for us. We shall all have passed through the various phases which have followed one after the other with the grim inevitability of Nemesis. Superficial thinkers (and a few very deep ones) may scoff at our lamb-like acceptance of fashion's terms, but the sensitive and creative artist must inevitably re-act to the thought and stimulus of his age. It is curious how the revivals of the last fifty years or so have followed on the lines of the original Renaissance movements. It would appear as though coming under the influence of the Queen Anne, "the English with their Queen Anne" as one of Henry James' emancipated Americans exclaims, architects should feel it was inevitable that it should be followed by a revival of the earlier Georgian, then the later, and to finish with a period of ingenious originality corresponding to that of Sir John Soane's, who has been hailed as the first of the moderns. Is it that the seed of the one style is latent in the preceding one, or is it that the same social conditions of to-day demand the same architectural solutions as those of the eighteenth century?

One feels the late eighteenth-century influence in the work under review rather obliquely. It is unmistakably there, but only as an essence; there is very little in the way of literal transcription. In some cottages at Shenley and in the house known as Bredon, one discerns certain refinements on the earlier phases, and paradoxical as it may seem, the architect is most literally late eighteenth century when he is most modern. For it is in his latest works, which



Field Place, Willingdon, Sussex. By John D. Clarke. Above, the staircase. Below, the plans.



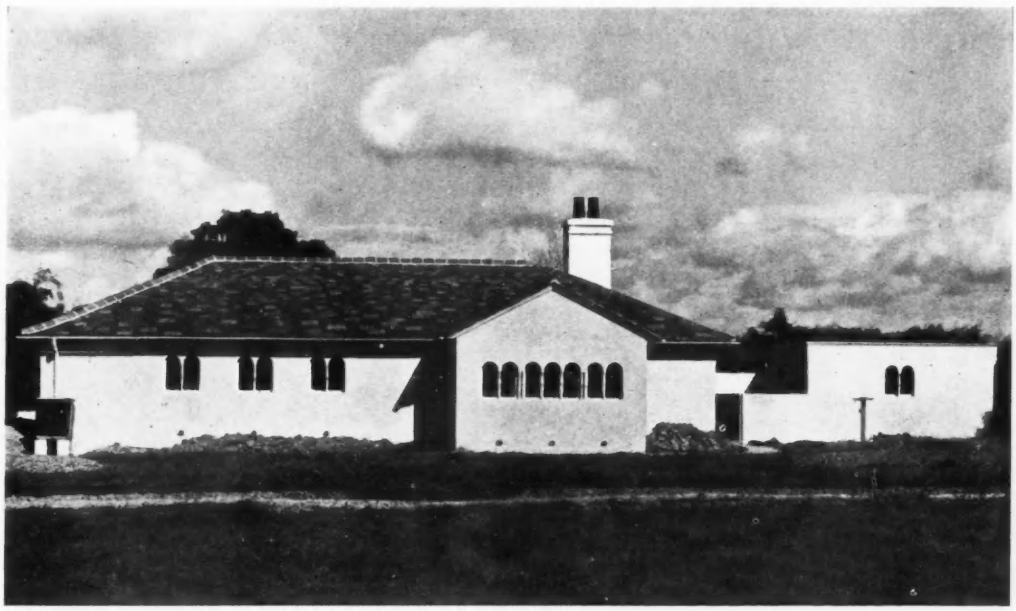
Field Place, Willingdon, Sussex. By John D. Clarke. Above, a bedroom. Below, a detail of a window fully opened.

Crofts, Fairwarp, Uckfield. By John D. Clarke. Above, the drawing-room. Below, the exterior.

are of a surprising modernity for one who has worked so long in the traditional manner, that he shows us how much he was influenced by the late eighteenth century. In the details of the entrance porch to the bungalow at Birdham—those delightful columns with their elegant caps—there is more than a hint of Soane and Adam. It is as if Mr. Clarke had made a fine gesture of renunciation—as if he in taking farewell of the eighteenth century had felt himself free enough to purloin some of its most delightful features, as if whilst bidding it "Good-bye" he had decided to retain a memorable keepsake. This last phase of his work seen in the bungalow at Birdham, and in Field Place at Willingdon, is extraordinarily interesting.

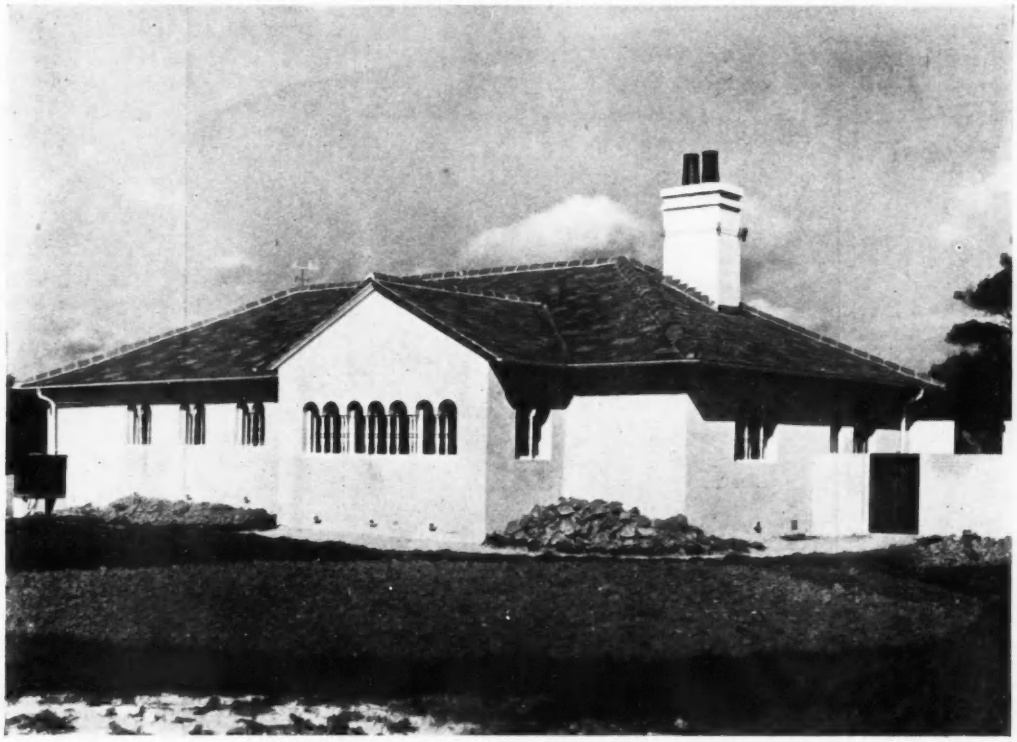
The window is in all domestic architecture the key to the style: "Tell me what kind of windows you want and I shall know what kind of a house to build you," has been

Ockendens, Birdham, Chichester. By John D. Clarke. Above, the north (entrance) front. Below, a detail of the entrance.

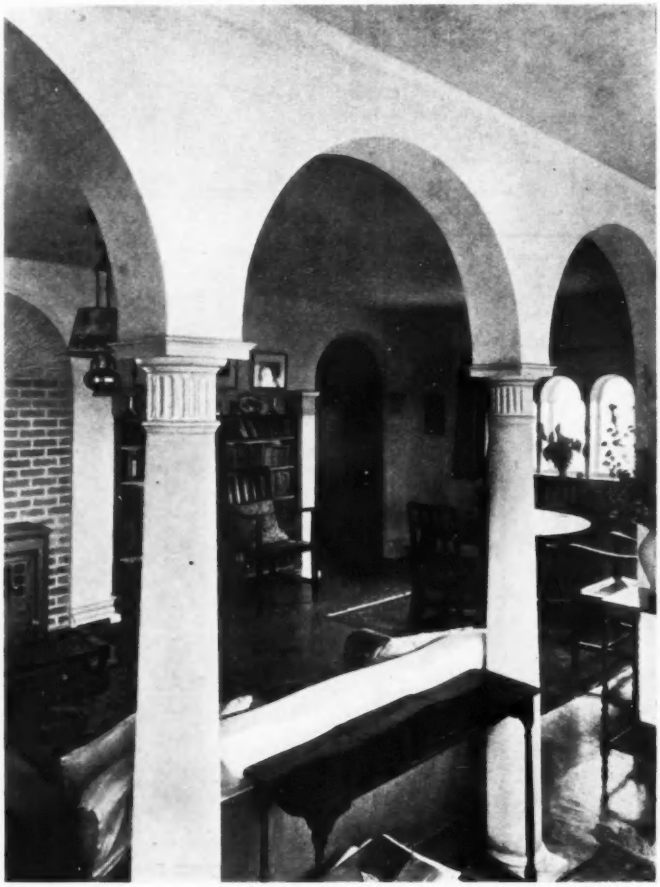


said by more than one architect to his clients. These houses show an original and praiseworthy attempt to deal with the problem of the plate-glass window in an architectural manner. The method is to employ one half of an ordinary sliding sash and to let it disappear into a casing. The window is set between two series of arches carried on balusters. The windows are used either in ones or twos or grouped in continuous arcades. When the sash is down there is just an arched opening in the wall giving an unobstructed view. It is the principle of the railway-carriage window applied to houses, and with a degree of success, which I think all will admit.

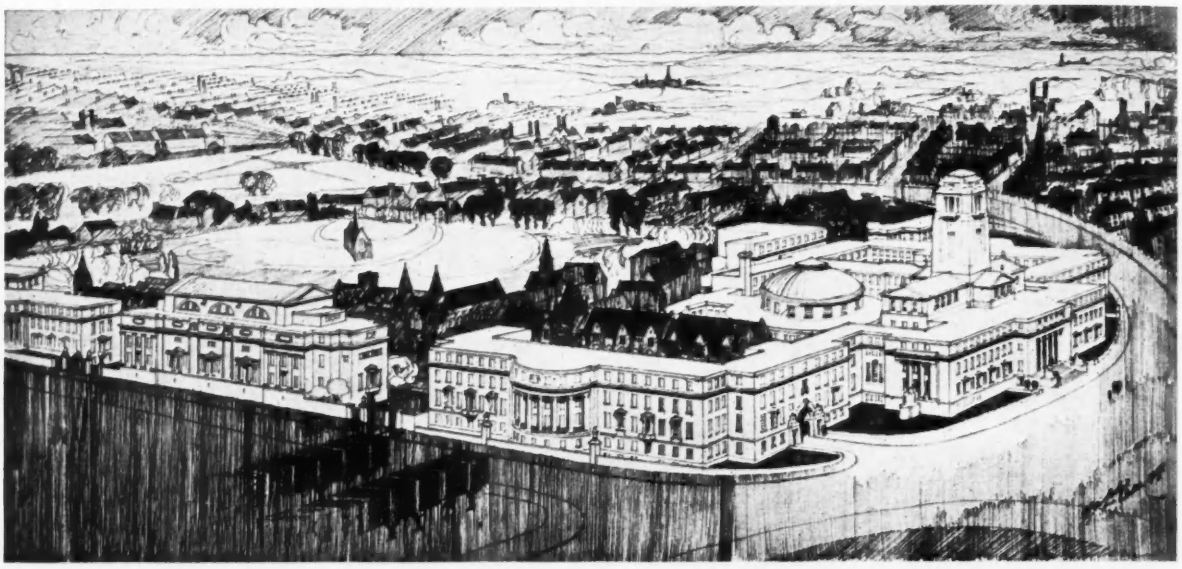
These houses are English, they are modern, and yet they have a queer traditional flavour together with a hint of exotic experience, there is something about them which is reminiscent of South Africa, they express in an interesting manner that duality of experience to which I have already referred.

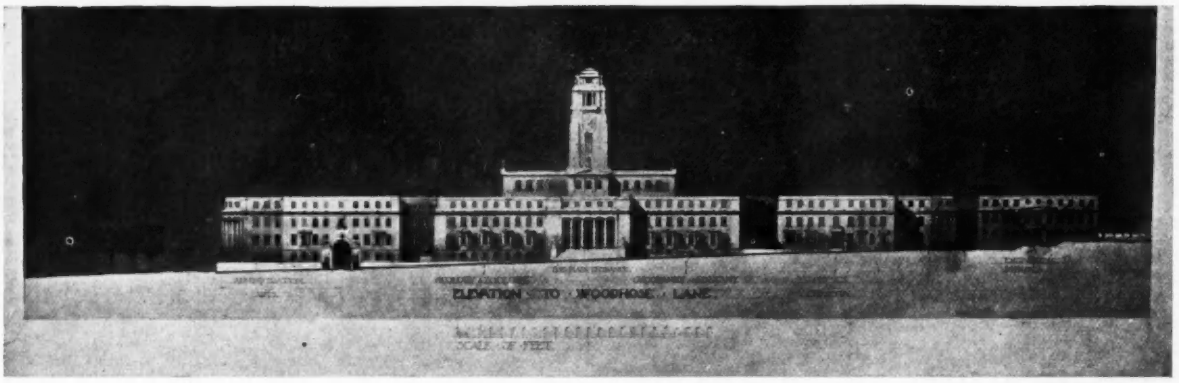


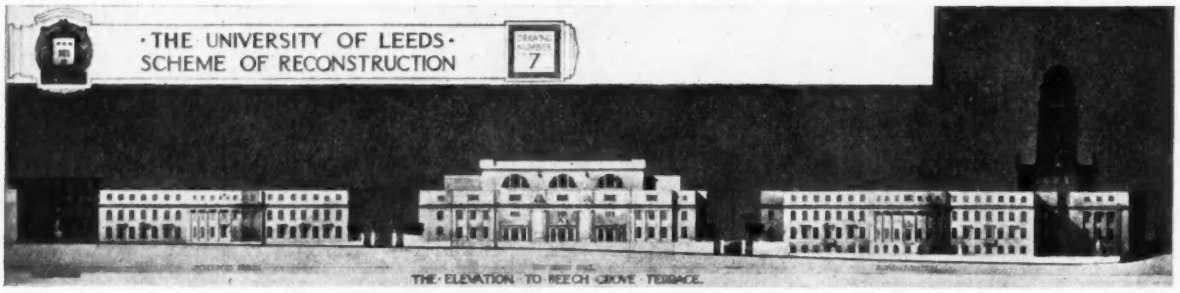
Ockendens, Birdham, Chichester. By John D. Clarke.
Above, the south front. Below, another view of the same front.

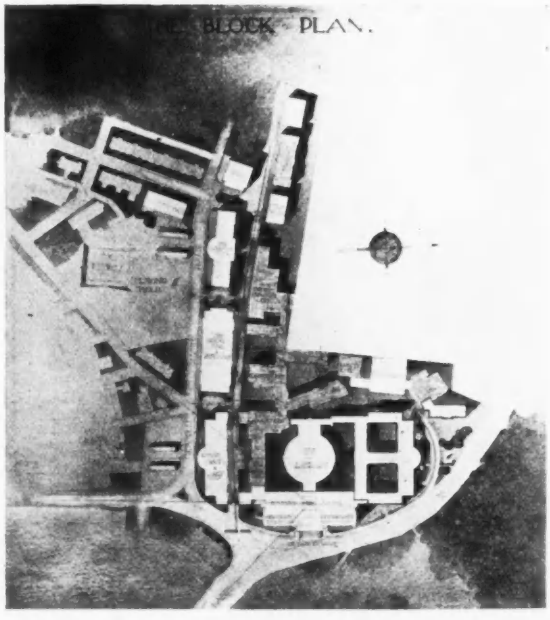


Ockendens, Birdham, Chichester. By John D. Clarke. Above, the living-room, showing the bay. Below, another view of the living-room.

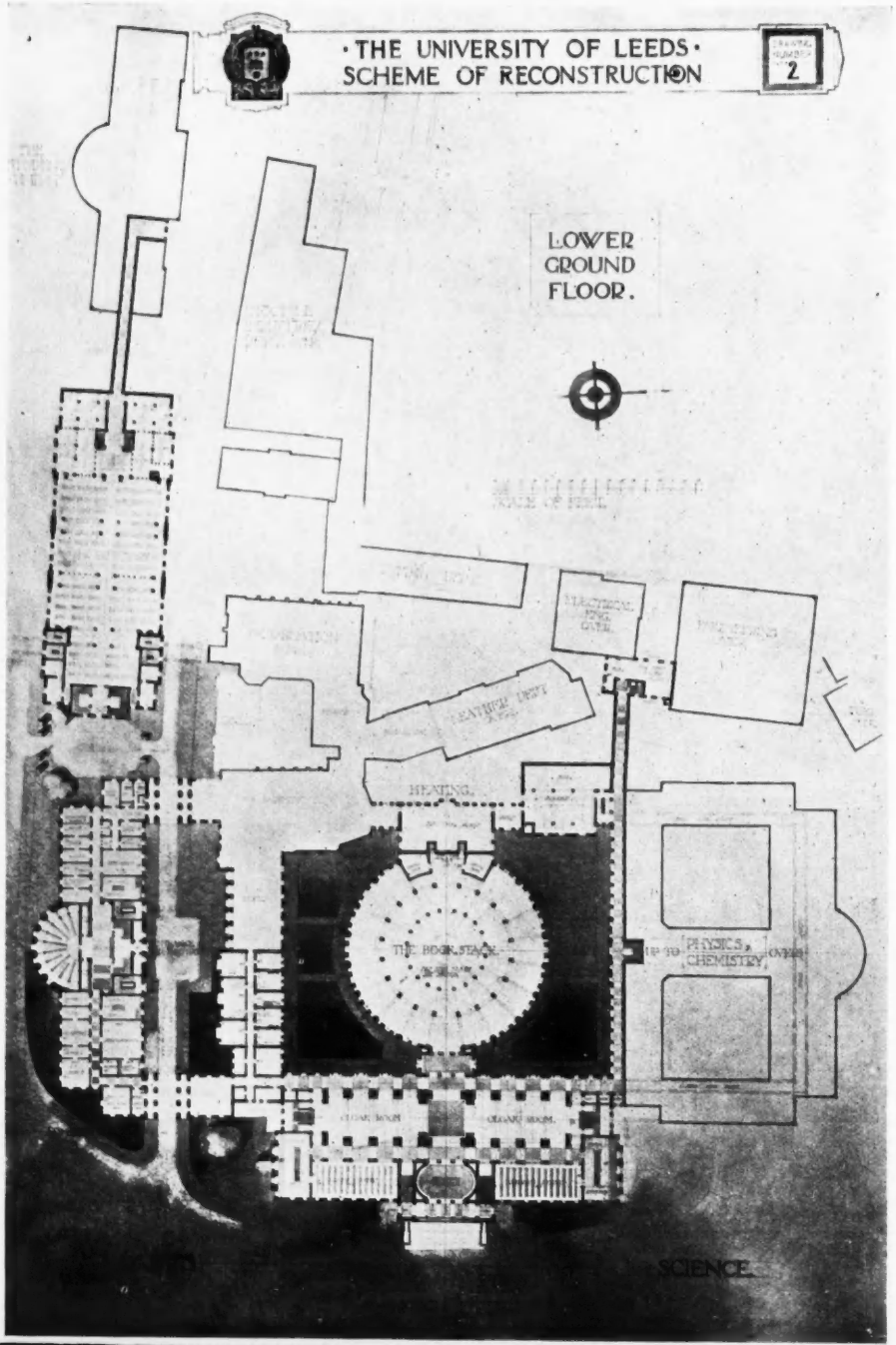


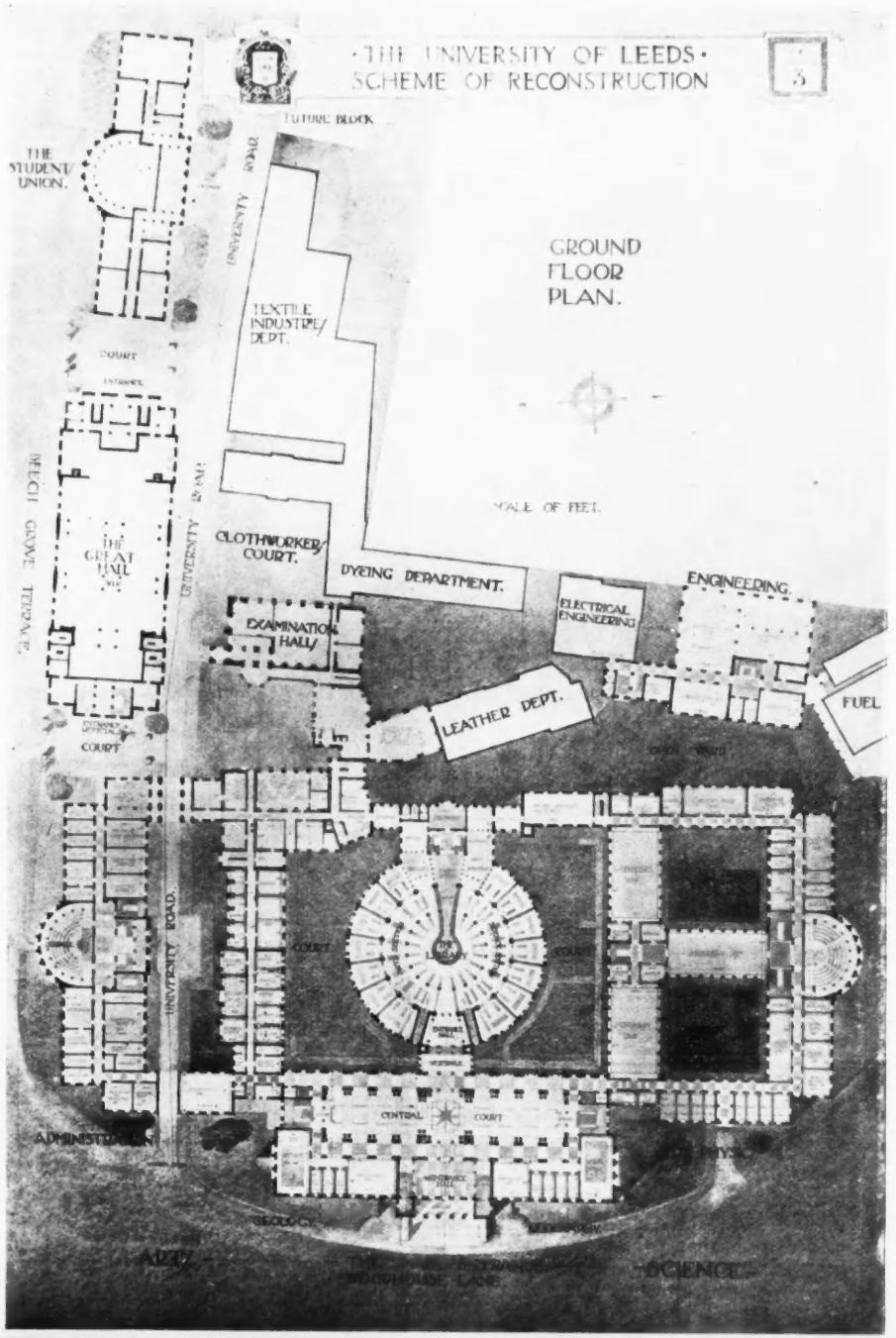


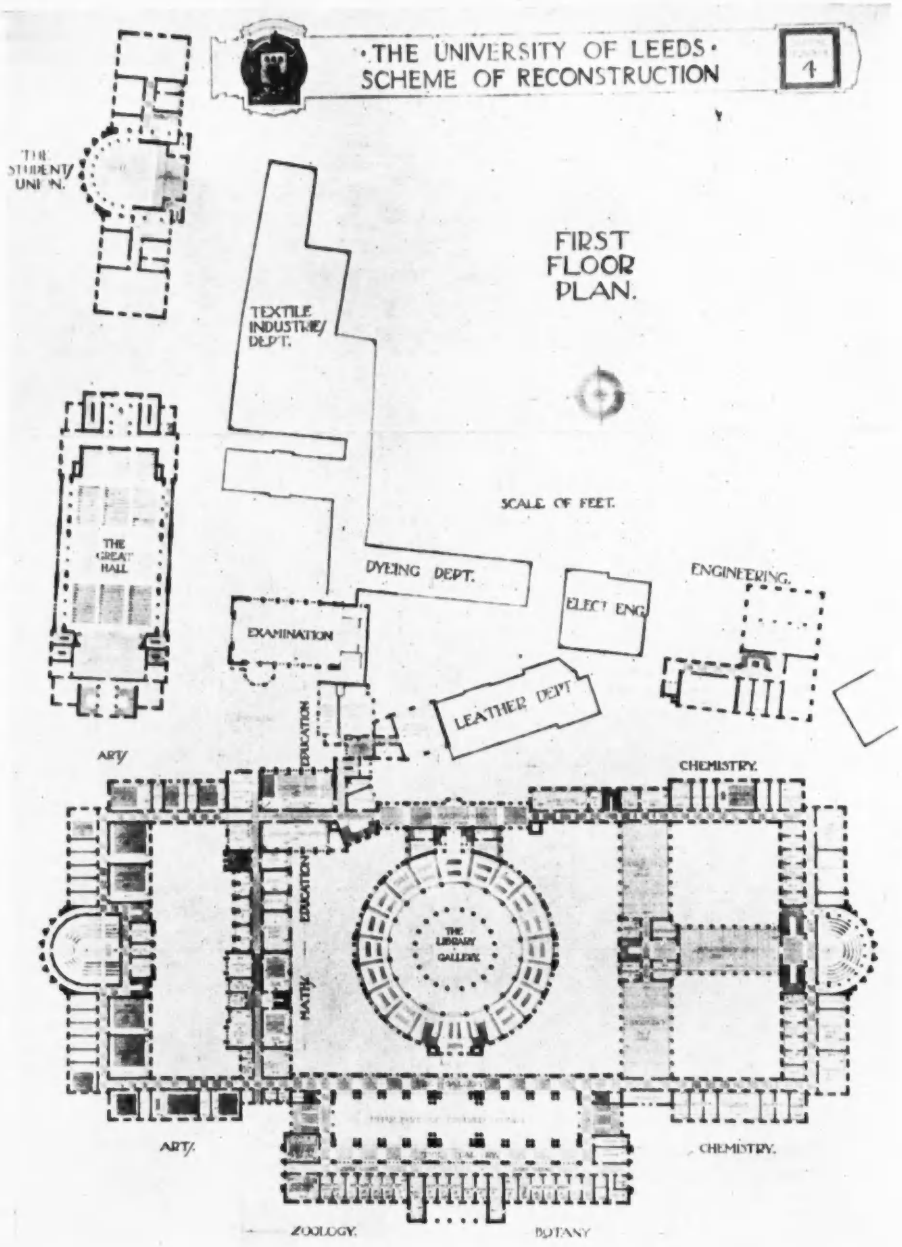


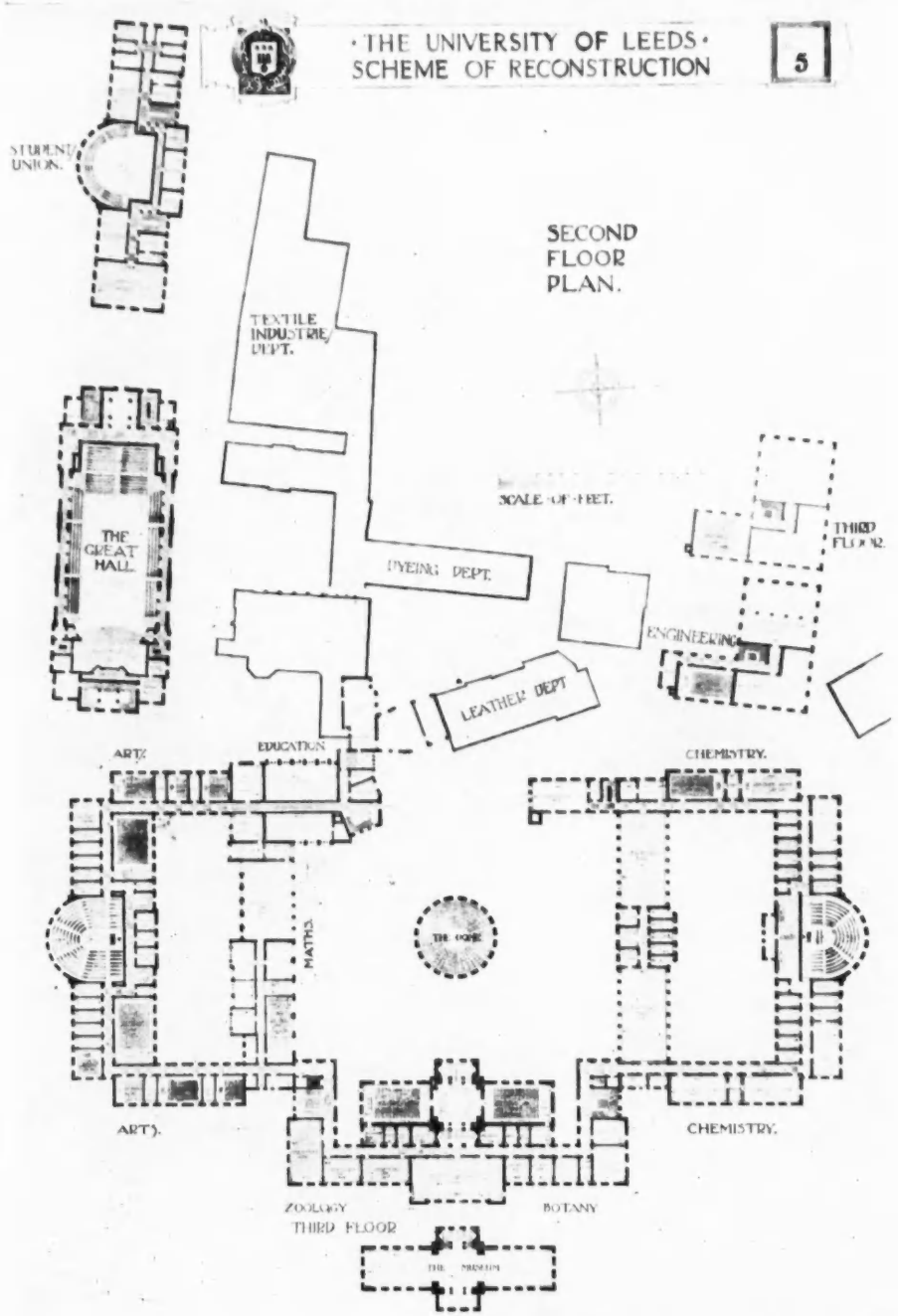


Leeds University Reconstruction Competition. The winning designs. By Lanchester, Lucas, and Lodge.

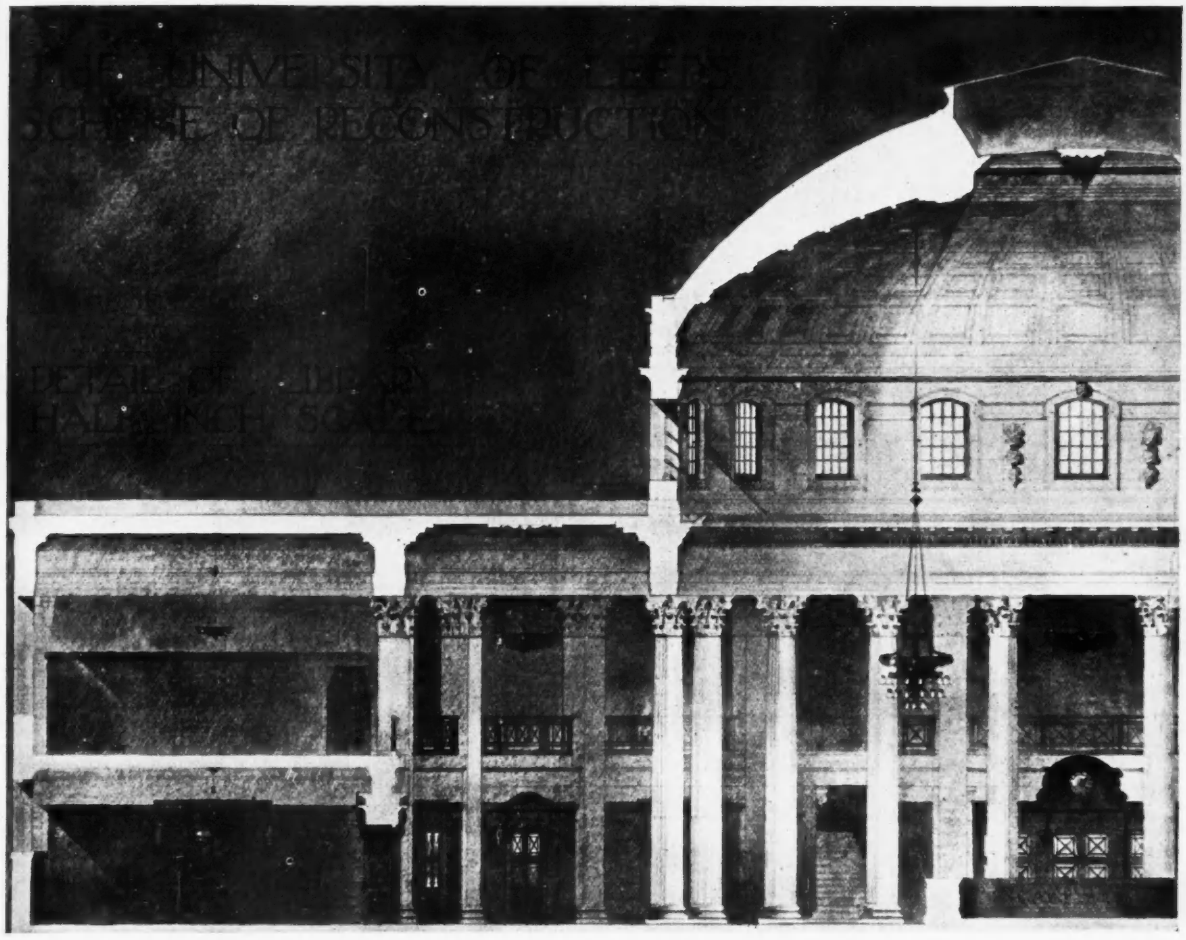

·THE UNIVERSITY OF LEEDS·
SCHEME OF RECONSTRUCTION
2
LOWER
GROUND
FLOOR.
HEATING.
THE BOOK STACK
PHYSICS & CHEMISTRY
SCIENCE


·THE UNIVERSITY OF LEEDS·
SCHEME OF RECONSTRUCTION
3
FUTURE BLOCK
THE STUDENTS UNION.
UNIVERSITY ROAD.
TEXTILE INDUSTRIES DEPT.
GROUND
FLOOR
PLAN.
SCALE OF FEET.
CLOTHWORKERS COURT.
DYEING DEPARTMENT.
ENGINEERING.
ELECTRICAL ENGINEERING
EXAMINATION HALL
LEATHER DEPT.
FUEL
THE GREAT HALL
BECH GROVE TERRACE
UNIVERSITY ROAD.
COURT
CENTRAL COURT
ADMINISTRATION
GEOLOGY
ARTS
SCIENCE

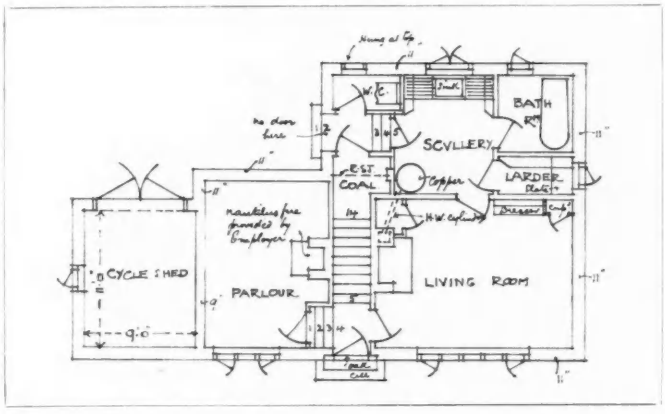




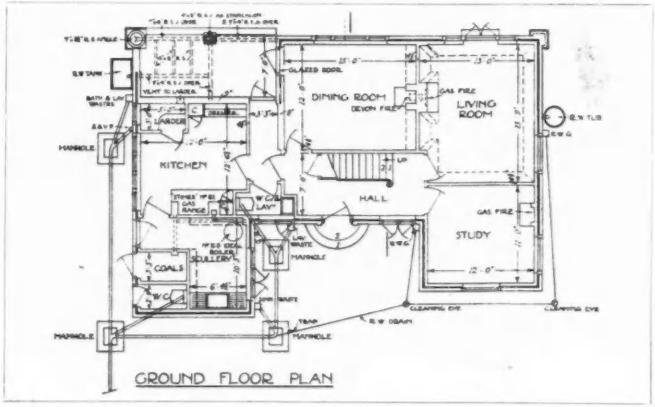
Leeds University Reconstruction Competition: The winning designs. By Lanchester, Lucas, and Lodge.



Leeds University Reconstruction Competition. The winning designs. By Lanchester, Lucas, and Lodge. Above, a detail of the library. Below, a detail of the main entrance.



A gardener's cottage, The Nunnery, Penshurst. By John D. Clarke. Above, the front elevation. Centre, the back elevation. Below, the ground-floor plan.



Bredon, Willingdon, Sussex. By John D. Clarke. Above, the north front. Centre, the south front. Below, the ground-floor plan.

AMERICAN BUILDING METHODS

[BY T. S. TAIT]

iii : DESIGN AND THE TREATMENT OF MATERIALS

ARCHITECTURAL design in America is to a great extent the outcome of the conditions prevailing there. The country is young and rich, requiring new buildings, and restrictions are few. These conditions produce the desire for magnificent buildings, and necessitate rapid construction. To create a new type of design such as is developing in Northern Europe requires, in the majority of cases, more time for personal thought than American architects have at their disposal, and they have been more or less obliged to form a specialized organization working in definite recognized styles of architecture. Herein, to my mind, lies the safety and success of American architecture. Though, unfortunately, it may fail to produce originality of design, yet this knowledge of and strict adherence to the past, enables American architects, with their highly trained designers, to interpret the modern problem in terms of beauty and dignified simplicity. The design, as a rule, is concise and direct. It gains its beauty, to a great extent, by good proportioning, by the repetition of similar features, and by "cleaning" the design of all features which tend to produce fussiness. This simplicity of motif and repetition of feature, however rich in detail, is an advantage alike to the designer and to the contractor. It brings order into the design and allows the contractor to organize his work for quick erection.

Design in America is not affected by bylaws to the extent it is in this country. The architect is free to carry his compositions to a greater height and is untrammelled by restrictions, which in so many cases in England, destroy the possibilities of a beautiful proportion. The question of height affects both interior and exterior. In New York the Bowery Bank, by York and Sawers, has one of the most refined and dignified halls in America, its height sixty-four feet. Where is it possible in London to get a hall of such magnitude, and yet allow the client sufficient floor space over to carry on his business? By the time he has given the necessary number of floors, the height of the banking hall has, owing to the London limitation of eighty feet to the wall head, dwindled to the usual twenty or thirty feet, totally incommensurate with the area of floor space necessary. The beauty and dignity of such a hall grow out of the harmony of proportion of

The great hall of the Cunard Building, New York.
By B. W. Morris. Ezra Winter, painter.

its three dimensions, height, as well as length and breadth. Again the main hall of the Cunard Shipping Offices, New York, designed by Morris and Hastings, gains its beauty from the proportion of its three dimensions. Its three domes, richly decorated with colour and modelling—in striking contrast to the simple almost plain marble walls—give a truly magnificent effect of which the creators should justly be proud.

In London, how few buildings are crowned with a sufficient "brow" to give the simple proportion and dignity of the old Italian palaces? The top-floor windows are usually jammed tight up to the underside of a meanly proportioned cornice, the top of which is rigidly fixed by the eighty feet limitation. The zoning laws of America define an outline within which the architect is bound, but they allow a height and outline to give him good proportion, and, when occasion demands, sufficient scope for his imagination to create buildings of a size and beauty equal to a Gothic cathedral or any other great masterpiece of the past. I entirely disagree with those who state that a high building must necessarily be ugly. Only bad proportion and lack of beauty of detail produce ugliness. Given good proportion and refinement of detail, the higher the building, the greater its effect. To its beauty is added a grandeur which inspires even as the great mountain peaks of Nature. And is not this height in architecture but the embodiment in stone of the aspiration and spirit of adventure so vitally a part of every progressive race?

From my observations I gather that the treatment of materials is logical.

Brick work is being used for the façades of most of the recent buildings, particularly above the ground-floor level, and with great effect where the design is based on the long vertical piers introduced by Cass Gilbert and later by Eliel Saavinen, the Norwegian architect, in his remarkable design for the Tribune tower.

No cornices are used in these façades, which gain their effect principally from the setting back of the floors above, necessitated by the zoning laws.

Where stone work is employed on the façades, the architect has endeavoured to obtain texture, just as in this country we feel the necessity for texture in brick work. In the new Federal Reserve Bank, a building excessively simple save for the rustication of the stone work, Messrs. York and Sawers have not only used stones from different quarries, but have introduced sandstone and limestone into the same façade. Mr. Hood, the architect for the new Tribune building, instead of, as is usual, rubbing the stone to obtain a smooth surface, has used the stone work just as it has come off the machines, showing the circular marks of the saw.

Marble is used as a finishing material on the floors and walls of most of the new banking halls and office vestibules, and is usually of Travertine, which is considered the best architectural non-slip material that can be used for floors. The texture obtainable from this material, when used on the walls, is also very satisfactory. The treatment is kept very simple, with scarcely any mouldings or carving, and when modelling is introduced, it is in very low relief.

Plaster work is, in contrast with the plain marble walls, very rich in treatment, and the ceilings are usually deeply coffered in octagons and squares, the richness being kept under control by the uniformity of the design.

The excellence of the bronze work was one of the things which struck me most while in America. Like the plaster work, it is very elaborate in design, and is used almost exclusively for elevator doors, banking hall grilles, etc. In the Bowery Bank the elevator doors, contrasting with the plain marblework surrounds, are in natural-colour polished bronze, with figure subjects to the panels. The styles are also delicately modelled with tendrils and animal studies. The cashiers' grilles, about 200 feet long, are also carried out with the same richness and refinement.

As far as design is concerned, the American method of treating the above materials is, to my mind, sound, as those materials, which can be cast and repeated without great cost, are designed with richness, while marble work, expensive to treat ornamentally as necessitating hand work, is used with great simplicity.

Lighting, both natural and artificial, receives a great deal of attention. In this country the tendency is each year to increase the candle power of lamps, whose great brilliancy throws into hard relief every corner and detail of an interior, to the sacrifice of all mystery and charm. The Americans, on the other hand, with an eye to the dramatic effect of the play of light and shade, are evolving some delightfully artistic forms of illumination. They do not like and seldom use a naked light, but they do not adopt our concealed cornice lighting which floods the ceiling, isolating it, as it were, from the walls and room with which it should be in harmony. In the large banking halls and hotel reception rooms they have well-designed floor standards of bronze or marble containing a hidden searchlight, whose strong beams, shooting upwards, are more or less diffused through the body of the room and yet play with most dramatic effect on the richly coffered ceiling. As a working light this may not be altogether satisfactory, but it is supplemented where necessary—as for cashiers in a banking hall—by table standards or local lighting from reflectors behind the screens. The new Commodore Hotel is a remarkable instance of this form of lighting. The searchlights are placed in baskets on the heads of caryatides, and in large vases on the top of red

Competitive design for Tribune tower. By Eliel Saavinen.

porphyry columns. The hall itself is designed in an old Italian manner, with rough plastered walls, and behind the arches one catches glimpses of parchment and old-gold shaded standard lamps, green plants and birds in cages, altogether a most charming and restful atmosphere in which to sit. But in America hotel lounges and reception halls are open to the general public, where they are welcome to meet whether resident or not.

The hall of the Cunard Shipping Offices, New York, is dimly lit with lights hidden behind the cornice, just sufficient to illuminate the richly coloured ceiling coffers, and paintings of old galley ships and maps on its walls. The only other light to the hall is from the parchment-shaded table standards on the counters. This dim method of lighting is made almost a " feature " of most of the finest American halls and rooms, producing, as it does, that dramatic effect which only shadows can give. In the Bowery Bank, the architect appears even to have covered up a large roof-light in the ceiling, leaving only artificial lighting in order to secure the architectural effect he desires.

There are also many charming popular restaurants carried out as replicas of old Florentine and Spanish courtyards, with all their dilapidations and imperfections. Here the only lighting is from candles in beautifully designed brass candlesticks placed on the tables. I had lunch one day, a remarkably clear day, at the University Club in Fifth Avenue, but the blinds were more than half drawn and the well-designed Stanford White Room, delicately lighted from electric candle fittings, parchment shaded, was most artistic and charming in its effect. Another building which is most interesting from the lighting point of view is the Lincoln Memorial in Washington, by Henry Bacon. The interior of the building, in which is placed the memorial figure of Abraham Lincoln, cut in marble and standing fifteen feet high, is lighted from the ceiling. This ceiling is in bronze, delicately enriched with alabaster coffers or panels through which the light penetrates in soft and mellow rays, adding greatly to the solemnity of the memorial.

[*To be concluded*]

NEW INVENTIONS

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

LATEST PATENT APPLICATIONS

33002. Girlot, J. Building-blocks. December 31.
32987. Westerhout, J. M. Manufacture of coloured tiles or blocks. December 31.
32754. Woodhead, M. A. Enamelled steel tiles. December 28.
32296. Carron, T. W. Joints for wall-boards, &c. December 21.
32521. Cole, J. A. Window-lifting apparatus. December 23.
32210. Corby, S. F. Partition walls. December 20.
32679. Neelands, A. R. Flooring, &c., compositions. December 24.
32590. Roberts, E. W. Building-material. December 23.

SPECIFICATIONS PUBLISHED

263227. Crittall Manufacturing Co., Ltd., and Crittall, W. F. Metal casement window frames and sashes therefor.
263257. Crisp, J. F. H. Construction of concrete walls and buildings.
262982. Jaeger, G. Concrete-mixing machines.
263039. Stourbridge Glazed Brick and Fire Clay Co., Ltd., and Clark, F. H. Anchoring device for securing tile and like fireplace surrounds.
263040. Bennett, J. H. Stair and other treads.

ABSTRACT PUBLISHED

261285. Boyd, J., 32 Wellington Street, Greenock, Renfrewshire. Footings for buildings.

CORRESPONDENCE

THE NATURE OF ELASTICITY

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—Elasticity in a material is the property of recovering its shape after distortion. Plasticity is the opposite of elasticity. Cohesion is the property of mutual attraction by which the particles or molecules of the same body maintain their relative positions. A blow from a hammer or a falling load on a solid mass may be measured in foot-pounds of energy; the result depends inversely upon the distance in which the effect is taken up. In striking a brittle material like glass the effect is taken up in an extremely short distance owing to the incompressibility of the material, and shattering takes place. In striking lead more or less yielding takes place, and the blow becomes more equivalent to a simple pressure. A man walking across a plank that bends under him is in greater danger than if the plank is stiff enough not to bend. The yielding in this case increases the stress on the material instead of reducing it. The plank springs because it has elasticity, which is a very different thing from strength.

HENRY ADAMS

TRIBULATIONS OF EARLY PRACTICE

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—I have been most interested in Karshish's articles and should be glad to know how he recommends settling up variations on non-quantity jobs. The contractor is often unwilling or unable to supply a comprehensive schedule of prices or priced quantities, and the prices given in the periodicals vary so much that the matter is made very difficult. His experience would be most interesting.

With regard to Mr. Nichols' article and his reiteration of the functional beauty of ships, motor-cars and propellers, etc. Is it a fair comparison with architecture? Is it not a fact that people naturally appreciate the stream-line curves produced by and indicating motion as against the architectural straight lines indicating immobility? Is it *gestalt* not to show the floors on the elevation?

R. C. B.

AUTHORITY AND LIBERTY IN ARCHITECTURE

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—I write in some fear lest this correspondence be now closed, for Mr. Penty having invoked the names Lutyens, Östberg and Stockholm Town Hall, what more can mortals write? But, sir, do we not live in the days of " the little daily dose," and the Mustard Club, and of bold men who, like Mussolini, get up betimes and shave before putting on their collars?

Look at Mr. Baillie Scott, for instance, he thinks nothing of attacking Geoffrey Scott plus the late eighteenth century and biffing them with chubby sash-bars and sturdy moulded balusters.

> And hast thou slain the Jabberwock?
> Come to my arms, my beamish boy!

Never a worshipper at the shrine of Old Regent Street, yet have I realized that Nash's authority and lack of liberty gave us a *street* rather than a jumble sale or bargain-counter-after-the-rush-hour.

In the " Battle of the Styles," much ink was spilt, and rather than see a revival of the Gothic Revival—which after all, seems to be what some are aiming at—consciously or unconsciously—I, too, sir, am prepared, with your permission, to shed a drop or two (not in this gratuitous manner, but in the form of an article) to oppose the theories—*a :* that Christianity is based on pointed arches and numerous irregularities; and *b :* that the leading contributions of the middle-ages to architecture were the little funny bits which are supposed to show that the builders of those days did what they liked.

W. S. PURCHON

[All right, Mr. Purchon; you shall.—*Editor*, A.J.]

LITERATURE

A TOWN-PLANNING HANDBOOK

Town planning procedure and routine tend to become ever more complicated. This is perhaps inevitable, and therefore Captain Reiss's handbook will be welcomed by those who want a simple and up-to-date account of the subject. Perhaps an undue amount of space in the book is devoted to garden cities, but as chairman of the Garden Cities and Town Planning Association and as a director of Welwyn it is not unnatural that Captain Reiss finds his chief interest in this aspect of the subject. But it must be remembered that the garden city is by no means the most important branch of town planning. Captain Reiss is a keen advocate of the decentralization of industries; a change which it is by no means easy to bring about artificially, but which may yet come about to some extent on account of economic pressure, for the ever-increasing burden of rates is already sending many industries "into the open."

The book urges the necessity of considering destruction and construction as part of the same problem. The clearance of slums and the building of houses must go on side by side, and it must be realized that they, too, are but part of a much bigger problem: the development of towns and regions as a whole. This necessity, however, is fairly well realized to-day, so that we find in large industrial areas many authorities combining for the purpose of a joint plan. In and around Manchester, for example, ninety-six local authorities are represented on the committee. The growth of these advisory committees has been interesting, for they seem to have grown up to meet a particular need, slowly perfecting their organization and adopting a constitution. They are far removed from popular control, which is, perhaps, by no means a disadvantage. The account of the detailed procedure in connection with the preparation of town-planning schemes will be useful to those whose business is concerned with this routine, and the more general account of the town-planning movement should be of interest to everyone, for there are few matters that concern our daily life more intimately than those included in the very comprehensive term of town planning.

The Town-Planning Handbook. By Richard Reiss. London: P. S. King and Son, Ltd. Price 3s. net.

BRITISH STANDARD SPECIFICATIONS

The British Engineering Standards Association has issued five new British Standard Specifications for red oxides of iron for paints, zinc oxide oil paste for paints, white lead and tinted white lead ready-mixed paint, and extra hard-drying varnish. They contain clauses regulating the composition, together with standard reception tests, for the purchase of these materials, together with appendices giving methods of carrying out the tests. These specifications have been prepared at the request of the paint manufacturers by a committee representative of both the buying and manufacturing interests, and as in the case of all British Standard Specifications, they will be reviewed as experience of their working or progress in the industry renders it necessary, and revised issues will be published from time to time.

No. 261/1926, for ready-mixed linseed oil paint (oil gloss), genuine white lead. No. 262/1926, for ready-mixed linseed oil paint (oil gloss), tinted paints (white lead base). No. 272/1926, Red oxides of iron (Class 1, natural or mixed iron oxides) for paints. No. 273/1926, for zinc oxide oil paste for paints. No. 274/1926, for extra hard-drying varnish. B.E.S.A. Publications Department. Price 2s. 2d. each, post free.

PAINT AND COLOUR MIXING

Unlike a popular novel, the sale of a textbook is some measure of its merit and usefulness, and Mr. Jennings tells us in the preface to the seventh edition of his book that it has sold remarkably well, and that this edition brings the total issue, since 1902, to 17,000. The book was originally intended as a guide to painters who were more or less deficient in the art of colour-mixing. It was soon found, however, that its appeal and usefulness were not nearly so limited as the author had imagined, with the result that to-day the book is in the hands of most master painters, decorators, colour merchants, and paint manufacturers. It has become, in fact, the standard book on the subject.

It is not generally realized, except amongst those connected with building, that paint-mixing is a highly complex affair, and since, moreover, paint is structural, or rather protective, as well as decorative, it takes an honoured place in the hierarchy of building materials. The seventh edition contains several new chapters and new colour plates, including two which show selections from the special panel appointed by the British Engineering Standards Association in their attempt to standardize colour nomenclature. Some standardization of this kind is long overdue. To the architect, who is not immediately concerned with paint-mixing and manufacture, the coloured plates are perhaps the most useful feature of a book which will no doubt in the course of a few years run to a well-deserved eighth edition.

Paint and Colour Mixing. By Arthur Seymour Jennings. Seventh edition. London: The Trade Papers Publishing Co., Ltd. Price 12s. 6d.

SOCIETIES AND SCHOOLS

R.I.B.A. Examinations

The questions set at the R.I.B.A. Intermediate, Final, and Special Examinations held in November and December, 1926, have been published and are on sale at the Royal Institute, price 1s. 6d. (exclusive of postage).

The Royal Canadian Academy

Mr. Henry Sproatt, LL.D., F.R.I.B.A., of Toronto, has just been elected President of the Royal Canadian Academy. He is the first architect who has occupied this position. The following architects have also been elected academicians: Hugh G. Jones, F.R.I.B.A., Montreal; Ernest Cormier (R.I.B.A. Henry Jarvis Student, 1924), Montreal; J. O. Marchand, Montreal; J. Melville Miller, Montreal; Hugh Vallance, Montreal; John M. Lyle, Toronto.

The Incorporated Association of Architects and Surveyors

The result of the poll is the election of the following as members of the new Council, viz.: R. Beryl, B.A., B.SC. (London), chairman of the Publications Committee; F. E. R. Bicknell (Bradford), chairman of the Education Committee and Board of Examiners; W. H. T. Brewer (London), chairman of the Applications Board; Vincent Burr (London); W. Forbes Campbell (London), first President I.A.A.S.; A. Casse, F.S.I., M.R.S.I., A.M.I.STRUCT.E. (Surrey); L. Redgrave Cripps (Sussex); A. W. Curtis (London); W. J. Furbur (Liverpool); W. R. H. Gardner (Kent); R. Stanley Gledhill (London), chairman of the Finance Board; C. R. Goodman (London); R. V. Hall, M.I.M. and CY.E., M.R.I.P.H., H.T.P.I. (Berkshire); H. A. Heath (London), chairman of the Club and Social Committee; J. H. Hirst, F.R.I.B.A. (Hull); V. A. Lawson, A.M.I.C.E.; A. Leitch, M.I.M.E., M.I.STRUCT.E. (London); Andrew Mather, L.R.I.B.A. (London); V. S. Peel (Birmingham), member of the Birmingham Architectural Association; J. B. Robinson, M.R.I.A. (Ireland), M.U.S.A. (Belfast); F. G. Sainsbury, L.R.I.B.A., M.I.STRUCT.E. (Reading); C. S. Spackman, R.B.A., R.M.S., S.G.A., C.S.E., art adviser to the Association; R. I. Tasker, M.P., J.P., L.C.C., T.D., R.S.L. (London); C. H. Taylor (London), chairman of the Executive Committee; E. G. Timbrell, A.C.G.I., B.SC., M.I.M., and CY.E., A.M.I.C.E. (Crewe); W. T. Bowman, O.B.E., M.I. STRUCT.E. (Middlesex); W. J. Goode, M.I.M. and CY.E., M.R.S.I., A.M.INST.W.E., M.I.STRUCT.E. (Cumberland); F. R. Gray, F.I.S.E., M.I.M. and CY.E. (Isle of Wight); A. O. Marshall, M.I.M. and CY.E., C.R.S.I. (Staffordshire); J. Ellis Middleton, A.M.I.C.E., P.A.S.I. (Blackpool); H. F. V. Newsome (Manchester), member of the Manchester Society of Architects; W. S. Rumsby (Bournemouth), member of the Hampshire and Isle of Wight Architectural Association; A. E. Starkey, L.R.I.B.A. (Portsmouth); P. H. Warwick, M.I.M. and CY.E., A.M.P.T.I. (Canterbury).

The Southend-on-Sea and District Society of Architects

About twenty to thirty members of the architectural profession met at the School of Arts and Crafts, Southend, and decided to

form a society for the district. Mr. Ian MacAlister, secretary of the R.I.B.A., addressed the meeting, and spoke of the value of co-operation and united endeavour in professional matters. He gave the proposal every encouragement, citing many instances in which the new society could benefit the local professional interests and at the same time contribute its quota to the prestige of the architectural profession generally farther afield. Sir Charles Nicholson, Bt., F.R.I.B.A., was elected president, and the following gentlemen were elected to serve on the Council for the ensuing year. Vice-president, Mr. D. H. Burles; hon. treasurer, Mr. Herbert R. Cowley, F.R.I B.A.; hon. secretary, Mr. D. N. Martin-Kaye, A.R.I.B.A. Members of Council: Mr. Percy Hayward, F.R.I.B.A., Mr. Percy Fincher, L.R.I.B.A , Mr Norman Evans, L.R.I.B.A., Mr. Percy Brockbank, Mr. O. H. Cockrill, A.R.I.B.A. The newly-elected Council have already held meetings to deal with many matters of importance, and to formulate an active programme for the year. The response to invitations to join the new body has been most encouraging. In connection with the sphere of operations the Council have decided for the time being, pending future affiliation with the R.I.B.A., to adopt the same area as the South-east Essex Parliamentary Division for active working purposes, and are willing to admit any members of the profession residing in or practising in this area on the membership rôle of the society. All communications concerning the new society should be addressed to the hon. secretary, the Southend-on-Sea District Society of Architects, at its headquarters, the School of Arts and Crafts, Dowsett Avenue, Southend.

The Technical College, Cardiff

The fact that Liverpool Town Hall and Liverpool Cathedral were designed by men about the age of twenty-one was emphasized by Mr. Harry Teather, F.R.I.B.A., chairman of the South Wales Institute of Architects, Central Branch, from the chair at the annual distribution of prizes in connection with the Department of Architecture and Civic Design, Technical College, Cardiff. Referring to the high quality of the work exhibited around the walls, Mr. Teather said his advice to students was to go in for all competitions, not with the sole idea of winning a prize, but for the sake of knowledge. The chairman was supported by the Lord Mayor (Alderman William Grey), Mr. F. C. Ward, F.R.I.B.A. (Newport), president of the South Wales Institute of Architects, Dr. Cyril F. Fox, LL.D., F.S.A., director of the National Museum of Wales; Principal C. Coles, B.SC. (London), and Mr. W. S. Purchon, M.A., A.R.I.B.A. (head of the department of architecture in the college). Mr. Purchon outlined the history of the department, and spoke of the remarkable series of successes gained since it was established six years ago, and particularly during the session 1925-26, mentioning among other names, that of Mr. J. B. Wride, finalist in the Rome competition and in the R.I.B.A. Victory Scholarship. The Lord Mayor, in distributing the prizes, congratulated the principal and Mr. Purchon on the splendid record of successes. Principal Coles, in moving a vote of thanks to the Lord Mayor and to Mr. Teather for presiding, said the Lord Mayor had been a member of the Technical College Committee for a very long period, and they owed much to the pioneer work of that committee in the earlier days. Dr. Cyril Fox, in seconding, said he hoped that the establishment of such schools as that would lead to a change in the face of the land, and that the conditions of life and ugliness of to-day would in the course of time be swept away.

Liverpool Architectural Society

Mr. Howard Robertson, reading a paper before the Liverpool Architectural Society, said that in America zoning had produced fine silhouettes, and American tall buildings were becoming modern in expression, but lower buildings retained a Classic flavour. The detail of most American buildings was well placed and in good scale, but it was very dull and trite, being nearly always borrowed direct from some European source. There was very little use of colour, and the streets were more drab than those of London, due to the neutral tones of brick and the lack of strong colour accents. Interiors were generally based on Spanish, Italian, or French tradition, sometimes English or German. They were often the work of professional decorators, well executed, but mostly lifeless and without character. Interiors of banks, hotels, restaurants, theatres, all resembled each other. Modern decoration was just beginning to be acceptable. Gothic architecture was in favour for churches, schools, and suburban apartment houses. The American use of Gothic, with a few exceptions, resulted in the creation of a permanent distaste for anything medieval !

He said that it would be a great mistake to base our architecture on American models more than on that of any European country. America's achievement was the solution of her own problems, but she had borrowed largely from Europe in so doing; we must not attempt to borrow back her borrowings. We could learn from America the better organization of the builder's and the architect's business, the mechanical equipment perfection of all services, and the power and will to do things in a large way. We could learn from Americans a broader habit of mind, but we must work out for ourselves our national architectural expression.

COMPETITION NEWS

100 Guineas for a Poster

A prize of a hundred guineas is offered for a poster design in connection with Sir Joseph Duveen's scheme to assist lesser-known British artists. The aim of the poster is to draw attention to the British Artists' Exhibitions which are now being organized to display and sell British works of art in various centres in the United Kingdom and abroad, without personal expense to the artist. Mr. Frank Brangwyn, R.A., will judge the designs, and the winning poster, together with the twelve designs adjudged next in order of merit, will be shown at the first exhibition of the series, which will be held at the Leeds Municipal Gallery in March. Further details can be obtained from the hon. organizing secretary 7 Garrick Street, W.C.2.

COMPETITION CALENDAR

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

June 15. Shakespeare National Memorial Theatre, Stratford-upon-Avon. The Competition is open to architects of the British Isles and America. It will be in two sections—a preliminary competition for sketch design only, from which six designs will be selected by the assessors; each of the selected competitors will be paid £100 premium towards the cost of preparing a further more detailed design, which will form the second half of the competition. The selected architect will be paid in accordance with the Schedule of Charges sanctioned by the R.I.B.A. Assessors, Messrs. E. Guy Dawber, Robert Atkinson, and Cass Gilbert. Particulars, with site plan, etc., from the Secretary, Shakespeare Memorial Theatre, Stratford-upon-Avon. Deposit £1 1s. (which will be refunded should the Conditions be returned within one month).

June 30. Designs for the planning of the Civic Centre, Birmingham. Assessor, Mr. H. V. Lanchester, F.R.I.B.A. Premium of £1,000 to the design placed first, and a further sum not exceeding £1,000 divided between the authors of other approved designs. Particulars from Mr. Herbert H. Humphries, M.INST.C.E., City Engineer and Surveyor. Deposit £1 1s., which will be returned after the receipt of a design or the return of the documents supplied.

No date. Incorporated Architects in Scotland: 1: Rowand Anderson Medal and £100; City Art Gallery and Museum; 2: Rutland Prize (£50) for Study of Materials and Construction; 3: Prize (£10 to £15) for 3rd-year Students in Scotland; 4: Maintenance Scholarship. £50 per annum for 3 years. Particulars from Secretary of the Incorporation, 15 Rutland Square, Edinburgh.

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

No date. Town Hall and Library, Leith. Assessor, Sir George Washington Browne, R.S.A. Four premiums are offered. Particulars and a plan of the site will be supplied to competitors after January 22, on payment of a fee of Two Guineas, which will be returned on receipt of a design in accordance with the conditions. Should architects on receipt of the particulars not desire to compete, the deposit will be returned provided the papers are returned within four weeks. Inquiries to be addressed to Mr. A. Grierson, Town Clerk, City Chambers, Edinburgh.

TRADE NOTES

The firm of Messrs. Stark Brothers, Limited, designers and makers of furniture, of 1 Church Street, Kensington, W.8, is being transferred to a special department (The Stark Dept.) of Messrs. Peter Jones, Ltd., of Sloane Square, on February 1. The firm will carry on business exactly as before.

The new showcard issued by the Woco Door Company, in addition to its use as a reminder of the artistic value of the firm's "Laminex" doors, is particularly interesting by reason of the charming interior, tastefully reproduced in colours from a sketch by M. Ellwood; the designs of doors shown, and the ingenious process by which the showcard itself is made. The sketch of the interior dominates the centre of the showcard, and on each side are photographic illustrations of a glass door of fifteen glass panes, and solid doors of one, two, three, and six panels respectively. At the head of the card are the words: "Laminex" doors and Beauty and Service; and at the foot are the name of the firm, the address of the head office (Dashwood House, London, E.C.2), and the West End showrooms (55 Rathbone Place, Oxford Street, W.1) of the firm, together with their telephone numbers and telegraphic address. The showcard is made by the Hasmo process. This gives the face of the showcard a highly-polished surface, which can be washed. The showcard is notable also for the simple and strong method of metal mounting. Hasmo showcards are manufactured at the Hasmo Works, Thame, Oxon.

The rink for the London Ice Club at Grosvenor Road, opened recently, is 170 ft. long by 90 ft. wide. It consists of a bed of concrete 6 in. thick, on which is laid 4 in. of pressed cork, covered with 1½ in. of asphalt. On this asphalt bed there is an extensive system of piping—over 9 miles of pipes being used—connected up to the refrigerator. Three separate compressors have been installed which will enable initial freezing to take place in about sixty hours. Over the pipes expanded metal is laid, and concrete is deposited so as to give a clear ¾ in. above the tops of the pipes. In this concrete black manganese oxide is mixed so that a much denser appearance is given to the ½-in. ice surface. To speed up construction "Ferrocrete," the rapid-hardening Portland cement, has been used. The air in the building is warmed by a special process which allows for a minimum temperature of 60 deg. Eight hundred and forty 60-watt lamps, hidden in the roof, provide an even lighting free from shadows. A restaurant, tea lounge, American bar, dressing- and bath-rooms have been installed in the building, which forms the headquarters of this club. The architect is Mr. S. Clough, A.R.C.A., L.R.I.B.A., and the contractors are Monolithic and General Constructions, Ltd.

A large turret clock has recently been made and erected by Messrs. Gent & Co., Ltd., of Leicester, in the water tower of Messrs. Terry & Co.'s chocolate factory at York. A peculiar feature of the installation is that a large water tank occupies the space immediately behind the dial openings. There is only a few inches between the inside wall and the tank. The latter occupies the space which should, in the ordinary way, be available for the usual clock mechanism and the radial connecting rods for four dials, which are each 8 ft. in diameter, and arranged for internal illumination. The problem was how to drive the hands of the clock from a mechanism fixed many feet below the tank and 16 ft. below the dials. The difficulty was surmounted by designing special gear, fixed from the front of the dials through detachable portions, and by providing a mechanical connection with the "waiting-train" movement fixed below the tank by means of four lengths of ordinary bicycle chain. Ball-bearings were incorporated in the gears to take the weight of the chains which run in oil baths. Jockey pulleys are provided to take up the slack and prevent back lash. To illuminate the dials internally the electric lamps have had to be lowered from the top of the tank to the desired positions behind the dials, there being no other means of access. In the same circuit as the large clock, there are a large number of wall clocks distributed throughout the works, also a system of "start and cease work" sound signals. The whole is controlled from the same prime transmitter or master clock.

THE WORK OF MR. JOHN D. CLARKE

Following are the names of the contractors and sub-contractors for the works illustrated on pages 159 to 168:

Crofts, Fairwarp, near Uckfield. General contractor, The Ringmer Building Works, Ringmer, Sussex. Contract price, £1,143. Price per foot cube, 1s. 7d. Sub-contractors: S. and E. Collier, Reading, bricks; Hope & Co., casements.

Gardener's Cottage, The Nunnery, Penshurst, Kent. General contractor, Strange and Sons, Tunbridge Wells. Contract price, £1,286. Price per foot cube, 1s. 4d. Sub-contractors: S. and E. Collier, Reading, bricks and tile hanging; Farman Bros., Salhouse, Norfolk, reed thatching.

Ockendens, Birdham, Chichester. General contractor, A. W. Stearn, Itchenor, near Chichester. Contract price, £1,437. Price per foot cube, 1s. 6d. Sub-contractors: British Reinforced Concrete Engineering Co., Ltd., reinforced concrete; Roberts Adlard & Co., slates; Bell's United Asbestos Co., Ltd., composition flooring; The Cozy Stove Co., Ltd., anthracite stoves; National Radiator Co., boilers; Crittalls, steel casements; Adamite Co., Ltd. (Atlas White cement), external plaster.

Field Place, Willingdon, Sussex. General contractor, A. W. King and Sons, Eastbourne. General foreman, Mr. Cheeseman. Contract price, £2,815. Price per foot cube, 1s. 8d. Sub-contractors: Weldon Stone for Chimneys; Southdown Tileries, Polegate, tiles; National Radiator Co., boilers; General Electric Co., electric light fixtures; Crittalls, steel casement doors; Adamite Co., Ltd. (Atlas White cement), external plaster.

Bredon, Willingdon, Sussex. General contractor, Messrs. A. W. King and Sons, Eastbourne. General foreman, Mr. Cheeseman. Contract price, £2,500. Price per foot cube, 1s. 8d. The building is installed with Devon fire interior grates.

THE WORK OF ST. DUNSTAN'S

The annual reports of the work of St. Dunstan's have never been merely dry, official records of facts and figures, and the eleventh annual report, which has just reached us, is another very human and interesting story of the year's work on behalf of sufferers from the world-war who must always hold a high place in public sympathy and regard. The report strikes a high note of optimism, and this is fully justified both by the splendidly consistent progress and content of the war-blinded men themselves, and the generous public support given to the work of the organization. One matter, however, which is causing the Executive Council some anxiety is, curiously enough, partially the outcome of the success the war-blinded men have achieved. This is the very considerable growth in the volume of the goods they produce for sale, and for which a constant demand is essential. Continued industrial depression has not enlarged—indeed, it has reduced—the extent of the market for the work of the hands of these war-blinded craftsmen, and, consequently, their growing skill and industry is creating a greater output than can at present be readily disposed of. "When better times come," the report states, "we do not fear that we shall be unable to sell our men's goods, but until they do, we must ask for special assistance in this direction. The Council could, of course, have curtailed our men's production during the time of depression, and had our organization been entirely subject to economic laws we should, of course, have had to do this, but we have felt that our subscribers would not, if it could possibly have been avoided, have desired blinded ex-service men, who depend for a large measure of their happiness upon regular employment, to have been, so to speak, put on half time." The catalogue inset in the report, describing and picturing the useful and excellently made goods in basketry, rugs, mats, netting, and joinery, which these blinded workers produce, should bring a volume of orders which will make it unnecessary to put any brake upon their industry. There can surely be few British homes which will not be proud to possess some examples of this most practical "Victory Over Blindness."

READERS' QUERIES

A MANSARD ROOF

R. E. writes: "Is the section, shown on the accompanying drawing, a suitable one for a mansard roof? The 9 in. by 4 in. beams are shown mainly supported on 4½ in. cross walls, and obtain additional support from studding, supported on joists and the lower rafters. The greatest unsupported span occurs in one of the bathrooms, and is about 9 ft. All the other members of the roof truss have been kept to as small a section as possible for the sake of economy. The roof would be covered with felt (not boarding) and tiles."

Kidder-Nolan's Architects' and Builders' Handbook contains several tables of strengths of joists and rafters which would be useful in cases of this sort. A rough general idea of the fitness of the roof may be obtained by the inspection of other similar works in progress, but it must be borne in mind that post-war economy in first cost often means troublesome repairs later.

The least satisfactory part of the design appears to be the dependence on the common rafters both for vertical support and for lateral stiffness on the bathroom side of the house. These rafters would be taking considerable stress, for the 9 in. by 4 in. purlin is not nearly strong enough to act as an independent beam over a span of 9 ft. when high winds are racking the house.

The way in which the heads of the bathroom dormer windows are constructed may affect the matter, for they and the cheeks may be made to supply some additional triangulation. Racking in the roof may also be minimized by the use of diagonal braces placed on top of the ceiling joists and spiked to every joist. Even with these precautions it will be well to insert hoop-iron bond or expanded metal reinforcement in three or more of the horizontal course joints throughout all the partitions of the attic floor, and strongly nail the metal to the door posts and rafters at every point of contact. One course of reinforcement should be at the level of the purlin, and should be secured to it. If some of the floor joists are continuous across the whole building the roof tie will be improved. Otherwise the hold of the joists upon the half-brick partition may slip and permit of bulging in the external walls and annoying cracks in the plaster at the head of the partition itself.

W. H.

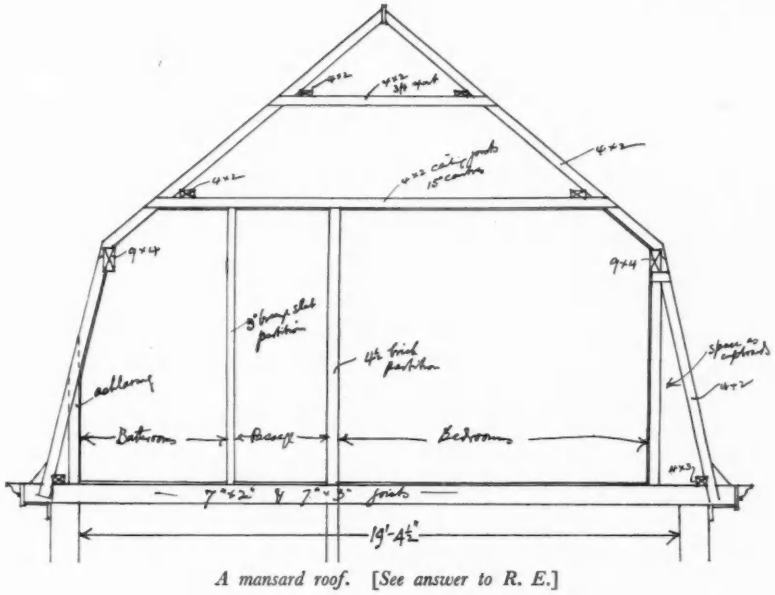
The Editor welcomes readers' inquiries on all matters connected, directly or indirectly, with architectural practice. These inquiries are dealt with by a board of experts, to which additions are constantly being made as, and when, need arises. No charge is made to readers for this expert service. Diagrams must be clearly and legibly drawn out and lettered in black ink. Querists must enclose name and address. — Ed. A.J.

A BUILT-UP PURLIN

Tee writes: "In a reply in your issue of September 8, on the question of strength of a purlin, your expert suggests certain sizes 'provided the purlin is cleated to the spars to stiffen it.' In this case you rely on the eaves strutting up the purlin, which should be independent. As timber wider than 4 in. is more expensive in proportion, why not use 9 in. or 11 in. by 3 in. thick with a common size, like 4½ in. by 3 in. bolted every 3 ft. in the shape of a tie or angle rafter?"

Laminated or built-up members are not really economical in permanent structures. After subjection to a great many repeated variations of stress, through wind pressure and vibration, the bearings of the bolts are generally found to loosen themselves unless the factor of safety is abnormally high. It is doubtful, too, whether the first cost of a strong beam in a single piece is really much greater than the cost of the pair of smaller timbers together with the added cost of the bolts, nuts, and washers, and the labour necessary to insert them. By all means use a purlin that is strong enough to be depended upon without struts and cleating, though these expedients were suggested as measures by which the utmost rigidity may be obtained in the roof considered as a whole. Laminated timbers are useful in building up curves and for the improvization of temporary gantries out of timber in stock. The principle of lamination is convenience in utilizing timber that lies ready to hand without ordering specially suitable material. In permanent work the special material is generally architecturally best, and cheapest in the long run, if not in first cost.

W. H.



A mansard roof. [*See answer to R. E.*]

INFRINGEMENT OF DESIGNS

F. J. writes: "I recently designed and had built a cottage for my own occupation. A month or two after the builder engaged upon my work had my plans in his possession, he had plans prepared, and cottages built. These cottages bear a striking similarity in the plans to my own cottage. Have I any legal claim inasmuch as: 1: My plans were marked 'Copyright,' signed and dated; 2: the builder had never built houses similar to this design before; 3: the general lay-out is very similar, even to the extent of providing brick-on-edge surrounds to small paved areas and tarring plinths, etc., all as in the original scheme. The previous houses built by this builder were all on totally different lines, and were not usually readily sold. The cottages built on the lines of my design have sold even before the foundations were in, and he has already built ten houses to this plan. Have I any legal claim against the builder for infringement of copyright?"

In our opinion the exclusive right which the law of copyright ensures to you, protecting your original work, will entitle you to damages for the infringements complained of. We consider that the amount of damages which you would be entitled to receive would be a sum equivalent, or nearly equivalent, to the amount of ordinary scale architectural fees on the ten or more houses which have been built on a design evidently copied from yours. It is desirable that you consult a solicitor and explain the facts to him.

INCOME TAX ASSESSMENT

Some time ago the Editor received an inquiry on some points of Income Tax Assessment. It was signed "Puzzled Architect" and came from Westminster, S.W.1, but without any further address or the surname of the correspondent. We should be glad if the author of the inquiry would communicate with INQUIRIES EDITOR, 9 Queen Anne's Gate, S.W.1.

THE WEEK'S BUILDING NEWS

A New Theatre for Falmouth

A theatre is to be built at Falmouth.

Flats for Clapham Park

Blocks of flats are to be erected on the Oaklands estate, Clapham Park.

Two L.C.C. Schools for Downham

Two new London County Council schools are to be built at Downham.

More Houses for Ramsgate

Plans have been passed for the erection of sixty-six additional houses at Ramsgate.

More Shops for Herne Hill

Forty shops are being built in Norwood Road, Herne Hill.

Housing at Exeter

The Exeter Corporation is to erect 100 concrete houses.

Houses for Liverpool

The Liverpool Corporation is to build 1,000 non-parlour houses.

Proposed Art Gallery for Hull

The Barrow Corporation is considering proposals for the provision of an art gallery.

One Hundred and Fifty Houses for Harrogate

The Harrogate Corporation is to erect 150 houses on the Devonshire Place estate.

Telephone Exchange for Gateshead

The Office of Works is to enlarge the telephone exchange at Gateshead.

A Hundred Houses for Coventry

The Coventry Corporation is to erect 100 houses on the Radford housing estate.

Reconstruction of a Sutton Bridge

The Sutton railway bridge is to be reconstructed at a cost of £16,000.

Housing at Macclesfield

The Macclesfield Rural District Council is to erect forty-eight houses on various sites.

Improvement Scheme at Loampit Vale

The London County Council has in view a £70,000 improvement scheme near Loampit Vale.

More Houses for Surbiton

The Surbiton Council is to build an additional forty-seven houses, at a total cost of £22,325.

Housing at Tooting

Eighty additional council houses, costing £43,000, are being built at Furzedown, Tooting.

Housing at Featherstone

The Featherstone Urban District Council has accepted a tender for eighty-six more houses on the Ackworth Road site.

Yeovil Housing Scheme

The Yeovil Town Council has adopted a scheme for the erection of 296 houses on the Preston Road at a cost of £135,000.

More Houses for Doncaster

The Doncaster Rural District Council is to borrow £15,000 in respect of the subsidy for 250 working-class houses.

Housing at Bentley

The Bentley (Yorks.) Urban District Council is to erect thirty-two houses and sixteen bungalows at a cost of £24,500.

Elementary School for Rotherham

The Rotherham Education Committee is to erect an elementary school at Thorpe Hesley.

Housing at Longbenton

The Longbenton Urban District Council is to build thirty-eight houses on the Benton site.

Housing at Dukinfield

The Dukinfield Corporation is to erect seventy-five houses on the Clarendon Fields estate.

Extension of Kingston County Offices

The Surrey County Council has appointed a committee to make proposals for the extension of the county offices at Kingston.

Housing at Westbourne

The Westbourne (Sussex) Rural District Council has decided to erect another twenty houses at Funtington and Bosham.

A New School for Wombwell

The West Riding Education Committee is seeking a loan of £32,000 for the erection of a middle school at Wombwell.

Elementary School for Barnoldswick

The West Riding Education Committee has purchased a site at Barnoldswick for the erection of an elementary school.

Newcastle Housing Progress

The Newcastle Corporation has obtained sanction to borrow £50,000 for additional housing advances.

Parish Hall for Hoyle

Messrs. Douglas, Minshull & Muspratt, architects, of Chester, have prepared plans for a parish hall for Hoyle, Cheshire.

Housing at Caterham

The Surveyor to the Urban District Council is to prepare plans for the erection of twenty-four houses on the Valley estate.

Stafford Reservoir Scheme

The Stafford Corporation is to proceed with the scheme for the enlargement of the reservoir.

Housing at Nottingham

The Housing Committee of the Nottingham City Council has reconsidered the new Wollaton Park housing scheme, and has given permission for the erection of 200 houses.

A Bridge for Shropshire

The Shropshire County Council will shortly begin the erection of a £50,000 bridge across the Severn at Atcham, near Shrewsbury.

Two London Bridge Improvements

The widening of Wandsworth and Putney bridges at a total estimated cost of £1,500,000 is to be considered by the Wandsworth Borough Council.

Middlesbrough Housing

The Middlesbrough Town Council, at a special meeting, decided to erect 100 new houses which have already been sanctioned. The cost is £32,050.

1,000 Houses for Birmingham

The Public Works and Town Planning Committee of the Birmingham Council has placed a contract for 1,000 new dwellings.

Progress of Folkestone Concert Hall

Progress is being made with the construction of the new Cliff Concert Hall, which will cost about £100,000, for the Folkestone Town Council.

Extension to a Brighton Hospital

An extension, in memory of Queen Alexandra, is to be made to the Royal Alexandra Hospital, Brighton. The cost is £100,000.

Manchester Water Scheme

The Corporation has lodged a Bill seeking powers to make diversions in the main aqueduct for conveying water from Lake Haweswater to Manchester.

Yeadon Waterworks Extensions

The Yeadon Waterworks Company is to enlarge its reservoir and extend mains in the urban district of Burley and the parish of Hawksworth.

Reconstruction of a Southend Cinema

Plans are to be prepared by Messrs. Burles, Harris & Collings for the reconstruction of the Strand Cinema, Southend, which was destroyed by fire some time ago.

Elementary School for Shitlington

Sanction is being sought by the West Riding Education Committee for a loan of £11,000 for the erection of an elementary school at Shitlington.

Elementary School for Ecclesfield

The West Riding Education Committee is seeking sanction for a loan of £9,000 for the erection of an elementary school at High Green, Ecclesfield.

New Stores for Balham

Premises are to be erected by Mr. S. W. Ackroyd for the Royal Arsenal Co-operative Society, Ltd., at the junction of Upper Tooting Road and Hebdon Road, Balham.

New Buildings for Catford

Buildings are to be erected by Mr. E. A. Stone on a site abutting upon Catford Road, Springfield Park Crescent, and Thomas Lane.

Sanction for Rotherham Houses

The Rotherham Rural District Council has received sanction from the Ministry of Health to the erection of fifty-one houses at Brampton Bierlow and eighteen houses at Catcliffe.

Power Station for Bristol

Approval has been given by the Electricity Commissioners to the construction of a super-power electricity generating station for the Bristol Corporation. The cost of the scheme is £1,000,000.

A Toronto Hotel Scheme

It is proposed to erect in Toronto early this year an hotel at an estimated cost of 5,000,000 dollars. The building will be nineteen stories high, and contain 540 rooms.

A New Bridge for Keighley

The West Riding County Council has prepared a scheme for the construction of a new bridge in place of Stock Bridge, Keighley, and the diversion of the main road.

A West Riding Road Scheme

A scheme has been prepared by the West Riding County Council for widening the main Wakefield-Castleford Road and constructing a bridge at Warmfield at a cost of £36,000.

Housing at Hemsworth

The Hemsworth Urban District Council is to erect seventy-six houses at Kinsley at a cost of £38,500, and the Rural District Council has a scheme for erecting another 280.

A Hundred Houses for Wath-upon-Dearne

On behalf of the Wath-upon-Dearne Urban District Council, Messrs. Tennant & Smith of Pontefract have prepared plans for one hundred houses to be erected on the Melton housing estate.

A New Lewisham Cinema

The managing director of the Prince of Wales Playhouse, Lewisham, has confirmed the statement that a new cinema is to be erected under the same auspices. It will be erected on a part of the big Riverdale estate at the rear of the present theatre.

A New Church for Hendon

The church of St. Alphege, Hendon, the foundation stone of which has been laid, is situated on the Watling estate of the London County Council. It will provide accommodation for 500 people, and will be erected at a cost of £14,000.

Cinema for Berwick-on-Tweed

A cinema is to be erected at Hide Hill, Berwick-on-Tweed, by the Berwick Theatre, Ltd., in accordance with plans prepared by Mr. Alfred Schofield, F.R.I.B.A., of Stockport. The scheme includes a café, shops, and an arcade.

New Buildings for Kensington

New buildings are to be erected on the site of Nos. 605–609 Harrow Road, Kensington. A scheme has been prepared for converting the old Western Grammar School in North Terrace and building in Thurloe Mews.

Secondary School for Chichester

The Board of Education has approved plans of the West Sussex Education Committee for the erection of a secondary school for boys at Chichester. The Royal West Sussex Hospital is to be extended at a cost of £30,000.

Bournemouth Improvements

Approval has been given to the plans of the Borough Engineer for the proposed line of the cliff retaining wall, with bungalow terraces, on the Boscombe Promenade. An alternative scheme is to be prepared for a new access to Southbourne beach.

Barnet Workhouse Improvements

On behalf of the Board of Guardians, Messrs. Trant, Brown & Brightiff, architects, have prepared plans for the reconstruction of the casual wards and various improvements at the workhouse in West End Lane, Barnet.

Plymouth Housing Scheme

The Admiralty and the Ministry of Health have formulated a scheme to erect 144 non-parlour type and 300 parlour type concrete houses on a site given by the Admiralty, valued at £4,400. The scheme will cost the Plymouth Corporation about £100,000.

A New Municipal Building for Wakefield

The West Riding County Council has decided to erect the proposed Registry of Deeds offices in Wakefield and not in Leeds, and a site in Bond Street has now been chosen. The buildings have been designed by Mr. J. R. White, the county architect, and will cost about £10,500.

Improvements in Stoke Newington

Plans passed by the Borough Council include rebuilding the "Red Lion," Church Street, for Mr. A. G. Sewell, on behalf of Messrs. Truman, Hanbury, Buxton & Co., and the erection of additions in front of Nos. 19 and 27–39 Blackstock Road, for Messrs. Wedlake, Saint & Co.

A Pier for Goole

Under the Thorne Colliery Railway and Wharf Bill power is being sought to enable Messrs. Pease and Partners, Ltd., of Darlington, to construct a pier on the banks of the river Ouse at Goole. It is also proposed to construct a railway to connect the colliery railway with the proposed wharf.

Housing at Oxford

The General Purposes Committee of the Oxford City Council decided at its meeting, by a large majority, to recommend that the Council shall go forward with its scheme for building 250 houses at South Park, in connection with which Colonel Ffennell had offered a gift of forty acres of land at Botley if the Council would agree to preserve the South Park site as a recreation ground.

Housing at Brentford

The Brentford Urban District Council is to borrow £50,000 for further housing advances. Property is being acquired at a cost of £5,000 for the improvement of High Street. Plans passed: sixteen houses, Popes Lane, for Mr. J. B. Barnes; store, garage and canteen, Great West Road, for Messrs. J. Alford & Sons; garage offices and stores, Clayponds Lane, for Mr. F. C. Rogers.

THE R.I.B.A. PRIZES AWARDS

Analysis of the R.I.B.A. prizes awards shows that ten of the winners, either of prizes or of certificates of honourable mention, were members of the London Architectural Association; one—the winner of the Victory Scholarship—was a member of London University School of Architecture; one—a winner of one of the two silver Alfred Bossom Medals—was a B.Arch. of Liverpool University; and the R.I.B.A. Silver Medal for Recognized Schools of Architecture was awarded to a member of the School of Architecture, Robert Gordon's Colleges, Aberdeen.

SOME TRADITIONS OF THE PLASTERER'S CRAFT

In this issue we publish the second advertisement of the series by Messrs. Kerner-Greenwood and Co., Ltd., on *Some Traditions of the Plasterer's Craft*. This series promises to be one of the most interesting ever published by the firm. The first advertisement appeared in our issue for January 5, and described and illustrated the means by which the ancients secured plasticity in mortar without excess of moisture. To obtain this quality they air-slaked their lime and kept it in covered pits for years; they then tempered and toughened the old lime by further ageing, and by repeatedly turning over and beating with flails. This last operation is illustrated in a sketch by D. M. Cafferata, the historical data being supplied by George Bankart. In the second advertisement a sketch by Cafferata shows the discovery in 1488 by Zarotto of the buried Baths of Titus. As pointed out in the historical data by George Bankart, some parts of the baths were stuccoed. Raphael directed the making of a similar stucco plaster, and, some of the stucco done with this plaster still exists.

RATES OF WAGES

			I	II
			s. d.	s. d.
A	ABERDARE	S. Wales & M.	1 8	1 3½
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
B2	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
A2	Bewdley ..	Mid. Counties	1 7	1 2½
B2	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
B2	Bovey Tracey	S.W. Counties	1 5	1 1
A	Bradford ..	Yorkshire	1 8	1 3½
A3	Brentwood	E. Counties	1 6½	1 2
A	Bridgend ..	S. Wales & M.	1 8	1 3½
B2	Bridgwater	S.W. Counties	1 5	1 1
A1	Bridlington	Yorkshire	1 7½	1 2½
A	Brighouse	Yorkshire	1 8	1 3½
B1	Brighton ..	S. Counties	1 6	1 1½
A	Bristol ..	S.W. Counties	1 8	1 3½
B3	Brixham ..	S.W. Counties	1 4½	1 0½
A2	Bromsgrove	Mid. Counties	1 7	1 2½
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
A3	Burton-on-Trent	Mid. Counties	1 7	1 2½
A	Bury ..	N.W. Counties	1 8	1 3½
A1	Buxton ..	N.W. Counties	1 7½	1 2¾
B	CAMBRIDGE	E. Counties	1 6	1 1½
B2	Canterbury	S. Counties	1 4½	1 0½
A	Cardiff ..	S. Wales & M.	1 8	1 3½
A	Carlisle ..	N.W. Counties	1 8	1 3½
B	Carmarthen	S. Wales & M.	1 6	1 1½
B2	Carnarvon	N.W. Counties	1 5	1 1
A1	Carnforth ..	N.W. Counties	1 7½	1 2¾
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
A1	Dudley ..	Mid. Counties	1 7½	1 2¾
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
B	Gosport ..	S. Counties	1 6	1 1½
A3	Grantham	Mid. Counties	1 6½	1 2
A1	Gravesend	S. Counties	1 7½	1 2¾
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
A	Hanley ..	Mid. Counties	1 8	1 3½
A	Harrogate	Yorkshire	1 8	1 3½
A	Hartlepools	N.E. Coast	1 8	1 3½
B2	Harwich ..	E. Counties	1 5	1 1
B2	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 2¾
A	Howden ..	N.E. Coast	1 8	1 3½
A	Huddersfield	Yorkshire	1 8	1 3½
A	Hull ..	Yorkshire	1 8	1 3½

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

			I	II
			s. d.	s. d.
A	ILKLEY ..	Yorkshire	1 8	1 3½
A	Immingham	Mid. Counties	1 8	1 3½
B	Ipswich ..	E. Counties	1 6	1 1½
C1	Isle of Wight	S. Counties	1 4	1 0½
A	JARROW ..	N.E. Coast	1 8	1 3½
A	KEIGHLEY	Yorkshire	1 8	1 3½
B2	Kendal ..	N.W. Counties	1 5	1 1
B2	Keswick ..	N.W. Counties	1 5	1 1
B	Kettering ..	Mid. Counties	1 6	1 1½
A2	Kidderminster	Mid. Counties	1 7	1 2½
B2	King's Lynn	E. Counties	1 5	1 1
A	LANCASTER	N.W. Counties	1 8	1 3½
A3	Leamington	Mid. Counties	1 6½	1 2
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 5½	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 2¾
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
B2	Minehead ..	S.W. Counties	1 5	1 1
A	Monmouth	S. Wales & M.	1 8	1 3½
	S. and E. Glamorganshire			
A1	Morecambe	N.W. Counties	1 7½	1 2¾
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
B3	Salisbury	S.W. Counties	1 4½	1 0½
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 2¾
B1	Taunton ..	S.W. Counties	1 5½	1 1½
A	Teeside Dist.	N.E. Counties	1 8	1 3½
B	Teignmouth	S.W. Coast	1 6	1 1½
A	Todmorden	Yorkshire	1 8	1 3½
A2	Torquay ..	S.W. Counties	1 7	1 2½
C	Truro ..	S.W. Counties	1 4	1 0½
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
A1	Walsall ..	Mid. Counties	1 7½	1 2¾
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
A2	Whitby ..	Yorkshire	1 7	1 2½
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
A3	Worksop ..	Yorkshire	1 6½	1 2
A1	Wrexham ..	N.W. Counties	1 7½	1 2¾
B	Wycombe	S. Counties	1 6	1 1½
B1	YARMOUTH	E. Counties	1 5½	1 1½
B2	Yeovil ..	S.W. Counties	1 5	1 1
A	York ..	Yorkshire	1 8	1 3½

* Plasterers, 1s. 9d.

† Carpenters and Painters, 1s. 8½d.

‡ Plumbers, 1s. 9d.

§ Painters, 1s. 6d.

‖ Carpenters and Plasterers, 1s. 8½d.

¶ Painters, 1s. 7d.

PRICES CURRENT

EXCAVATOR AND CONCRETOR

EXCAVATOR, 1*s.* 4½*d. per hour*; LABOURER, 1*s.* 4½*d. per hour*; NAVVY, 1*s.* 4½*d. per hour*; TIMBERMAN, 1*s.* 6*d. per hour*; SCAFFOLDER, 1*s.* 5½*d. per hour*; WATCHMAN. 7*s.* 6*d. per shift.*

Broken brick or stone, 2 in., per yd.	£0 11 6
Thames ballast, per yd.	0 13 0
Pit gravel, per yd.	0 18 0
Pit sand, per yd.	0 14 6
Washed sand	0 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, 1*s.* 4½*d. per hour*; TIMBERMAN, 1*s.* 6*d. per hour*; BRICKLAYER, 1*s.* 9½*d. per hour*; PLUMBER, 1*s.* 9½*d. per hour*; WATCHMAN, 7*s.* 6*d. per shift.*

Stoneware pipes, tested quality, 4 in., per yd.	£0 1 3
DO. *6 in., per yd.*	0 2 8
DO. *9 in., per yd.*	0 3 6
Cast-iron pipes, coated, 9 ft. lengths, 4 in., per yd.	0 6 9
DO. *6 in., per yd.*	0 9 2
Portland cement and sand, see "Excavator" above.	
Lead for caulking, per cwt.	£2 5 6
Gaskin, per lb.	0 0 5½
STONEWARE DRAINS, jointed in cement, tested pipes, 4 in., per ft.	0 4 3
DO. 6 in., per ft.	0 5 0
DO. 9 in., per ft.	0 7 9
CAST-IRON DRAINS, jointed in lead, 4 in., per ft.	0 9 0
DO. 6 in., per ft.	0 11 0

Note.—These prices include digging and filling for normal depths, and are average prices.

Fittings in Stoneware and Iron according to type. *See* Trade Lists.

BRICKLAYER

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

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.	24 10 0
DO. *headers, per M.*	24 0 0
Colours, extra, per M.	£5 10 0
Seconds, less, per M.	1 0 0
Cement and sand, see "Excavator" above.	
Lime, grey stone, per ton	£2 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, 1*s.* 9½*d. per hour*; DO. *fixer*, 1*s.* 10½*d. per hour*; LABOURER, 1*s.* 4½*d. per hour*; SCAFFOLDER, 1*s.* 5½*d. per hour.*

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

N.B.—Tiling is often executed as piecework.

Slates, 1st quality, per M:	
Portmadoc Ladies	£14 0 0
Countess	27 0 0
Duchess	32 0 0
Clips, lead, per lb.	0 0 4
Clips, copper, per lb	0 2 0
Nails, compo, per cwt.	1 6 0
Nails, copper, per lb.	0 1 10
Cement and sand, see "Excavator," etc., above.	
Hand-made tiles, per M.	£5 18 0
Machine-made tiles, per M.	5 8 0
Westmorland slates, large, per ton	9 0 0
DO. *Peggies, per ton*	7 5 0
SLATING, 3 in. lap, 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 18*s.* 0*d.* 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, 1*s.* 9½*d. per hour*; JOINER, 1*s.* 9½*d. per hour*; LABOURER, 1*s.* 4½*d. per hour.*

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 BOARDING to flats, 1 in., on firrings, per sq.	£2	10	0
MOULDED CASEMENTS, 1¾ in., in 4 sqs., glazing beads and hung, per ft. sup.	0	2	9
DO., DO. 2 in., per ft. sup.	0	3	0
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	2	9
DO., DO., DO. 1½ in., per ft. sup.	0	2	6
DO., DO. moulded b.s., 2 in., per ft. sup.	0	3	0
DO., DO., DO. 1¾ in., per ft. sup.	0	2	9
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. 1¼ in., per ft.	0	4	6
LEAD WASTE or soil, fixed as above, complete, 2½ in., per ft.	0	6	0
DO. 3 in., per ft.	0	7	0
DO. 4 in., per ft.	0	9	9
CAST-IRON R.W. PIPE, at 24 lb. per length, jointed in red lead, 2½ in., per ft.	0	2	5
DO. 3 in., per ft.	0	2	10
DO. 4 in., per ft.	0	3	3
CAST-IRON H.R. GUTTER, fixed, with all clips, etc., 4 in., per ft.	0	2	7
DO. O.G., 4 in., per ft.	0	2	10
CAST-IRON SOIL PIPE, fixed with caulked joints and all ears, etc., 4 in., per ft.	0	7	0
DO. 3 in., per ft.	0	6	0
Fixing only:			
W.C. PANS and all joints, P. or S., and including joints to water waste preventers, each	2	5	0
BATHS only, with all joints	1	18	0
LAVATORY BASINS only, with all joints, on brackets, each	1	10	0

PLASTERER

PLASTERER, 1*s.* 9½*d. per hour (plus allowances in London only)*; LABOURER, 1*s.* 4½*d. per hour.*

Chalk lime, per ton	£2	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: 4ths in crates:			
Clear, 21 oz.	£0	0	5
DO. 26 oz.	0	0	5½
Cathedral white, per ft.	0	0	7½
Polished plate, British ¼ in., up to 2 ft. sup.	0	1	8
DO. *4 ft. sup.*	0	3	2
DO. *6 ft. sup.*	0	3	4
DO. *20 ft. sup.*	0	3	11
DO. *100 ft. sup.*	0	4	8
Rough plate, ⅛ in.	0	0	6½
DO. *¼ in., per ft.*	0	0	7
Linseed oil putty, per cwt.	0	17	6
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 1*s.* 6*d.* to 2*s.* 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, 6½*d.* to 8*d.* per ft. according to size.

DECORATOR

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

Genuine white lead, per cwt.	£3	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 3*d.* 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
¾ m/m figured ash, per ft. sup.	0	0	5
4½ m/m 3rd quality, composite birch, per ft. sup.	0	0	1½