

Wednesday, June 4, 1924.

Vol. LIX. No. 1535.

THE ARCHITECTS' JOURNAL & *Architectural Engineer*

With which is incorporated "The Builders' Journal."

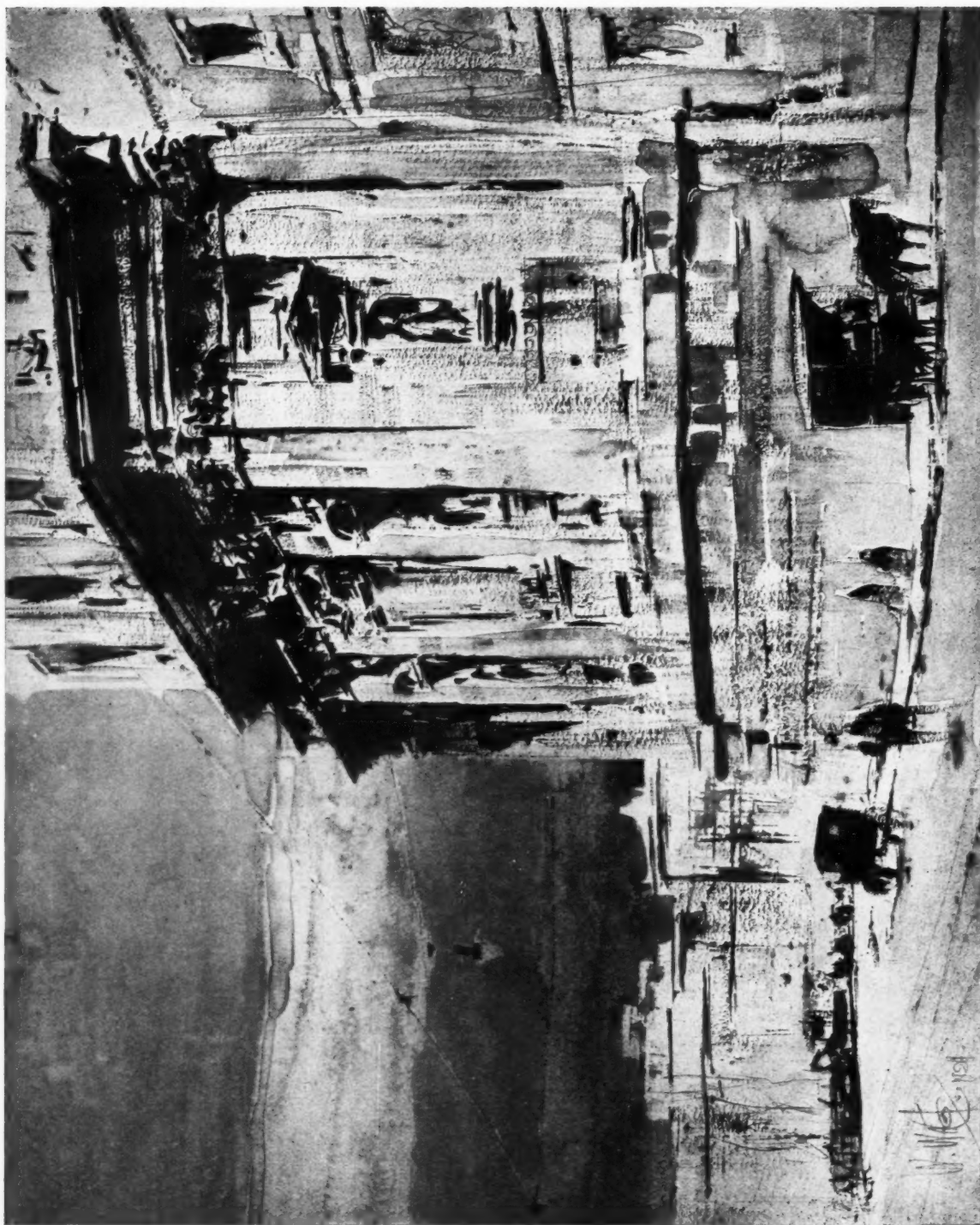


FROM AN ARCHITECT'S NOTEBOOK.

Architecture is the printing-press of all the ages, and gives a history of the state of society in which it was erected.

27-29 Tothill Street, Westminster, S.W.1.

Drawings of Architecture. 6.—A Corner : S. Maria Maggiore, Rome
From a Painting by William Walcot



The above is in the Exhibition of Mr. Walcot's work at present being held at the Fine Art Society. A notice of the Exhibition appears on page 959.

THE ARCHITECTS' JOURNAL

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The Need of the Future

OF all the activities with which contemporary life throbs, two stand out pre-eminently as leading definitely towards a more orderly life; and orderliness is after all the condition at which we are all aiming, for orderliness is the antithesis of waste, strife, and chaos. These activities are represented politically and internationally by the League of Nations; domestically and nationally by town planning. However much we may sympathize with the former, these columns are scarcely the place for its discussion, but with the latter we are very much concerned.

Frequently we have pointed out that town planning rests fundamentally upon sociology, but it implies a synthesis of nearly all the natural sciences and their relation to mankind, and only finally and for its ultimate realization does it require pronounced technical skill. Technical knowledge by itself is just as insufficient to deal with town planning as it is to deal with architecture, and the latter, as is fully realized, primarily requires inspiration. And the analogy between architecture and town planning can be carried even farther, for modern architecture, although relying upon inspiration, depends for its ultimate realization upon a synthesis: a synthesis of the various technicalities which go to the making of a modern building, materials and the various branches of engineering, heating, lighting, electrical, mechanical, and the like, and these technicalities, let it be noted, increase and grow in complication with each new development and discovery. To appreciate this we have only to compare the synthesis of a large modern building with a building of equal size of some thousand, or even some hundred years ago. And so it is with town planning. The synthesis of town planning has, in the past, been a comparatively simple affair. In the days when traffic, transport, and railway problems were unknown; in the days when there were industries, but no manufacturing; in the days when there was lighting, but no electricity; in the days when each community was more or less self-contained; and when a mountain range constituted a rarely crossed barrier, town planning may still have demanded insight and knowledge, but in a degree scarcely comparable with that in which these qualities are demanded to-day. There is, however, this great and fundamental difference between the synthesis of architecture and that of town planning. Whereas a knowledge of the elements which go to make the former can, for the most part, be acquired by means of sedentary study from books, documents, and lectures, a knowledge of the elements which go to make the latter can be satisfactorily acquired only by out-of-door observation and study, for the former rest upon more or less immutable scientific laws, while the latter rest upon the mutability of human development. The tendency to-day is to rely too much upon book learn-

ing and paper work, but sociology, geology, and local geography are at best learnt from actual contact with, and observation of, the people and the earth, and a study of the matter from its practical aspect should go side by side with that of the historical and theoretical.

We suggest, therefore, that the training of all those who, in the future, will be called upon to deal with regional and town planning should include some out-of-door study. Just as it is the custom of the architectural student to employ part of his vacation in measuring buildings of repute, so, too, it should become the custom of the town-planning student to employ part of his vacation in an out-of-door study of humanity, of its organization and development, of the interaction of its units and their relations to each other, of its needs and its problems leading to deductions as to how the one may be met and the other solved.

Here would be found an antidote to the facile and slipshod conception of town planning as, on the one hand, a matter of delightful geometric forms and axial arrangements, or, on the other, of a thing which is first and last a matter of road widths, kerbs, and water supply, not that we mean to imply that this is a conception inculcated in the schools to-day, but it is a conception unfortunately prevalent, and should be as speedily as possible eradicated.

The sort of thing that we have in mind would best be accomplished by means of a walking tour, the route of which should be carefully selected so that it would, as it were, cut across our civilization, which is but the result of the adaptation of life to a particular environment. It is along the valleys of the world that civilization has grown, it is therefore along a valley or valleys that the study should be made. The faculty for observation being so little trained to-day, owing to the reliance upon books and journals, it is possible that at a first attempt the only result would be an awakening of this faculty, though this in itself would be an admirable preliminary. But as proficiency grows it will be possible to note the relation of humanity to Nature; the influence of geological and geographical conditions upon the earliest growths of communities; it will be possible to appreciate the necessity which dictated defence here, and the reason for the placing of a cathedral city or a market town there. It will be possible, in fact, to trace the whole development from the sea coast, with its fishermen and its oversea trade, to the mining activity at the head of the valley.

Later studies will include the development of industrialism and the reason for its chaotic growth. Individual towns of moderate size, such as recreational and watering-places, cathedral cities and market towns may form the basis of studies of their own, but throughout the important thing to observe is always the town or the district in rela-

tion to mankind. The people must be seen at work, at play, their movements followed, their organizations into families, into pursuits, into employers and employees, into classes, into professions must be grasped, the shifting of the various functional centres from time to time must be understood.

By such means the mind will become flexible, the sympathies be enlarged, and the whole cause and trend of mankind's development will be understood as is not possible by any sedentary book study. The resultant impressions and information gathered from such an expedition might be set out in the form of a report or thesis appropriately illustrated with diagrammatic sketches. Later, out of the study of the past, some suggestions for guiding future development along the lines most conducive to the general welfare might form part of the undertaking.

This is an age of specialization, and what we require is a specialist who specializes in the fact that he is no specialist; one who has absorbed the tale of the ages with his own eyes and ears, one who appreciates the motives, governing actions, and the thoughts governing aspirations from conversation with actual men and women, one, in fact, who has, if only for a short time, cut across the grain of life. The need to-day, and still more to-morrow, is, and will be, we think, for men with this knowledge and with this experience.

"Those Maddening Plans"

Lord Crawford and Balcarres, in the course of his excellent speech in opening the exhibition of Modern British Architecture in the Palace of Arts at Wembley, approved, with a suggestion of humorous exaggeration, the absence of "those maddening plans which were so agreeable to the architect and so deterrent to the layman." To the architect it is the absence of the plans that is maddening. The architect may hazard a shrewd guess at the internal economy of a building from a perspective or elevational drawing, but he is never content unless he sees the plan. This is not merely professional interest: it is an attitude—a three-dimensional attitude of mind. Most architects probably preserve memories of clients who have had, if anything, rather too shrewd an idea of the best way of enclosing cubic space. On the other hand, they must remember others who have had no sort of conception of planning, and who created enormous difficulties for them. There are clients who want staircases where there is no head-room, fireplaces where there are no flues, doors where they can never open. And when the architect explains that it is impossible to do these things, they regard him merely as a very obstinate person, determined at any cost to resist their practical proposals. These are the people to whom plans are so "maddening." "Reading a plan" is to numbers of people as hopeless a business as reading music. No matter how hard they try they will never succeed.

Knowledge or Taste?

Does it really matter whether the laity possess the ability to read a plan or not? In the long run probably not. So long as they have the good sense to "leave it to the architect," that very willing gentleman should not, and probably does not, mind their incapacity in practical affairs. A little learning is not only a dangerous thing for the possessor of it, but often a source of annoyance to the expert who is the victim of it. On the other hand, discreetly used it may be a source of inspiration to the architect, struggling to give logical expression to vaguely sketched requirements. Even ignorant criticism apparently has its uses. Not long ago a distinguished architect publicly confessed that he always liked to hear the frank criticisms of the untutored layman upon his designs. It is a healthy experience. It brings one face to face with stark reality. If one can endure it one should know something of that feeling of triumph that is presumably enjoyed by a survivor of the tests set forth in Mr. Kipling's "If." It is excellent for the health of one's soul. But, to return

to our original line of thought, it is doubtful whether the possession by the layman of a technical knowledge of planning is of any real benefit to the architect. It is, however, a positive pleasure to come upon a client with good taste. That is really all that is necessary for the production of a successful and mutually satisfactory design. And good taste is surely on the increase. These public exhibitions of architecture are doing excellent service. There were no fewer than fifteen thousand visitors to the Palace of Arts at Wembley only last week.

The Bridges: Action at Last

With regard to the London bridge problem, two things that have happened during the past few days are of good augury for the future. One is the decision of the London County Council to set up a committee to consider the question of the Thames bridges as a whole; the other is the decision of the Bridge House Estates Committee to suspend the St. Paul's Bridge project for consideration by the new Traffic Authority which the Government proposes to set up. For the first time for many years we have action and inaction relegated to their proper respective quarters. The City all along has been far too eager to build or rebuild bridges, while the L.C.C. has been content to let those that already exist tumble down. All that we now require is for the two bodies to unite with a view to the consideration of the London bridge problem as a whole. If they can do this they will deserve, and will certainly receive, the best thanks of Londoners who have any regard for the welfare of their great city. Londoners will expect this body, if and when it is constituted, to turn its attention to three immediate constructive proposals, namely, the preservation of Waterloo Bridge, the rebuilding of Charing Cross Bridge, with the transference of the railway station to the Surrey side, and the erection of an entirely new bridge somewhere between Waterloo and Blackfriars. The abandonment of the St. Paul's project is taken for granted, for no case can be made out for it on the ground of practical necessity; while the threat that it holds to the stability of St. Paul's Cathedral is a vital and sufficient objection to the project. Waterloo Bridge, it seems, can be preserved. There is no need to rebuild it. Mr. Dalrymple-Hay, the distinguished civil engineer, has come forward with a scheme for the replacement of the existing timber foundations with solid concrete and brickwork without disturbing the superstructure. The work, he says, could be done by contractors accustomed to similar work within twelve months. Mr. Dalrymple-Hay's scheme has been submitted to four contractors in London, who have assured him that the work could be satisfactorily carried out in accordance with his proposals. This is excellent hearing. If it is possible to preserve Waterloo Bridge there should be no hesitation in preserving it. Experts have already given their considered opinion that widening will do little towards the solution of the traffic problem. Only new bridges can give the necessary relief.

The late Mr. H. H. Statham

The death, at the age of eighty-three, of Mr. H. H. Statham removes one of the most scholarly men in the architectural profession. Besides having edited two architectural papers (he took up the editorship of *THE ARCHITECTS' JOURNAL* upon the severance of his connection with a contemporary) he was known as a versatile critic of music, art, and letters. For many years he acted as musical critic to the "Edinburgh Review" and his books on architecture and music include "Architecture for General Readers" (1895); "Modern Architecture" (1897); "Architecture Among the Poets" (1899); "The Organ and its Position in Musical Art" (1904); and, as late as 1913, "What is Music?" It is over twelve months since we saw him at a meeting of the Institute (he was made an Associate in 1871, and a Fellow in 1878) of which he was one of the oldest members. Though obviously frail in body, his mind was as alert and critical as at any period of his long life.

A MONTHLY CAUSERIE

Joking Apart

Private Enterprise

A FEW months ago an architect and his client set out from London on a journey to a beautiful district of southern England in search of a site for a house. They returned in a deflated condition a good deal sooner than was expected, and reported that that beautiful country was beautiful no more. Private enterprise was in the field, and the face of that fair land had broken out in private enterprise as though it had taken nettle-rash. We are all familiar with the spectacle. Hayling Island and its vicinities, the New Forest, and much of South Devon has taken the disorder. Brockenhurst is becoming like a mean suburb of a manufacturing town. Christchurch, which thirty years ago was a place for a poet to dream in, is quite spoilt. The traveller now reaches its parlour through the dust heap. The twenty miles from Christchurch to Poole raise the image of the Prince of Ugliness, smearing a callous thumb along tram lines; Lyndhurst long ago succumbed to the enterprise of the garage proprietor, and has ceased to be known as beautiful, except by those who have never been there. Near Ringwood the natural scenes of untamed wilderness, rolling moorland, and forest, which cannot be matched anywhere in England, are being defiled. In fact, all this country exhibits the devil fighting the Almighty on his very doorstep, for if the contemplation of natural scenes, of creatures, of plants sets free our comprehension of Heaven, this other unnatural scene of human degradation stands for the opposite.

The startling thing is that a small house—a cottage—can scarcely escape being beautiful and relating itself to its surroundings exquisitely like the nest of a bird, if only it is honestly built and set upon the ground with just as much forethought as would instruct a dog where to bury a bone; for there is no thing made by the hand of man that more readily quickens our sympathy and appeals to primitive affections than the achievement of a human being in equipping himself with a home. Even the common-sense version of the rudiments of a small four-square house, which illustrated an article in this JOURNAL a few weeks ago, and which gained the expression, from its five windows, central door, hipped roof, and central chimney, of a pug of a child with a dirty nose staring at a stranger (all architecture, as we know, has expression) would look well in most situations and ill in none, although it is the sort of house Ruskin classified as "four walls and a drain pipe." If unaffectedly it is designed to meet the wholesome needs of man that is all that is necessary, although the perfectly wholesome man has an instinct to express himself in some other way than as though he were a box of matches. No two independent cottages should, properly speaking, be exactly alike; but no cottage of honest purpose and workmanship is ugly, and the many converted army huts we see, when unsightly, are made so in the process of conversion from a thing that is plain, unpretentious, and efficient to a thing that claims to be much more than it is.

From what has been said it must seem that it is not any failure in artistry, but a radical moral defect of insincerity which expresses itself in certain houses and provokes the annoyance, the veiled indignation, the sense of a beautiful thing soiled, a pure thing dirtied, when we encounter them; for an honest pigsty that unaffectedly displays the nature and needs of pigs pleases us and quickens sympathies, while the cottage of the smallholder close by quite fails to do anything of the sort. The pleasure we receive from the contemplation of a building does not depend upon its pleasing prejudices of the eye, but upon the nature of the trains of reflection it raises in the mind. A pig is a beautiful and wonderful thing, and the creature's sty may awaken consciousness of the beauty and wonder of him and of his age-long association with man. A man is a greater wonder

still, and the ground of our sympathy for him is as wide as our self-love; but it gives us pain and not pleasure to be reminded by his house that he is sometimes ignorant, arrogant, snobbish, greedy, devoid of humility and a sense of the true values in life, and we are touched with indignation when we know that the character thrust upon the inmate by the house he lives in is untrue, and that this disparagement of humanity, this slur on human aspiration, this implication of widespread vulgarity, these falsities of design and construction, are fastened upon the country by the scourge of brigand private enterprise, intent on filling its pockets by any expedients, negligences, indolences, and indifferences the laws will permit.

The case is more deplorable because altruistic enterprise—a reaction against private enterprise—has shown, under the leadership of Mr. Raymond Unwin and others, how the true and beautiful thing can be economically done. Examples are now in evidence all over the country. At Burley, near Ringwood, a dozen cottages have been grouped which in the future will be one of the best-admired attractions of a beautiful village. Private enterprise, however, is not content to exercise itself in a competition in which all the advantages it sets store by are on its own side, but hangs about the altruist encampment like a hoard of pariah dogs, to snatch what it can and stultify the work of honest house building. No sooner has the public learnt to value the conception of a garden village, than private enterprise hurriedly jostles its gridiron, land-development lay-out into crookedness, imitates in shoddy makeshift what it deems to be the attractive features in this new architecture of cottages, and advertises the result as a "Garden Village," and itself as a syndicate of altruists. In the same way the public no sooner become aware of the association of such terms as "Handicrafts," "Art Worker," "Guild," "Arts and Crafts" with right building, than the exploiters of every form of shoddy substitution of honest building materials and workmanship register themselves under titles comprising those words, so that it is now almost true to say that these terms have come to signify the exact opposite of their true meaning.

It is amusing to note that private enterprise battens on private enterprise. Dog eats dog in that prosperous world. The men who engage in making dirt pies are, it seems, those who chiefly eat them. I do not think that a week passes but I receive among the liberal contributions to my waste-paper merchant sent me by total strangers, a letter which, after warning me with greasy unction that "pence make pounds," or that "time flies," concludes by informing me that a new substance with an unheard-of name is *better than* wood, or stone, or marble, or iron, or cement, or anything you please; and one gifted penman claimed that "Kuddbok"—or whatever it was—was better than various materials of quite contrary qualities. I do not believe that architects will readily accept such ideas as that a mixture of horse-droppings, glue, paraffin, and the sweepings of hairdressers' shops—or whatever the composition of the wonder may be—is "better than" wood and bricks and marble, as well as leather and swansdown—if these last were mentioned. The chief customers of this sort of private enterprise are adventurers in private building enterprise.

Nevertheless, after all is said, we have much to be thankful for. But for the reaction against private enterprise, which established a new principle of sincerity and beauty as obligatory upon those responsible for building our towns and housing the people, private enterprise would have seen to it that the greater part of our cities, towns, and villages were built of all those delightful materials which are "better" than the things they pretend to be.

KARSHISH.

C

Messrs. Liberty & Co.'s New Premises, Argyll Place, London

(A Reminder of the "Spacious Age")

The late EDWIN T. HALL, F.R.I.B.A., and E. STANLEY HALL, M.A., F.R.I.B.A.,
Architects

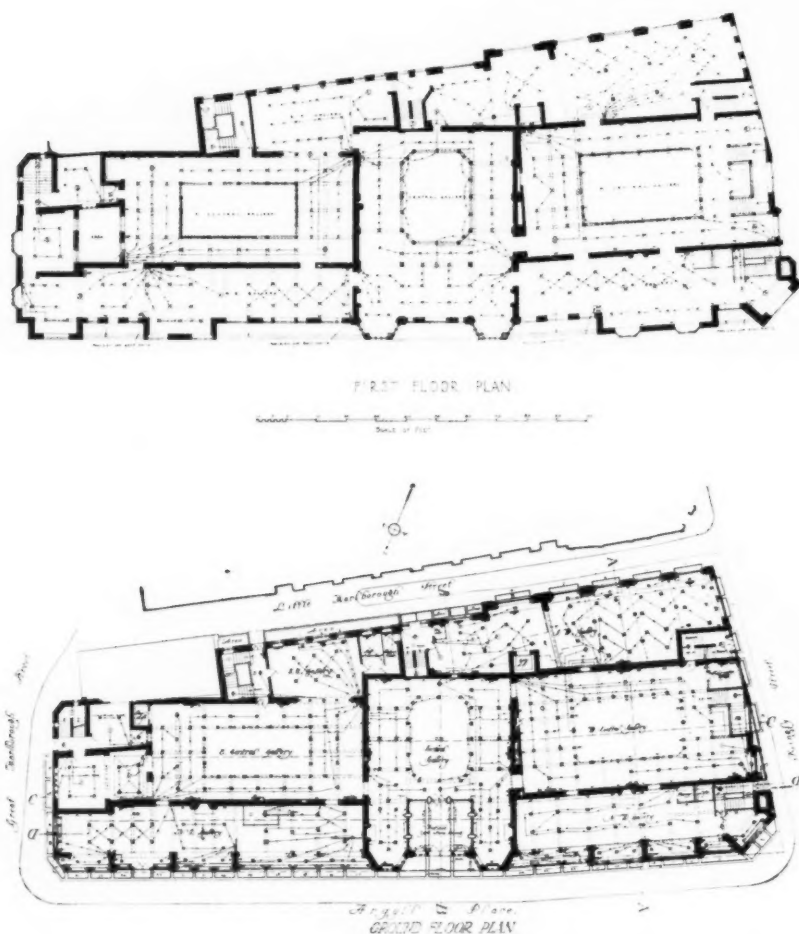
THE age of Shakespeare has been termed "the spacious age." It was the age of Raleigh, Drake, and Sidney; Spenser, Jonson, Marlowe, and Inigo Jones—men of action and of genius, men who required room to breathe. It was the age of all sorts of great things—galleons, colleges, cathedrals, théâtres, timber-framed houses, and wooden staircases wide enough to take a coach-and-four; the revival of learning, the Reformation, the Renaissance, and Queen Elizabeth.

We are usually too busy to remember those times: books have to be printed about them, writers and artists have to be very busy with pen and pencil to call them to mind. Not one of us would quarrel with Messrs. Liberty for building a reminder in our London streets. Under such projecting stories Shakespeare himself must have walked.

It was in streets of such buildings that Marlowe and Greene ran riot, that the watchman called the hour, and curfew was rung. And what a place for a shopman! What a setting for his goods! In what other English building could one see the silks to better advantage or handle the brocades from France and Italy, Japan and Shantung? And there are silken and woollen carpets from Ispahan, Bokhara, and Shiraz, jade and porcelain and embroidered shawls from China; what argosies will not be heaped therein!

From the architect's point of view, and from the builder's and the craftsman's, the building must have been one of the most interesting and edifying that has been erected in the last fifty years.

When Messrs. Higgs and Hill, the builders, had finished



Current Architecture. 233.—Messrs. Liberty & Co's New Premises, Argyll Place,
 London : A General View
 Edwin T. and E. Stanley Hall, Architects



Messrs. Liberty's new building has been erected on a site on the east side of Regent Street, near Oxford Circus. The oak and teak used in the main structure came from H.M.S. "Hindustani," which was almost the same length as the main front.

Current Architecture. 234.—Messrs. Liberty & Co.'s New Premises,
Argyll Place, London : The Main Entrance

Edwin T. and E. Stanley Hall, Architects



The new premises, it has been said, suggest a Chester "Row," with its series of shops, rather than one building.

Current Architecture. 235.—Messrs. Liberty & Co's New Premises, Argyll Place, London :
A Detail of the Entrance

Edwin T. and E. Stanley Hall, Architects



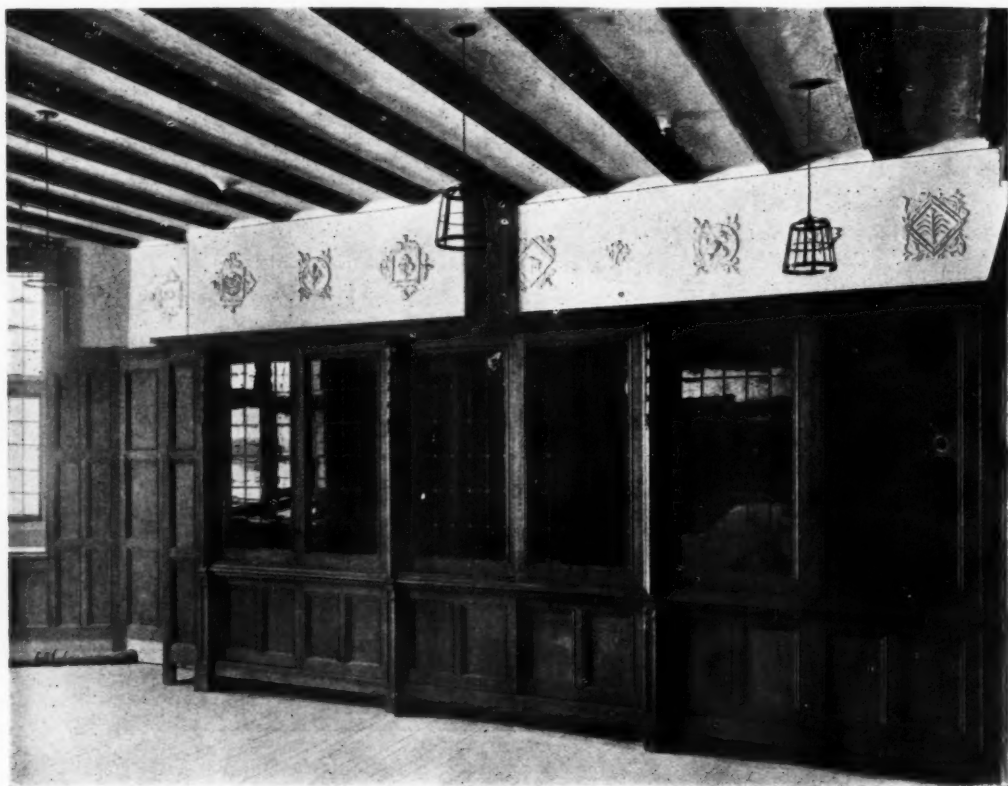
The heraldry on the main entrance doors are the armorial bearings of King Henry's six wives.



MESSRS. LIBERTY & CO.'S NEW PREMISES, ARCYLL PLACE, LONDON: ONE OF THE CENTRAL GALLERIES
EDWIN T. AND E. STANLEY HALL, ARCHITECTS.



ONE OF THE CENTRAL GALLERIES.



A SHOW CASE.

MESSRS. LIBERTY & CO.'S NEW PREMISES, ARGYLL PLACE, LONDON.
EDWIN T. AND E. STANLEY HALL, ARCHITECTS.

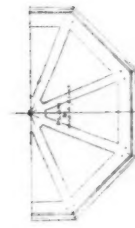
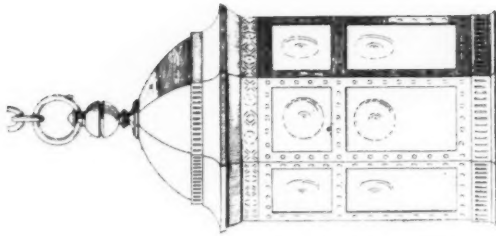
Current Architecture. 236.—Messrs. Liberty & Co.'s New Premises,
Argyll Place, London : A Fireplace
Edwin T. and E. Stanley Hall, Architects



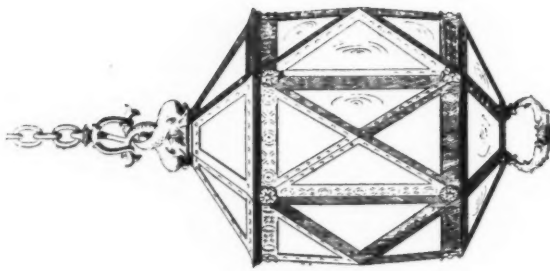
Inside the new "Liberty" building, one's attention is focussed on the beautiful wood-carving and panelling, which are to be seen everywhere.



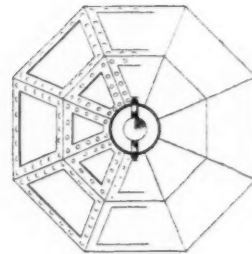
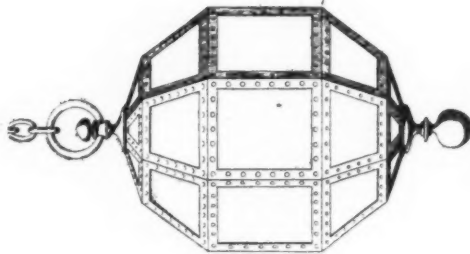
MESSRS. LIBERTY & CO.'S NEW PREMISES, ARGYLL PLACE, LONDON: VIEWS OF SOME OF THE FIREPLACES.
EDWIN T AND E. STANLEY HALL, ARCHITECTS.



OCTAGONAL LAMP CON-
STRUCTED IN ARMOUR-
BRIGHT IRON.

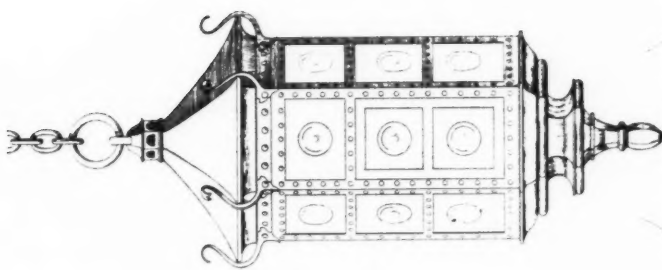


HEXAGONAL LAMP CON-
STRUCTED IN FORGED HALF
BRIGHT IRON WITH PUNCHED
DECORATIONS AND RAISED
GILT TUDOR ROSES AT
JUNCTIONS.

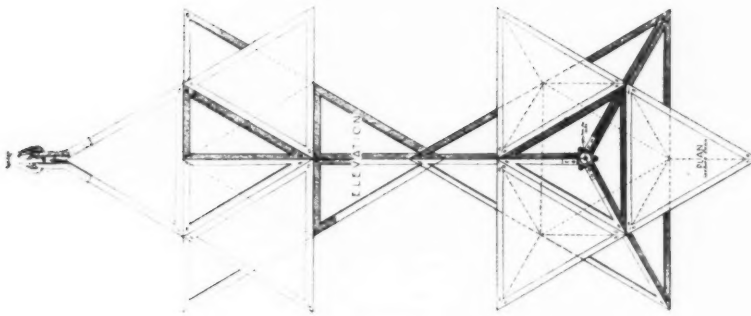


OCTAGONAL LAMP IN BASEMENT
GALLERIES CONSTRUCTED IN
ARMOUR-BRIGHT STEEL.

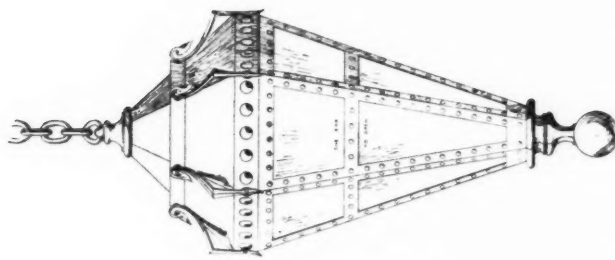
MESSRS. LIBERTY & CO.'S NEW PREMISES ARGYLL PLACE, LONDON. EDWIN T. AND E. STANLEY HALL, ARCHITECTS.



HEXAGONAL LAMP CON-
STRUCTED IN ARMOUR-
BRIGHT STEEL.



A PYRAMIDAL LAMP.



HEXAGONAL LAMP CON-
STRUCTED IN ARMOUR-
BRIGHT STEEL.

MESSRS. LIBERTY & CO.'S NEW PREMISES, ARGYLL PLACE, LONDON. EDWIN T. AND E. STANLEY HALL, ARCHITECTS.



A DETAIL OF DECORATED PLASTER WORK

their contract, their workmen had a request to make. Could they bring their wives and families to show them round and let them see what their husbands and fathers had been doing? This is the first occasion on which the firm has had to meet a demand of this kind, and, needless to say, the answer was "Yes."

It is evident that when the job was finished the men whose labour had translated the architect's plans into solid stone and timber felt that they had done something rather jolly. They knew the spirit of the old craftsmen who rare our great cathedrals centuries ago when work was not a mere matter of employment, but of individual achievement, in which the worker could take a pride.

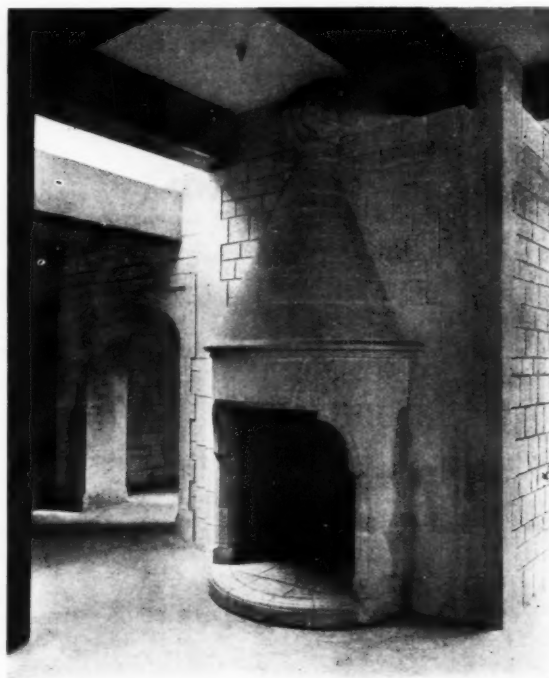
The first design was for a Renaissance building in the style of those which are being built in Regent Street under the scheme of reconstruction, but while this was obligatory for their Regent Street frontage it was not for Argyll Place, which was their own freehold. Mr. John Llewellyn, one of their directors, suggested a sixteenth-century building, and the result of this departure from the orthodox can be seen in the series of shops—a Chester "Row," the scale and setting of which is essentially domestic. The great object was to make the row of shops an example of the craftsman's art. For eighteen months over twenty carvers were engaged upon the shop frames and barge boards, the posts, staircases, and balustrades, and their work is as fine as any of their Tudor predecessors. The old craftsmen would have taken ten years to do what has been done in twenty months.

Notes of historic interest are woven into the design. On the gable facing Regent Street are the arms of Queen Elizabeth; on the entrance doors the arms of Great Harry's six wives are grouped together (perhaps for the first time in history). High above the main entrance is a gilded copper weathercock, as faithful a model of the "Mayflower" as can be made. Small as it looks from below, it is over 4 ft. high and weighs over a hundredweight. The lead gutters and rain-pipes were nearly all specially designed by the architects, and were made in the traditional way.

Of the building itself the timbers were obtained from two old men-of-war. One was the famous "Hindustan," so long one of the two wooden walls which formed

the "Britannia" at Dartmouth. She was built when George IV still reigned, and was broken up by Messrs. Castle two years ago. There are some five miles of timber in the framing of the building, and the timbers vary in size from 15 in. square to 8 in. by 5 in.

The material between the external timbering may be described as white concrete, or white Portland cement stucco. (Both terms are correct.) Instead of finishing in grey concrete or plaster and distempering it, "Atlas White" Portland cement was employed with a sand



ONE OF THE FIREPLACES.

aggregate in the form of a rendering. By using a sand of yellow colour a buff effect was obtained, the shade of which is permanent.

The stonework is Portland, and the blocks have never been sawn, but are chisel-worked right from the quarry face, and this gives the texture, which it is almost impossible to impart to sawn stone.

Internally there is a wealth of carved oak and teak; oak stairs with solid steps and beautifully carved balustrades and panelling; tiers of deep galleries about open wells covered with heavy hammer beam roofs, and rich with linen fold and other carved dados. Messrs. Liberty have themselves largely designed and made at their Highgate workshops the panelling and fittings of the interior, and there is much interesting fibrous plaster enrichment to the friezes and ceilings of the showrooms.

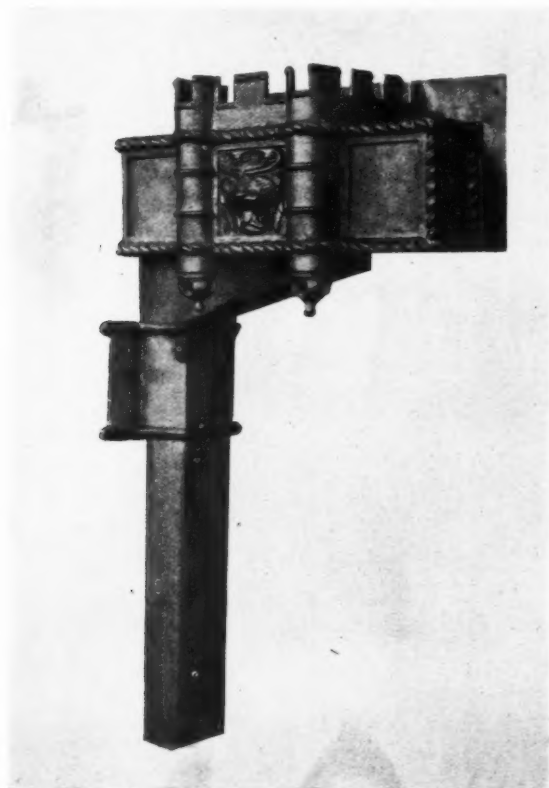
In designing the wood carving, the object has been to follow the principles governing the lines and forms designed by the carvers of the Tudor period, but not actually to copy the work done by them.

In spite of its old-world appearance, the building satisfies all the L.C.C. and Westminster City requirements as to hygienic, fire-resisting, and fire-escape requirements. There are four main staircases and four lifts. The interior is divided into eight fireproof compartments, and there is a total floor area of about three acres. A sprinkler installation is inserted throughout, and an automatic fire-alarm which rings to a fire-call station. The basement galleries are ventilated by the Ozonair system, and a central vacuum cleaning plant is installed.

The entrance to the building is immediately opposite the lower end of Argyll Street. A large oak-screened vestibule opens into a central gallery, open from the ground floor to the roof. On either side of this are two similar galleries, and the open wells, with wide balconies on every floor, are not the least interesting features of the design. At the extreme west of the western gallery is a wide open staircase of oak enriched with beautifully carved posts and panelled balustrades. The whole of the ground, first, and second



A CAST LEAD RAIN-WATER HEAD.



A CAST LEAD RAIN-WATER HEAD.

floors, and portions of the basement, third, and fourth floors are allocated to showrooms.

On the third floor are the counting house and other offices, and on the fourth and fifth floors are splendidly equipped kitchens and dining-rooms for a staff of 1,100 men and women. In the basement is the boiler-house, which supplies heat and hot water to Messrs. Liberty's new Regent Street block, and to their premises across Little Marlborough Street, as well as to this building. Here, too, are a pair of deep-water wells, the Ozonair and vacuum cleaning plants, and the electrical switch-board room. There are over two thousand electric lighting points and about forty miles of electric wiring, including twelve miles of conduit.

The Ozonair system of pure air ventilation supplies cleaned and purified air at a suitable temperature to the whole of the basement, packing rooms, tea rooms, etc. In addition the show windows on the ground floor are ventilated through the same system in order to prevent condensation etc. The plant is housed in a special room and a fresh-air inlet is provided which draws the air from the highest part of the building. The air is driven through a washer where it is thoroughly cleaned; it is then passed through a heating battery, after which it is ozonised to the correct concentration or strength. In hot weather the effect of the washing is to considerably cool the air. The distribution is carried out through a system of galvanized steel ducts fitted with suitable outlets, and the ducts when passing through walls are fitted with automatic fireproof doors.

The electric current is taken from two separate companies, so that in the event of a large breakdown on one company's station, pilot lights can still be supplied from another main. The shop-window lights are controlled by a clockwork process, so that the lights may be cut out automatically at any given time after the building is shut up for the night. In the office portion on the third floor is a telephone exchange, and there are instruments in the building all connected with the G.P.O. system. Synchronized clocks are also installed in all the principal departments.

This building is already connected by a subway and bridge to Messrs. Liberty's premises in Little Marlborough Street, and by a subway to East India House. A portion of East India House adjoining Foubert's Place has already

been built; this block will be completed up to Argyll Place as soon as the old shops can be vacated. There will then be direct access from East India House to the Tudor building in the basement, and also by a bridge across Kingly Street on the second, third, and fourth floor levels.

H. J.

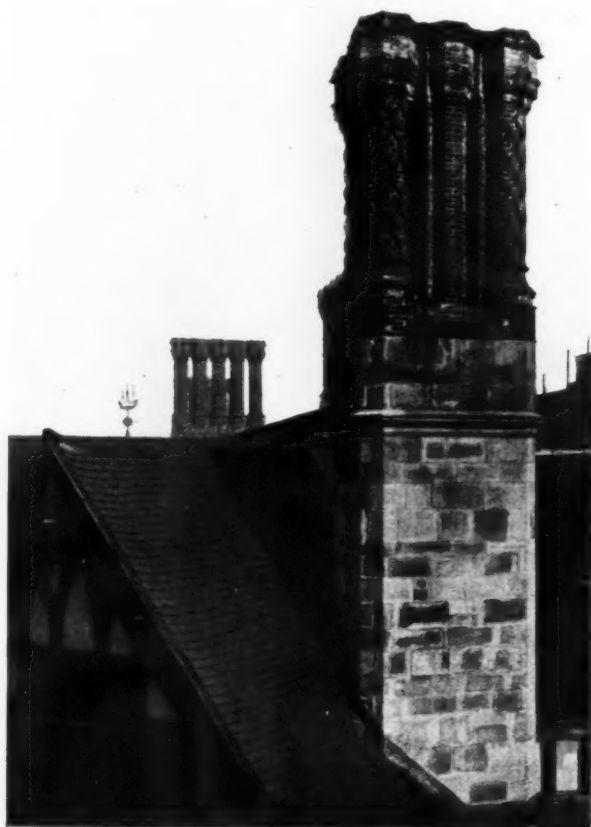
Appended is a list of those principally concerned in the carrying out of this building: Contractors, Messrs. Higgs and Hill, Ltd.; consulting electrical engineer, Mr. H. E. Keen, A.M.I.C.E.; chief clerk of works, Mr. A. Turner, Jr.; engineering clerk of works, Mr. B. J. Ison; head foreman of works, Mr. J. Corfield. The craftsmen and sub-contractors were: Liberty & Co., Ltd. (internal panelling and decoration and furniture); L. A. Turner, F.S.A. (stone and wood carving); Kruger Gray (heraldic designs); J. L. Emms (ornamental leadwork); Cecil Ern & Co., Ltd. (art metalwork and electric light fittings); Wainwright and Waring, Ltd. (steel casements, shop windows, weather vane, etc.); Daneshill Brick and Tile Works, Ltd. (ornamental chimney-stacks); Dorman, Long & Co., Ltd. (steelwork); South Western Stone Co. (masonry); F. J. Barnes, Ltd. (Portland stone); Mather and Platt, Ltd. (sprinkler installation); The Art Pavements and Decorations, Ltd. (Biancola partitions and wall tiling); The Calime Co., Ltd. (decorative plaster work); The Acme Flooring and Paving Co. (1904), Ltd. (parquet flooring); Benham and Sons, Ltd. (kitchen fittings); Comyn Ching & Co., Ltd. (ventilators); British Challenge Glazing Co. (patent skylights); Castle's Shipbreaking



THE WEATHER VANE.

(The ship is an exact model of the "Mayflower.")

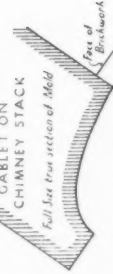
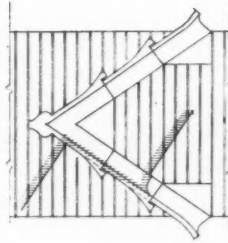
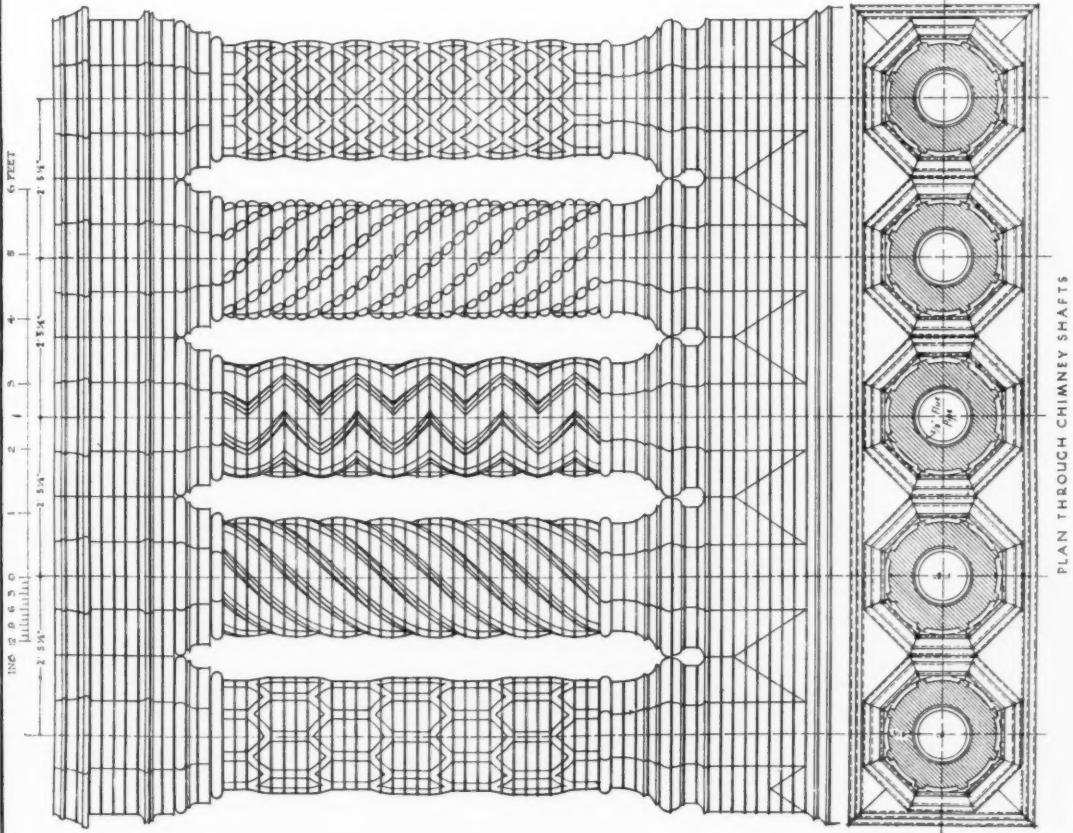
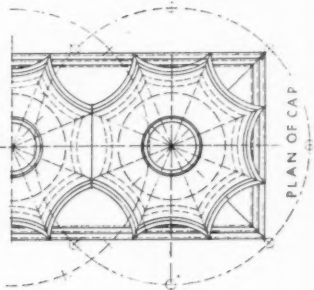
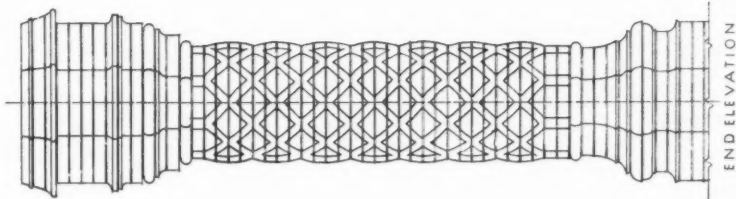
Co., Ltd. (old ship timber, oak and teak); Dennison, Kett & Co., Ltd. (steel rolling shutters, strong-room doors, safes, etc.); Dent and Hellyer, Ltd. (sanitary fittings); Doulton & Co., Ltd. (sanitary fittings); Shanks & Co., Ltd. (sanitary fittings); G. N. Haden and Son, Ltd. (heating and hot water); G. Matthews, Ltd. (decorative wall tiling); Ozonair, Ltd. (Ozonair ventilation); Davey, Paxman & Co., Ltd. (boilers); Patent Victoria Stone Co., Ltd. (staircases and paving); Albert J. Shingleton (skylight and shop blinds); The Synchro-nome Co., Ltd. (electric clocks); Waygood-Otis, Ltd. (lifts); Thomas Faldo & Co., Ltd. (asphalt); Siegwart Fireproof Floor Co., Ltd. (fire-proof floors); J. A. King & Co. (pavement lights); W. Mallinson and Son, Ltd. (wainscot); Le Grand Sutcliffe and Bell, Ltd. (artesian wells); Roberts, Adlard & Co., Ltd. (tile and stone roofing and slates); S. Lintern (teak sinks); Joseph Kaye and Son, Ltd. (ironmongery—locks); N. F. Ramsay, Ltd. (ironmongery); Carter and Aynsley, Ltd. (ironmongery); Horace W. Cullum & Co., Ltd. (cork flooring); Bell's United Asbestos Co., Ltd. (Decolite flooring); J. Brook and Sons (Halifax), Ltd. (glazed bricks); Aylesford Brick Co., Ltd. (ordinary bricks); Moler Partition Co., Ltd. (terra-cotta); G. Tucker and Son, Ltd. (roof tiles); Adamite Co., Ltd. (Atlas White cement); Matthew Hall & Co. (plumbing and sanitary work); Leo Sunderland & Co., Ltd. (electric wiring and lightning conductors); Robert Adams (door springs); Reading Boiler Setting Co., Ltd. (boiler setting); Davis, Bennett & Co. (cloakroom fixtures); Sturtevant Engineering Co., Ltd. (vacuum cleaning); Associated Fire Alarms and Sturtevant Fire Alarms Co., Ltd. (fire alarms).



TWO VIEWS OF THE BRICK CHIMNEY-STACKS.

DRAWING NO 112
LIBERTYS
BUILDING
ARGYLL
PLACE W
ONE EIGHTH
FULL SIZE DETAILS
OF BRICK
CHIMNEY STACKS

Note. The position of the various designs is to vary on each stack

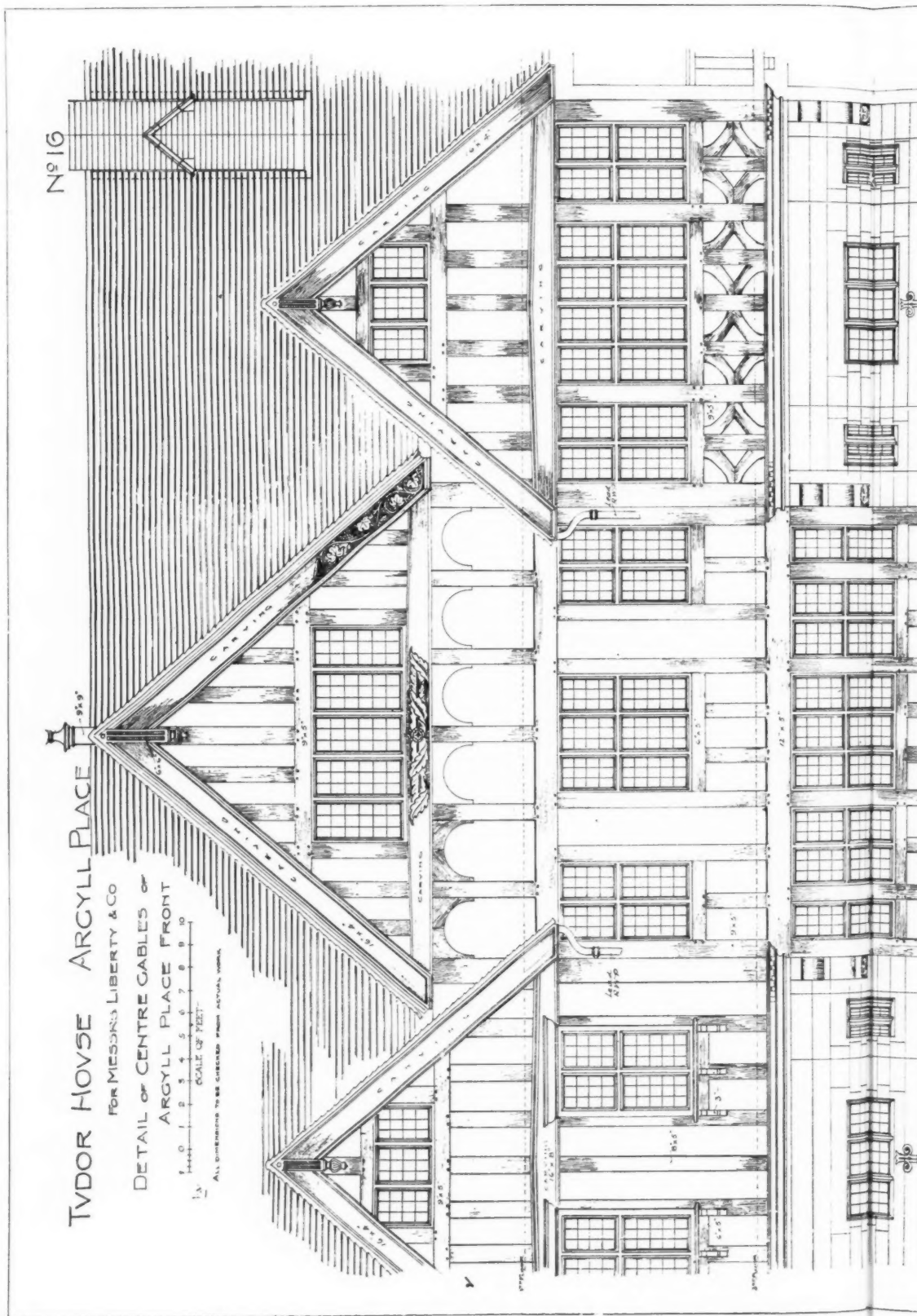


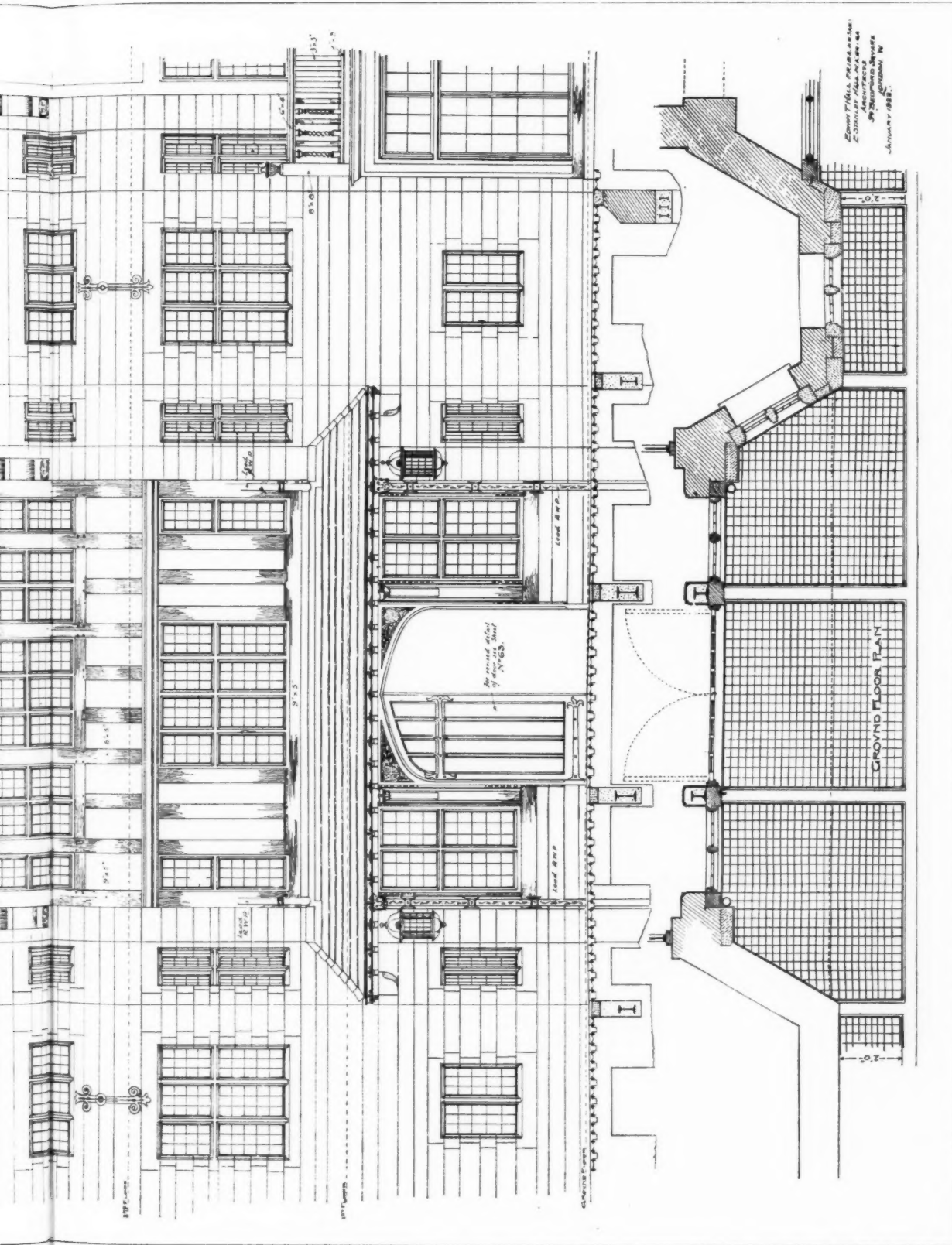
EDWIN T. HALL F.R.I.B.A. F.R.S.M.
E. STANLEY HALL M.A. F.R.I.B.A.
ARCHITECTS
54 BEDFORD SQUARE W.C.
NOVEMBER 1922

MESSRS. LIBERTY AND CO.'S NEW PREMISES, ARGYLL PLACE, LONDON: DETAILS OF BRICK CHIMNEY-STACKS.
EDWIN T. AND E. STANLEY HALL, ARCHITECTS.

Architects' Working Drawings. 79.—Messrs. Liberty and Co.'s New Premises, Argyll Place, London :
Detail of Main Entrance and Centre Gables

Edwin T. and E. Stanley Hall, Architects





The entrance to the building consists of a large oak-screened vestibule giving access to a central gallery, open from the ground floor to the roof. It is immediately opposite the lower end of Argyll Street.

The R.I.B.A. Council Election Result

The result of the R.I.B.A. Council Election was announced as under at a General Meeting of the Royal Institute, held at 9 Conduit Street, on Monday evening last.

President.—JOHN ALFRED GOTCH (Northampton).

Vice-Presidents.

MAJOR HARRY BARNES.
HERBERT TUDOR BUCKLAND
(Birmingham).

EDWARD GUY DAWBER.
SIR EDWIN LANDSEER LUTYENS,
R.A.

Hon. Secretary.—ARTHUR KEEN.

Ordinary Members of Council.

PROFESSOR STANLEY DAVENPORT
ADSHEAD.
HENRY VICTOR ASHLEY.
SIR JOHN JAMES BURNET, A.R.A.
WALTER CAVE.
MAJOR HUBERT CHRISTIAN COR-
LETTE.

SIR BANISTER FLIGHT FLETCHER.
HENRY MARTINEAU FLETCHER.
WILLIAM CURTIS GREEN, A.R.A.
FRANCIS JONES (Manchester).
JOHN KEEPIE (Glasgow).
HENRY VAUGHAN LANCHESTER.
EDWARD CHARLES PHILIP MONSON.

THOMAS TALIESIN REES (Liverpool).
EDWIN JAMES SADGROVE.
GILES GILBERT SCOTT, R.A.
SIR ALFRED BRUMWELL THOMAS.
PERCY EDWARD THOMAS (Cardiff).
FRANCIS THOMAS VERITY.

Associate Members of Council.

HOPE BAGENAL.
HAROLD CHALTON BRADSHAW.
LEONARD HOLCOMBE BUCKNELL.

PROFESSOR LIONEL BAILEY
BUDDEN (Liverpool).

JOHN ALAN SLATER.
MICHAEL THEODORE WATERHOUSE.

Past Presidents.

SIR REGINALD BLOMFIELD, R.A.

PAUL WATERHOUSE.

Representatives of Allied Societies.

ARTHUR JOHN HOPE (Manchester
Society of Architects).

ROBERT MAGILL YOUNG (Ulster
Society of Architects).

EDMUND BERTRAM KIRBY (Liver-
pool Architectural Association).

WILLIAM THORPE JONES (Northern
Architectural Association).

GEORGE CHURCHUS LAWRENCE
(Wessex Society of Architects).

HENRY LESLIE PATERSON (Sheffield
Society of Architects).

GEORGE ANDREW PATERSON (Glas-
gow Institute of Architects).

JAMES STOCKDALE HARRISON
(Leicester and Leicestershire
Society of Architects).

EDWARD PRIOLEAU WARREN
(Berks, Bucks, and Oxon Archi-
tectural Association).

Representative of the Architectural Association.

HARRY STUART GOODHART-RENDEL.

The late Mr. H. H. Statham, F.R.I.B.A.

WE regret to record the death of Mr. H. H. Statham at the age of eighty-three.

Henry Heathcote Statham was the son of a solicitor in Liverpool, where he was born on January 11, 1839. Articled to a local architect, for a time he practised in Liverpool on his own account. At the age of thirty, however, he came to London, and there began that long connection with the "Builder," which he afterwards edited for twenty-five years.

As editor of the "Builder"—a position he took up in 1883—he displayed immense energy and enthusiasm, manifested not only by the number of books which he published, but from the wide range of interests his writings covered. He was an occasional contributor to "The Times," acted for many years as musical critic to the "Edinburgh Review," and upon relinquishing his position on the "Builder," became editor of THE ARCHITECTS' JOURNAL. His writings in our own paper will be remembered by many, particularly his "Recollections," which appeared in an issue in July, 1910.

For several successive years he gave classical organ recitals at the Albert Hall, he contributed to Grove's "Dictionary of Music," and wrote many articles on artistic, musical, and literary subjects for the reviews.

George Williams, of Liverpool, in whose office Statham received his professional education, was a pupil of Decimus Burton. Statham remembered Burton calling at the office on a visit, and used to describe him as a tall, fine-looking old gentleman, with a very military air about him.

Statham never had any sympathy with architects who despised surveying as a pursuit beneath their notice. He used to regard it as a valuable training in habits of care and

accuracy, and thought that an architect who himself surveyed the site for a country house knew much more about the land than he could know otherwise. And there were, he thought, few pleasanter open-air occupations than country surveying in fine weather.

The competition elevation for Sheffield Town Hall, which was hung at the Royal Academy, he regarded as one of the best elevation drawings he ever made. The elevation and details of an office front in Catherine Street was also hung at the Academy, and brought practical testimony. The Duke of Bedford's agent, on seeing the building, on each side of which there was a vacant plot, put it as a condition in the leases of those two sites that he should design the buildings erected on them, which was duly done.

Statham interested himself for a long time in the idea of suggesting a recasting of the front block of the National Gallery. His first attempt, a perspective view and plan, which was exhibited at the Academy a good many years ago, showed a very lofty central dome, and was treated with a semicircular columned bay on each of the end pavilions. This design brought him a letter of appreciation from Professor Aitchison, and a very enthusiastic one from H. W. Brewer. Subsequently another design, in the shape of an elevation showing a lower dome, but retaining the semicircular alcoves to the end pavilions, was also exhibited at the Academy.

He married, in 1887, Florence Elizabeth, youngest daughter of Mr. W. Stephens Dicken, Deputy-General Inspector of Hospitals, East India Company's Service, and had two sons and two daughters.

[For other obituary notices see page 958.]

Little Things that Matter—3 I

The House in Relation to its Roof

By WILLIAM HARVEY

THOSE who have looked out from the balcony of a minaret over an eastern city must have been impressed with the great architectural value of uniformity in the design and construction of by far the greater number of the ordinary flat terrace-roofs spread out below them. Every dome and tower stands up in admirable contrast to the level lines and cubic proportions of the normal domestic buildings, and a sense of order is maintained by the provision of this simple foil to the special points of interest.

The low-pitched roofs of tile in southern European towns (see Fig. 1), or the high-pitched thatch of a group of old English cottages partake of the same character in so far as they present an appearance of unity among themselves. The great modern cities of England, on the other hand, are disgracefully roofed, and London looked at from its own Monument, or from the white stone gallery of St. Paul's Cathedral appears, as, indeed, it is, a great cosmopolitan conglomeration of buildings rather than a well wrought architectural entity.

Whether any adequate degree of coherence can ever be imparted to a considerable area of building by conscious endeavour towards this end is problematical; for the different purposes of different buildings will suggest alternative treatment, which considerations of business are likely to enforce, especially where the choice of materials and methods of construction is so great as it is with us. The by-laws regarding the permissible height of buildings are framed in language which implies the provision of sloping roofs, and the tendency to individualistic as contrasted with communistic treatment seems likely to continue indefinitely. In a town-planning scheme the artistry of the whole, and perhaps even the financial success of the endeavour, depends upon the wise selection of a suitable method of roofing, which must be of a nature to attract investors as well as to provide permanent shelter from the elements.

Low versus Steep Pitches

In some districts saving in first cost has directed the choice in recent years towards comparatively low roof pitches, for the area of roof slope, the length of rafter, and also its scantling can be reduced by this means. It so happens, too, that comparatively inexpensive slates and tiles may be obtained, which are efficient on pitches of from 35 to 40 degs., while for the artistic, but more expensive materials, such as hand-made plain tiles and thick rough slates, steeper pitches are essential. This discovery of the economy of low pitches was made for England in Victorian days, or even earlier, but more recent fashions have insisted upon the high-pitched roof as the hall-mark of artistic design.

Whether the wide-spreading eaves of the low-pitched roof or the visible surfaces of one that is more steeply sloped make for the greatest architectural beauty depends partly upon the taste of the individual onlooker and partly upon the balance of masses and planes throughout the building and throughout the whole group of buildings of which it forms a part. A house should no more be designed without taking into consideration the whole effect of its bulk and silhouette, including the prism or pyramid formed by its roof, than a statue should be composed of features thrown together at random and without articulation.

Classic temple design, with the roof slope emphasized by the line of mouldings crowning the pediment, shows how all the elements of the composition can be made to act together in a single building if sufficient care be given to the relative proportion of the parts to the whole. The angle of

roof slope, the width and height of the building, its length, and the spacing of the columnar supports of the surrounding peristyle all seem to have been adjusted into harmonious relationship with one another. And, when the last word had been said in regard to the disposition of parts in the scheme regarded as a single coherent monument modelled or sculptured into perfect form, vivid colour decoration was employed to bind the whole still closer and ensure that roof, walls, columns, and sculpture should recognizably belong to the same united scheme and express themselves in the same artistic language.

Unity in Design

Such love of and care for the unities in design is, unfortunately, rare in England, and though certain individual houses, and even groups of houses produced under town-planning conditions show regard for order in the disposition of their roofs, the adjoining buildings are certain to contradict the effect by introducing contrasts far too violent to be regarded as merely adding interesting variety (see Fig. 10). Apart from the question of form and colour is that of the quality of material. Thick, rough slates have an entirely different architectural effect from thin and smooth ones that may be similar in all other respects, and even obtained from the same quarry. There is also danger that the difference between a substantial tile of burnt clay, of which the thickness is perceptibly an element in the architectural character of the building, and an artificial tile substitute of, perhaps, one quarter its thickness may betray itself in use, however cleverly the thinner roofing material may have been stained to imitate the colour of the older type. The difference may increase as the buildings tone with age, for as the burnt clay takes on its coating of lichen and moss the stain may bleach out of the thin substitute.

With flat roofs the architectural problems are just as important, though they are even more liable to be ignored on the plea that "what the eye don't see the heart don't grieve over."

In architecture, however, the eye is invited to see rather more than appears on the surface of things, and the special fascination of the Mistress Art lies just as much in the appeal it makes to the spectator's mental power of analysis in regard to convenience and construction as to his sense of the aesthetic.

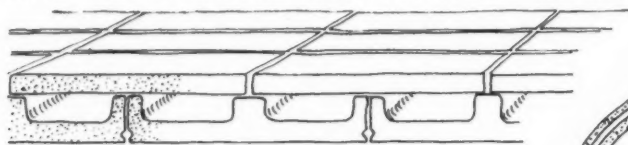
There is also the consideration mentioned at the commencement of the appearance of buildings from above, when flat roofs may take their place in a very admirable architectural ensemble. Jerusalem, with roofs paved with slabs of hard marble-like limestone, is beautiful when viewed in this way, but the occasional flat roofs of London look just as lamentably dingy as the waste of sloping roofs scattered about them in every conceivable variety of discord. London has not been able to adopt the flat roof and make of it the useful and delightful breathing space that it has proved in more southerly countries. One cannot have everything, and England chooses, in the interest of the freedom of the subject, to keep a highly expensive cloud of soot and smoke hanging over her cities, which makes the use of flat roofs impracticable, or at any rate, so nearly impracticable as hardly to be worth the trouble of departing from an old-established custom.

Flat Roofs

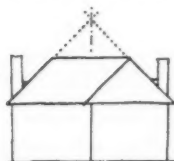
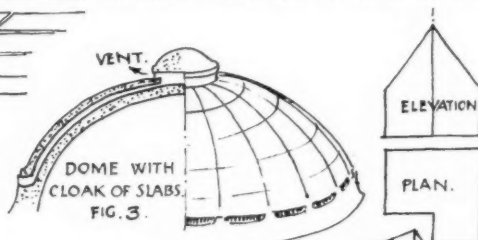
Most roofs in this capricious climate give a certain amount of trouble, and flat ones, being a comparatively new introduction into the realm of economical building, are apt to give



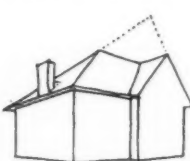
PONTE VECCHIO, FLORENCE.
HUTS & BACK ADDITIONS GAIN ARCHITECTURAL VALUE FROM UNIFORM TREATMENT OF THEIR ROOFS



REINFORCED CONCRETE SLABS BUILT UP TO FORM
VENTILATED AND WATERTIGHT FLAT. FIG. 2.



HIP & GABLE APPEAR SYMMETRICAL IN
ELEVATION BUT LOPSIDED IN PERSPECTIVE.
FIG. 4.



MIXTURES ARE SOMEWHAT LESS
OBJECTIONABLE IF ONE ELEMENT IS SMALL.
FIG. 5

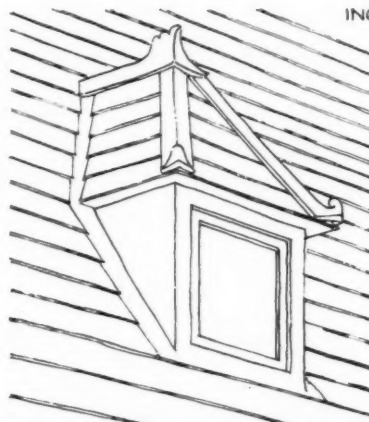


DESIGNER DECEIVED
BY ELEVATION.
FIG. 6.

INCONVENIENT
BUT
PLEASING.
FIG. 7.



ALL ROOF SURFACES CONTINUOUS & ROUNDED
AT ALL HIPS & VALLEYS.



INCONVENIENT
& ALSO
HIDEOUS.
FIG. 8

ROOF SURFACES DIVIDED INTO SMALL ISOLATED
FRAGMENTS SEPARATED BY HIPS & VALLEYS.

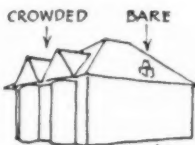


FIG. 9



10

EXCESSIVE DIFFERENCE IN ROOF TREATMENT IS DESTRUCTIVE OF ALL UNITY.

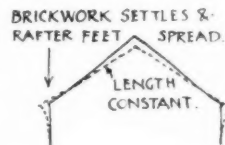


FIG. 11

rather more trouble than most other forms. It is not possible to instal them in a cottage in the sumptuous fashion that was usually adopted on the summit of a church tower or the leads of a castle. Nor were flat roofs of lead even in these positions by any means exempt from leakage. The alternate expansion and contraction and consequent creeping of the material inevitably ended in perforations or in open joints, and the need for more or less extensive repair.

Flat roofs of reinforced concrete are being experimented with in modern house-building, but though reinforced concrete is a thoroughly reliable material of construction when erected under ideal conditions it is less certain in ordinary use where adequate supervision is not practicable. When used in its lighter and cheaper forms concrete is extremely liable to be affected by small settlements in the building, which may induce deflection and hair cracks, resulting in stagnation of flow in the rainwater, and leakage into the rooms below. Where concrete filling and steel joists are used in conjunction the roof slab frequently cracks along the line of the joist, the fracture sometimes penetrating through the asphalt or other covering, and rendering the roof no longer watertight. An excellent form of concrete floor composed of hollow reinforced concrete box beams has been known to fail as a flat roof owing to the indifferent quality of coke breeze concrete added as screening on the upper surface. The coke breeze was not free of gas and expanded in setting, pushing out the parapets all round the flat, and even displacing the hollow beams so that a space existed between beam and beam, through which water could leak. Probably a system which gives double chances for the escape of rainwater will be found to meet the case of the cheap house.

A waterproof reinforced floor slab is constructed with its upper surface laid to fall to outlets, and with ribs at intervals to support the edges of stone or reinforced concrete slabs which form the upper surface of the roof. The joints of the slabs are carefully pointed and, being in the compression side of the floor, tend to remain in close contact even in the event of a certain amount of deflection. The ribs or ridges which support the upper deck of slabs are made to act also as stiffening beams carrying the weight of the roof. (See Fig. 2.) This idea of an upper deck of slabs is exemplified in the covering of the saucer domes of Westminster Cathedral, where an outlet for ventilation of the intermediate space between inner and outer roof has been provided at the summit of each dome. (See Fig. 3.) A paving of slabs can be made attractive, and is convenient for walking upon.

Faults in Roof Design

One of the most difficult feats in roof design is the attempt to combine gables and hips in the same roof, and achieve any sort of artistic result. This mixture is particularly unpleasant when the two rival forms of roofing are employed upon approximately the same scale, though they are too often seen used in this way. (Fig. 4.) Although in elevation the roof slopes appear identical, perspective will reveal that the outline of the gable is considerably steeper than that of the hip, and will give a true picture of the lop-sided appearance, suggesting that two standards of taste and convenience had been set up in the same design.

If hips and gables *must* be used together, the spectator's feelings may be spared to some extent by subordinating one or other and using, perhaps, two big gables to one smaller hipped projection or a central pediment in a hipped roof. (See Fig. 5.) These are not ideally simple forms, but they are by no means the worst, for strange things happen in the heat of designing on the drawing board, when the appearance of the elevation is not visualized in perspective until the finished building reveals the unpleasant fact. An extreme, but true, instance of the deceitfulness of an elevation is shown where a re-entrant angle in the plan has not received adequate attention in the roof design, with somewhat grotesque results. (Fig. 6.)

Another common fault in roof design arises from the

desire to give additional interest to the front of the house by the use of bay-windows whose roofs are allowed to cut up and overfill the front slope of the main roof while the sides remain bare, unbroken slopes. (Fig. 9.) The use of perspective drawings and of models would correct this tendency to think of architecture as being only visible from in front; a tendency which probably originates from the practice of designing for narrow town or suburban sites. Bad even in town, where little is seen of the side of a building, the effect is still more curious on an open site in the country.

Even when the minor roofs of gables or dormers have been satisfactorily spaced to avoid overcrowding their effect may be spoilt by the treatment of the valleys at the junction of the roof planes. Unless the roof can be presented as a continuous protective cloak to the house the artistic value of the minor projections may be turned from a positive to a negative quantity. A dormer is not a thing of beauty when it appears to have been tacked on as an afterthought, and it might just as well be omitted and some other solution of the lighting problem discovered, unless its junction with the roof can be made continuous in sweep and pleasant in colour values. (See Figs. 7 and 8.)

A matter upon which it is not altogether easy to formulate a rule for guidance is the employment of different slopes of roof in the same building or group.

The mansard roof, in which two angles of slope are used, has established its claim to recognition, and low outbuildings are often made with a somewhat flatter pitch than that of the roof covering the main building. Where two different pitches are used in conjunction the sculptor's art of arranging a pleasing contour seems to be needed. The roof planes must be managed to produce an artistic result in perspective as well as in elevation, and must, of course, be able to dispose of the rainfall otherwise than by discharging it into the building!

The Harmonious Use of Materials

The combination of flat with sloping roofs is a problem akin to the last in its most exaggerated form. That this combination is not altogether easy to manage is recognizable wherever a lean-to is applied to a building possessed of a high parapet and which has either a hidden roof or a veritable flat one. The materials of which the flat and the slope are constructed will almost certainly be different, and it would seem that the interests of consistency would be best served by employing flat roofs throughout. Where flats and slopes are used together, with the slope as the prominent feature, it is well to keep the flat comparatively small, so as not to compete with it or bring up the idea of two conflicting standards.

The roofs of additions and sheds may be made to harmonize with that of the main building by employing the same material and the same slope throughout. Unity cannot be maintained, however, if the tiles on the main roof are contradicted by asbestos slates on the back addition, corrugated iron on the garage, and felt on the tool-shed.

Where roofs are supported by ridges and purlins resting at their ends upon the brickwork of chimney stacks and gable walls it is important that the mortar should be sufficiently quick-setting to avoid excessive settlement, otherwise, as the summit of the roof drops, the rafter feet will tend to draw the spikes connecting them to the ceiling joists and spread the wall-heads. The action may never proceed to dangerous lengths, but it is sufficient to open up unsightly minor cracks in ceilings and wall-tops before settlement in the building comes to a standstill. (See Fig. 11.) The point is worth consideration where the wide joints of an old thick-walled building are being imitated in a thin-walled house of the present day. Speed of erection has now to be regarded as of the utmost importance, and an interval of a few months between the construction of the brickwork and the placing of the ridge board would no longer be tolerated.

Obituary

The late Mr. Peirce Anderson.

We regret to record the death of Mr. Peirce Anderson, the distinguished American architect. He was born in 1870, in Oswego, New York, and received his architectural education at the Beaux Arts, Paris. After becoming diplomé in 1899 he travelled for a year in Italy, Spain, England, and Egypt. He returned to America in 1900, and entered the office of D. H. Burnham & Co. In 1903 he went with Mr. Burnham to the Philippines, and laid out the summer capital of Baguio, and made plans for the development of Manila. In 1912 Mr. Burnham died. The firm of Graham, Burnham & Co. was formed at that time, and in 1917 was succeeded by Graham, Anderson, Probst and White, Peirce Anderson continuing as partner and designer in chief. At the death of his chief, Mr. Anderson was appointed by President Taft to fill his place on the Fine Arts Commission, with Olmsted and St. Gaudens.

The firm, which often employed 200 men, were responsible for a large number of important buildings. Among those in which the genius of Mr. Anderson is particularly apparent are the following: The Union Station, Washington; the Post Office, Washington; the 'Frisco Terminal, New Orleans; the Gas Building, Chicago; the Insurance Exchange, Chicago; the Continental and Commercial Bank and Office Building, Chicago; Butler Brothers Warehouse, Chicago; the City of Baguio and plan for Manila; Stevens Building, Chicago; the Wrigley Tower and Annexe, Chicago; the Federal Reserve Bank Office Building in Chicago, Detroit and Oklahoma City; the Illinois Merchants Bank and Office Building, Chicago; No. 80 Maiden Lane, N. Y.; and the Strauss Building, Chicago; and the Union Station, Chicago, now building.

The late Mr. Frederick W. Pomeroy, R.A.

We regret to record the death, at Cliftonville, of Mr. Frederick William Pomeroy, R.A., the sculptor. Born in 1857, he received his early training at the Lambeth Art Schools under Dalou. In 1881 he went to the Royal Academy Schools, where he won the gold medal and travelling studentship in sculpture in 1885, and afterwards studied in Paris, under Mercié, and in Rome. In 1900 he was awarded a medal at the Paris International Exhibition; in 1906 he was elected A.R.A., and in 1917 R.A. During his career he executed many important commissions. Among his better known



THE LATE MR. PEIRCE ANDERSON.



THE LATE MR. FREDERICK W. POMEROY, R.A.

memorials are:—the Duke of Westminster for Chester Cathedral, the Gladstone for the Houses of Parliament, Archbishop Temple in Canterbury Cathedral, Dean Hook at Leeds, Dean Hole at Rochester, Bishop Ridding at Southwell, Dr. Guthrie in Prince's Street, Edinburgh, and a monument to Lord Dufferin at Belfast. He was also responsible for the statue of Bacon in Gray's Inn, a statue of General John Nicholson at Lisburn, a seated figure of Burns for the Centenary Memorial at Paisley, of which a replica was erected at Sydney, N.S.W., a figure of R. P. Bonington, the painter, at Nottingham, and a statue of Oliver Cromwell for St. Ives in Huntingdonshire. Among his other overseas work are statues at Calcutta to Lord Dufferin and Ava, and Lord Curzon of Kedleston. Pomeroy was one of the eleven sculptors chosen to decorate the Cardiff City Hall with the figures and groups commissioned by Lord Rhondda.

The late Mr. James Ward.

We regret to record the death of Mr. James Ward, the artist. Mr. Ward had spent the last two years in Rhodesia, and during that time had made several paintings of Rhodesian scenery and native life, some of which are on view at the British Empire Exhibition. Mr. Ward was born in Belfast in 1851. In 1873 he gained a national scholarship at the Royal College of Art, and was later assistant to Lord Leighton, P.R.A. From 1907 to 1918 he was headmaster of the Dublin Metropolitan School of Art, and from 1915 to 1918 he was engaged on a series of eight frescoes in the City Hall of Dublin, representing important events in the history of the city.

The late Mr. F. W. W. Topham, R.I.

We regret to record the death of Mr. Frank W. W. Topham, R.I., at the age of eighty-six. He was a regular exhibitor at the Academy for more than forty years, and some of his pictures achieved considerable success. He was born in London in 1838, the son of F. W. Topham, a member of the old Water Colour Society. After studying at the Academy Schools, the Atelier Gleyre in Paris, and in Rome, he began to exhibit in 1863. Many of his works are in permanent public galleries.

Correspondence

The New "Fortune" Theatre

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—I was intrigued to see in the correspondence column of your issue for May 28 a letter from Mr. W. P. Armstrong, who writes as solicitor for the building owner of the above, stating that he is instructed "to correct an erroneous impression" conveyed in your recent account of this new theatre; namely, that, "The printed statement that Mr. Schaufelberg was the architect, necessitates the important qualification that his appointment to that position was terminated by my client some months ago."

To fellow members of Mr. Schaufelberg's profession such a "qualification" should have no interest whatsoever, and is entirely beside the point.

If the *building as erected* is the *building as designed* by Mr. Schaufelberg (as the drawings reproduced seem to indicate), then Mr. Schaufelberg deserves the credit for it.

EDWARD W. ARMSTRONG.

Colour in Architecture

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Mr. L. F. M. Payne, in his letter published in your last issue, advocates gaily-painted doors to relieve the monotony of the dingy façades of small residential streets. Where the façades are of neutral tone this suggestion can be adopted without impairing the essential harmony of the street, because here the contrasts, however violent, are confined to the lower part of the street and form very small incidents in the general scheme. The argument of my article in your issue for May 21 was chiefly directed against painting in bright colours the façades of shops or offices in

the crowded quarters of a town, where the buildings should perform the important æsthetic function of being a foil not only to the merchandize in the shop windows, but to the pedestrian and vehicular traffic. When a street provides few such distractions to the eye, it seems reasonable for it to be allowed more license in the matter of colour. In a stucco-faced "Georgian" terrace I have seen a long façade up to the string-course above the ground-floor story coloured a rich red with charming effect. It is questionable, however, whether in such a case anything would be gained by letting the front doors assume all the tints of the rainbow. There are occasions where a colour contrast, just for the sake of contrast, leads to an unhappy result. In general, a colour contrast can more usefully be employed to emphasize a formal differentiation than to divide things which have already been endowed with a formal similarity.

A. TRYSTAN EDWARDS.

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—This discussion interests me, for some time ago I took part in a correspondence on this subject. I do not propose to take up your space with details, but merely to reply to Mr. Payne's proposal for colour in our drab streets. Why can we not do with these as is done abroad in the south, and in one or two of our own Devon villages? That is, wash the dull bricks of these houses in mean streets with a good whitewash—either white or ochre colour? This would protect the buildings, and at the same time greatly enliven the streets. The woodwork, then, could be painted black, and a coloured front door added where required—and you would have the needed uniformity for harmony, and individuality for personal expression.

AMELIA DEFRIES.

Contemporary Art

The Brangwyn Exhibition.

The indefatigability of Frank Brangwyn has for long astonished the layman and put many a fellow artist to shame. He is copious and industrious, and heaps favours upon the world which the world is not too quick to recognize. England seems particularly behindhand; America and Japan more alert. For so great a decorative artist the few opportunities offered here have been inadequate. Rich in the possession of such an one, great buildings worthy of his powers as a mural decorator ought to have been built for him. He is in almost all essentials a great architectural designer, and is, indeed, building one of the greatest galleries for the display of art that the world has been blessed with, but that is in Japan. He is a sumptuous but not riotous colourist, and a draughtsman on a large scale. He sees in colour and massed lines; broken colour and broken lines. Sometimes his masses are homogeneous; sometimes they separate out into patches and vibrate too violently, as in the "Belgium, 1914," a great panel with magnificent passages, but confusing as a whole, even when seen in the large spaces provided by the galleries at 184 Queen's Gate, where nearly 500 works are now displayed.

Brangwyn has a profuse form and colour imagination, but of the seer's vision he is less prodigally supplied. He feels—magnificently, gorgeously, seriously, and his great things are greatly emotional, but he is not a great thinker. He produces visions of supreme beauty with a technical ability that is amazing; he stirs the emotions almost to delirium; he seems to satisfy all the senses, but leaves the mind untouched. It has always been so with the great technical masters, and he is, *par excellence*, the modern representative of them. He is not a Michelangelo so much as a Giorgione. He depicts all the struggles of his time, but confronts none of its problems. He is a struggler himself, a noble one prodigally illustrating the activities of his wonderful times, but without the prophetic vision which would reveal their aim. He does not make chaos less chaotic.

This exhibition, so wonderfully displayed by Mr. Croal Thomson in the palace of art erected by the late George McCulloch, the Australian millionaire, for his collection, and now generously lent by Mrs. Coutts-Michie for three months, is not a mere picture show. There are great pictures there, and the octagon gallery—a revelation of surprising talent and elegant arrangement—contains several of them; there are "The Crucifixion" as a subject, "The Bran Pot" for still life, the "Melons" for fruit, "Wine" and "The Cider Press" for humanity as seen by this pigmentally emotional master. In all his fine pictures the colours are generally good, although even in so important an example as "The Swineherd" it becomes muddy. But brilliant drawing, unacademic but plastic rather than graphic, distracts attention from lapses in colour, and, *au contraire*, brilliant colour sometimes obscures some faults of drawing. To say this, however, is only to draw the conclusion that for some virtue or another Brangwyn's works are always fully interesting; they are never dull and never undistinguished. The annals of English art do not contain the name of a greater decorative master; for pictures, etchings, lithographs, and woodcuts apart, Brangwyn is, in essence, a supreme master of pictorial design, and this show is, as I say, not a picture exhibition so much as a demonstration of an extraordinarily prolific artistic personality.

William Walcot's Work at the Fine Art Society.

There is a charming variety of medium and of treatment in the show of more than sixty examples of the accomplished and distinguished works in oil painting, water colour, and etching of this versatile artist. As might be expected, many of the subjects are buildings, and many more have an architectural interest. All of them are marked by the fluent ease with which Walcot always achieves his representations, and by the straightforward style of his draughtsmanship. Very often it is sketchy, but the sketchiness is one of its most important and pleasing attributes. There are here quite a number of drawings of bridges, and there is not the slightest doubt that in the hands of

such an artist the bridge becomes one of the most fascinating subjects for pencil, brush, or graver, and the "Pont Alexandre III, Paris," is an example. "The Site of Old London Bridge" is very interesting, and "Lower Broadway, New York" proves the artist's capacity for the adequate treatment of modern subjects, as he has often proved it with ancient Italian and Greek. The themes of these pictures are derived from a very wide area: Italy, England, France, and the United States for the most part. (An example of Mr. Walcot's work in this exhibition appears as our frontispiece.)

The Beaux Arts and Other Galleries.

Nicholas Himona, a Greek artist, shows nearly fifty pictures of Greek scenes, one of the most striking being "Fishing Boats at Missolonghi"; his best painting is seen in the "Still-life, with Water Jars."

Devon, Italy, and overseas provided Airini Vane with the subjects of her charming studies in strong colour at Walker's Galleries.

At the Graham Gallery, Hilda A. Walker included seven pieces of sculpture with her show of drawings. "Sleep," a mask, cast in Italy, was one of the best, and the little bronze "Peter Pan" was also interesting.

KINETON PARKES.

The British School in Rome.

At the British School in Rome annual exhibition archaeology and architecture are represented by reconstructions by Mr. Pierce (a third-year student) of the Mausoleum of Hadrian and the Pons Aelius (the modern Castel and Ponte Sant' Angelo), and some accurate drawings of architectural details by Mr. Welsh.

Law Reports

Restrictive Covenants

South Coast Land and Resort Co., Ltd. v. Wagstaff.

May 20. Chancery Division. Before Mr. Justice Eve.

In this action the plaintiffs sought an injunction against the defendant, Mr. Isaac Wagstaff, a builder, of Sea View Avenue, Peacehaven, and alleged breach of restrictive covenants.

Mr. Gover, K.C., for plaintiffs, said their case was that defendant purchased four lots on the estate in 1921 for £50, and the conveyance contained a covenant that he should erect no building nearer to the proposed new road than 10 ft., and no building the rear line of which was more than 70 ft. from the road. Defendant built a bungalow on the land, and plaintiffs complained that he had committed a breach of the covenant by erecting a large wooden shed which was more than 70 ft. from the road, and which he used as a builder's workshop. Plaintiffs also alleged that defendant had made a chicken run which ran up to the frontage of the property, thus transgressing the front building line by 10 ft. It was also said that the shed obstructed the clear southern view of 30 ft., which was a feature of the estate. The defence was that the estate was subject to a building scheme which was mutually binding on the parties, and that plaintiffs had erected machine shops and material stores, etc., on land which was not reserved for buildings other than residential property.

Mr. J. W. Jackson gave expert evidence for plaintiffs; and for defendants Mr. W. T. Benjamin Foster, architect, of Seaford, and Mr. F. W. Andrews, architect, of Brighton, gave evidence.

His Lordship in the course of the judgment said the defendant was constrained to admit that the shed was erected in a position which contravened the restriction as to the rear building line, but his case was that plaintiffs were not entitled to enforce the covenant because they had allowed a number of breaches of the covenant by other people to go undisputed and uncomplained of, and further that they had themselves committed acts which were inconsistent with the maintenance of the covenant. Defendant had committed a breach of the covenant not to use the land except for the purpose of a dwelling house by fixing at the end of the shed an advertisement of his business, and he was utilizing the shed for the purposes of his business. In view of plaintiffs' own evidence that if the shed had been used for purposes connected with the house they would have made no attempt to compel defendant to remove it, it would be harsh and oppressive for his Lordship to grant a mandatory injunction calling on defendant to remove the shed. Plaintiffs had not suffered a penny damage by reason of the erection of the shed, and they would be more than compensated if he gave them the nominal damages of 40s. and ordered each side to pay their own costs. A counterclaim for damages by the defendant would be dismissed with costs.

Repairs under the Public Health Act

Virgin v. Mayor and Corporation of Bristol.

May 20. King's Bench Division. Before the Lord Chief Justice and Justices Shearman and Roche.

The plaintiff, Mr. A. C. Virgin, a property owner of Bristol, appealed from an order of the Bristol magistrates ordering him to obey a notice of the sanitary authority requiring repairs to 11 Somerset Square, Redcliffe, Bristol. Mr. Glen, for the appellant, explained that he had a grievance on which he wished for a ruling. In notices served upon him from time to time matters were included which, he suggested, the Corporation had no business to include, and he was put to great expense in getting

these matters struck out. The notice in question was under section 35 of the Public Health Act, and he was required to repair defective roofs and external plastering, which, he said, were not matters coming under that particular section.

The Court dismissed the appeal.

The Lord Chief Justice said appellant urged that the notice included matters which were not nuisances under it, and the complaint was bad. The respondents contended that inasmuch as Section 96 of the Act of 1875 authorized the Court to make an order requiring the appellant to comply with all or any of the requisitions, the magistrates had power to decide which requisitions he should be ordered to comply with. The justices had carried out that work of selection, and included in the order made on the appellant certain matters only. Appellant's sole point before the magistrates was that if the notice was bad in any part it was bad as a whole. Mr. Glen now sought to raise the point that although certain matters might be causing a nuisance, and were such as properly to be the subject of notice and of consequent orders, nevertheless if certain sections were named in any part of the notice—heading or otherwise—under which these matters were not nuisances they could not come in, though they might be nuisances under other sections. The point he was seeking to make was that although what was complained of might have been a nuisance if certain sections had been named, it was not a nuisance under the named section. That criticism was made about a notice which admittedly referred to all the provisions of the Acts of 1875 and 1907. The appeal must be dismissed. In his Lordship's view the point taken by the appellant below was bad, and the point taken on appeal did not arise but was bad also. Justices Shearman and Roche agreed.

Claims Against the London Electric Railway

Sequel to the Erection of a Viaduct and Bridge.

Plea of No Legal Liability for Injurious Affection of Property.

Sitting at the Auctioneers' and Estate Agents' Institute, Mr. J. Seagram Richardson, as umpire, heard claims by Mrs. J. Coish and Mr. S. T. Smurthwaite for £600 and £1,000 respectively, as damages for injurious affection of Nos. 44 and 46 Golders Green Crescent, Golders Green, alleged to be due to the construction by the London Electric Railway Company of a viaduct and bridge in front of those houses.

Mr. A. Boraston was counsel for the claimants, while the Hon. R. Stafford Cripps represented the railway company.

In opening, Mr. Boraston said the claimants owned leases of the houses for ninety-nine years from 1908 at ground rents of £11 and £14 each. Mrs. Coish had been in possession of No. 44 since February 15, 1910, and Mr. Smurthwaite had been in possession of No. 46 since December 4, 1918. The railway bridge was finished in the autumn of 1923, and its construction considerably diminished the amount of sunlight in the front rooms, and obstructed the view, and created loss of privacy, amenities, and other advantages. The houses formerly had a pleasant south-westerly aspect.

The Hon. R. Stafford Cripps intimated, at this point, that his contention was that legally there could be no claim.

Mr. S. T. Smurthwaite, lessee of 46 Golders Green Crescent, said his house was considered unique in the district, and was admitted to be one of the nicest houses of its calibre. The railway bridge considerably diminished the sunlight in the lounge hall, the dining-room, which he had used as an office, the front bedroom, and a smaller bedroom at the back. He

spent £500 on the garden alone when he went in. The noise was now very great, and he felt the vibration caused by the trains, especially in the early mornings and late at night, and his sleep was disturbed. On an occasion in 1921 he refused an offer of £4,500 for the house through a local agent. Slates and cement had slipped down on the roof, and the ceilings of the bathroom and his own bedroom and on the top of the staircase had cracked. In his opinion the depreciation in the market value of the house was at least £1,000. During the construction of the viaduct and bridge he was unable to live in the house for two years. The inspector of taxes first raised the assessment from £54 to £60, and afterwards reduced it to £52 on his complaint of the depreciation. The side wall of No. 44 jutted out in front of his house.

Mrs. J. Coish, lessee of No. 44, gave similar evidence, and said she felt the vibration when the trains ran very quickly, and there was also a great deal of noise. She had not noticed any structural damage yet.

On behalf of the railway company, the Hon. R. S. Cripps said his case was that no legal claim could be set up under any of the four items for which damage was claimed, namely, loss of light, loss of privacy, loss of amenities, and damage by vibration. Regarding the first item, there were no ancient lights, and clearly no right of the claimants in that respect had been interfered with. In regard to compensation where no land

was taken, and injurious affection arose, the principles of legal claim set out in "Cripps (now Lord Parmoor) on Compensation" were limited to loss or damage which must result from the acts caused by the exercise of statutory powers; damage or loss which would have been actionable but for the statutory powers; damage occasioned by the construction of the authorized works; or injury to lands, and not personal or that caused to trade. None of the losses set up by the claimants was actionable; there was no loss of ancient lights; the claimants had no vested right to privacy as people could build opposite; and no action could lie for loss of amenities. There had been no evidence of what the view had been, and the claim for vibration was knocked out altogether. If the umpire considered that compensation should be awarded on either of the heads of claim, he (Mr. Cripps) would ask him to state a case for the opinion of the High Court.

The Umpire: Certainly.

The Hon. R. S. Cripps said he should offer evidence with the reservation that in his opinion of the law the umpire could not award any damage at all. He admitted these were hard cases, but as the railway companies were dealing with public money they were bound to take up the attitude that there was no legal claim.

The umpire reserved his award, which will take the form of a special case for the opinion of the High Court.

Parliamentary Notes

[BY OUR SPECIAL REPRESENTATIVE.]

In the House of Lords Lord Burnham called attention to the proposed erection of a bridge over the Thames in the neighbourhood of St. Paul's, and moved: "That it is desirable that the Fine Arts Committee, which has recently been constituted by his Majesty's Government for the express purpose of advising on the artistic aspect of public works and buildings, be consulted before further steps are taken."

Lord Balfour, in supporting the motion, said that Parliament could not treat anything which intimately concerned the safety of the great fabric as if it were a matter for London alone. Therefore Lord Burnham was amply justified in saying that the matter should be brought before the Fine Arts Advisory Committee.

After other noble lords had spoken, Lord Parmoor, replying on behalf of the Government, said he was gratified to hear that the question of the erection of the proposed bridge was again being fully considered by the City Corporation. He entirely agreed that no irrevocable steps should be taken in the matter until the Fine Arts Committee had been consulted. Nothing ought to be done until, as far as human foresight could make it certain, it was made certain that no damage would be done to the stability of St. Paul's Cathedral. The Government had no authority to intervene in the matter, but he desired to urge on the City authorities not to take any steps towards carrying out this project until they were absolutely assured from the best possible authority that there was no risk whatever to the stability of St. Paul's Cathedral. The Government desired to do all they could to protect the stability of St. Paul's.

Lord Curzon, referring to the Thames, said they had a prospect on which to erect bridges which should add to the river scene and which might be architectural structures of extraordinary loveliness. It was of extreme importance from the æsthetic point of view that no new bridge should be built across the Thames unless it added to the beauty of the landscape. He added that he was speaking of the landscape in relation to the dome of St. Paul's; that was the dominant feature of the London scene.

The motion was agreed to.

In the House of Commons, Mr. Wheatley, the Minister of Health, informed Mr. Lambert that the increase in the cost of building, due to the actual increase in market price of materials and in rates of wages since last January, was equivalent, on the average, to about £5 10s. per non-parlour house. He hoped that with the adoption of the Government's proposals difficulties of shortage of labour and materials would be removed, and that the excess cost might be sensibly reduced.

Mr. Wheatley informed Sir K. Wood that he hoped to be able to introduce the new Housing Bill before the Whitsuntide recess. The question of the brick supply was under consideration in connection with the Government's housing proposals. The difficulty—and many other difficulties associated with the housing problem—was due to the breakdown of private enterprise.

Answering a further question from Sir K. Wood, Mr. Wheatley said that returns obtained from local authorities showed that for England and Wales the average building prices during March and April were:—

	Non-parlour.	Parlour.
	£	£
March	416	459
April	425	440

In answer to Mr. Sunlight, Mr. Greenwood said the Ministry of Health was encouraging the formation of Regional Town Planning Committees, and good progress had been made, but he did not think it was necessary at the moment to attempt to cover the whole country.

Mr. D. G. Somerville: "Is it the intention to employ architects in setting up these schemes?"

Mr. Greenwood: "These committees are joint committees of local authorities."

Mr. Sunlight asked the First Commissioner of Works, if he received periodical reports from the Commission of Fine Arts on whether or not works of art occasionally offered for sale by auction were of such national importance that steps should be taken to acquire them for the nation, having in view that an important sale was about to be held?

Mr. Jowett said that the answer to the first part of the question was in the negative. Such matters were, he understood, outside the scope of the Royal Commission of Fine Art. The latter part of the question was one for the Chancellor of the Exchequer.

Sir W. Davison asked the First Commissioner of Works, whether the design of the miniature lighthouses with blinking green eyes, which had recently been erected in front of Buckingham Palace, was submitted to and approved by the recently established Fine Arts Commission; and, if not, would he indicate why it was not so referred; and what was the cost of the lighthouses.

Mr. Jowett replied that the refuges in question were temporary and of a purely experimental character. The experiments were being conducted in consultation with the Commissioner of Police in the interests of the safety of the public. The Fine Art Commission had not been consulted, but the question of the design and type of permanent refuges was under consideration.

Lieutenant-Commander Kenworthy asked the First Commissioner of Works, how many houses for the working classes were now under construction by his department, how many had been completed during the present year, and how many it was proposed to build during the next nine months.

Mr. Jowett said that there were seventy houses under construction, and eighty-five houses had been completed during the present year. In addition to completing the houses under construction, the further number contemplated at present to be built was twenty, making a total of 5,334 houses under the Addison Housing Scheme.

The Week's News

Housing at Tottenham.

Plans of over 100 houses were approved at the last meeting of the Tottenham Housing Committee.

More Houses for Crayford.

The Crayford Urban District Council are negotiating for the purchase of land upon which to erect fifty houses.

New Slipper Baths for Woolwich.

The Woolwich Borough Council have purchased a site in Fernhill Road for new slipper baths.

Housing Progress at Croydon.

Croydon has built 1,000 houses for £1,000,000, and subsidized 600 at a cost of £55,000.

A New Housing Scheme for Clitheroe.

A scheme for the erection of 142 houses is being considered by the Clitheroe Town Council.

Sixty Houses for Hythe.

The Hythe Town Council have completed negotiations for the erection of sixty houses.

More Houses for Shrewsbury.

The Shrewsbury Town Council have decided to build a further thirty houses on the Cotton Hill site.

Kidderminster Hospital Extension Scheme.

It is proposed to extend the Kidderminster Infirmary and Children's Hospital at a cost of £25,000.

A Seaside Pavilion for Weymouth.

A new pavilion is to be erected on the sea-front at Weymouth. It will cost £12,000, and seat 1,800 people.

Barnsley Rural Housing.

Plans have been submitted to the Barnsley Rural District Council for the erection of ninety-eight houses at Woolley Colliery.

Housing at Ruislip-Northwood.

The Ruislip-Northwood Urban District Council have decided to apply to the Ministry of Health for sanction to a loan of £10,000 to meet further applications for the housing subsidy.

Droitwich Housing.

The Droitwich Town Council have agreed to proceed with the Woodfields housing scheme for twelve houses, and to apply to the Public Works Loan Board for the sum of £6,500.

A Bermondsey Clearance Scheme.

The Bermondsey Borough Council propose to clear the Salisbury Street area. In 151 houses, accommodating 1,035 people, there is only one bath, and that is used as a store.

A New Mental Institution for Kent.

The Kent County Council are considering a proposal to erect at Westwell, near Ashford, Kent, an institution for the accommodation of 500 mental defectives, at a cost of £150,000.

A Belfast Villa Colony.

The Belfast City Council are applying for sanction to a loan of £98,000 for the completion of the villa colony at Purdysburn Lunatic Asylum.

Bournemouth Building Developments.

House building is developing at Bournemouth to such an extent that the Corporation have appointed an additional building inspector.

A Seaburn Improvement Scheme.

The Sunderland Corporation have decided to purchase land at Seaburn for £6,000 to enable them to widen Whilburn Road, opposite the sea wall.

French Restoration Schemes.

Mr. John D. Rockefeller, Jr., has given £250,000 to the French Government for the restoration of the châteaux at Versailles and Fontainebleau, and Reims Cathedral.

The Surveyors' Institution.

Sir Edwin Savill has been elected president of the Surveyors' Institution for the ensuing year. The annual report of the Institution states that the membership is 6,181, a net increase of 287 members in the year.

Southend Building Developments.

Among the plans passed at the last meeting of the Southend Town Council were the following: 119 houses, twenty-four

bungalows, eight houses and shops, six flats, seven shops and flats, twenty-three garages, and one school-house.

Houghton-le-Spring Rural Housing.

The Houghton-le-Spring Rural District Council have decided to apply to the Ministry of Health for sanction to erect seventy-five houses in addition to the fifty already sanctioned, making 125 in all.

The Safety of Westminster Bridge.

Anxiety as to the safety of Westminster Bridge, in view of the increased traffic using it since the closing of Waterloo Bridge, was set at rest at the last meeting of the London County Council, when it was stated that there were no indications of any weakness.

Proposed Municipal Offices for Lichfield.

The Lichfield City Council are applying to the Ministry of Health for sanction to a loan of £2,300 for the purchase and adaptation of 34 Bore Street for the purpose of municipal offices, the improvement of the Guildhall, and the provision of a mortuary and a depot.

Proposed New School for Staffordshire.

The Staffordshire Education Committee have received the sanction of the Ministry of Health to loans of £1,148 and £650 for drainage work, and for furniture and fittings respectively in connection with the proposed Wednesbury Boys' High School.

Big Housing Scheme for Coventry.

Plans have been prepared for the laying out of 138 acres of land at Coventry on garden city lines. On the land it is proposed to erect 2,028 houses, and 30 shops combined with dwellings. Sites have also been allotted for public buildings, recreation grounds, and schools.

House Building at Worthing.

At Worthing activity continues in connection with the building of private houses, and many estates are being developed. Forty-seven plans, involving a total constructional cost of over £27,000, were passed by the Corporation last month.

Fifty-one Houses for Long Eaton.

The Long Eaton Council have resolved to purchase a site to accommodate 51 houses. The Council are supporting an appeal to the Minister of Health urging that legislation be introduced making it illegal to erect hoardings without the consent of the local authorities, and giving the latter power to remove undesirable hoardings.

Barking's Old Court House.

The Barking Council have decided to dispose of the old timbers from the recently demolished Elizabethan court house. Unsuccessful efforts were made last year by antiquarians and others to save the building. When the building was demolished all the timbers were carefully preserved and marked, with a view to its re-erection at some future time, but this proposal has now been abandoned.

Central School of Arts and Crafts: Annual Exhibition.

The annual exhibition of the work of the students of the Central School of Arts and Crafts, Southampton Row, W.C.1, is now being held and will remain open from 10 a.m. to 8 p.m. daily, Saturdays 10 to 12 noon, until June 28. Admission is free on signing the visitors' book. The exhibits include work in architecture, furniture, wood and stone carving, stained glass, drawing, modelling, and design.

The Incorporated Clerks of Works Association of Great Britain.

The annual outing of the Incorporated Clerks of Works Association will take place on June 28. The route will be the same as last year, viz., Paddington to Henley by rail, Henley to Windsor by boat, concluding with dinner at the White Hart Hotel, Windsor. Tickets (30s. each) may be obtained from the President, Mr. A. H. Taylor, 53 Griffiths Road, Wimbledon, S.W.19.

The Ministry of Health and Painting.

Local authorities are asked by the Ministry of Health to spread work for painters and other indoor decorators more equally over the year. It is suggested that, so far as practicable, painting and other internal decoration should not be

put in hand during the spring and summer, when there is usually a full demand from other sources for painters, but that it should be done during the late autumn and winter months.

A Memorial to a London Architect.

In Bush House, Strand, a memorial tablet has been unveiled to the late Mr. Andrew Young, who died in France in 1922. He was first valuer to the London County Council, a position he held from 1889 to 1914. By profession an architect, Mr. Young first entered the service of the London School Board in 1871, and in this and the subsequent office of chief surveyor, was responsible for the selection and erection of 406 board schools in the metropolitan area.

Institution of Structural Engineers: Election Results.

Following are the results of the elections for the officers and council of the Institution of Structural Engineers for the session 1924-1925.

<i>President (One Year).</i>	<i>Hon. Librarian (One Year).</i>
Major James Petrie. Unopposed.	W. J. H. Leverton.
<i>Vice-Presidents (One Year).</i>	<i>Hon. Curator (One Year).</i>
H. J. Deane.	S. Bylander. Unopposed.
Dr. J. S. Owens.	<i>London Members of Council (Three Years).</i>
Sir Charles Ruthen.	W. A. Green.
H. K. G. Bamber.	R. H. H. Stanger.
<i>Hon. Secretary (One Year).</i>	Dr. O. Faber.
H. Kempton Dyson. Unopposed.	<i>Country Member of Council (Three Years).</i>
<i>Hon. Editor (One Year).</i>	Mr. Gower B. R. Pimm.
Ewart S. Andrews. Unopposed.	

Hull's Civic Fortnight at Wembley.

Visitors to the City of Hull's Civic Fortnight at Wembley, from July 2 to 15 inclusive, will be enabled to acquaint themselves with every development in the City so far as timber importation is concerned. Despite conditions far from satisfactory to many other trades, business showed an appreciable improvement on 1922, inasmuch as the total imports for 1923, totalled 858,524 loads against 840,975 loads in the year preceding. Many members of the timber trade are expected at Wembley during this period, and members of the Chamber of Commerce and Corporation will be present to afford all information desired.

The Leipzig Autumn Fair.

At the Leipzig Autumn Fair, to be held from August 31 to September 6, there will be, for the first time, a collective exhibit of the Association of the Iron and Steel Industries of Elberfeld. The new exhibition hall for heavy machinery, which was commenced in November last, will be ready and will be taken into commission. A new subterranean hall will be built underneath the Market Square in the centre of the town, and it is claimed that this will be the first exhibition hall that has been constructed underground. Full particulars with regard to the fair can be obtained from Mr. Charles Hennion, Jnr., Commerce House, 72 Oxford Street, London, W.1.

The Derry Bridge Scheme.

The Derry Corporation Bill has been considered by a committee of the Northern Parliament, who have announced that they would report to the House in favour of the measure. The only opposition came from Strabane Urban Council, who demanded another span in the new bridge. There is another span in the present bridge to facilitate trading by the river and canal with Strabane, but the Corporation proposed in their new bridge to do away with the open span owing to the heavy additional cost involved. The Corporation have now undertaken to make provision in the reconstructed bridge for an open span, which would meet the objection of the Strabane Council. It is estimated that the total cost of the structure will be close on £300,000, most of which is expected to be obtained from the Government.

The International Town Planning Conference at Amsterdam.

An International Town Planning Conference has been organized by the International Garden Cities and Town Planning Federation to take place at Amsterdam from July 2 to 9. Papers will be presented by experts from a number of countries. Among the papers from English-speaking countries will be those by Professor Abercrombie, Raymond Unwin, Thomas Adams, Professor H. V. Hubbard (U.S.A.), Flavel Shurtleff (U.S.A.), and C. B. Purdom. The chief items for discussion will be "Regional Planning in Relation to Large Cities," and "Parks, Park Systems, and Recreation." Delegates will attend from practically all European countries, and there will be contingents from Australia, America, Japan, etc. H.R.H. Prince Consort of

the Netherlands will be the chief patron of the conference. There will also be a specially selected exhibition dealing with the subjects of the conference. Further particulars can be obtained on application to the Organizing Secretary, International Garden Cities and Town Planning Federation, 3 Gray's Inn Place, London, W.C.1.

R.I.B.A. Council Meeting

Following are notes from the minutes of the last meeting of the Council of the R.I.B.A. :—

Waterloo Bridge.—On the recommendation of the Art Standing Committee it was decided to communicate with the London County Council expressing the hope, firstly, that there would be no alteration to the elevation of the bridge, and especially that there would be no footpaths constructed so as to project from the parapet, and, secondly, that in the event of some scheme for widening being inevitable, such widening will be the minimum possible consonant with traffic requirements.

Reports of Law Cases.—On the recommendation of the Practice Standing Committee it was decided to arrange with the Institute solicitors for the supply from time to time of type-written copies of important cases dealing with Building Acts, Ancient Lights, and Professional Practice, which are reported at length in the official Law Reports, which are available only to solicitors and barristers, and that these copies of reports be filed and indexed in the library for reference.

Professional Conduct.—Under the provisions of By-law 24 a member was censured for contravening Clause 4 of the "Suggestions Governing the Professional Conduct and Practice of Architects" by supplanting another member who had already been entrusted with a commission.

Insurance of Architects' and Quantity Surveyors' Fees.—On the recommendation of the Practice Standing Committee it was decided to publish a note as to the desirability of adequately insuring architects' and quantity surveyors' fees, including that for making the claim.

Retired Fellowship.—Mr. Alfred Conder, F.R.I.B.A., who was elected an Associate in 1873, was transferred to the class of retired Fellows.

List of Competitions Open

Date of Delivery.	COMPETITION.
June 6	The Scottish Rugby Union invite competitive designs for a stand at their new playing field at Murrayfield, Edinburgh. The structure may be of steel and brickwork in combination with reinforced concrete, or entirely of reinforced concrete. Premiums £100, £50, and £20. Apply Mr. H. M. Simson, Hon. Secretary, 134 George Street, Edinburgh.
July 4	The Glasgow Corporation invite competitive plans of a public hall to be erected on a site near Bridgeton Cross. Estimated cost £25,000. Premiums £150, £100, £75 and £50. Apply Office of Public Works, City Chambers, 64 Cochrane Street.
Sept. 1	Entertainment hall for the Bexhill Corporation. Premium £50 and £25. Apply Town Clerk, Bexhill. This competition is open only to architects in the district.
Sept. 30	The Hamilton War Memorial Committee invite designs for the proposed war memorial to be erected in the Public Park. The estimated cost of the memorial will be £2,000. Premiums £60, £40, £20, and £10. Mr. G. A. Paterson, President of the Glasgow Institute of Architects, will act as Assessor. Apply, with deposit of £1 is., to Mr. P. M. Kirkpatrick, Town Clerk, and Clerk to the Committee, Hamilton.
Sept. 30	Designs are invited for a statue in bronze and a pedestal (at a cost of about £5,000) in honour of the late Sir Ross Smith, K.B.E. Apply The Agent-General for South Australia, Australia House, London.
Sept. 30	The Committee of the Harrogate Infirmary invite designs for the extension of the infirmary by the addition of 67 beds. Mr. Sydney D. Kitson, M.A., F.S.A., F.R.I.B.A., is Assessor. Premiums of 150, 100 and 50 guineas. Applications for conditions of the competition, accompanied by a cheque for two guineas, should be made to Mr. Geo. Ballantyne, Secretary, The Infirmary, Harrogate, not later than May 31.

Competition News

New Police and Fire Station for Newcastle.

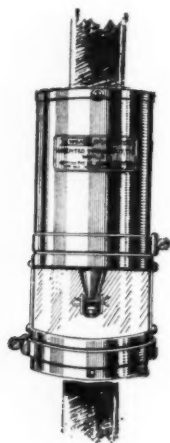
The Newcastle City Council have decided to promote a public competition for plans for the proposed new police and fire brigade station on the Marlborough Crescent market site. The estimated cost of the proposed new buildings is £125,000, of which £27,000 may be received as a Government grant towards the cost of the police station.

Trade and Craft

A New Disinfector.

Prevention has always been better than cure. We know now that the Ten Plagues of Egypt were visitations not so much of Divine wrath as of outraged Nature, and the great peoples of the past have declined less from neglect of the arts of war than of those of peace.

We believe it was Gissing, in "New Grub Street," who defended the grime of the poor: to be clean, one must have money, as well as time. Wherefore, labour-saving devices



THE LEWBART DISINFECTOR.

should also be money-saving devices, if they are to be of general use.

One such comes within our ken in a small contrivance to be attached to water-closets for the disinfecting and cleansing of the pan. It may be that only those who have the actual cleansing of the lavatory will thoroughly appreciate what automatic cleansing means—automatic cleansing which takes place with every flushing, and following upon the pulling of the chain in the ordinary way.

The action is very simple. The instrument, the size of a coffee tin, is fixed to the down pipe, with communication thereto by two small holes.

When the chain is pulled, the water rushing down the pipe moves a lever which releases the desired quantity (from 8-25 drops) of powerful disinfecting fluid, and at the same time a portion of the falling water is led into the mixing chamber, which mixes the fluid and makes a 50-1 solution or any other strength desired. This solution slowly enters the pan only after the flush has taken place. It does not mix with the water remaining in the pan, but floats on the surface, thus forming a protective barrier or film, which ensures at all times that the atmosphere is free of disease, perfectly healthy, and pleasant to breathe.

Installation is perfectly simple; the device can, indeed, be fixed by anyone who can use a screw-driver and a gimlet, and the expense, considering that it is final, is slight.

The firm who supply the instrument supply also the disinfectant—though, as a matter of fact, any disinfectant can be used. For their own disinfectant, "Germicident," it is claimed that it is the first time in the history of chemistry that a disinfectant has been evolved that will actually **clean** and keep clean a lavatory pan while it disinfects, and at the same time impart a very health-giving odour.

Another claim that is made, with every confidence, is that "Germicident" actually gets rid of encrustations in the soil-pipe and traps. This means that encrustations cannot begin in new traps and soil-pipes, and if soil-pipes are beginning to cause trouble, due to heavy encrustations, then this is gradually removed. It is admitted that the removal of the encrustation will take a very long time, but it will not become worse, and

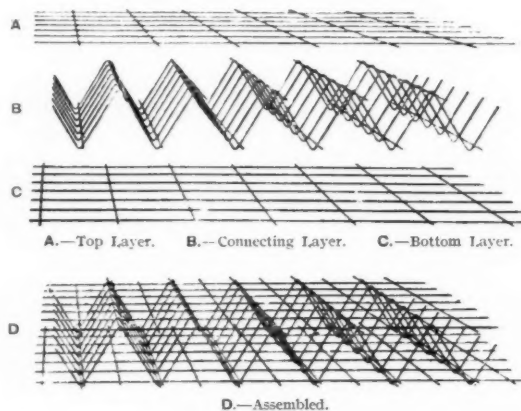
will gradually disappear directly a disinfector is fixed and is working with "Germicident."

A representative of the JOURNAL tested both the disinfector and the disinfectant, and would certainly endorse the claims.

Further particulars can be obtained from the Lewbart Manufacturing Co., Ltd., 2 and 3 Norfolk Street, Strand, London, W.C.

Two Important Contracts.

The employment of reinforced concrete construction in the new Limerick Road reconstruction scheme is but another pointer to the trend of development in modern road engineering. For this contract, "Maxweld" double layer reinforcement steel to British standard specification has been adopted, and the makers, Richard Hill & Co., Ltd., of Middlesbrough and London, reinforced concrete engineers, are now engaged on the manufacture and delivery of the first 36,000 sq. yds. of their product. "Maxweld" double layer reinforcement is a steel wire mesh. It is designed to take up the tensile stresses that occur along the lower or upper part of the slab under certain conditions, and to provide against the diagonal tension stresses resulting from the rapid increase in wheel loads combined with higher traffic speed. Expansion and contraction stresses are also provided for. Briefly, it consists of a bottom layer, a connecting layer, and a top layer, for all of which "Maxweld" electrically welded fabric is used. The three components are assembled and secured together on the site. The accompanying illustrations show the method of assembly by the simple operation of sliding a plain rod through the loops formed at the top and bottom of the stooling corrugations. The girder-like construction of the assembled units is to ensure the maximum distribution of the reinforcing strength over a wide area. The Limerick Road reconstruction is being carried out by Mr. P. Dillon, contractor, under the direction of Mr. J. J. Peacocke, B.E., the borough engineer. Messrs. Hill & Co., Ltd., have also secured the contract for the supply of the reinforcement for 692 concrete piles to be used in the extension of the Grain Warehouse, Edinburgh Dock, Leith. These concrete piles are 45 ft. long by 13 in. square, and the main steel bars are 1½ in. in diameter. The auxiliary hoops and helicals to be used are standard "Maxweld" fittings.



DIAGRAMS SHOWING THE METHOD OF ASSEMBLING "MAXWELD" DOUBLE LAYER REINFORCEMENT.

New Directors for Thornley and Knight.

Messrs. Thornley and Knight, of Bordesley Green Road, Birmingham, varnish and japan manufacturers, have appointed the following additional directors to the board: Messrs. C. A. Thompson, J. H. Thornley, and J. O. B. Horsford. These appointments have been made owing to the rapid increase in the firm's customers and in order that all orders and correspondence shall receive the personal attention of a member of the board each day. Each of the new directors has a record of over twenty years' service with the company.

Trade and Craft—continued.

The British Empire Gas Exhibit at Wembley.

Amid all the great variety of Imperial exhibits at Wembley there is ample provision for the homely wants of the housewife. Not least among the exhibits of domestic interest is the British Empire Gas Exhibit in the centre of the Palace of Industry. From a large rest lounge surrounded by fourteen rooms may be seen in seven of the rooms living pictures illustrating the value and service of gas throughout "The Seven Ages of Woman," from infancy to old age; and the ladies who play the necessary parts are also there to talk to enquiring visitors. On the subject of household work it will readily be seen how much walking is alone saved by an ideally arranged kitchen and the use of gas.

A New List of Building Fittings.

The new abridged list just issued by Robert Adams, of 3 and 5 Emerald Street, Holborn, London, W.C.1, gives the latest prices and full particulars and illustrations of the "Victor" door springs, the door and window furniture, and other fittings of the firm. The house of Robert Adams has been widely known, since its foundation in 1870, for the production of interior building fittings of the first quality. In London alone they are used in the Houses of Parliament, the London County Hall, the Guildhall, St. Paul's Cathedral, the National Gallery, the British Museum, the General Post Office, the War Office, the Admiralty, the Royal Courts of Justice, the Bank of England, and for a large proportion of the notable new buildings in the City of London, Kingsway, Regent Street, and the West End. It is the firm's traditional policy to meet new requirements with new ideas and to apply a long experience in the design and manufacture of their articles, so as to make them widely serviceable for architects and builders, and economical in use. The extensive use of the "Victor" patent building specialties is an evidence that these efforts have been appreciated. Examples of the firm's manufactures are to be seen at the British Empire Exhibition, at stand No. S 764, and also in the Civic Hall, the Palace of Industry, Lyons' Grand Grill Room (outer doors), players' entrance (Stadium), restaurant "Q," main entrance and side entrance doors, and in the conference halls.

New Inventions

Latest Patent Applications.

- 10945.—Burn, J. F.—Slab building construction. May 3.
 10818.—Dawson, W.—Fireplaces. May 2.
 10451.—Gaffney, J. J.—Buildings. April 28.
 10405.—Gay, G.—Means for securing roofing slates. May 1.
 10760.—Hughes, J. O'H.—Building-blocks. May 1.
 10828.—O'Neill, G.—Centrally-heated buildings. May 2.
 10556.—Pioda, L. E. W.—Manufacture of Portland cement. April 29.
 10703.—Ritchie, A. M.—Ceilings, walls, etc. April 30.
 11878.—Caley, E. C., Downs, C.—Building houses, etc. May 14.
 11993.—Langlois, E. C.—Attachments for ceilings. May 15.
 12135.—McGinness, M.—Systems of building, and materials therefore. May 16.
 11708.—Underdown, D. G.—Reinforced concrete buildings. May 12.
 12018.—Williams, G. B.—Building construction. May 15.

Specifications Published.

- 214394.—Hatton, M.—Manufacture of coloured tiles, slabs, bricks, or the like.
 214474.—Flack, F. C.—System of beam and column casing.
 215103.—Peters, J. H.—Concrete mixing and spreading machines.
 215177.—Frankignoul, E.—Method and means for the driving-in of tube-work for foundations.
 215218.—Bodson, F.—Construction of buildings having cavity walls.

Abstracts Published.

- 212828.—Owen, E. J., The Nook, Field Lane, Brentford, Middlesex.—Building-blocks.
 213495.—Minache S., Rue Arouslar Sira-Selvi, Constantinople.—Building-slabs, panels, etc.

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

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Rates of Wages in the Building Trades[†]

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

Grade.	Craftsmen.		Labourers.		Grade.	Craftsmen.		Labourers.		Grade.	Craftsmen.		Labourers.	
	s.	d.	s.	d.		s.	d.	s.	d.		s.	d.	s.	d.
A	1	7½	1	2½	B	1	5½	1	1½	C	1	4	1	0
A1	1	7	1	2½	B1	1	5	1	0½	C1	1	3½	1	1½
A2	1	6½	1	2	B2	1	4½	1	0½	C2	1	3	1	1½
A3	1	6	1	1½	B3	1	4	1	0					

Grading of Towns.

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

NORTH-EAST COAST:—

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

YORKSHIRE:—

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

NORTH-WESTERN COUNTIES:—

Grade A.—Accrington, Alderley Edge, Altrincham, Ashton-in-Makerfield, Ashton-under-Lyne, Atherton, Bacup, Barrow, Birkdale, Bispham, Blackburn, Blackpool, Bolton, Broughton (Flints), Burnley, Bury, Carlisle, Chester, Chorley, Church, Clayton-le-Moors, Cleveleys, Clitheroe, Colne, Connah's Quay, Darwen, Denton, Dukinfield, Eccles, Farnworth, Fleetwood, Frodsham, Glossop, Great Harwood, Haslingden, Hawarden, Helsby, Heywood, Horwich, Hyde, Kirkham, Leigh, Leyland, Littleborough, Lytham, Manchester, Middleton, Mossley, Nelson, Oldham, Ormskirk, Oswaldtwistle, Padiham, Pendlebury, Poulton, Preston, Prestwich, Queensferry, Radcliffe, Ramsbottom, Rawtenstall, Rishton, Rochdale, Runcom, St. Anne's-on-the-Sea, St. Helens, Saddleworth, Sale, Salford, Shaw, Shton, Southport, Stalybridge, Stockport, Swinton, Thornton, Todmorden, Tyldesley, Walkden, Warrington, Westhoughton, Whalley, Whitefield, Widnes, Wigan, and Wilmslow. **Grade A1.**—Wrexham. **Grade A2.**—Lancaster, Morecambe, and Carnforth. **Grade A3.**—Buxton, Cleator Moor, Congleton, Crewe, Distington, Egremont, Grange-over-Sands, Harrington, Hayfield, Knutsford, Macclesfield, Maryport, Market Drayton, Middlewich, Millom, Nantwich, New Mills, Northwich, Sandbach, Tarporley, Ulverston, Whitehaven, Winsford, and Workington. **Grade B1.**—Colwyn Bay, Conway, Llandudno, Llandudno Junction, Prestatyn, and Rhyl. **Grade B2.**—Ambleside, Bala, Bowness-on-Windermere, Cockermouth, Grasmere, Kendal, Langdale, and Windermere. **Grade B3.**—Bangor.

[NOTE.—In the Liverpool and Birkenhead districts the rates remain unaltered at 1s. 8½d. for carpenters and joiners, woodcutting machinists, and painters, 1s. 9d. for other craftsmen, and 1s. 3½d. for labourers. The new rate for plumbers at Warrington is reported as 1s. 8½d.]

MIDLAND COUNTIES:—

Grade A.—Alfreton, Belper, Bilston, Birmingham, Blackheath, Chesterfield, Coalville, Coventry, Derby, Heanor, Hinckley, Ilkeston, Langley Mill, Leicester, Lincoln, Long Eaton, Loughborough, Mansfield, Nottingham, Nuneaton, Oldbury, Ripley, Sutton Coldfield, Sutton-in-Ashfield, West Bromwich, Willenhall, and Wolverhampton. **Grade A2.**—Brierley Hill, Burton-on-Trent, Darlaston, Dudley, Halesowen, Knowle, Northampton, Old Hill, Rugby, Solihull, Stafford, Stourbridge, Swadlincote, Walsall, and Wednesbury. **Grade A3.**—Atherstone, Boston, Bromsgrove, Cannock, Droitwich, Gainsborough, Grantham, Hednesford, Kidderminster, Leamington, Leek, Lichfield, Louth, Malvern, Matlock, Melton Mowbray, Newark, Peterborough, Redditch, Retford, Rugeley, Shrewsbury, Skegness, Sleaford, Stourport, Stratford-on-Avon, Tamworth, Warwick, Wellington, and Worcester. **Grade B.**—Kettering, Market Harborough, and Wellingborough (except plasterers). **Grade B1.**—Oakham, Raunds, Rushden, and Uxtoxeter. **Grade B2.**—Bridgnorth, Horncastle, Newport, Spalding, and Wirksworth. **Grade C.**—Huntingdon and District.

[NOTE.—The new rate for plumbers at Stafford is reported as 1s. 7½d., and at Chesterfield as 1s. 8½d.]

EASTERN COUNTIES:—

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

SOUTHERN COUNTIES:—

Grade A3.—Cobham, Gravesend, Leatherhead,† Northfleet, and Weybridge. **Grade B1.**—Abingdon, Addlestone, Amersham, Ascot, Beaconsfield, Bournemouth, Bracknell, Brighton, Byfleet, Chalfonts, Chatham, Chesham, Christchurch, Dorking, Eastbourne, Eastleigh, Eton, Gillingham, Gosport, Guildford, Henley, Hove, Maidenhead, Maidstone, Oxford, Poole, Portsmouth, Reading, Redhill, Reigate, Rochester, Slough, Southampton, Tonbridge, Tunbridge Wells, Windsor, Woking, and Wokingham. **Grade B2.**—Bexhill, Bramley, Cranleigh, Fareham, Goldaming, Haslemere, Littlehampton, New Forest (including Brockenhurst, Lympington, Lyndhurst, Milford, New Milton, and Ringwood), Oxted, Sevenoaks, Winchester, Witely, and Worthing. **Grade B3.**—Ashford (Kent), Aylesbury, Banbury, Basingstoke, Bicester, Bognor, Bosham, Broadstairs, Buckingham, Burgess Hill, Canterbury, Chichester, Deal, Dover, East Grinstead, Faringdon, Faversham, Fenny Stratford, Folkestone, Hastings, Horsham, Hythe, Lingfield, Margate, Milton Regis, Newbury, Newport Pagnell, Pangbourne, Petworth, Ramsgate, Sandgate, Sittingbourne, Stony Stratford, Walmer, Westgate, Winslow, Witney, Wolverton, and Woodstock. **Grade C1.**—Andover, Haywards Heath, Isle of Wight, and Tidworth. **Grade C2.**—Alton,* Bishop's Waltham, Farnham, Hartley Wintney,* and Staplehurst.

SOUTH-WESTERN COUNTIES:—

Grade A.—Bristol. **Grade B.**—Bath, Cheltenham, Exeter,* Gloucester,* Newton Abbot, and Paignton. **Grade B1.**—Hereford,* Ross-on-Wye,* Princetown,* Swindon,* and Weston-super-Mare.* **Grade B2.**—Barnstaple, Stroud,† and Taunton. **Grade B3.**—Box,* Bradford-on-Avon,* Bridgewater, Burnham-on-Sea, Chipping Sodbury, Cirencester,* Clevedon, Coleford,* Corsham,* Exmouth, Fairford,* Lydney,* Melksham,* Tetbury,* Thornbury, Totnes,† Trowbridge,* Weymouth,* Westbury,* and Yeovil.* **Grade C1.**—Bruton, Castle Cary, Cheddar,* Glastonbury, Midsomer Norton, Minehead,* Ottery St. Mary, Radstock, Tiverton,* Wells.

[Plymouth and Devonport District—painters, 1s. 5½d.; other craftsmen, 1s. 6½d.; labourers, 1s. 2d. Keynsham—craftsmen, 1s. 6½d.; labourers, 1s. 2d. Torquay—craftsmen, 1s. 6½d.; labourers, 1s. 2d. Newton Abbott and Paignton—craftsmen, 1s. 6½d.; labourers, 1s. 2d.]

SOUTH WALES AND MONMOUTHSHIRE:—

Grade A.—Aberdare, Abertillery, Ammanford, Barry, Blaenau, Bridgend, Briton Ferry, Brynaman, Brynmawr, Burry Port, Cardiff, Caerphilly, Clydach, Ebbw Vale, East Glamorganshire and Monmouthshire Valleys, Gorseinon, Llanelli, Maesteg, Merthyr, Mountain Ash, Neath, Newport, Osmore Vale, Penygroes, Pontardawe, Pontardulais, Pontypool, Pontypridd, Porthcawl, Rhondda Valley, Skewen, Swansea, Tredegar, and Ystalyfera. **Grade A2.**—Abergavenny, and Chepstow. **Grade B.**—Brecon, Carmarthen, Llandilo, Llandrindod Wells, and Milford Haven. **Grade C.**—Haverfordwest, and Pembroke Dock.

[Abergavenny—craftsmen, 1s. 7d.; labourers, 1s. 2½d.]

SCOTLAND:—

Grade A.—Airdrie, Alloa, Alva, Ayr, Barrhead, Bridge of Weir, Burntisland, Clydebank, Coatbridge, Dalkeith, Dumbarton, Dundee, Dunfermline, Edinburgh, Falkirk, Glasgow, Gourko, Grangemouth, Greenock, Haddington, Hamilton, Irvine, Johnstone, Kilmarnock, Kirkcaldy, Lanark, Larbert, Leith, Leslie, Markinch, Motherwell, Musselburgh, Neilston, Newmains, North Berwick, Paisley, Pencaitland, Perth, Port Glasgow, Renfrew, Stenhousemuir, Stirling, Uddingston, and Wishaw. **Grade 2.**—Arbroath, Montrose, Peebles. **Grade B.**—Dumfries, Galashiels, Hawick, Maxwelltown, and Selkirk.

[NOTE.—The rates quoted do not apply to plasterers and painters in Scotland, who are not affiliated to the National Wages and Conditions Council. The new rate for labourers at Perth and Irvine is reported as 1s. 2½d., and at Arbroath and Montrose 1s. 1½d. In the case of plumbers in the Dumfries district the increase took effect from February 11. Aberdeen—plasterers, 1s. 7½d.; masons, joiners, woodcutting machinists, slaters, and plumbers, 1s. 7½d. Perth—masons, joiners, slaters, and plumbers, 1s. 7d.]

