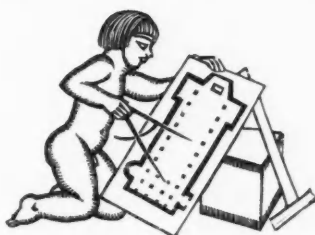


# THE ARCHITECTS'



## JOURNAL

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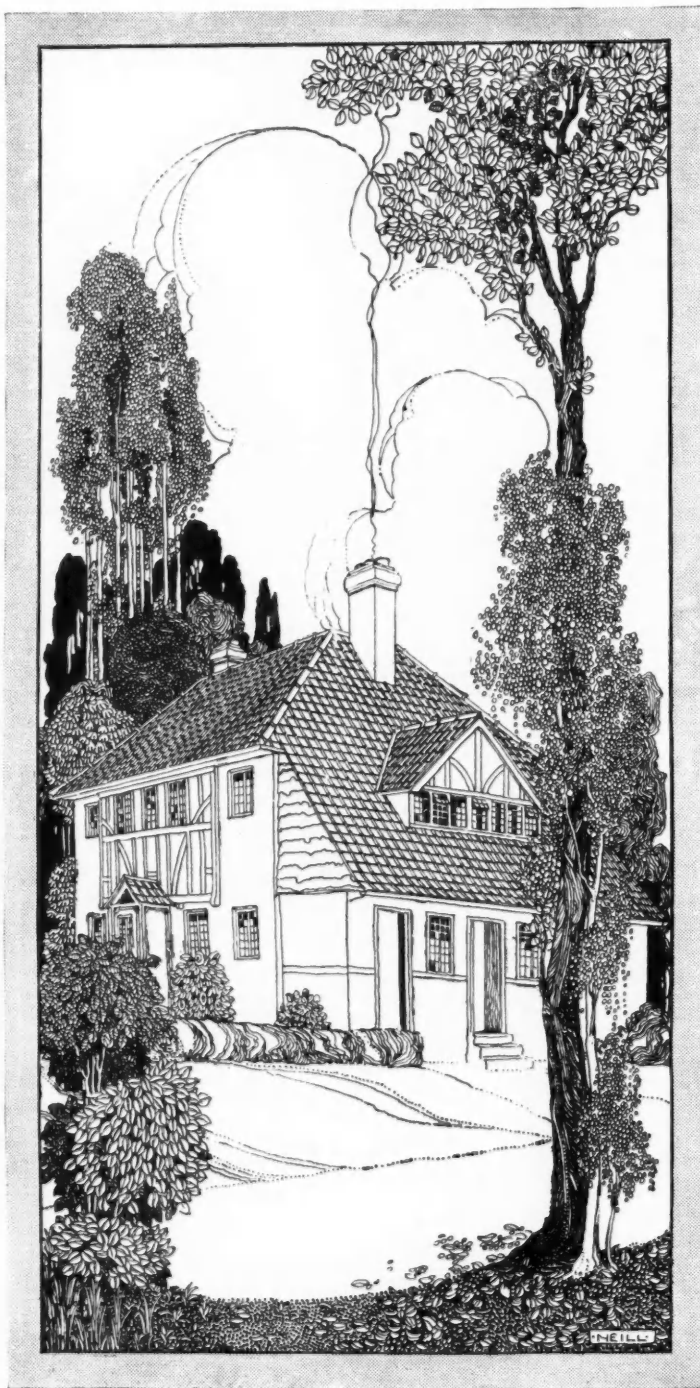
WEDNESDAY, APRIL 27, 1927

NUMBER 1684: VOLUME 65

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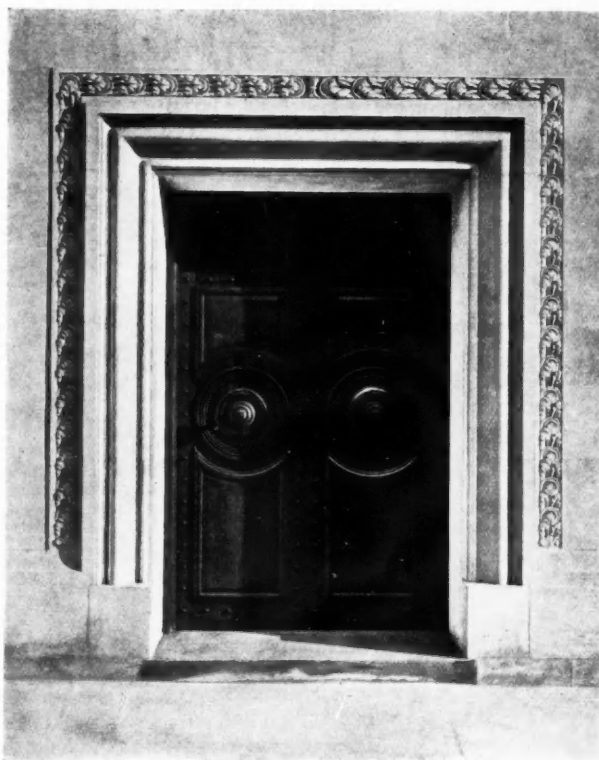
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[A working detail of this entrance  
appears on the following page]

THE MAIN ENTRANCE TO THE NATIONAL  
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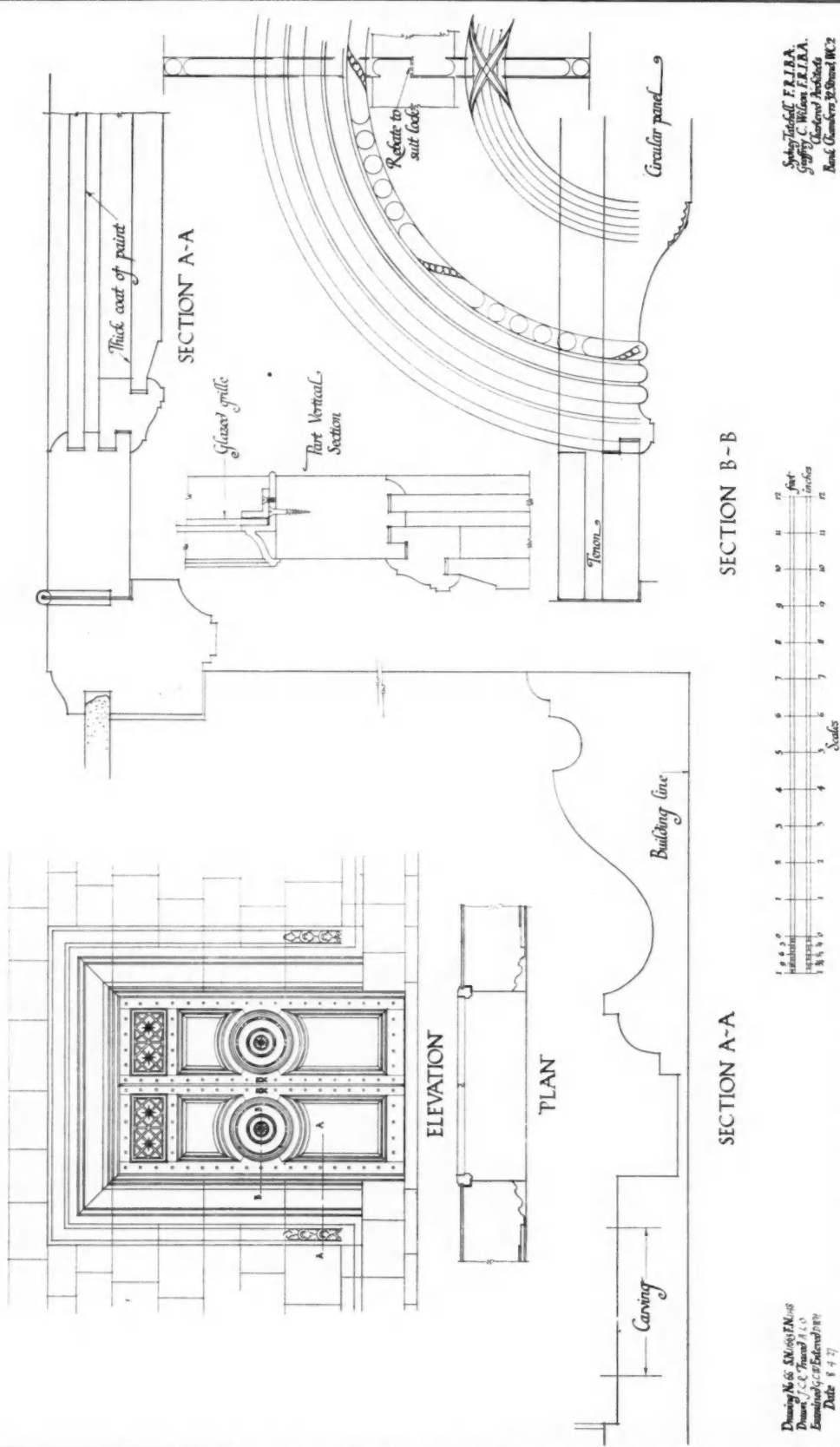
BY SYDNEY TATCHELL AND GEOFFREY C. WILSON

#### THE WEEK'S DETAIL

BY SYDNEY TATCHELL AND GEOFFREY C. WILSON

*An endeavour has been made by the design of the doorway to emphasize the entrance in an otherwise perfectly plain elevation. The door, which is in Austrian wainscot, is set in the Portland stone ground story with a bold bolection moulded architrave and carved band, and has bronze grilles, knobs, studding nails, and other ironmongery polished and toned, the woodwork having been finished somewhat in accord with the colour of old bronze.*

THE NATIONAL LIBRARY FOR THE BLIND, WESTMINSTER  
1 INCH & F.S. DETAILS OF ENTRANCE DOORS IN GREAT SMITH ST.







Wednesday, April 27, 1927

## ARCHITECTURAL ASSISTANTS

IT is a fact worthy of further investigation, that whereas the lot of the black-coated worker is, for the most part, harder than that of the manual worker, the latter is constantly aspiring to reach the status of the former. Such investigation would probably show that man desires to improve his social status, imagining that happiness increases in direct proportion to his ascent of the social ladder. But does it?

Mr. Mitchell has lately published some figures in our correspondence columns which show that the reward of an architectural draughtsman for a week's work is less than that of most artisans in the building trade. Maybe his eminence on the social ladder is assumed to be a reward in itself and equivalent to so many pence per hour. Joking apart, however, this is a serious matter, and it is one that should be faced immediately. The aim of the A.A.S.T.A. is to establish a basic minimum salary, and this in itself does not seem an unreasonable ambition. Yet economic factors cannot be ignored, and it seems to us likely that unless the minimum is low, so low, indeed, as to be hardly worth fixing, there must be a number of architects with very limited practices who cannot afford to employ an assistant.

The fact must be faced that the bulk of architects are dependent for their livelihood upon the design of small buildings, and if the work is carried out conscientiously, it can scarcely be called remunerative. Overhead expenses are high, and a great deal of work has to be done for nothing. This may sound a heterodox statement, but we think it is one with which most architects will agree. At the other end of the scale there are a comparatively few architects with really big practices and the organization of whose work more nearly approaches that system of mass production which is recognized in the commercial world as the royal road to affluence.

Between these two extremes there is a very large number of architects the amount of work in whose offices fluctuates exceedingly; the winning of an important competition, the successful landing of a large commercial proposition, may cause a year or so of bustle and activity and then relapse. But during that year or two profits are commensurable with labour, and the staff must be augmented. And so it comes about that the architect's assistant is not only often ill-paid, but he also has a position which is insecure, and he is often compelled to lead a peripatetic existence, moving from town to town according to the fluctuations of building activity: surely an unenviable lot. Nor are the prospects for his future rosy, for unless an assistant can so insinuate himself into the office routine as to make himself wellnigh indispensable, he will find

with the accumulation of years that obtaining fresh employment will become ever more difficult. Fashion in architectural draughtsmanship—and even in architectural design—is almost as ephemeral as in women's clothes. And architects, like their wives, wish to be up to date, and so they prefer the young man fresh from the schools.

We foresee, however, one possible effect of a basic salary fixed higher than the profession can economically bear it, and that is a resuscitation of the pupilage system, the almost complete abolition of which has come about with great rapidity, but there are many architects who regret its passing, and who would attempt its revival were they unable to obtain assistance in any other way.

However, the worst master is not, we think, the private practitioner, but the public body. Public bodies are noted, not without justification, for their extravagance and their parsimony; for the extravagance of many of the works which they carry out and of the way in which they do them; for the parsimony of the salaries which they offer to their technical and other *black-coated* staff. Fortunately for the medical profession it has an organization of sufficient strength to insist that any medical appointment shall be properly paid. Architects and quantity surveyors have no such backing. The R.I.B.A. can protest, but that in itself can do little good. There is only one way by which pressure can be brought to bear and that is quite simply the refusal of those having the qualification for the post to fill it until it is properly remunerated. We say quite simply, but the matter is, of course, by no means simple; indeed, as things are at present it is almost impossible.

However, there are signs that matters are improving. The Association of Architects, Surveyors, and Technical Assistants is a comparatively new organization, and already it has done a great deal towards the improvement of conditions for its members, but it must continue to strengthen its own position so that it may eventually eradicate black-legging. The notion that combination is ungentlemanly is fading, or is being crushed out of existence by the need for self-preservation. The Association, however, must remember that the whole situation is controlled by hard economic factors, and only within these limitations is there room for adjustment. The working classes are apt to think that the resources of their employers are infinite, but architectural assistants can have no such allusions. But public bodies are in an altogether different position, their architectural departments are a public service, and are not dependent upon profit and loss, and we wish the A.A.S.T.A. all success in its endeavours to secure proper payment for its members engaged in local government work.

## NEWS AND TOPICS

NEW NAMES FOR OLD—THE MODERN FATHER TIME—  
THE FOURTH VOLUME OF THE WREN SOCIETY—SEEING  
THROUGH A WALL—A NEW METHOD OF IMITATION

RENAME the drawing-room? By all means, quoth the weary draughtsman, to whom the ancient smell of tracing paper is not at all the odour of sanctity, and who therefore deems that a drawing-room by any other name would smell as sweet. It is now the very lady-like proposal to rename the drawing-room—to call it the "lounge." And the Eve of today is as keen as her primeval mother to name all things, or incontinently to rename them. As the modern Eve is today more than ever *arbiter elegantiarum*, I always dutifully scan the lady's page in the newspapers, tips for architects being lavishly and recklessly scattered therein. True, those tips are often exasperatingly silly, and on rare occasions when they happen to lapse into sanity, they are too often absurdly impracticable. In fact, I must confess that my net impression derived from the lady's page is that lovely woman [I speak not of the lady architect, who is in a wholly different category]—that lovely woman, I say, in general wants a much better house than can be built by the hands of man, or of any materials known to him. She has a vague yearning for "magic casements, opening on the foam of perilous seas in faery lands forlorn," and she is bitterly chagrined when the casements, foam, and peril obstinately refuse to materialize at ideal home exhibitions and the like. Yet perhaps it is at some such conventions that she has picked up her newest craze for calling her drawing-room a "lounge." What shape she would have it is not yet clearly disclosed. Possibly she would prefer something multangular, providing the maximum number of lurking-corners for "lounge lizards." Here, then, is a delicate problem for planners, but I must respectfully decline to offer a prize for its solution.

\* \* \*

Who designed the Stone Building, which is so dignified a feature in the Lincoln's Inn group? I, for one, have never seen any reason to challenge its attribution to Sir Robert Taylor. But doubting Thomases are always with us, and a correspondent of the *Observer* adventures the "practically unknown fact" that "the designs were those of one John Leach, a young drawing clerk, but not an architect, who almost immediately turned to law as a profession, became Master of the Rolls, and as Sir John Leach was buried in the Rolls Chapel in Chancery Lane." But the following passage raises a ghost and, if I may be pardoned an American expression, "gets my goat." I must impugn both his assumption and his syntax when the correspondent goes on to say (with loose logic and worse grammar): "Built about 1720, the textbooks, without exception, I believe, give the name of the architect as Sir Robert Taylor." To which I am impelled to say I am fain to confess that while there is no accounting for the vagaries of textbooks, even those that were not "built about 1720," but are of slightly more recent date, yet I must protest that the Leach legend has most certainly found its way into print, though perhaps not in a textbook. It

appears, for instance, on page 94 of a slender little history of *Lincoln's Inn: Its Ancient and Modern Buildings*, which was written about the eighteen-seventies by Mr. W. H. Spilsbury, the then librarian of Lincoln's Inn. Mr. Spilsbury simply records that "the drawings [of the Stone Building], still in the possession of the Society, are said to have been executed by Sir John Leach, the Master of the Rolls, who was originally a pupil of the architect." Yes; but he was not Sir John when he did them; and is it necessary to say here that architectural drawings are evidence not of design, but merely of draughtsmanship probably based on the architect's rough sketches? Small wonder, then, that textbooks omit to mention them! Stone Building, let me add, remained unfinished for more than sixty years, and it was not until 1845 that Hardwick completed it in accordance with Taylor's designs.

\* \* \*

Eastertide exigencies must be my excuse for not previously including among these topics a notice of the death of Henry Holiday. I should like to offer, even thus belatedly, my simple tribute to the memory of an art-craftsman who did so much for the dignified adornment of buildings, whether his medium were stained glass or wall-painting. I have given him the clumsy designation of art-craftsman because I can for the moment command no better term to describe his multifarious activities. For he was not mere artist nor yet mere craftsman in any limited sense of either term. To dexterity in design he added mastery of the technics of stained-glass production. Having succeeded Burne-Jones as designer for the Whitefriars Glassworks, he there made practical experiments which finally led him to believe that he had at last discovered the secret of the wonderful blues of thirteenth- and fourteenth-century glass. Time must show whether his confidence was justified. Although his sympathies were with the Pre-Raphaelite Brethren, he was not of their number, although he was their intimate contemporary.

\* \* \*

A notice in the *JOURNAL* last week on a paper read to the Birmingham Architectural Association upon the relation of Ciment Fondu to economic construction set me meditating for the best part of an afternoon. Here was a material powdered as the desert sand, to be washed away by water, to be blown away in the wind, yet within the short space of twenty-four hours capable, by the fierce chemistry of modern science, of being made heavy and hard as the hardest rock. . . . A material that seemed capable of resisting the centuries, took, in a way, Time itself by the forelock, in that it could go forward æons through the slow ages, and in a day and a night imitate and achieve the geologic work of twenty thousand years.

My mind wandered to other things—to the great artistry of Time, and to the great value of all things very old. Is not man now an equal artist with Time? The materials with which Time works have been analysed; we have inspected his tools—the slow acids which colour and tone, the wearing propensities of the wind and the rain. What is your expert furniture-faker, your picture restorer—these men who bring from new to old, from old to new—but the modern Father Time?

Since so much of the work of Time can be performed by us, it might almost be said that we can *make* Time. For surely Time is nothing save in its effects. Backwards and forwards do we move the hands of the clock.

Everyone has heard about those brilliant people who possess the faculty of "seeing farther through a brick wall than most," but of all the multitudes passing along the east side of Parliament Street how many have availed themselves of the opportunity of looking fairly and squarely through a substantial pier of granite? Through some strange freak of pressure and subsidence, a massive pier at the entrance to Scotland Yard has parted at a horizontal joint with its upper portion suspended in the air some five-eighths of an inch above its original mortar bed. Whether the arch which connects the top of the pier to the main wall of the adjoining building is reinforced in any way, or whether the unaided tenacity of the mortar is to be credited with the feat of holding up a ton or so of granite, the phenomenon is both quaint and unusual. It is not unique, however, for a corner of the porch at the carriage entrance of the House of Commons subsided in a similar fashion and allowed one to see daylight through what should have been solid masonry. The river mud on which both buildings are founded may account for the subsidence of the lower parts of the piers, but the curious reversal of the arch action in both cases shows how little can be taken for granted in the behaviour of buildings as they move in response to natural forces.

\* \* \*

No longer are the services of a skilled "grainer" required to imitate in painting the natural grain of wood. An exact reproduction is now available by photographic process, and the same method may also be employed in imitating, or rather reproducing, the natural pattern of marble and other materials. A correspondent tells me how this is done. He writes: "In a new process a faithful photographic reproduction of wood grain is transferred to steel, slate, hard rubber, glass, wood, or composition, as a finish. The hand-graining method was slow, costly, and dependent on skilled workmen. For many years the need for a better method of reproducing wood-grain finishes was apparent, and there has been invented a new means of securing this result in a mechanical manner. Actual photography of real graining formed the basis around which this graining process was produced. Consequently, the results secured were faithful reproductions. The equipment used in this process consists of a flat graining plate made of copper upon which the photographic reproduction of wood grain is permanently etched. Graining compound of the consistency of printers' ink is placed upon the plate, and composition rolls especially designed take the grain impression from the plate, and the same is deposited on the object to be finished by passing the rolls over the surface. The cost of applying this finish is considerably less than that of former methods employed. Ordinary labour can be used, and at the same time the finishing department can maintain a standard finish which heretofore has not been possible."

\* \* \*

#### *From a Disembodied Architect*

Architecture shares with the stage the effect of making us think we see, when in truth imagination has raced ahead or played an after-trick on memory. Many of us who have watched the winter sunset through the rose window of Westminster Abbey have later hoodwinked ourselves into remembering that the Royal tombs in the

raised Chapel of the Kings were radiantly suffused with it. Another experience is to fancy ourselves a Lilliputian because we walk between the nave piers that rise in a domeless immensity while the organ runs down amid a last-minute glitter of gold during the snuffing of the High Altar candles.

Do many wanderers in the Chapel of the Kings notice the absence of the tomb of the fourth Henry, he who sent Richard to Pontefract Castle, which he never left alive? Henry of Lancaster gave orders to be buried in Canterbury. Who shall deny to Kings their superstitions? Sinister portents crowded thick upon the coronation of Richard I. Yet no ill augury was justified by the "exceeding rayne and snow" on the day of the coronation of Henry V. As in Henry III's so again in Henry VII's reign there was much coming and going of master-craftsmen and ships for the building of the chapel with the fan-traceried roof: the wonder of the world, Leland called it. With the blindness inherent in man that is born of woman, Henry endowed the chapel in order that the welfare of his soul be celebrated "perpetually for ever while the world shall endure." Only a very little day, and the spiritual base of his work was swept away by his son.

As the history of England continued to be written in the book of time, national life surged and ebbed round the Abbey. The Commonwealth and the Revolution of 1688 preceded the scepticism of the eighteenth century. Into the Abbey laity followed princes in their last rest. Monuments were raised to men great only in their time, or great for all time, until it has become a national storehouse of dead stones and living deeds. It still consecrates coronations and Royal weddings, still opposes its Early English Gothic to examples of Italian Renaissance architecture which stretch from Whitehall to Charing Cross, and to a copy of the Perpendicular style which overlooks the Thames within a stone's throw. But today, sleeping with the temporal and the secular princes, the generals and the admirals, is the dust of a common soldier. And the trees in the close and the grey evening shadows still fondle the old Abbey.

ASTRAGAL

### ARRANGEMENTS

WEDNESDAY, APRIL 27

*At the Royal Institute of British Architects.* Exhibition of Modern British Architecture. (Until June 2.)

THURSDAY, APRIL 28

*The Institution of Structural Engineers.* 8.0 p.m. Debate on the System of Students' Education.

FRIDAY, APRIL 29

*The Town Planning Institute.* (At the Caxton Hall.) 6.0 p.m. Professor S. D. Adshead, M.A., F.R.I.B.A., on Replanning Bloomsbury.

*At the Royal Institute of British Architects.* 8.0 p.m. Annual General Meeting.



## THE SECRET PLACES OF THE HALL

[ BY JOHN AND G. M. GLOAG ]

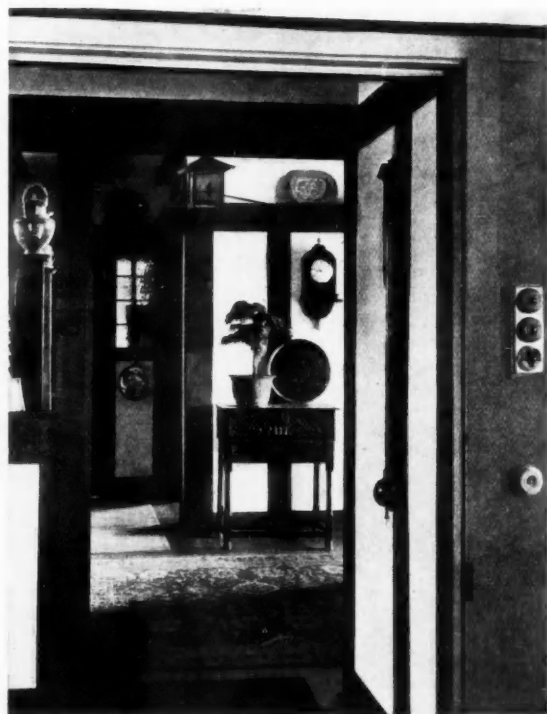
ONCE over the doorstep of a house one is beset by problems, for you have to dispose of *a*: your hat; *b*: your coat; *c*: your umbrella or walking-stick; and *d*: the grime, if any, on your hands. This implies cupboard and lavatory accommodation; and such accommodation can be arranged with comfortable reticence, or it can shout its facts at you from two or three doors, and turn the hall into a comfortless place of draughts and door-knobs.

It is easy enough to catalogue a list of undesirable plans for the storage places and closets of the hall; but it is a matter of infinite difficulty to suggest ways of effecting the tidy disposal of such places without discussing the complete ground-floor plan of a house. It is impossible to isolate the hall and regard it as a separate entity, for whether its dimensions have shrunk to the narrow passage of the semi-detached villa, or to the windy, staircase-haunted ghost of its former social greatness, it still remains the introduction to a house; the place that creates the first impressions, and suggests the first idea of comfort or inconvenience. Therefore, in the arrangement of its cupboards and lavatories we are certainly not sinning against comfort if we study the matter of judicious concealment. Consequently, decoration becomes a matter of very real importance. There is a current superstition that architects are rather incompetent in this direction: an idea that has no doubt been warmed into continued existence by professional interior decorators;

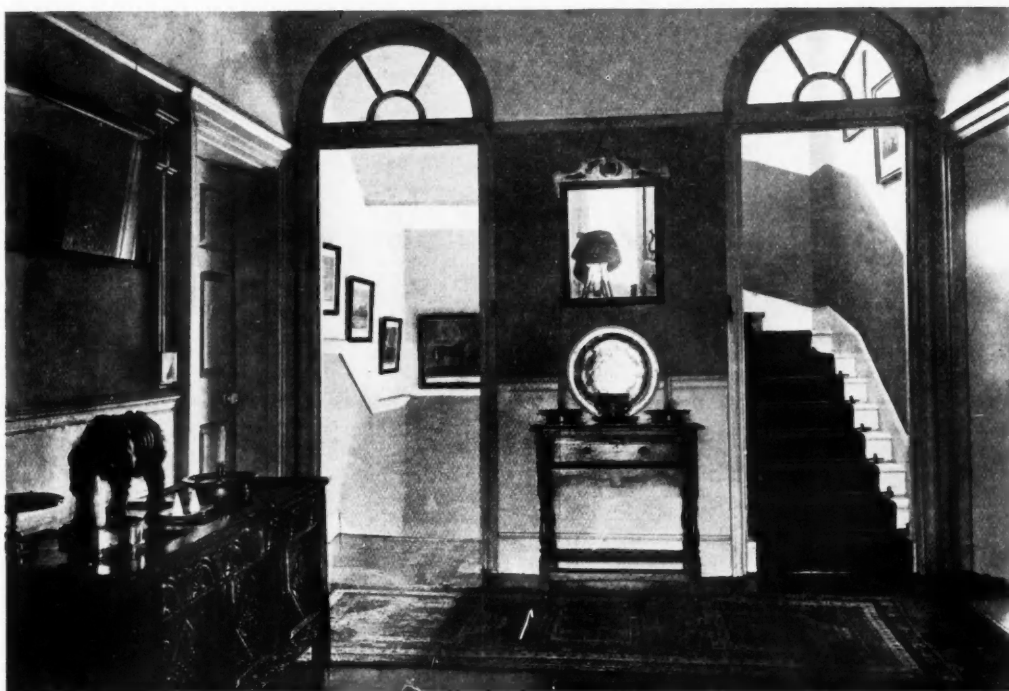
but the hall of all places should have the entire and final concern of the architect, from plan to paintwork; then can its accommodation become an intrinsic part of it.

In considering an ideal hall we might first of all demand spaciousness in proportion to the house, and if we have in mind a moderately-sized house for the purpose of this examination of hall planning and arrangement, then we might reasonably expect a light room that is possible to warm adequately so that it can become an extra reception-room. It is not always possible to avoid projecting the staircase into the hall, but it is possible to screen stairs and render them less injurious to comfort; however, the stairs are not our immediate concern. We have to cure the plague of doors (complete with draughts) and the embarrassing surprises produced by that plague. Many of us have personal experience of the sort of hall where, despite the brisk fielding of a maid when we have disposed of our outdoor things, we march confidently towards a door that leads not to the drawing-room but to a lavatory.

To reduce the number of doors, and also to increase the standard of convenience, our ideal hall should have a small cloakroom wherein are pegs for hats, boot-racks, umbrella-stands, and all the unmanageable clutter that makes such dismal furnishing if exposed in the open, as it were, providing the ingredients of permanent muddle. Opening

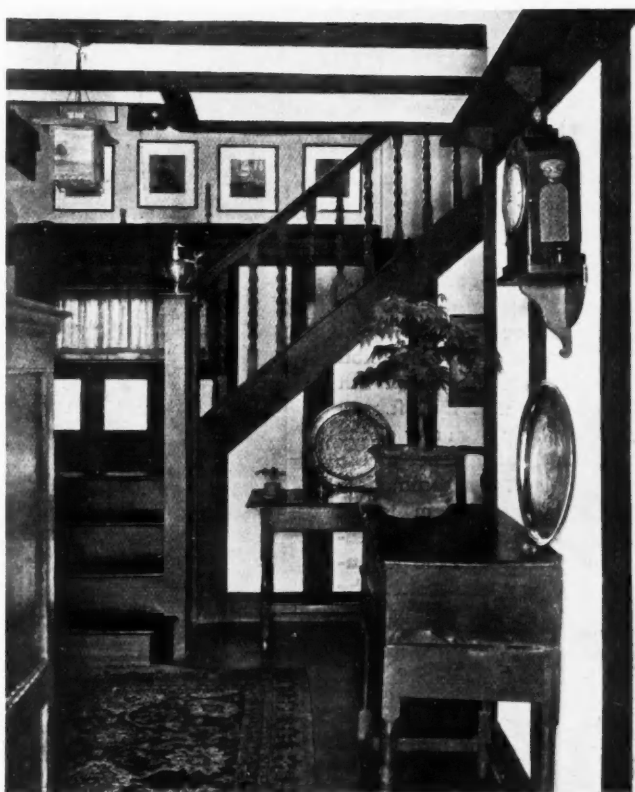


*This entrance hall is a well-lit meeting place for all the ground-floor rooms.*



out of the cloakroom there can be a water closet and a lavatory. This arrangement gives three places, each with their separate function, at the cost of one door to the hall. That door can be a jib door if complete concealment is wanted, or a partial disguise could be effected by having

plates of mirror affixed to its surface with glass or gilded studs. An entirely different way of solving the problem is to have an entry or small vestibule immediately behind the porch, which can have fitted cupboards in it for hats and coats, and a lavatory and water closet adjoining. The



*Above, an entrance hall in which the staircase makes no claim upon the floor space. Below, an entrance hall in which the staircase makes very little claim upon the floor space.*





hall is quite separate from this entry and opens out of it. The stairs in this case would be in the hall.

The fitting of the hat and coat cupboard or the cloakroom should be adequate enough to still any hankering after the clumsy but accommodating hall-stand. It may be contended by those who have in mind some large, independent cupboard equipped to take umbrellas and hats and so forth, that in the hall the architect's responsibility is confined to the lavatory and the water closet; but the cloakroom is a real necessity in a comfortable house. A cupboard at least 2 ft. deep (to take coat-hangers) is needed, and a long mirror fixed to the inside of its door is an additional convenience. If it has more than one door, then racks for clothes brushes can be fixed to the inside; and the whole cupboard should stand on a base high enough to contain a drawer for gloves. A shelf for hats should be arranged at the top, allowing a clearance space of 1 ft., for although the bowler can manage very comfortably with 9 in. or so, more ceremonial headgear demands more height to avoid possible damage. There must be pegs also. Provision should be made in the cloakroom for an object that will claim floor area to the extent of some 2 ft. by 4 ft.; an object that suggests perhaps more strongly than any of the claims previously outlined the essential convenience of the cloakroom; an object perplexingly difficult to accommodate tidily—a perambulator. So many houses seem to be designed exclusively for adults. Children and their inevitable accessories are too often overlooked, and the perambulator is not planned for, or even thought of, when the

hall is equipped with its little secret places. A cupboard under the staircase would be an excellent "garage" for the "pram," and in this connection it is worth remembering that at least 4 ft. clearance is needed. This allows for the highest type of handles, and for a closed hood. In summing up these notes, it will be seen that the chief point stressed is concentration of accommodation.



*Above, left, a half landing with a convenient recess for a useful piece of furniture. Right, an entrance hall in an apartment house in Vienna. Below, an entrance hall having the decorative value of a simple background.*

## THE GREAT PLANETARIUM AT DÜSSELDORF

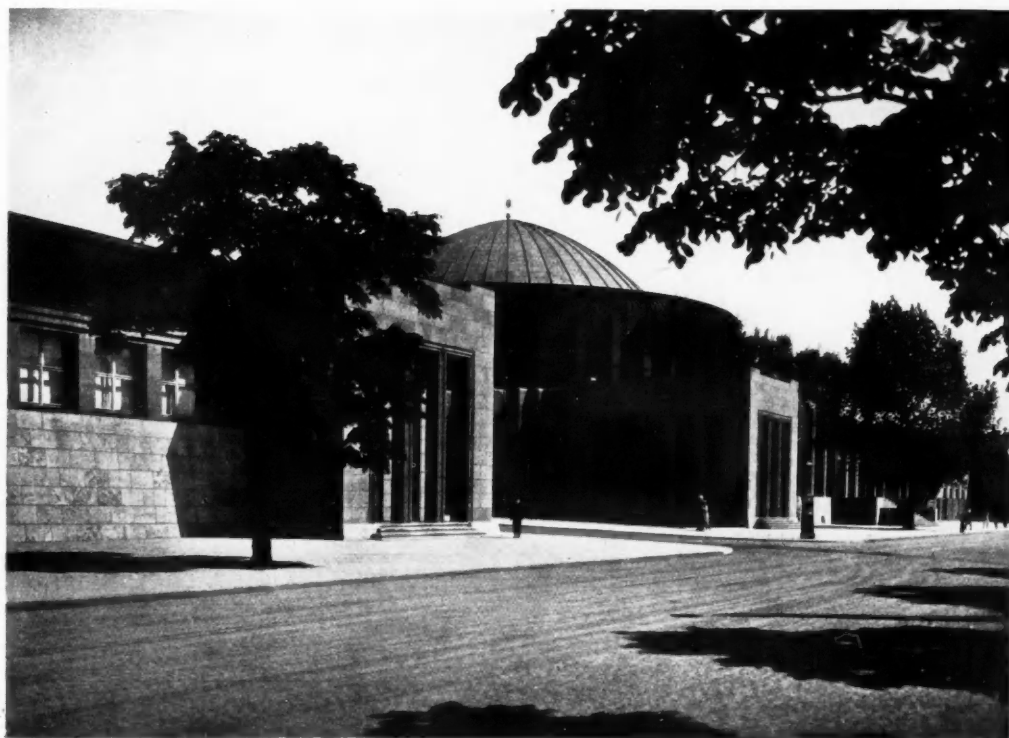
[ BY ERIC L. BIRD ]

THE latest addict to the exhibition habit is the Rhineland town of Düsseldorf. Unlike Cologne, its neighbour and rival, the town is practically modern; it is an industrial town, but most of it is so recent that the reader must dismiss from his mind any visions of our grimy, sooty aggregations of buildings, which in England are known as manufacturing towns. Indeed, the town centre, with its boulevards, gardens, and fountains has a strong resemblance to Cheltenham or Buxton. It lies on the east, or right, bank of the Rhine, which is spanned by a fine steel bowstring bridge.

To the north of this bridge, which is at a high level, the town council decided to lay out a new quarter of the city with a nucleus of public buildings fronting on the river. At the same time it was decided to hold an exhibition, but whether the public buildings were an excuse for the exhibition or the exhibition an excuse for the buildings is not quite clear. The exhibition was given the truly ponderous name of "Gesundheitslehre, Soziale Wissenschaft und Leibesübungen." This proved too ponderous for even the German language, and the shorter name of "Gesolei" was invented for general use. The longer title in plain English means

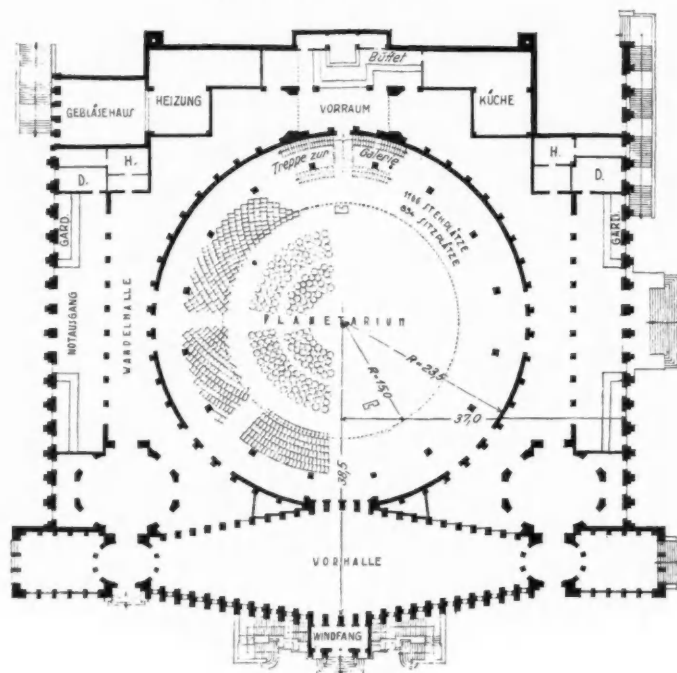
"The United Exhibition of Health, Social Service, and Gymnastics."

Of the permanent buildings, the principal, named the Rheinhalle, is situated in the angle between the bridge approach and the river, and serves the double purpose of a planetarium, or observatory, and a congress hall, the latter being its chief rôle in the exhibition. There are three main façades to this building. One faces the high-level bridge approach, another fronts on the Rhine embankment at a much lower level, and the third terminates a long axis parallel with the river. This last closes the end of a vista through two courts, beyond which lay the temporary buildings of the exhibition. The smaller of these courts, at the far end of the axis, has on opposite sides the town museum and the Kunst Palast, or Palace of Art. The two façades are linked at their ends by tall gateways, the whole being of a severe character. In the centre of the resulting court is a large pool with a fountain consisting of one huge jet of water. The long connecting court between this and the Rheinhalle is similar in character, but laid out with gardens. The vista from the steps of the Rheinhalle through the first gate to the fountain is very striking.



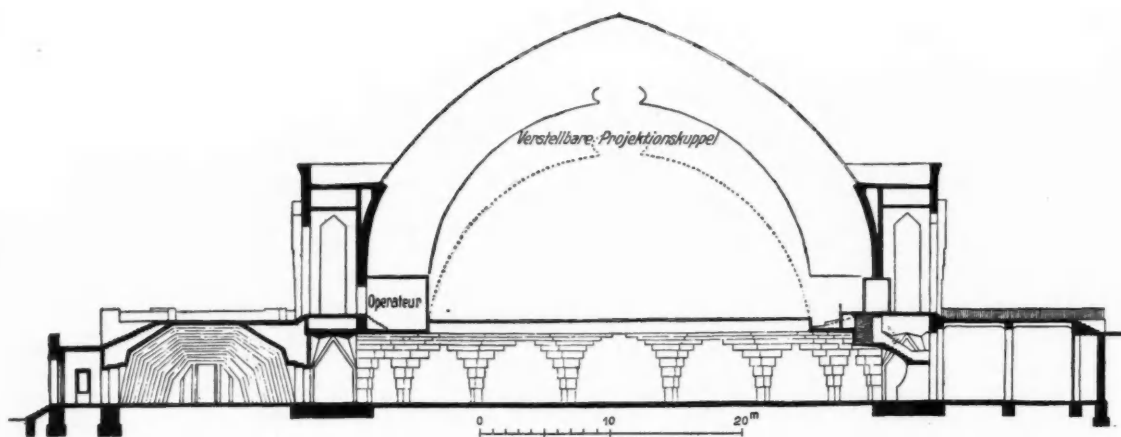
*The Planetarium at Düsseldorf. By Wilhem Kreis.*

GROSSE AUSSTELLUNG. DÜSSELDORF. 1926.  
PLANETARIUM. M.1-100.



ERDGESCHOSSGRUNDRISS

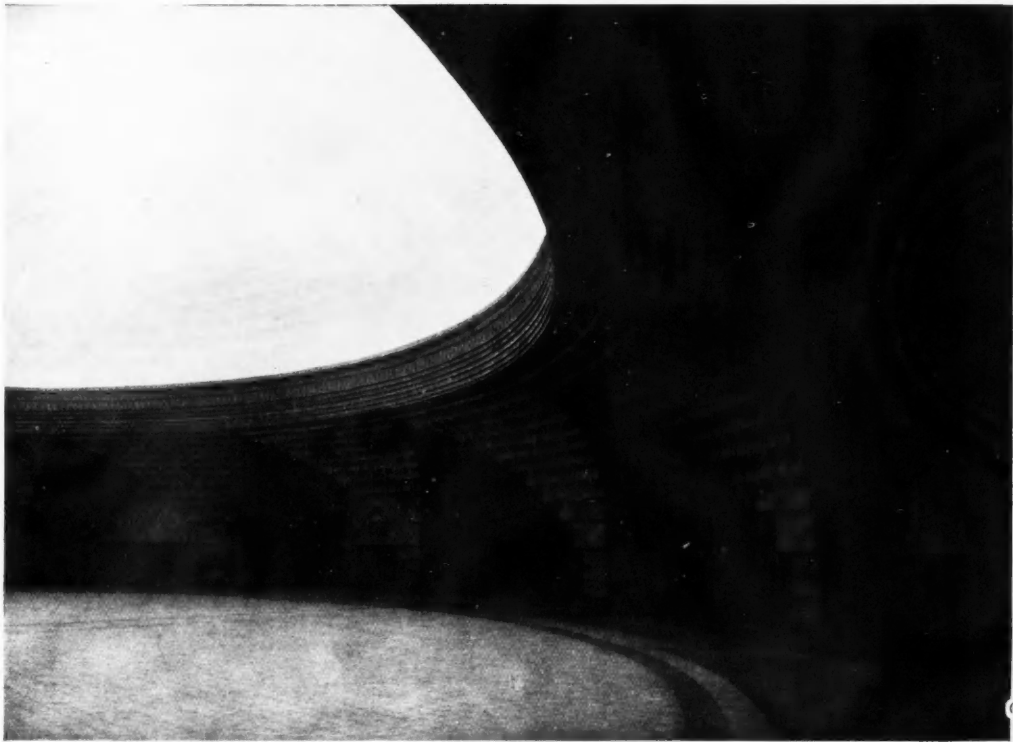
PROF. DR. W. KREIS.



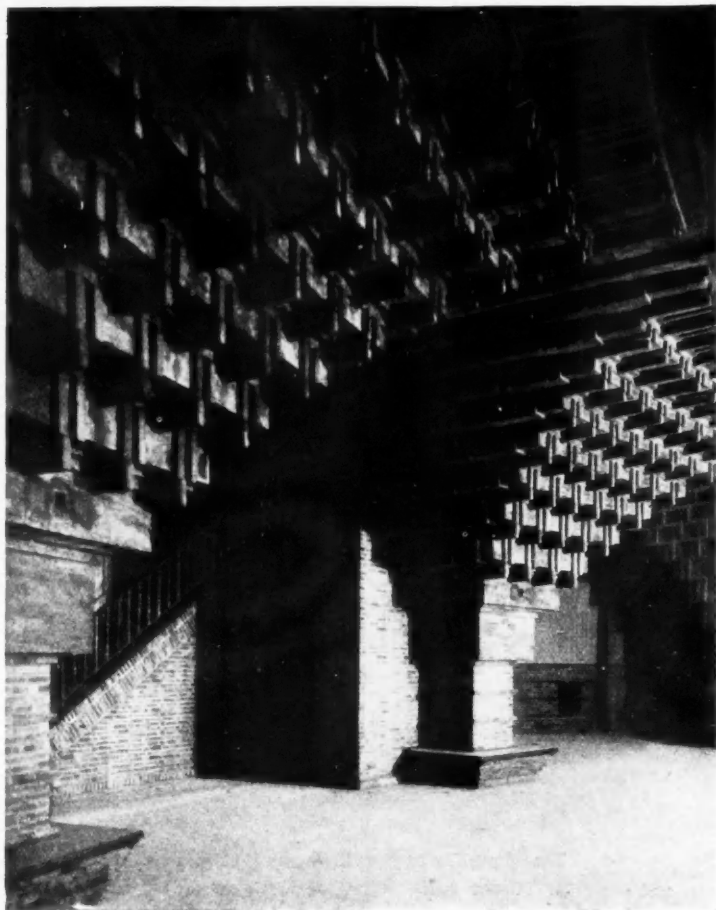
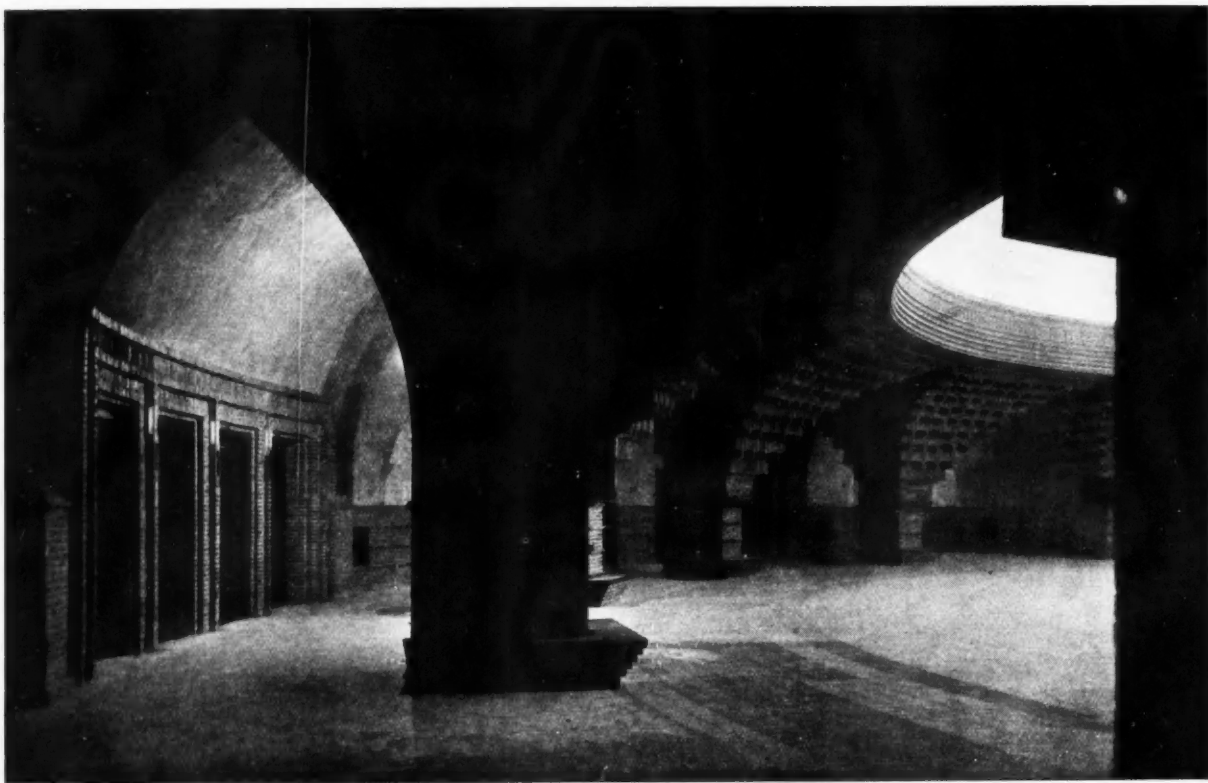
QUERSCHNITT NORD-SÜD-RICHTUNG

PROF. DR. W. KREIS.

*The Planetarium at Düsseldorf. By Wilhelm Kreis. Above, the plan. Below, a section.*



*The Planetarium at Düsseldorf. By Wilhem Kreis. Above, the entrance hall. Below, another view of the interior.*



*The Planetarium at Dusseldorf. By Wilhem Kreis.  
Two views of the interior.*



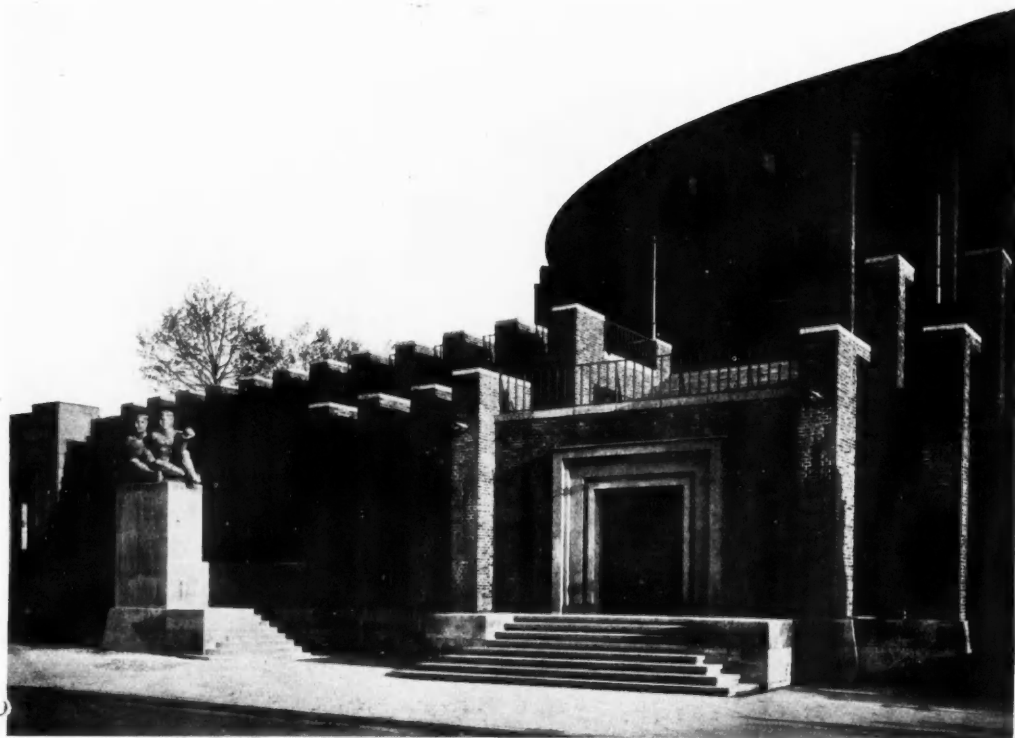
As the illustrations show, the whole group of buildings is entirely modern in character; the town prides itself on the fact that "all classical and historical means have been avoided which could have reminded one of anything ever done up to the present time." The above quotation is from a laudatory German account of the exhibition. However, the architect has not neglected classical precedents in his lay-out plan. The Rheinhalle is a dome on a square plan terminating a long axis about which the secondary buildings are symmetrically arranged. The materials are a brick of pleasant texture and of a colour tending towards the plum-red generally associated with Luton bricks. The stone is a creamy-brown with a texture similar to Whitbed Portland, and harmonizes pleasantly with the brick. The dome of the Rheinhalle is of copper, and surmounted by a many-pointed gilt star. The secondary buildings have a large proportion of stone in their elevations; the high base is battered and there is the usual tall parapet—in pattern brickwork—beloved of the modernist architect. This parapet hides the arrangement of top-side lighting of the museum and Palace of Art. The windows form a horizontal band and are perhaps a trifle out of scale with the rest. The general character is interesting, but severe, which is probably desirable in a permanent building, but as an entrance to an exhibition decidedly solemn. Possibly the sponsors of the exhibition determined that its keynote should be education and that no one should enter it in a spirit of undue levity.

Apart from size, the exhibition in atmosphere is poles apart from its immediate predecessor at Paris. The French appear to believe that the prime function of an exhibition is to amuse; the Germans that it should educate. The

foreword to the catalogue remarks: "It will be seen how much the observation of the laws of hygiene and the practice of physical exercises can improve men and thus make them capable of working better, to the general good." This feeling was not confined to the permanent buildings, the temporary ones were slightly more unrestrained in their modernity, the cube and cylinder were used with more abandon, yet the general effect was one of unrestrained solemnity. One searched hopelessly and fruitlessly for some illogical and flamboyant *jeu d'esprit*. With the exception of entrance lobbies the interiors were so much well-planned floor space; even the stands were for the most part just stands.

As for the exhibits, sections devoted to patent foods with huge statistical diagrams were not particularly interesting to an architect in search of evidences of his art. The fault probably lay with ourselves in that we did not want to be educated. One section, however, we found of absorbing interest. This was a very comprehensive collection dealing with the history of sanitation, arranged with true German thoroughness and directness. The sanitary arrangements of the Egyptians, Greeks, Romans, Medieval and Renaissance Europe were displayed in a number of beautifully executed and fascinatingly interesting models. This must have involved an enormous amount of research work and the collection must be quite unique.

The search for interiors led us back to the Rheinhalle. Here we were rewarded, as the interior by no means carries out the solemn note of the exterior. Entering on the long axis of the exhibition lay-out one comes at once into the middle of the Vorhalle. This truly astounding room consists entirely of a series of elliptical pointed arches in a



*The Planetarium at Düsseldorf. By  
Wilhem Kreis. The main entrance.*

mottle glazed brick, of which the predominant colour is a pleasant green. The spans of these arches lessen on either side of the main entrance, exaggerating the effect of length in the cross axis, while the very deep reveals which conceal the windows when viewed from the middle of the room give a stagey effect to the lighting. It is, of course, a deliberate stunt, and probably a costly one, but the effect after the solemn exterior is positively electric. A few steps more and one is in the main circular hall under the dome. Here the dramatic quality is well sustained, and the contrast of shape with the Vorhalle admirable. There is something very stimulating in these sudden transitions from one dramatic shape to another without lobbies or introductory small rooms between them. The distance from the placid exterior to the domed hall itself is only 50 ft., but that 50 ft. is packed with shocks to the senses.

The main hall consists of a low arcade of heavy piers with corbelled heads, all in a plum-coloured brick which carries a plain white entirely unrelieved dome. The sturdy piers are interesting not only by reason of the feeling for geometrical form obvious in them, but also as examples of brick craftsmanship. All lighting is artificial, and the sole source is the base of the dome, and the white plastered surface of the dome itself acting as the reflector. The whole effect is very direct, a simple idea carried out without fussiness or distraction.

Obviously there is yet more to be said on the question of domed buildings than we have learned from the Renaissance. The net diameter of the dome is about 100 ft. Behind the piers is an ambulatory, and there is a further circulation space between the cylindrical inner wall and

the square outer walls. The design rather goes to pieces in this part. The shape between the square and circle is very awkward to fill, and although a certain symmetry on plan has been obtained, the general effect is one of angles projecting awkwardly. For easy handling of a crowd, however, the plan probably works excellently. Detail work throughout, specially electric light fittings, is well executed and harmonious. We did not see the building in use as a planetarium. For this purpose the inner dome can be raised and lowered by electricity, and by means of a very complicated optical instrument the heavens are reproduced on the surface of the dome with the speed of movement of the stars exaggerated.

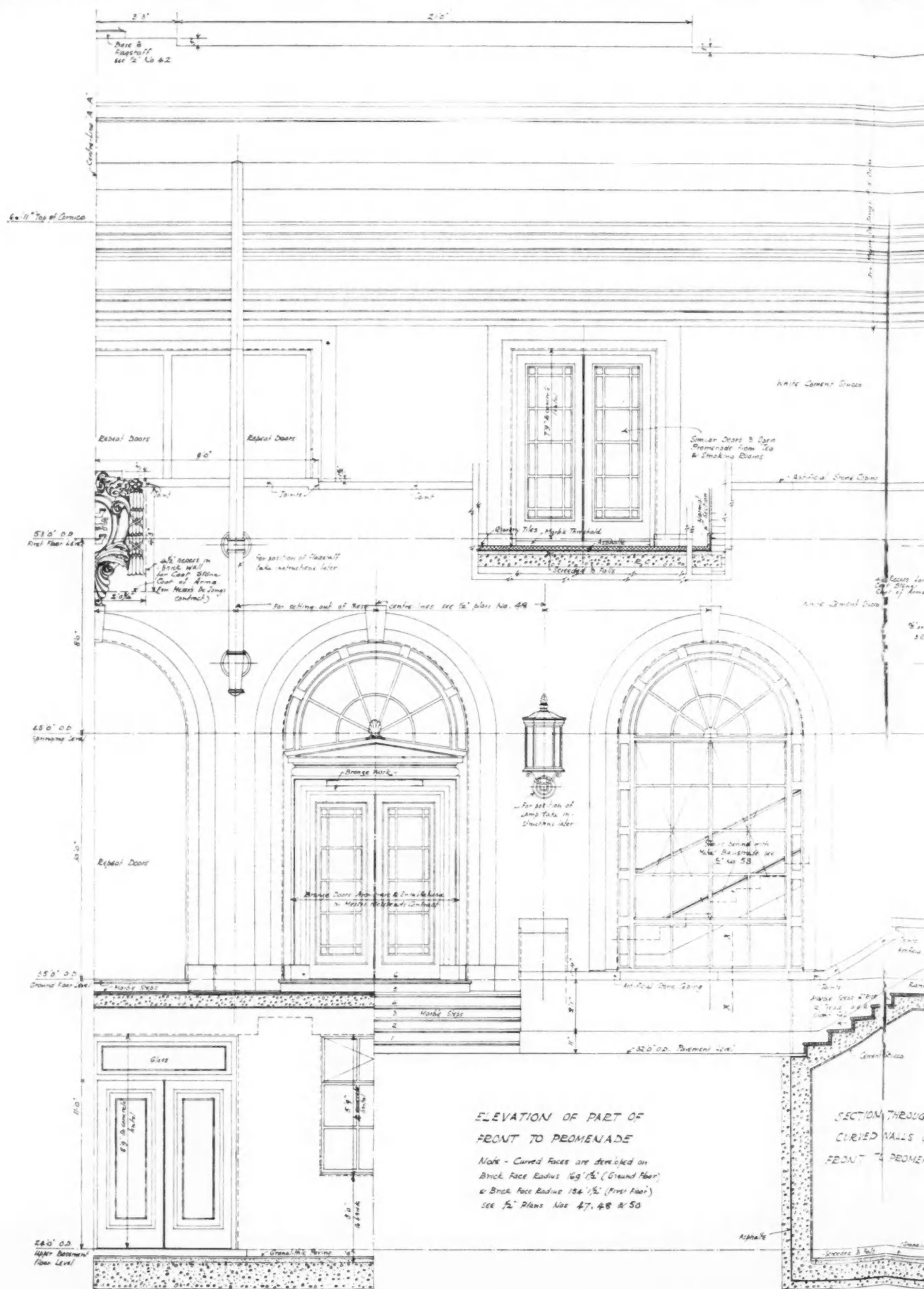
Regarding the permanent buildings as a whole, it is obvious at once that they are the product both in general and in detail of one mind. This mind is that of a man who has studied the old ideas and conventional forms, who has a thorough grasp of geometrical possibilities in architecture and a feeling for colour and texture in materials which is not too common on the Continent. He is Professor Wilhem Kreis, a winner of competitions and an ex-stylist now turned to higher things. Unlike most exponents of the styles, he has brought from his past studies of them a great feeling for structural form. He is a man from whom great things may be expected. In this range of buildings the captious may quarrel with details; the effect of the dome from the high-level bridge approach is rather squat; his contrasting effects are forced and the emphatic array of piers externally is inclined to irritate. But one cannot but admit that Professor Kreis has given the town of Düsseldorf a range of public buildings of which it is justly proud.



*The Planetarium at Düsseldorf. By  
Wilhem Kreis. A view of a court.*

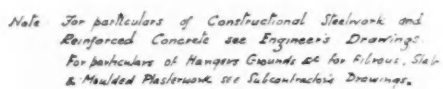
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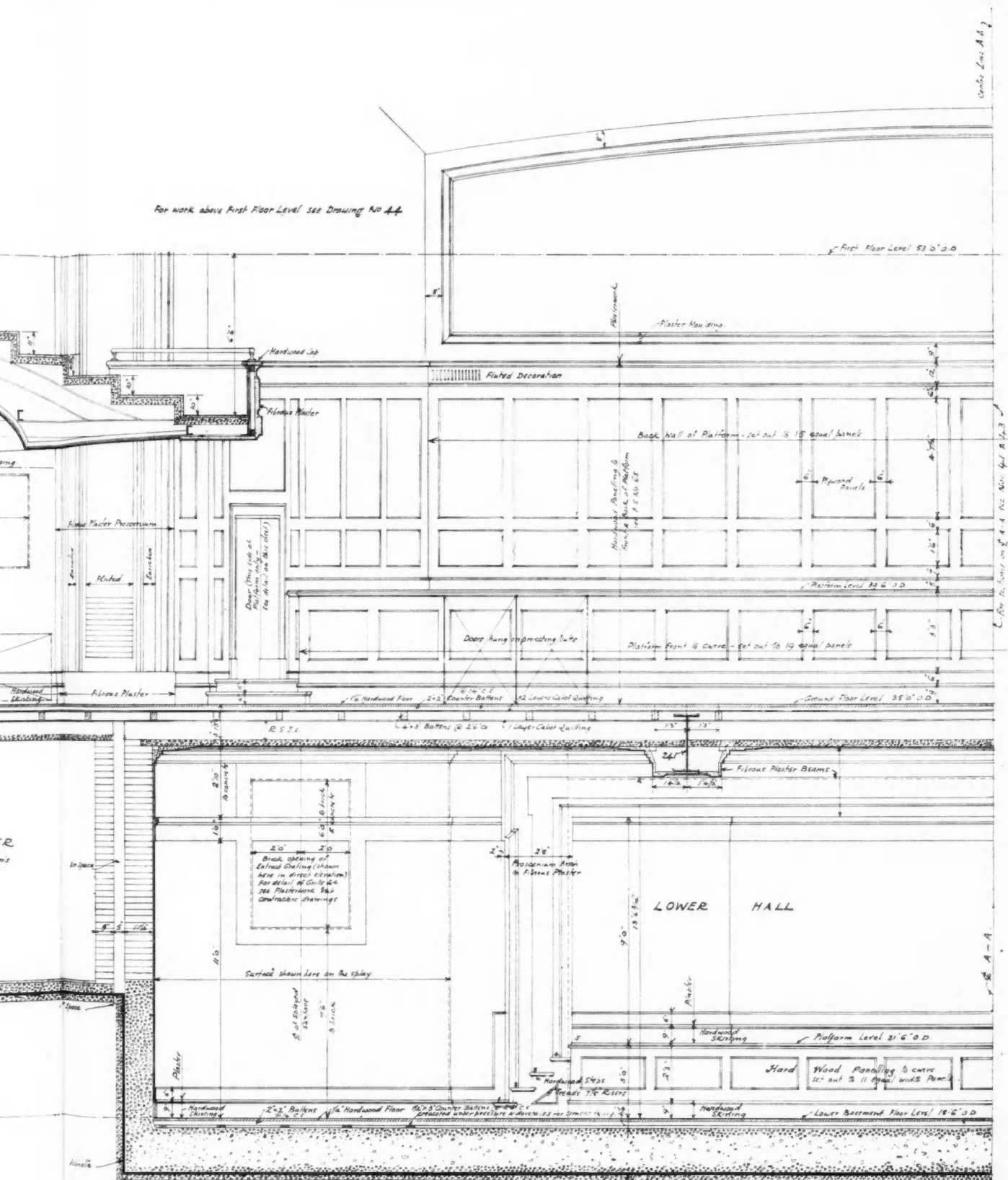
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## THE NATIONAL LIBRARY FOR THE BLIND

[ BY I. M. CHECKLEY ]

THE recent extension by Messrs. Sydney Tatchell and Geoffrey C. Wilson, F.F.R.I.B.A., to the National Library for the Blind at Westminster is interesting, first of all, on account of its use, which makes it, while in some respects similar in plan and treatment to an ordinary library, in others necessarily unique. The existing premises, once occupied by the Architectural Association, are at No. 18 Tufton Street. The new building, planned with pleasant proportions and an unforced symmetry, is in their rear, side lit from two enclosed areas, and reaching right back to Great Smith Street, where it has a frontage of about 60 ft. It was designed primarily for the provision of additional stock-rooms for the Braille books which are from this centre circulated to the blind all over the world. To this end the whole of the basement, second and third floors are given up to shelving accommodation, as on the ground and first floors are the great galleries which constitute more than half their area. That considerable storage space is required is evident from the fact that an average volume in Braille measures 14 in. by 11 in., and weighs 5 lb. Eight of such volumes, incidentally, cost as much as £12, and are equivalent to one 7s. 6d. novel. Some idea of the size of the books may further be gained from an accompanying illustration showing a range of typical bookcases, which, by the way, are to meet the heavy load to be borne, constructed all of steel.

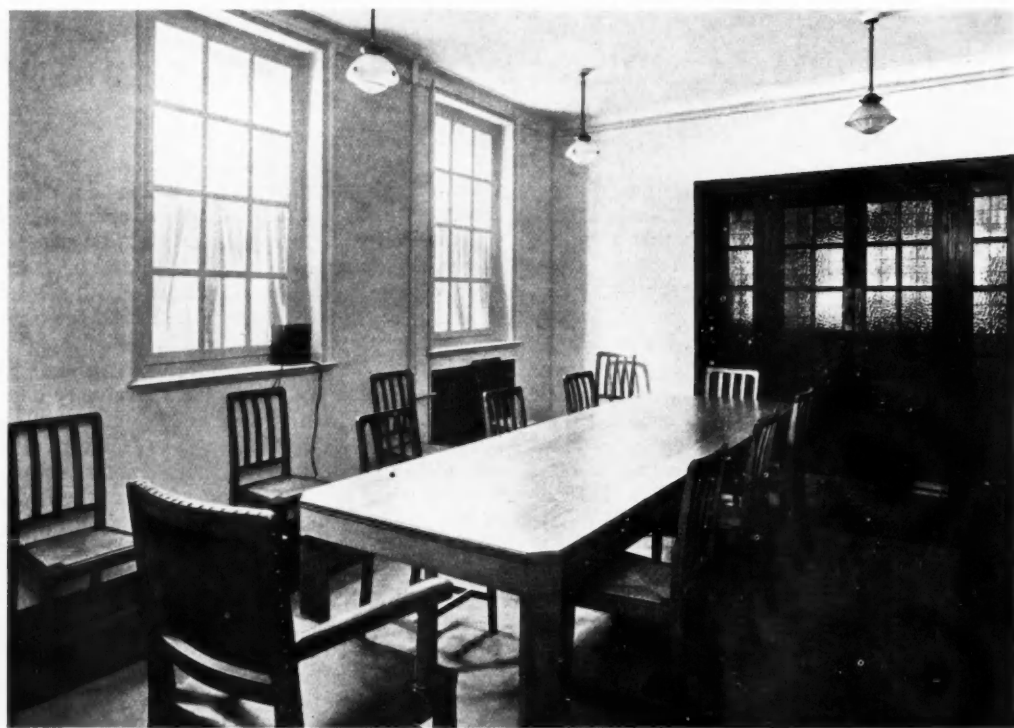
Accommodation for readers is not, owing to the nature of the library, required to be on a scale at all proportionate to that for storage. One fine new reading-room, in area about 23 ft. by 12 ft. 6 in., has, however, been pro-

vided on the ground floor, to the left of the Great Smith Street entrance, where it is balanced symmetrically on the right by a board-room, behind being, on one side, cloak-rooms, and on the other, staircases, and over, on the first floor, certain administrative offices. Both rooms are well shaped and are axial on the total entrance area, though not on the hall itself. On the fourth floor, which is in the roof, is a caretaker's flat. At the junction of the old and new buildings, which appears to have been very happily contrived, a combined passenger and goods lift has been installed for the carriage of books to and from the receiving and dispatch rooms, such connection being essential to the working of the library. One book lift at the farther corner of the department was already existing, and has been retained as has been the general lay-out of the Tufton Street premises.

The treatment of the new elevation to Great Smith Street was, to some extent, dictated by that of the adjoining façades, the ground landlord insisting, for example, among other things, on the erection of a heavy main cornice in Portland stone to line with that existing on either side. To conform to the character of this cornice, the ground floor has been faced with Portland stone also, and it serves as a plinth, at once simple and monumental, to the sheer walls over which are built of Dorking brick, with dressings in Daneshill red. The third floor is, by the insertion of a flush, stone band to underline its sills, made to read as a frieze, while the fourth is an attic story in the roof, lit by dormers of alternately



*The National Library for the Blind, Westminster. By Sydney Tatchell and Geoffrey C. Wilson. The elevation to Great Smith Street.*



two and three lights, and crowned by a metal balustrade of Roman design. These horizontal divisions of the façade, traditionally classic, are satisfactory, as, on the whole, is the fenestration, the regular rhythm of which is broken at the centre of the elevation by a slight projection of the bay over the entrance, and by a grouping of the windows in threes below a single keystone, this grouping breaking on the first floor into tentative Palladianism. The windows are of the Georgian sash type, and have their heavy white-painted frames set almost flush with the brickwork; on the lower floors double windows have been hung with a view to sound-proofing. The central doorway is emphasized by a deep reveal and by an architrave finely enriched with carving; on either side dark oval plaques of lettering by the Birmingham Guild afford it valuable support.

The interior treatment is admirable partly for its appropriateness. In a building of this character, although it may be in practice used principally by people who can see, there would be something incongruous in emphasis of the particular faculty denied to those for whom that building essentially exists. It was right, then, to exercise economy in the decoration, and actually the result of this economy

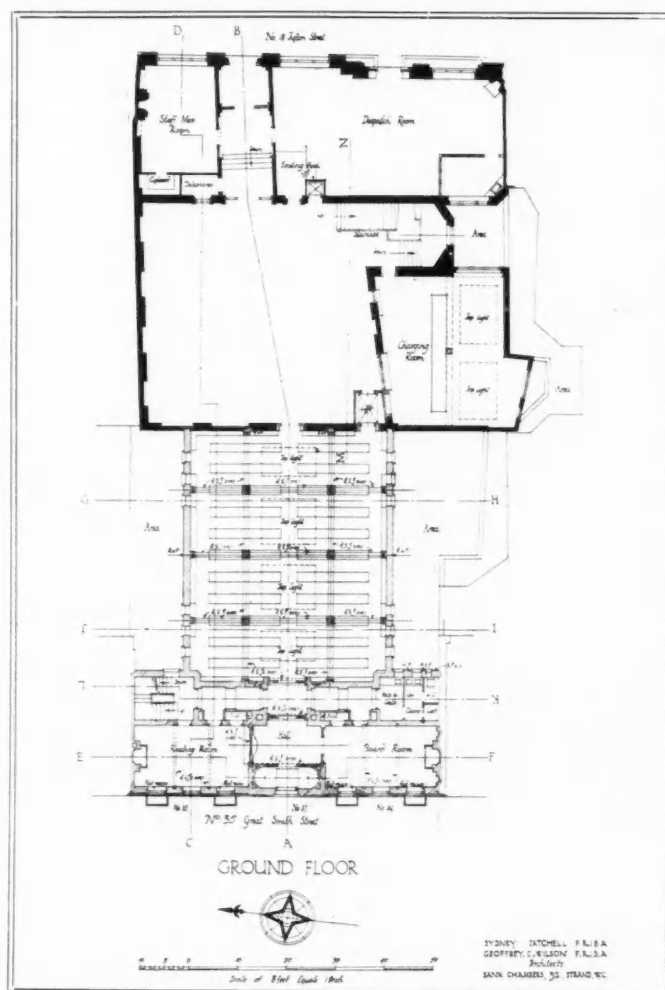
has been the achievement of a highly successful interior, the light, blank walls and ceiling, joined by a cove, giving maximum value to the woodwork of doors, floors, and fittings, and being themselves sufficiently relieved by well-disposed electric light bowls hung on dark metal rods. The joinery throughout, including the furniture, is of oak, as are the floors to the principal rooms, such as the board-room and reading-room. Elsewhere jointless flooring has been laid. The furniture is in character, having been

especially designed, the long table for the board-room in particular being notable for its obvious quality and typical "Heal" lines. Among the few decorative features of the interior are the fireplaces, which terminate the long axes of the two main rooms and are treated with the same restraint and delicacy shown inside in the joinery and plaster details generally, and outside in the stone architraves to the ground-floor windows and to the front door.



*The National Library for the Blind, Westminster. By Sydney Tatchell and Geoffrey C. Wilson. Above, the board-room. Below, the ground-floor gallery for the Braille volumes.*





*The National Library for the Blind, Westminster. By Sydney Tatchell and Geoffrey C. Wilson. Above, left, the reading-room; right, the first-floor corridor between the administrative offices and the galleries. Below, the ground-floor plan.*

## DRAUGHTSMEN OF TODAY

IV: P. D. HEPWORTH

[BY GORDON H. G. HOLT]

WERE you to call at No. 7 Gray's Inn Place your mind, from the very threshold, would be engaged in a busy stocktaking, a rude word for a fine assemblage of prints, watercolours, candlesticks, starlights, chairs, and whatnots . . . and were you to climb the stairs and be ushered in Mr. Hepworth's own office your surprise would have a deal more to feed upon, for there, beside many books, more etchings, more watercolours, and the paraphernalia one associates with an architect's working place, your eye would roam along walls burdened with architectural drawings, and would espy, hiding most of the skirting, a series of perspectives, some finished, others but just begun. The impression would be one of informal richness, of a hundred unco-ordinated stimuli, and you might say that here dwelleth a mind fertile, restless, almost Baroque—and you might be right. Such an introduction to Mr. Hepworth's talent would be in accordance with its make-up, for alongside of the usual soundness of a trained architect lies a peculiar force, the result of a praiseworthy intellectual greed, of a love of aesthetic experiments, the twin urges of a Baroque complex. This variety, this restlessness, these accomplishments—whether he be considered as an architect or as a draughtsman—are just what make Mr. Hepworth's work so interesting.

At home with the dictates of utilitarianism, perfectly primed in classical terminology, his mind cannot yet be content with so much or so little, and, consequently, is found seeking farther afield. To seek, and having found them to master, new modes of expression is an admirable thing to do, for it requires ability and courage. He has both. Both can be seen in his own buildings and in his drawings. It is with the latter that I am now concerned. Mr. Hepworth experiments for two reasons: for the sake of adventure and for the sake of truth. As, in these highly transitional times, many theories of design, of construction, of sociology, and of ethics create intermediate, or even opposite combinations, it follows that in his endeavour to translate in pictorial terms his own understanding of them, his technique perforce varies. How many "manners" Mr. Hepworth, so far, has tried, how many media, it would be difficult to say, but he has enough to show independence of mind and adaptability. Such eclecticism may indeed bait our suspicion that what is gained in variety is lost in depth (though it has yet to be proved), but it cannot take away this fine feeling of search, this "spirit of adventure" so often invoked by our elders ten years ago, and so seldom given play since.

Considered then as a draughtsman, as an interpreter of other architects' designs, Mr. Hepworth has the great merit of giving to those designs an appearance of vitality, of blending them to their surroundings, and of investing them with the allurements of atmospheric values. Now, this last quality, sound in itself, can like all others be carried too far, and to me at any rate Mr. Hepworth has, in this connection, over-assimilated an idiosyn-

crasy that belongs, and should only belong, to Mr. Walcot. Often he smears his drawings with either gummy washes or with streaks of pure colour put on with an almost dry brush, very much as Mr. Walcot is wont to do, and by the use of such tricks secures effects so identical to those secured by Mr. Walcot that one is taken in at a first glance. The illustration of the courtyard of the Bank of England will show what I mean, though the reproduction lacks the colour and tonal brilliancy that helps to make it so striking and to affiliate it to the original temperament.

This one imitative perversion apart, one can but give praise. The pencil and charcoal drawings are almost always exhilarating. They show a nimble hand and a quick intelligence.

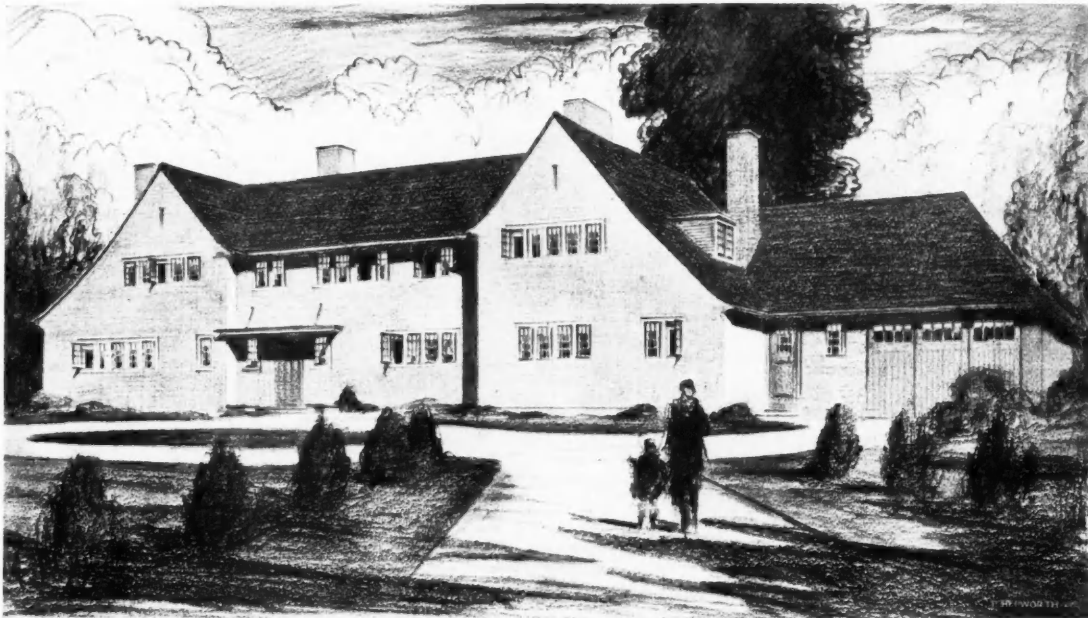
Those on pages 587 (bottom) and 588 (top) are good examples. In the former one is first struck by a consistent lightness of general treatment, heightened by the contrast of rare, but deep punctuation, that of windows and doorways; then, by a sense of freedom in the outlined massing of the house, of its fore and side ground, and, lastly, by the casualness of a sky not very noticeable but, nevertheless, at one with the subject. In that on page 588 we discover Mr. Hepworth in a very different mood. We discover him engrossed in the task of conveying some definite sense of metropolitan life. No sky, but a powerful façade rooted to some busy thoroughfare. That is the theme, and neither more nor less was expected. But though ordinary enough as a subject, it is not at all ordinary in the treatment given it. Something else has been put in, and this something else came out of the struggle in which Mr. Hepworth found himself when, the setting-up ready, he began to give it life. I like to think how two problems—the representation of a static organism (building) and the conveyance of two dynamic forces (light and human beings)—were accommodated; I like to trace out how,

by simple laws of composition and of technique, these two problems were solved in one solution, and how, in the process, a third affair, namely, training the spectator's eye to the one spot which, from the standpoint of logic and of aestheticism, mattered greatly (the main entrance), was involved and immediately settled.

Wanting to know all this, I observe the relative importance bestowed on 1: the main façade set back; 2: on the low and rich façade set forward; I observe their respective lighting, the depth given to their projections, the liveliness of the one against the perfunctoriness of the other; I feel how the tension of formal straight lines has been relaxed and muffled by a good deal of freehand drawing, how all window surfaces have been given a loose irregularity, the shadows leave from academic correctitude. The cumulative effect of so much arbitrariness is, I say, happy, for, in proportion as it lets the sleeping dogs of well-established rules lie, it invites the general disorder of life to come in. In other words, free will is abroad, the brain thinks this way, the heart feels that way, and the hand, answering to both, is both



Mr. P. D. Hepworth.



*House near Reading. [From a pencil and charcoal drawing by P. D. Hepworth.]*

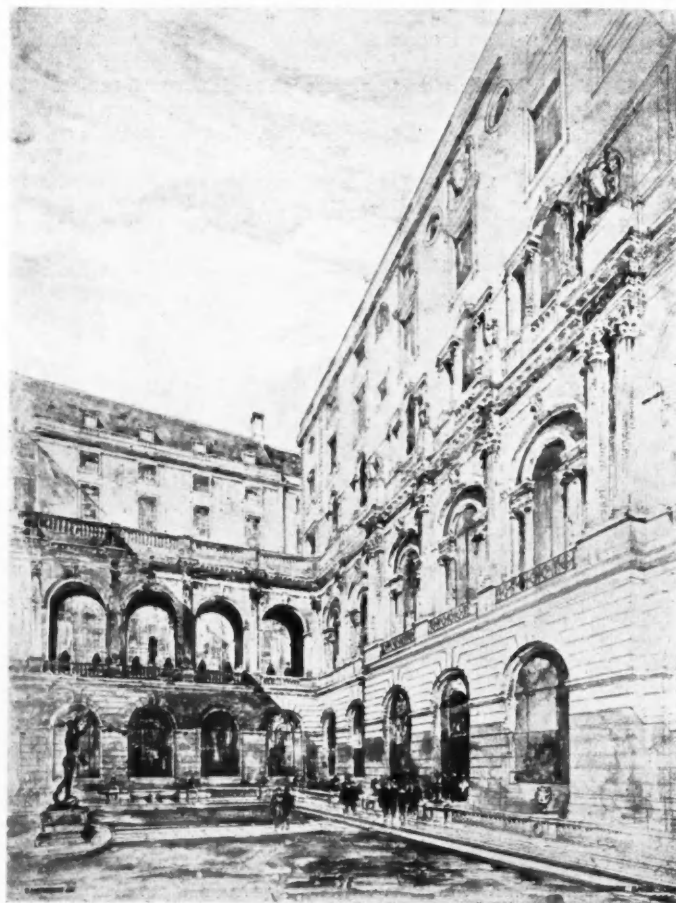
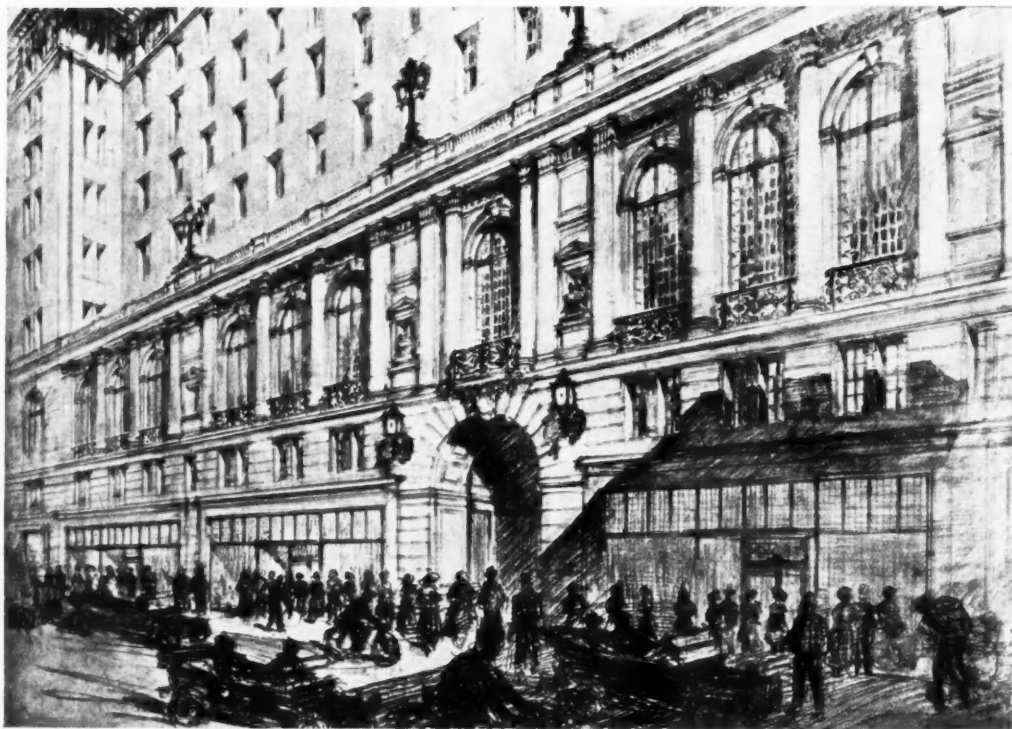
incisive and petulant. As a fact, a certain amount of untidiness is discernible, especially in the large cast shadow, and the delineation and movement of passers-by and traffic. This untidiness has value. It is sketchy, but pungent; though diffuse, it tells, and because of it the static tautness of the building is brought out. You may say the figures, the cars, are indifferently drawn. But what does it matter if the main purpose be fulfilled? And surely this awkwardness of foreground is useful in the sense that a crude magenta is useful when it adds pep and contrast to some frangipane background. In this kind of draughtsmanship Mr. Hepworth is at home; in it he is able to evoke quickly. It suits his faculties because there lies, in his mind, half-concealed, but ready to spring out, the Baroque devil, that child of exuberance to which, incidentally, mankind

owes some of its most vital, "incorrect" withal magnificent treasures.

But Mr. Hepworth has more arrows to his bow. Thus, in others can be detected a straightforward, objective quality in pen-and-ink rendering. The foreground is elementary, barren, the sky somewhat sophisticated, but the building has no nonsense about it; the perspective of its spatial deployment is forceful enough to yield a good outline. The loggia (page 589) shows the effect of virtuosity. From this one drawing anyone can see how well Mr. Hepworth controls a pencil and brings out the comfort and felicity of domestic work. The thing is slick, brilliant; sunshine floods the terrace, warms the walls, and penetrates the rooms. The difference in texture is well conveyed, and the concentration of dark foliage above the darkest shadows steadies

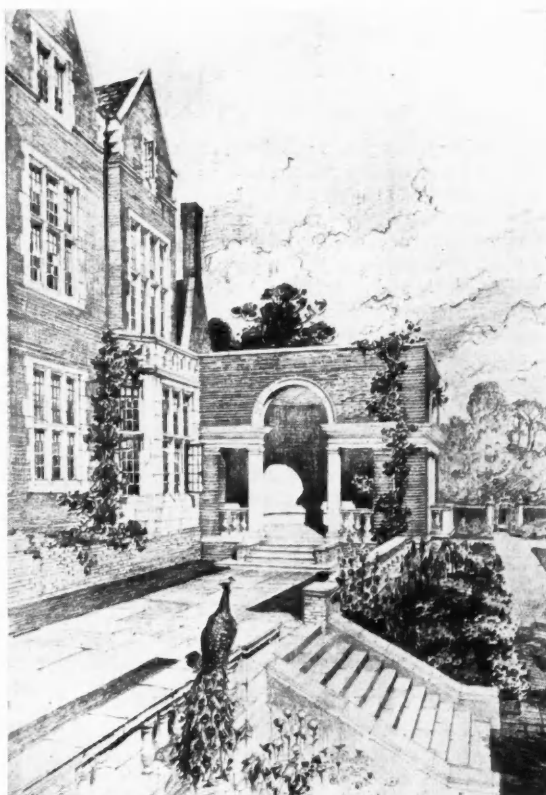


*A house in Leicestershire. By P. D. Hepworth. [From a crayon drawing tinted.]*



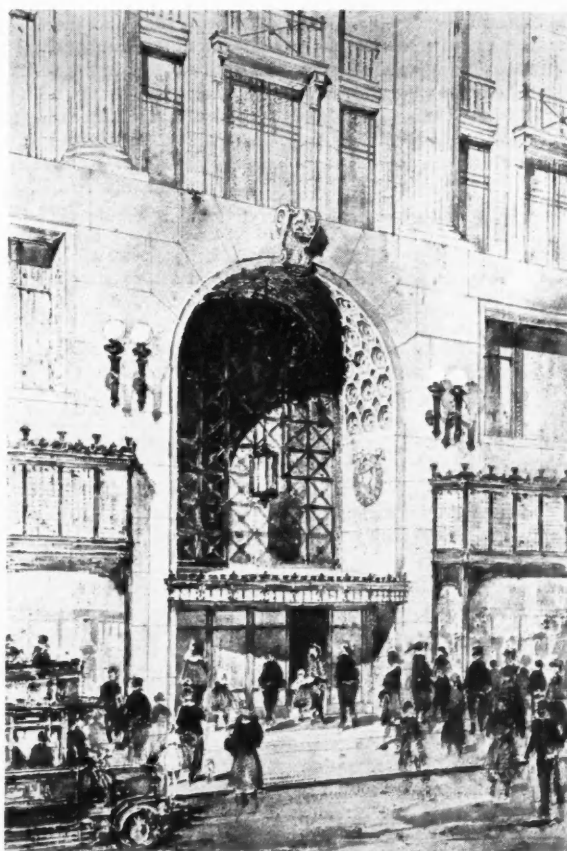
*Above, A scheme for Devonshire House, Piccadilly. By H. Austen Hall. [From a carbon pencil sketch by P. D. Hepworth.] Below, The courtyard of the Bank of England. By Sir Herbert Baker. [From a water-colour by P. D. Hepworth on a photograph of a drawing.]*





the downward flight of the main outline. It is a pity the illustration of the Council Chamber, Delhi, is reproduced in black-and-white only. Probably Mr. Hepworth's finest perspective, it has a range of colours extremely well distributed. Throughout a note of dignity is maintained; and of breadth also.

One more aspect yet is worthy of notice. In spite of a busy life, Mr. Hepworth now and again throws off sketches of fantastic, dream-like compositions. To be sure, it is no new phenomenon; most architects with a facility for drawing have given free reins to their fancies. This wellnigh physiological urge might, one day be analysed with profit. In the case of Mr. Hepworth, these jottings prove, first, that he can evoke any architectural entity, however huge, how romantic or utilitarian, and convince the beholder that it would be a fine thing to see it carried out; and secondly, no matter what the medium might be, he would make it effect some ultimate illusion of power. Somehow and somewhere, there would be the glamour of contraptions and things piled one upon the other, stressing, straining every span,



throwing out, contracting, soaring—and to make his own vision stir our imagination still more he would scatter, as he has already done, upon his immense shapes the grotesque, the vivid, or the subtle patterns of potent shadows, and gather about their ties to the ground a sequence of crowds, a stream of engines, a whirl of vehicles; in short, call upon the forces of animate and inanimate masses and make them clash and clang. It would all be done with an obvious relish, it would look spontaneous and well, and it would be worth while, for in such exercises do conception and technique get a renewed impetus.

*Three perspectives by P. D. Hepworth. Above, left, Council Chamber, Delhi. By Sir Herbert Baker. [From a hard pencil and watercolour]. Right, a loggia. By E. Guy Dawber. [From a conté-pencil drawing.] Below, Peter Robinson's premises, Oxford Street. By H. Austen Hall. [From a watercolour.]*



## LITERATURE

## DECORATIVE SCULPTURE

There are nearly 700 illustrations in this book of which the text is reduced to summary notes on the periods of Egyptian, Græco-Roman, Early Christian and Byzantine, Romanesque, Gothic and Islamic work. The richness of the material here shown in admirable reproductions is astonishing. It is an excuse for wishing for a supplementary volume dealing with the Far East, America, the Antipodes, and primitive work. This decorative sculpture is principally architectural, and it serves as an overwhelming proof of the essential oneness of the two great plastic arts. In addition there are independent decorative objects which are made for the purposes of adding external beauty to architectural expression. Vases, statuettes, groups, and other sculpture of a larger size in the round come in this category, but it is in the actual building reliefs, authentic parts of the architectural conception, that the true and essential value of this plastic and glyptic decoration is to be discerned. The variety of applied sculptural form seems to be infinite as the pages of this magnificent volume are turned, and no architect and no sculptor can afford to be without it. It will inspire everyone with a new zeal for architectural sculpture.

KINETON PARKES

*Decorative Sculpture.* Selected by Georg Kowalczyk, with Introduction by August Küster. London: Ernest Benn, Ltd. 1927. Large 8vo, pp. xl. Illustrated. Price £2 2s. 0.

## A BUILDER'S POCKET-BOOK

There may be many architectural offices where official regulations affecting modern building practice, and almost every hint of value concerning materials are filed systematically for future reference. But what kind of information is likely to be really useful is a mystery that many have not reached unto. Unless much thought and skill are used the office may easily include a lumber-room of waste paper. Indecision drives many to store up everything that comes their way until the day the chaotic mass reaches such alarming proportions as to be thrown mercilessly on the dust heap. These days will never come again for those who possess Mr. Clyde Young's valuable pocket-book. He has sorted out and compiled a thousand and one things not to be found concentrated elsewhere. Often in the train, in the office, and on the job will the architect's hand linger on the book. He will open it to find how cattle markets, Turkish baths, maltings, and other strange buildings are planned; what temperature he must provide in the new motor-house he is building; whether the conditions of the competition published in his professional journal comply with the regulations of the R.I.B.A.; what is meant by the term "dwangs" the Scottish builder keeps using in his letters; what is the size of a full-size billiard table and how much cuing space must be left; what are the latest requirements in respect of the construction of factories. And see how easily these and other problems are solved: the book is arranged in alphabetical order, with extensive cross references and a complete table of contents; each of the building trades is dealt with individually, information on special subjects is given under separate headings, and all the official regulations which affect the carrying out of building work are included. With this book as his companion, the architect will save much tedious research work, and will have more time to wander away to his drawing-board.

E. R.

*Spon's Practical Builders' Pocket-book.* Edited by Clyde Young, F.R.I.B.A. Fifth edition; seventy-four illustrations. E. and F. N. Spon, Ltd. Price 8s. 6d. net.

## HAMPTON COURT PALACE

The fourth (1927) volume of the Society is now in preparation and will be issued to subscribers early in June. This volume is entirely devoted to Hampton Court Palace, and Her Majesty Queen Mary has graciously consented to accept the special

dedication of the book in recollection of the life and work of Queen Mary II (1689-1694). The drawings of Sir Christopher Wren and Grinling Gibbons reproduced for the first time in this volume are of quite exceptional interest, and relate to the miniature Versailles that was intended even more than to the palace as actually built. The drawings fill fifty-one collotype plates and include a remarkable series of authenticated designs for fireplaces by Grinling Gibbons. The text comprises some seventy pages of accounts, letters, and official documents for the publication of which special leave has been obtained. These papers are of great interest in showing the difficulties and pin-pricks that Wren was constantly beset with, and throw an important light on the architect's relations with his official staff. As it is expected that the issue will quickly go out of print, early application should be made for this work, which can be obtained in return for the annual subscription to the Society of a guinea. A few back numbers of the Wren Society's first three volumes, dealing with St. Paul's, can also be obtained, but at present new members are under no obligation to purchase these earlier volumes, although it is hoped that many will avail themselves of the opportunity. By so doing, they will not only enable the Society to produce even better volumes in the future, but they will benefit themselves by securing works of reference which are bound to appreciate in value as time goes on and which cannot be repeated when once the present stock is exhausted. The duration of the Society's work is limited to twenty years, and subscribers can, if they wish, make a single payment of fifteen guineas for the entire issue of the Society's volumes. The hon. secretary of the Wren Society is Mr. H. Duncan Hendry, F.R.I.B.A., of 53 Doughty Street, to whom all correspondence and applications for membership should be addressed.

## IN PARLIAMENT

[BY OUR PARLIAMENTARY REPRESENTATIVE]

Mr. Churchill, the Chancellor of the Exchequer, in his Budget statement, said that the Safeguarding of Industry procedure in the present year had evolved a duty of 28s. per cwt. for five years on table ware of translucent and vitrified pottery. He made that proposal in accordance with the recommendation of the Majority Report of a committee duly appointed. The duty would become chargeable on April 19, and it was estimated to bring in revenue to the extent of £150,000 this year, rising to £200,000 in a full year.

At question time Mr. B. Smith asked the Minister of Health whether he would institute a full investigation into the price-fixing associations concerned with the production or sale of various building materials?

Mr. R. Morrison asked why, in spite of lower fuel costs, the price of bricks, cast-iron goods, glazed ware, and other building material still remained higher than before the coal stoppage?

Sir Kingsley Wood, who replied, said that the Inter-Departmental Committee on the Prices of Building Materials which was presided over by Major Hills, kept in constant touch with and investigated prices of building materials. In their last report the committee stated that they were taking steps to inquire into the reasonableness of present prices.

Mr. Gosling presided over a Select Committee of the House of Commons to consider the Mercantile Marine Memorial Bill, the object of which is to confer powers on the Imperial War Graves Commission to erect a memorial to the officers and men of the Mercantile Marine who fell in the war.

Mr. H. F. Bidder explained that the form of the memorial showed an arcade, faced with panels in bronze, on which would be engraved the names of every man who lost his life at sea. This would complete the series of memorials, which would then include the names of every such man, whether of the Royal Navy or the Mercantile Marine. The memorial was designed by Sir Edwin Lutyens, and would be erected in a part of the gardens of Tower Hill. Those gardens had been held in trust since 1797, and there were various parties interested therein, the frontagers, and even the underground railway, whose tunnel ran under the gardens, but all interests had been considered, and general agreement obtained.

The vice-chairman of the Imperial War Graves Commission, Major-Gen. Sir Fabian Ware, in his evidence, said that the memorial had received the consent of the Prince of Wales as chairman of the Commission. The memorial also had the approval of the Fine Arts Commission, and there had been an extraordinary desire on the part of every one to facilitate the scheme in every way. The cost would be up to £25,000 (there were 12,000 names to be engraved), and would come from the funds of the War Graves Commission. The public would have access for the inspection of the memorial apart from the gardens, the private nature of which would thus be preserved.

The Bill was ordered to be reported to the House.

## SOCIETIES AND INSTITUTIONS

### *The Royal Gold Medal for Architecture*

The King has approved the award of the Royal Gold Medal to Sir Herbert Baker, A.R.A., F.R.I.B.A., in recognition of the merit of his work as an architect. The medal will be presented to Sir Herbert Baker at the banquet of the R.I.B.A. on June 23.

### *New Associates of the Academy*

At a general assembly of Academicians and Associates Mr. Henry Rushbury, engraver, and Mr. E. Guy Dawber, architect, were elected Associates of the Royal Academy.

### *Structural Engineers' Annual Dinner*

An invitation to be the principal guest of the Institution of Structural Engineers at their annual dinner on May 16 has been accepted by the Rt. Hon. Lord Carson, P.C., K.C. The dinner will take place at the Piccadilly Hotel, where, as on a former occasion, the whole of the ground floor restaurant accommodation has been placed at the disposal of the Institution. It is expected that over 500 members will attend.

### *The South Wales Institute of Architects*

At the annual general meeting of the South Wales Institute of Architects the following officers were elected: President, Mr. C. S. Thomas, F.R.I.B.A., of Swansea; vice-presidents, Messrs. C. F. Ward, F.R.I.B.A., T. Alwyn Lloyd, F.R.I.B.A.; hon. treasurer, Mr. H. Teather, F.R.I.B.A.; hon. auditor, Mr. J. Herbert Jones, F.R.I.B.A.; hon. librarian, Mr. R. H. Winder, M.A., A.R.I.B.A.; hon. secretary, Mr. Ivor P. Jones, A.R.I.B.A.

### *The Northamptonshire Association of Architects*

The Northamptonshire Association of Architects visited the new Reception Hospital which has recently been added to St. Andrew's Hospital, Northampton, by the Governors. The visitors were received by Dr. D. F. Rambaut, M.A., and then proceeded to the board room, where drawings of the new building were on view. The medical superintendent welcomed the visitors. The building, on plan, is roughly an elongated letter E, the central portion being two stories high, and the remainder one story, plans of which were published in THE ARCHITECTS' JOURNAL of June 24, 1925. The president, Mr. H. Norman, proposed a vote of thanks to Dr. Rambaut for his kind hospitality, and to Mr. Harris for the technical information given. Mr. F. H. Allen seconded and the vote was carried unanimously.

At the annual general meeting of the Northamptonshire Association of Architects, held at Northampton under the presidency of Lt.-Col. J. W. Fisher, F.R.I.B.A., the officers for 1927 were elected as follows: President: H. Norman, L.R.I.B.A., Northampton; Vice-President: R. J. Williams, F.R.I.B.A., Kettering; Council: F. H. Allen, A.R.I.B.A., Northampton; J. W. Fisher, F.R.I.B.A., Wellingborough; J. A. Gotch, F.R.I.B.A., Kettering; S. F. Harris, F.R.I.B.A., Northampton; H. F. Traylen, F.R.I.B.A., Stamford; Hon. Secretary: C. Croft, L.R.I.B.A., F.S.I., Northampton; Hon. Auditor: J. A. Piccaver, Northampton.

### *The Liverpool Architectural Society*

Following is a list of officers and Council for the session 1927-28, as elected at the annual general meeting of the society: President,

Prof. C. H. Reilly, O.B.E., M.A., F.R.I.B.A.; vice-presidents, Messrs. Duncan A. Campbell, A.R.I.B.A., and B. M. Ward, F.R.I.B.A. Representative on the Council of the R.I.B.A.: Mr. E. B. Kirby, O.B.E., F.R.I.B.A.; hon. secretary, Mr. Ernest Gee, F.R.I.B.A. Unofficial members of the Council: Fellows: Messrs. Leonard Barnish, F.R.I.B.A., E. L. Bower, A.R.I.B.A., H. A. Dod, M.A., A.R.I.B.A., Gilbert W. Fraser, M.C., F.R.I.B.A., G. de C. Fraser, E. P. Hinde, F.R.I.B.A., and E. B. Kirby, O.B.E., F.R.I.B.A.; Associates: Messrs. A. C. Townsend, A.R.I.B.A., and F. X. Velarde, A.R.I.B.A. Hon. treasurer, Mr. E. J. Dod, A.R.I.B.A.; hon. librarian, Mr. E. H. Honeyburne, A.R.I.B.A.; hon. auditors, Messrs. David Bullen and B. A. Miller, A.R.I.B.A.

### *The Devon and Cornwall Architectural Society*

The annual meeting of the Devon and Cornwall Architectural Society was held at Exeter under the presidency of Mr. E. F. Hooper, L.R.I.B.A., of Exeter. The prizes for the annual measured drawings competition were awarded to Mr. F. Podesta Harrison (Plymouth) and Mr. F. S. Stillwell (Plymouth). The following officers and Council were elected for the ensuing year: President, A. C. Norman, F.R.I.B.A. (Plymouth); vice-presidents, R. M. Challice (Exeter); W. A. Vercoe, A.R.I.B.A. (Plymouth); past-presidents: J. L. Fouracre, F.R.I.B.A. (Plymouth); E. F. Hooper, L.R.I.B.A. (Exeter); hon. treasurer, S. Dobell (Exeter); hon. auditor, L. F. Tonar, L.R.I.B.A. (Exeter); hon. secretary, J. Challice, A.R.I.B.A. (Exeter). Members of Council: Fellows: P. Morris, F.R.I.B.A.; J. Bennett, L.R.I.B.A.; W. J. M. Thomasson, A.R.I.B.A.; O. Ralling, L.R.I.B.A.; E. Jenkin, L.R.I.B.A. (Exeter); J. C. Beare, A.R.I.B.A. (Newton Abbot); Chas. Cheverton, F.R.I.B.A.; A. S. Parker, F.R.I.B.A.; B. Priestley Shires, F.R.I.B.A.; W. H. May, F.R.I.B.A.; H. Victor Prigg, A.M.I.C.E. (Plymouth). Associate members of Council: D. W. Cooper (Exeter) and A. T. Martindale, L.R.I.B.A. (Plymouth). Mr. Philip Tilden stated that the collapse of part of the Exeter city wall had aroused much interest throughout the country, and the hope was generally expressed that the City Council would give very earnest consideration to the rebuilding and preservation of the wall. A motion was put before the meeting and unanimously carried that a letter be sent to the Exeter City Council asking that the wall be rebuilt and preserved.

### *The Berkshire Society of Architects*

The seventh annual meeting of the Berkshire Society of Architects was held at Reading University. The Society has a membership of 101, including honorary members. The prizes awarded by the Berks Archaeological Society for measured drawings were presented to Mr. J. W. Turner and Mr. R. P. Walden. The following officers were elected to serve during 1927: Chairman, Mr. J. T. Saunders, F.R.I.B.A.; vice-chairman, Mr. J. G. T. West, F.R.I.B.A.; hon. librarian, Mr. H. Whiteman Rising, F.R.I.B.A.; hon. treasurer, Mr. W. R. Morris, F.R.I.B.A.; hon. auditors, Mr. A. S. Cox, L.R.I.B.A., Mr. E. P. Morgan, L.R.I.B.A.; hon. secretaries, Mr. W. J. Freeman, A.R.I.B.A., Mr. E. Stewart Smith, A.R.I.B.A.; four members, Mr. W. Roland Howell, F.R.I.B.A., Mr. Harry Hutt, F.R.I.B.A., Mr. C. B. Willcocks, F.R.I.B.A., Mr. S. E. Burrett. Seven representatives of the Berkshire Society of Architects on the Council of the B.B. and O.A.A.: Mr. W. Roland Howell, F.R.I.B.A., Reading; Mr. Harry Hutt, F.R.I.B.A., Reading; Mr. H. Whiteman Rising, F.R.I.B.A., Reading; Mr. C. B. Willcocks, F.R.I.B.A., Reading; Mr. E. P. Warren, F.R.I.B.A., Cholsey; Mr. J. G. T. West, F.R.I.B.A., Abingdon; Mr. E. Stewart Smith, A.R.I.B.A., Reading. After the meeting a lecture was given by Mr. Oswald P. Milne, F.R.I.B.A., on "Architecture in Modern Life." Mr. Milne drew attention to the desirability of arousing a public interest in architecture and establishing a public opinion which would prevent the erection of unsightly buildings, such as at the present time were spoiling the outskirts of our towns. The lecture, which was illustrated with lantern slides, dealt with the conditions of life in England in various periods and their influence on architecture, and showed how the conditions of today are being met by architects in many places with success.

*York and East Yorkshire Architectural Society*

At the annual general meeting the following officers and Council were elected for the year 1927-28: President, Mr. J. Stuart Syme, L.R.I.B.A.; vice-presidents, Messrs. W. S. Walker, F.R.I.B.A.; Alan E. Munby, M.A., F.R.I.B.A.; and G. D. Harbron, F.R.I.B.A.; hon. treasurer, Mr. E. A. Pollard, L.R.I.B.A.; hon. auditors, Messrs. J. E. Reid, L.R.I.B.A.; and S. G. Highmoor, M.C.; hon. secretary, Mr. R. Jackson, A.R.I.B.A.; Council: Messrs. H. Andrew, F.R.I.B.A.; W. E. Biscomb; A. B. Burleigh; J. M. Dosser, F.R.I.B.A.; F. J. Horth, F.R.I.B.A.; S. R. Kirby, L.R.I.B.A.; L. Kitchen, F.R.I.B.A.; C. Leckenby, A.R.I.B.A.; S. Needham, L.R.I.B.A.; A. Pollard, F.R.I.B.A.; F. Porteous; J. E. Reid, L.R.I.B.A.; T. Snowden, L.R.I.B.A.; A. N. Thorpe; T. W. Whipp, A.R.I.B.A.; S. Wilkinson, A.F.C., F.R.I.B.A. The prizes awarded by the Society were presented as follows:—Measured Drawings Prize: Messrs. S. A. Suggett, Scarborough; and R. A. Pratt, Scarborough. Prize for Measured Drawings of an Old Bridge of Architectural Interest: Mr. H. R. Stott, York. Mr. Munby's Prize for the Best Essay on Local Decay of Stone: Mr. J. G. Davies, York. The new president, Mr. J. Stuart Syme, L.R.I.B.A., is a partner in the firm of Messrs. Brierley and Rutherford, of York.

## CORRESPONDENCE

## DEFECTS IN BUILDINGS

*To the Editor of THE ARCHITECTS' JOURNAL*

SIR,—May I suggest to Ajax that the defects which he enumerates are very frequently due to other causes than unseasoned timber? Cracks in plaster often result from too rapid drying of the rendering, while draughts and unequal exposure to winds or sunlight will also have a similar effect. A dry, thirsty backing, absorbing too much moisture from the plaster, will inevitably produce defective surfaces; and a cause (more common in the cheaper class of building) of much unsatisfactory plastering is the excessive vibration resulting from joists of too slender scantling being employed to carry the floor above. The dumping of building tackle, scaffold planks, etc., on the floor boards over a plastered ceiling, will not infrequently be found the cause of all the trouble, which is generally put down to the natural shrinkage of the wooden joists.

Shrinkage of joinery sometimes results from its too close contact with the heating pipes and radiators, and I have occasionally seen all the floor boards in a building shrunk and twisted hopelessly when brought too near the source of heating. The shrinkage indicated by the only too familiar white margin around the painted panels of wood framings is generally caused by the evaporation of the moisture absorbed by dry joinery fixed in a building not dry enough for its reception. Easing of doors and windows should be reduced to the minimum as the cause will generally disappear when the building has had time to dry out properly.

EDWARD R. BILL

## F. WALKER'S PRACTICAL BRICKWORK

*To the Editor of THE ARCHITECTS' JOURNAL*

SIR,—Your reviewer's appreciative notice of the tenth edition of the above book would have been more pleasing to the writer, who is a son of the author, if it had not disclosed that the publishers had not given the author the opportunity of revising his own work. The copyright of the book, written in his youth, was acquired by the publishers for a modest sum, and so they were under no legal obligation to accept his subsequent offer to revise it. The circumstances seem to be on a par with those that recently moved an eminent architect to protest against the selection of another member of the profession to design the extensions to a building of which he was the author. There is, of course, no wish to reflect upon the reviser, who probably did not know that the author was living and fully capable of doing justice to his own work.

L. E. WALKER

## COMPETITION CALENDAR

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

April 30. Town Hall and Library, Leith. Assessor, Sir George Washington Browne, F.R.S.A. Four premiums are offered. Particulars and a plan of the site will be supplied to competitors on payment of a fee of two guineas, which will be returned on receipt of a design in accordance with the conditions. Should architects on receipt of the particulars not desire to compete, the deposit will be refunded provided the papers are returned within four weeks. Inquiries to be addressed to Mr. A. Grierson, Town Clerk, City Chambers, Edinburgh.

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

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

June 30. New school for 1,000 boys for the Governors of the Bradford Grammar School. Premiums, £300, £200, and £100. Assessor, Mr. Arnold Mitchell, F.R.I.B.A. Particulars and plan of site from Mr. W. Brear, Secretary, Grammar School, Bradford, Yorks. Deposit £1 1s.

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

April 30. Designs for a memorial to be erected in the public recreation ground at Merthyr Vale. Cost of the design, materials, and erection of the superstructure not to exceed the sum of £500. The foundation and laying-out of site will be undertaken by the Committee. Only the accepted design will be paid for, and the Committee does not bind itself to accept any design. Designs with plans and specifications to Mr. E. L. Jones, Hon. Sec., Aeronta, Merthyr Vale, Merthyr Tydvil.

July 1. The Reading Corporation invite architects residing or practising in Berkshire, Buckinghamshire, or Oxfordshire, to submit, in open competition, designs for a chapel which it is proposed to erect in a new cemetery. A premium of 50 guineas will be awarded to the author of the design placed first by the assessor, Mr. Charles J. Blomfield, F.R.I.B.A., and twenty-five guineas to the author of the design placed second. Particulars, after May 1, from the Borough Surveyor, Town Hall, Reading. Deposit £2 2s., which will be returned after receipt of a *bona fide* design. Should architects, on receipt of the particulars, not desire to compete, the deposits will be repaid provided the papers are returned within four weeks. Designs in sealed packages, endorsed "Design for Chapel," to Mr. Charles J. Blomfield, F.R.I.B.A., 13 Ashburn Gardens, London, S.W.7.

No date. New municipal technical college and school of art for Rotherham Education Committee. Premiums: £200, £100, and £50. Assessor, Professor S. D. Adshead, F.R.I.B.A. Instructions to architects and site plan from Mr. J. A. Mair, Secretary for Education, Education Offices, Rotherham. Deposit one guinea, cheques to be made payable to the borough treasurer. The last date for the receipt of applications for instructions, etc., is April 30.

## COMPETITION NEWS

By permission of the Board of Governors of the Imperial Institute, this year's competition of industrial designs will be held in the Indian Pavilion of the Imperial Institute, South Kensington, S.W. Full particulars of the scholarships and prizes offered in connection with the competition can be obtained from the secretary of the Royal Society of Arts, John Street, Adelphi, W.C.2. Applications for forms of entry, labels, and instructions must be sent to the secretary of the Society between May 2 and May 15.



## THE NATIONAL LIBRARY FOR THE BLIND

The general contractors for the National Library for the Blind, Westminster, illustrated on pages 583 to 585, were Messrs. Higgs and Hill, Ltd.; and the principal sub-contractors were as follows: Smith Walker, Ltd., constructional steelwork; The Luxfer Co., Ltd., metal casement windows, lantern lights, etc.; Kleine, Ltd., fire-resisting floors and roof; Jacob, White & Co., Ltd., electric light and power; Durbin and Katesmark, sanitary and hot water installations; Bell's United Asbestos Co., Ltd., jointless floors; Hollis Bros. & Co., Ltd., wood-block floors; British Vacuum Cleaner and Engineering Co., Ltd., cleaning; W. Bainbridge Reynolds, Ltd., metal work; Martin van Straaten & Co., wall tiling; James Ritchie and Sons, lift; Ames and Finnis, roof tiling; Estler Brothers, steel shelving; Heal and Son, Ltd., furniture; The Birmingham Guild, Ltd., name plates; Bratt Colbran & Co., Ltd., fireplaces; Mather and Platt, Ltd., fire appliances; The Dictograph Telephones, Ltd., house telephones; Thomas Faldo & Co., Ltd., asphalt. The stone carving was carried out by Mr. George Alexander, R.B.S. Mr. Hutton was the general foreman, and Mr. H. W. Simpson the quantity surveyor. Dorking bricks have been used for the external facings, with Daneshill red dressings, and a Portland stone ground story and main cornice.

## TRADE NOTES

A memorial in memory and honour of the employees of Messrs. Waygood-Otis, Ltd., who gave their lives in the Great War was unveiled and dedicated at the Falmouth Road works of the firm. The memorial was unveiled by the chairman of the company, Mr. Henry C. Walker, M.I.M.E., and dedicated by the Lord Bishop of Woolwich. During the ceremony the chairman placed a wreath at the foot of the memorial.

Orders have been placed with Standard Telephones and Cables, Limited, for the complete radio equipment for three broadcasting stations, their associated studios, and the necessary machinery, for the Japanese Broadcasting Association. The equipments, which are manufactured at the company's London factory, afford the power of 15 kilowatts according to the Geneva system of rating, so that, it is claimed, the stations will have three times the power of 2 L O and more than six times that of other British stations except 5 X X.

Three new specialties, the Serval multiple tile, Permanite asbestos cement sheets, and Permanite asbestos marble, were shown at the Manchester Building Trades Exhibition by Messrs. Turner Brothers Asbestos Co., Ltd. Serval multiple tiles are of asbestos cement and are supplied in a russet brown colour. They are boldly designed, readily adapted to varying roof designs, and in position give the effect of pantiles of substantial thickness. The firm have also devised a special close-fitting two-piece adjustable roll-top ridging for use with the tile. Permanite asbestos cement sheets are made in a wide range of colours, and have a surface similar to, and offer the hygienic qualities of, tiles. They are particularly useful for lining the walls of bathrooms, sculleries, and kitchens. The sheets can readily be fixed to walls of every material, even if they are plastered. The third new speciality exhibited by the firm, Permanite asbestos marble, has, as its name implies, the appearance of marble. It is intended for the lining of walls in all kinds of public and other buildings.

## THE CROWN JOURNAL

November 8 last was a red-letter day in the annals of building hustle. On that day, just twenty-five weeks after clearing the site, Messrs. Higgs and Hill, Ltd., handed over for occupation the ground and first floors of the new eastern section of Messrs. Swan and Edgar's premises in Piccadilly Circus. Nor did the firm sit with smug satisfaction at this, for in another three weeks the basement floor was also handed over. Thus three floors out of seven were completed in a matter of twenty-eight weeks from the commencement, on a contract of this magnitude. An

illustrated account of this amazing work is given in a recent number of *The Crown Journal*, the house organ of Messrs. Higgs and Hill, Ltd. In this journal it is stated that but for the co-operation of Moreland, Hayne & Co., the steel contractors and constructional engineers, this piece of hustle would not have been possible; for in a space of three weeks this firm erected no less than 600 tons of steelwork. Recognition is also given to various firms who rendered valuable help in the execution of the work. The Park Lane Hotel, Piccadilly, is also the subject of an illustrated article. This hotel still further augments the list of large contracts it has been the firm's good fortune to secure for speedy erection. Among much other current architectural work described and illustrated is the new tooth room recently constructed and equipped by the firm at the Swallow Street premises of the Amalgamated Dental Company, Ltd. This new room accommodates approximately fifteen millions of artificial teeth. Altogether the Swallow Street premises provide accommodation for forty-seven millions of artificial teeth, and to facilitate search for any particular tooth at short notice the company have instituted a system of large cabinets containing many thousands of trays, of which the contents are indicated by labels and numbers. The cabinets were also constructed by Messrs. Higgs and Hill. Illustrations are also given of the Bridge Clock at Messrs. Liberty's, on the bridge which connects Tudor House with East India House. Contracts secured by Messrs. Higgs and Hill recently include an extension of Messrs. Lazenby's premises at Crimscoth Street, Bermondsey; alterations to the cooking-stove manufactory of Messrs. Para Fin, Ltd., at Waddon Road, Croydon; alterations and additions to Messrs. Frost & Co.'s premises at Larkhall Lane, Clapham; the construction of a mezzanine floor to Messrs. Pascall's Hangar Block at Mitcham; the construction of machinery pits at the printery of *The Kentish Mercury*; the erection of two new houses in Culross Street, Mayfair; alterations to Otto House, North End Road, Fulham; the erection of four new houses in Edwardes Square, Kensington; alterations to No. 185 Piccadilly, and alterations and extension to the University College Junior School at Holly Hill, Hampstead. The journal is full of information of architectural and general interest.

## NEW INVENTIONS

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

### LATEST PATENT APPLICATIONS

- 7393, 7394. Ackermann, E. Manufacture of bricks. March 17.
- 7480. Beven, S. Windows, ventilators, &c. March 17.
- 7653. Coates, A. F. Means for locking lift doors. March 19.
- 7441. Hartmann, E. A. Means for holding open large doors. March 17.
- 7202. Junkers, H. Building construction. March 15.

### SPECIFICATIONS PUBLISHED

- 267213. Barrett, G. S. Means for protecting from theft articles of value displayed in shop windows, show cases, and the like.
- 244756. Spackman, H. S. Processes for making hydraulic cement and products produced thereby.
- 267223. Glover, C. W. Construction of buildings.
- 267244. Crossland, J. C. Cavity walls for building-constructions.
- 267261. Spencer, G. Apparatus for disintegrating, mixing, aerating, and ejecting sand or the like.

### ABSTRACT PUBLISHED

- 264760. Fahey, J., Drumcondra, Dublin. Moulding walls *in situ*.

## THE WEEK'S BUILDING NEWS

The NEWCASTLE Corporation has obtained sanction to borrow £28,000 for the Prudhoe Street improvement scheme.

\*

The WAKEFIELD Education Committee has asked the housing architect to undertake the necessary architectural work in connection with the erection of the proposed school on the Snapethorpe estate.

\*

Plans passed by the WANDSWORTH B.C.: Twenty-four houses in Sherwood Park Road and eight houses in Woodmansterne Road, for Messrs. Wates, Ltd.; four houses, Churchmore Road, for Messrs. R. H. Miller and Son, Ltd.; thirty houses, Pendennis Road, for Messrs. Chapple and Utting; thirty-seven houses and thirteen garages, Southcroft Road, for Messrs. Thomas and Westcott; seventy houses, Southcroft Road; two houses, Nimrod Road; two houses, Beclands Road; and eight houses, Eastbourne Road, for Messrs. E. Clarke and Sons.

\*

The Penguin Laundries, Ltd., are to erect fourteen non-parlour type houses on the front land purchased from the Wandsworth B.C. in Brathway Road on the SOUTHFIELDS housing estate.

\*

The STRETFORD U.D.C. is to invite tenders for the steel-work for the wider bridge on the Gorse Hill footpath, and specifications and quantities are being prepared for the abutment work and embankments.

\*

The STRETFORD U.D.C. has called for the preparation of detailed plans for the erection of public baths in Trafford Park, at an estimated cost of £10,000.

\*

A conference convened by the Barton R.D.C. was held at Patricroft, of representatives of local authorities and other persons interested in the matter of the proposed high-level bridge over the Ship Canal connecting Stott Lane, Weaste, with Trafford Park (DAVYHULME), and it was agreed that Mr. Hill, the secretary of the Regional Town-Planning Committee, should arrange a meeting of the surveyors of the several local authorities, the Ship Canal, and the Trafford Park Companies to consider the question with a view to arriving at a scheme that would be mutually satisfactory.

\*

The L.C.C. Education Committee is to proceed with the erection of the North-Western Polytechnic on the site abutting Kentish Town Road, Prince of Wales Road, and Church Avenue, KENTISH TOWN.

\*

The HAMPTON U.D.C. is in negotiation for a housing site at Broad Lane.

The MIDDLESEX C.C. is acquiring land in connection with the proposed new arterial road from the Great North Road to Colney Hatch Lane, East Finchley.

\*

The BRADFORD Education Committee recommends that the proposed new premises for the Margaret McMillan School should be proceeded with without delay.

\*

Messrs. William Whitaker & Co., Ltd., are to reconstruct the Blue Lion Hotel, Manchester Road, BRADFORD.

\*

Plans passed by the LEWISHAM B.C.: Six houses, Sydenham Hill Road, for Messrs. Wm. Wilmot, Ltd.; ten shops and houses, Bromley Road, for Mr. J. Watt; addition to Sydenham Technical Institute, Sydenham Hill Road, for Messrs. W. J. Dixon and Sons; forty-three garages, George Lane, for Messrs. Gledhill Bros.

\*

Messrs. S. A. Allgemeiner Verein and R. Strauss are to erect an entertainment hall in Flinders Street, ADELAIDE.

\*

Plans passed by the WARWICK Corporation: Alterations and additions to 61 Smith Street, for Mr. T. T. Bromwich; alterations and additions, the Lord Leicester Hotel, for Mr. A. H. Tyack; new lavatories at Warwick Arms Tap, for Trust Houses, Ltd.

\*

The FULHAM B.C. has instructed the borough engineer to proceed with the development of an additional area of approximately 4 acres of land at the North Sheen cemetery, adjoining the present laid-out area.

\*

The WARWICK Housing Committee recommends the erection of a further 100 houses of the non-parlour or similar type, and that plans be obtained from other authorities in order that a suitable scheme may be arrived at.

\*

Plans passed by the HACKNEY B.C.: New vestry and structural alterations, St. Mary's House, 153 Stamford Hill, for Mr. A. H. Brooking; four bungalows, Ashstead Road, for Mr. C. H. Burghes; three houses, Farleigh Road, for Messrs. Robins and Hines; four houses, East Bank, for Mr. G. H. Garey.

\*

In connection with the proposal of the BERMONDSEY B.C. to erect cottages to accommodate some of the tenants who will be displaced by the Vauban Street clearance scheme, the L.C.C. suggests that tenements should be provided in order to rehouse more of the displaced persons on the site.

Messrs. Maple & Co., Ltd., are to erect an addition in front of the premises abutting upon Grafton Street, ST. PANCRAS.

\*

Plans passed by the BRADFORD Corporation: Four houses, Victoria Road, Eccleshill, for Mr. A. Sutcliffe; five houses, Bradford Road, Idle, for Mr. R. Dickinson; eighteen houses, Whitby Road and Fairbank Road, for Messrs. F. P. Leach and Sons; eight houses, Maidstone Street, for Messrs. J. H. Pitchers and Son; twelve houses, Reeve Road, for Messrs. R. J. Patchett, Ltd.; thirty houses, Haworth Road, Thorn Drive, and Thorn Avenue, for Messrs. A. and J. Chippindale; eight bungalows, Lodore Avenue, for Mr. E. A. Gadie.

\*

Plans passed by the CARLISLE Corporation: Eight houses, Blackwell Road, for Messrs. Benwell and Slack, architects; two houses, Belle Vue, for Mr. H. E. Scarborough, architect; three houses, Belle Vue, for Mr. H. H. Hodgkinson, architect; alterations and additions, Bank Street, for Ocean Accident Guarantee Corporation, Ltd.; alterations, Central Hall, Market Street, for Trustees of Central Hall.

\*

The Association for Promoting the Welfare of the Blind is to adapt 12-20 Fitzroy Place, ST. PANCRAS, as workshops for the blind.

\*

A sewer costing £48,000 is to connect the Downham estate with LEWISHAM.

\*

Under plans just announced by Professor George Baker, of Yale University, America is to take a £200,000 share in the international movement to rebuild and endow the Shakespeare Memorial Theatre at STRATFORD-ON-AVON.

\*

The BLACKPOOL Council has decided not to rescind a previous resolution to permit the erection of a large hydro on an island site at the end of Harrowside, a road leading from Lytham Road, South Shore, to the sea.

\*

A home for 105 nurses and four matrons at KINGSTON General Hospital is being built at a cost of £100,000.

\*

Plans for the enlargement of EDGWARE Parish Church at a cost of £12,000 are being considered.

\*

The Housing Subcommittee of the NELSON Town Council has approved the erection of fifty houses in pairs on the Marsden Hall estate, and recommended that application be made to the Ministry of Health for sanction to borrow £25,000 which is the estimated cost.



Owing to the great diversity of opinion, both in the EASTBOURNE Council and among the ratepayers, as to which part of the sea front should first be developed as a music centre, it has been decided to consider the question at a special meeting of the Council. The three points suggested are the centre of the Grand Parade, the Wish Tower grounds, and the Redoubt Gardens.

Referring to developments at Llandudno Junction, the town clerk of the CONWAY Town Council said there were prospects of a large number of houses being built on a site within the extended borough. Proposals had been formally sanctioned by the Ministry of Health, and a first instalment of forty-six houses would, it was hoped, be completed by September 30.

Drawings of a proposed extension of a subway under the South House of the Middlesex Hospital annex, Cleveland Street, LONDON, W., have been considered. It is recommended that the Westminster City Council approve the extension.

The AXMINSTER Rural District Council has sanctioned the erection of twenty-four houses at Beer.

Tenders will shortly be invited for the proposed new British Embassy at WASHINGTON. The building will cost about £140,000.

Plans of the Chertsey-Chiswick arterial road have been issued. They necessitate the demolition of at least 168 houses, about fifty of which are in the Borough of RICHMOND.

An application is to be made to the Ministry of Health for subsidies in respect of fifty-four houses to be erected in the third instalment of the NEWTON Urban District Council's housing scheme.

The directors of the LEICESTER City football team have adopted a scheme to improve their ground. It is proposed to provide accommodation for at least 50,000 spectators, including extra seating accommodation for nearly 6,000. Altogether there will be seats for about 12,000 people. The estimated cost of the ground alterations and improvements is between £30,000 and £40,000.

The SPILSBY Rural Council has decided to build parlour-type houses in the following parishes: Firsby, Scremby, Ulceby, Stickney, Hogsthorpe, Welton, Little Steeping, Huttoft, Willoughby, Bilsdy, and Ingoldmells.

The MANCHESTER Corporation Highways Committee has prepared schemes for the widening, strengthening, and construction of bridges in the city at the cost of £45,900.

A new thirty-four story furniture exhibition building is to be built at GRAND RAPIDS, U.S.A. It will be overall 500 ft. high, including a gilded dome 88 ft. in height. It is expected to be ready in July next year.

A new town for mental patients is to be built by the Middlesex County Council, at a cost of £80,000, in Porter's Park, HERTFORDSHIRE, which consists of 1,167 acres of picturesque grounds. The town will have a church, laundries, workshops, a dairy, infirmaries, cottage homes, clubs, boiler-houses, and various reception and grading centres for the patients.

A Roman Catholic elementary school costing £17,500 is to be built in SOMERSTOWN.

The WIGSTON Urban District Council has passed plans for a further thirty new houses.

Plans passed by the GUILDFORD Corporation: Two villas, Recreation Road, for Mr. G. Hart; spirit store, Commercial Road, for Messrs. Fiary, Holroyd & Healy's Breweries, Ltd.; four houses, Beckingham Road, for Mr. W. J. Piner; two houses, South Road, Stoughton, for Mr. J. Purser; two houses, Aldershot Road, for Mrs. A. Holford; shops, Madrid Road, for Mr. W. R. Stirling; new factory, The Bars, for the Guildford Glass Works; two houses, Bray Road, for Messrs. H. C. Watts & S. D. Pendry; six cottages, Old Farm Road, for Mr. A. E. Woodhatch.

The SALFORD Watch Committee is acquiring land at the rear of the Central Fire Station in connection with proposals, which will cost £11,300, for the reorganization and centralization of the Fire Brigade.

The Borough Engineer is to prepare an improvement scheme for the area in Birmingham Street, DUDLEY.

The Metropolitan Water Board is to lay a main from Fortis Green to SOUTHGATE at the cost of £42,500.

In connection with the central area improvement the Street BRADFORD Improvement Committee recommends the erection of a block of buildings on that part of area bounded by Leeds Road, Hall Ings, and Bridge Street, in accordance with plans and elevations submitted by the city architect at an estimated cost of £230,000. The buildings are to be six stories high. The ground-floor frontages will be utilized as shops, the basement as offices and store rooms in conjunction with the shops or independently thereof, and the upper floors as showrooms and offices (for municipal purposes or otherwise, as may be subsequently determined by the Council).

The HULL Corporation has obtained the approval of the Minister of Health to the proposal to proceed with the erection of 558 additional houses on the East Hull estate.

The ESSEX Education Committee has obtained the sanction of the Board of Education to two important projects in the 1926-27 programme, namely, the erection of the proposed Ilford County High School for girls and the enlargement of the Woodford County High School for girls.

In view of the development of the Valence section of the L.C.C. housing estate, DAGENHAM, the Essex Education Committee is to purchase two sites for the eighth and ninth schools on the estate.

The HULL Education Committee is negotiating for sites in West Hull for secondary and elementary schools and playing fields.

The HULL Education Committee has now decided upon a site of about 4 acres on the elementary school playing fields for the erection of an open-air school.

Plans passed by the OLDHAM Corporation: Nine houses, New Road, for Mr. H. Partington; alterations to Central Hall, Oldham Town Mission, Henshaw Street, for Trustees; five houses, Eric Street, for Messrs. J. Whitehouse and Sons; eight houses, Keble Avenue, Miller Road, for Mr. T. C. Lees; new dining-room to laundry, Whetstone Hill Lane, for Mr. J. Wrigley; extensions to laundry, Collier Hill, Chamber Road, for Mr. J. R. Ashworth.

Following are details of the MANCHESTER Corporation proposals for widening and strengthening bridges: St. Mary's Road bridge, £11,500; Queen's Road bridge, £10,000; St. Werburgh's Road bridge, £12,500; Oxford Road bridge, £4,000; bridge at Lapwing Lane, £3,000; bridge over Rochdale Canal, Piccadilly, £3,800.

The Board of Education has approved the preliminary plans of the HULL Education Committee for the erection of an elementary school on the North Hull estate.

Messrs. Moor and Robson's Breweries, Ltd., have prepared plans for rebuilding the White Swan public-house on a new site in Anlaby Road, HULL.

The HULL Housing Committee is considering the purchase of a housing site in Westcott Street.

The BARNSELY Corporation has obtained sanction for a loan for the purchase of 8 acres at Cundy Cross for a housing scheme.

## RATES OF WAGES

		I		II				I		II				I		II	
		s.	d.	s.	d.			s.	d.	s.	d.			s.	d.	s.	d.
A	ABERDARE	S. Wales & M.	1 8	1 3		A	E. Glamor-	S. Wales & M.	1 8	1 3		A	NANTWICH	N.W. Counties	1 6	1 2	
A	Abergavenny	S. Wales & M.	1 7	1 2		A	Glamor-	S. Wales & M.	1 8	1 3		A	Neath	S. Wales & M.	1 8	1 3	
B	Abingdon	S. Counties	1 6	1 1		A	ganshire &					A	Nelson	N.W. Counties	1 8	1 3	
A	Accrington	N.W. Counties	1 8	1 3		B	Monmouthshire					A	Newcastle	N.E. Coast	1 8	1 3	
A	Addlestone	S. Counties	1 8	1 2		B	Exeter	S.W. Counties	*1 7	1 2		A	Newport	S. Wales & M.	1 8	1 3	
A	Adlington	N.W. Counties	1 8	1 3		B	Exmouth	S.W. Counties	1 5	1 1		A	Normanton	Yorkshire	1 8	1 3	
A	Aldrie	Scotland	*1 8	1 3		B	FELIXSTOWE	E. Counties	1 6	1 1		A	Northampton	Mid. Counties	1 7	1 2	
C	Aldeburgh	E. Counties	1 4	1 0		A	Filey	Yorks	1 6	1 2		A	North Shields	Mid. Counties	1 8	1 3	
A	Altrincham	N.W. Counties	1 8	1 3		A	Fleetwood	N.W. Counties	1 8	1 3		A	North Shields	N.E. Coast	1 8	1 3	
B	Appleby	N.W. Counties	1 4	1 0		B	Folkestone	S. Counties	1 5	1 1		A	Norwich	E. Counties	1 6	1 2	
A	Ashton-un-	N.W. Counties	1 8	1 3		A	Frodsham	N.W. Counties	1 8	1 3		A	Nottingham	Mid. Counties	1 8	1 3	
A	der-Lyne					B	Frome	S.W. Counties	1 4	1 0		A	Nuneaton	Mid. Counties	1 8	1 3	
A	Atherstone	Mid. Counties	1 6	1 2		A	GATESHEAD	N.E. Coast	1 8	1 3		B	OAKHAM	Mid. Counties	1 5	1 1	
B	Aylesbury	S. Counties	1 4	1 0		B	Gillingham	S. Counties	1 5	1 1		A	Oldham	N.W. Counties	1 8	1 3	
B	BANBURY	S. Counties	1 4	1 0		A	Gloucester	S.W. Counties	1 6	1 2		A	Oswestry	Mid. Counties	1 6	1 2	
B	Bangor	N.W. Counties	1 5	1 1		A	Goole	Yorkshire	1 7	1 2		B	Oxford	S. Counties	1 6	1 1	
A	Barnard Castle	N.E. Coast	1 8	1 3		B	Gosport	S. Counties	1 6	1 1		A	PAISLEY	Scotland	*1 8	1 3	
A	Barnsley	Yorkshire	1 8	1 3		A	Grantham	S. Counties	1 6	1 2		C	Pembroke	S. Wales & M.	1 4	1 0	
B	Barnstaple	S.W. Counties	1 5	1 1		A	Gravesend	S. Counties	1 7	1 2		A	Perth	Scotland	*1 8	1 3	
A	Barrow	N.W. Counties	1 8	1 3		A	Greenock	Scotland	*1 8	1 3		A	Peterborough	Mid. Counties	1 6	1 2	
A	Barry	S. Wales & M.	1 8	1 3		A	Grimby	Yorkshire	1 8	1 3		A	Plymouth	S.W. Counties	*1 8	1 3	
B	Basingstoke	S.W. Counties	1 4	1 0		B	Guildford	S. Counties	1 5	1 1		A	Pontefract	Yorkshire	1 8	1 3	
B	Bath	S.W. Counties	1 6	1 1		A	HALIFAX	Yorkshire	1 8	1 3		A	Pontypridd	S. Wales & M.	1 8	1 3	
A	Batley	Yorkshire	1 8	1 3		A	Hanley	Mid. Counties	1 8	1 3		B	Portsmouth	S. Counties	1 6	1 1	
B	Bedford	E. Counties	1 6	1 1		A	Harrogate	Yorkshire	1 8	1 3		A	Preston	N.W. Counties	1 8	1 3	
A	Berwick-on-	N.E. Coast	1 7	1 2		A	Hartlepool	N.E. Coast	1 8	1 3		A	QUEENSFERRY	N.W. Counties	1 8	1 3	
A	Bewdley	Mid. Counties	1 7	1 2		B	Harwich	E. Counties	1 5	1 1		B	READING	S. Counties	1 6	1 1	
B	Bicester	Mid. Counties	1 4	1 0		B	Hastings	S. Counties	1 4	1 0		B	Reigate	S. Counties	1 5	1 1	
A	Birkenhead	N.W. Counties	*1 10	1 4		B	Hatfield	S. Counties	1 6	1 1		A	Retford	Mid. Counties	1 6	1 2	
A	Birmingham	Mid. Counties	1 8	1 3		B	Hereford	S. W. Counties	1 6	1 1		A	Rhondda	S. Wales & M.	1 8	1 3	
A	Bishop	N.E. Coast	1 8	1 3		B	Hertford	E. Counties	1 5	1 1		A	Ripon	Yorkshire	1 6	1 2	
A	Auckland					A	Heysham	N.W. Counties	1 7	1 2		A	Rochdale	N.W. Counties	1 8	1 3	
A	Blackburn	N.W. Counties	1 8	1 3		A	Howden	N.E. Coast	1 8	1 3		A	Rochester	S. Counties	1 8	1 3	
A	Blackpool	N.W. Counties	1 8	1 3		A	Huddersfield	Yorkshire	1 8	1 3		A	Ruabon	N.W. Counties	1 7	1 2	
A	Blyth	N.E. Coast	1 8	1 3		A	Hull	Yorkshire	1 8	1 3		A	Rugby	Mid. Counties	1 8	1 3	
B	Bognor	S. Counties	1 4	1 0								A	Rugeley	Mid. Counties	1 6	1 2	
A	Bolton	N.W. Counties	1 8	1 3								A	Runcorn	N.W. Counties	1 8	1 3	
A	Boston	Mid. Counties	1 6	1 2								A	St. ALBANS	E. Counties	1 6	1 2	
B	Bournemouth	S. Counties	1 6	1 1								A	St. Helens	N.W. Counties	1 8	1 3	
B	Bovey Tracey	S.W. Counties	1 5	1 1								A	Salisbury	S.W. Counties	1 4	1 0	
A	Bradford	Yorkshire	1 8	1 3								A	Scarborough	Yorkshire	1 7	1 2	
A	Brentwood	E. Counties	1 7	1 2								A	Scartholpe	Mid. Counties	1 8	1 3	
A	Bridgend	S. Wales & M.	1 8	1 3								A	Sheffield	Yorkshire	1 8	1 3	
A	Bridgewater	S.W. Counties	1 5	1 1								A	Shipley	Yorkshire	1 8	1 3	
B	Bridlington	Yorkshire	1 7	1 2								A	Shrewsbury	Mid. Counties	1 6	1 2	
A	Brighouse	Yorkshire	1 8	1 3								A	Skipton	Yorkshire	1 7	1 2	
B	Brighton	S. Counties	1 6	1 1								A	Slough	S. Counties	1 5	1 1	
A	Bristol	S.W. Counties	1 8	1 3								A	Solihull	Mid. Counties	1 7	1 2	
A	Brixham	S.W. Counties	1 4	1 0								A	Southampton	S. Counties	1 6	1 1	
A	Bromsgrove	Mid. Counties	1 7	1 2								B	Southend-on-	E. Counties	1 5	1 1	
C	Bromyard	Mid. Counties	1 4	1 0								A	Sea	N.W. Counties	1 8	1 3	
A	Burnley	N.W. Counties	1 8	1 3								A	S. Shields	N.E. Coast	1 8	1 3	
A	Burslem	Mid. Counties	1 8	1 3								A	Stafford	Mid. Counties	1 7	1 2	
A	Burton-on-	Mid. Counties	1 7	1 2								A	Stockport	N.W. Counties	1 8	1 3	
	Trent											A	Stockton-on-	N.E. Coast	1 8	1 3	
A	Bury	N.W. Counties	1 8	1 3								A	Stoke-on-	Mid. Counties	1 8	1 3	
A	Buxton	N.W. Counties	1 7	1 2								B	Trent				
B	CAMBRIDGE	E. Counties	1 6	1 1								B	Stroud	S.W. Counties	1 5	1 1	
B	Canterbury	S. Counties	1 4	1 0								A	Sunderland	N.E. Coast	1 8	1 3	
A	Cardiff	S. Wales & M.	1 8	1 3								A	Swadlincote	Mid. Counties	1 8	1 3	
A	Carlisle	N.W. Counties	1 8	1 3								A	Swansea	S. Wales & M.	1 6	1 1	
B	Carmarthen	S. Wales & M.	1 6	1 1								B	Swindon	S.W. Counties	1 7	1 2	
B	Carnarvon	N.W. Counties	1 5	1 1								A	TANWORTH	N.W. Counties	1 7	1 2	
A	Carnforth	N.W. Counties	1 7	1 2								B	Taunton	N.W. Counties	1 5	1 1	
A	Castleford	Yorkshire	1 8	1 3								A	Teeside Dist.	S.E. Counties	1 8	1 3	
B	Chatham	S. Counties	1 5	1 1								B	Teignmouth	S.W. Coast	1 6	1 1	
B	Chelmsford	E. Counties	1 5	1 1								A	Todmorden	Yorkshire	1 8	1 3	
A	Cheltenham	S.W. Counties	1 5	1 1								A	Torquay	S.W. Counties	1 7	1 2	
A	Cheltenham	N.W. Counties	1 8	1 3								C	Truro	S.W. Counties	1 4	1 0	
A	Chester	Mid. Counties	*1 8	1 3								B	Tunbridge	S. Counties	1 5	1 1	
A	Chesterfield	Mid. Counties	1 4	1 0								A	Wells	Mid. Counties	1 8	1 3	
B	Chichester	S. Counties	1 4	1 0								A	Tunstall	Mid. Counties	1 8	1 3	
A	Chorley	N.W. Counties	1 8	1 3								A	Tyne District	N.E. Coast	1 8	1 3	
B	Cirencester	S. Counties	1 5	1 1								A	WAKEFIELD	Yorkshire	1 8	1 3	
A	Clitheroe	N.W. Counties	1 8	1 3								A	Walsall	Mid. Counties	1 7	1 2	
A	Clydebank	Scotland	1 8	1 3								A	Warrington	N.W. Counties	1 8	1 3	
A	Coalville	Mid. Counties	1 8	1 3								A	Warwick	Mid. Counties	1 7	1 2	
B	Colchester	E. Counties	1 5	1 1								B	Welling-	Mid. Counties	1 6	1 1	
A	Colne	N.W. Counties	1 8	1 3									borough				
B	Colwyn Bay	N.W. Counties	1 5	1 1								A	West	Mid. Counties	1 8	1 3	
A	Consett	N.E. Coast	1 8	1 3								B	Weston-s-Mare	S.W. Counties	1 6	1 1	
B	Conway	N.W. Counties	1 5	1 1								A	Whitby	Yorkshire	1 7	1 2	
A	Coventry	Mid. Counties	1 8	1 3								A	Whidnes	N.W. Counties	1 8	1 3	
A	Crewe	N.W. Counties	1 6	1 2								A	Wigan	N.W. Counties	1 8	1 3	
A	Cumberland		1 6	1 2								B	Winchester	S. Counties	1 5	1 1	
A	DARLINGTON	N.E. Coast	1 8	1 3								B	Windsor	S. Counties	1 6	1 1	
A	Darwen	N.W. Counties	1 8	1 3								A	Wolver-	Mid. Counties	1 8	1 3	
B	Deal	S. Counties	1 4	1 0								A	Worcester	Mid. Counties	1 6	1 2	
B	Denbigh	N.W. Counties	1 5	1 1								A	Workshop	Yorkshire	1 6	1 2	
A	Derby	Mid. Counties	1 8	1 3								A	Wrexham	N.W. Counties	1 7	1 2	
A	Dewsbury	Yorkshire	1 8	1 3								B	Wycombe	S. Counties	1 6	1 1	
A	Didcot	S. Counties	1 8	1 3								B	YARMOUTH	E. Counties	1 5	1 1	
A	Doncaster	Yorkshire	1 8	1 3								A	Yeovil	S.W. Counties	1 5	1 1	
C	Dorchester	S.W. Counties	1 4	1 0								A	York	Yorkshire	1 8	1 3	
A	Driffield	Yorks	1 6	1 2													
A	Droitwich	Mid. Counties	1 6	1 2													
A	Dudley	Mid. Counties	1 7	1 2													
A	Dunfermline	Scotland	1 8	1 3													
A	Durham	N.E. Coast	1 8	1 3													
B	EAST-	S. Counties	1 6	1 1													
	BOURNE																
A	Ebbw Vale	S. Wales & M.	1 8	1 3													
A	Edinburgh	Scotland	1 8	1 3													

\* In these areas the rates of wages for certain trades (usually Painters and Plasterers) vary slightly from those given. The rates for each trade in any given area will be sent on request.

## PRICES CURRENT

## EXCAVATOR AND CONCRETOR

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

Broken brick or stone, 2 in., per yd.	£0 11 6
Thames ballast, per yd.	0 13 0
Pit gravel, per yd.	0 18 0
Pit sand, per yd.	0 14 6
Washed sand, per yd.	0 15 6
Screened ballast or gravel, add 10 per cent. per yd.	
Clinker, breeze, etc., prices according to locality.	
Portland cement, per ton	£2 19 0
Lias lime, per ton	2 10 0
Sacks charged extra at 1s. 9d. each and credited when returned at 1s. 6d.	
Transport hire per day:	
Cart and horse	£1 3 0
Trailer	£0 15 0
3-ton motor lorry	3 15 0
Steam roller	4 5 0
Steam lorry, 5-ton	4 0 0
Water cart	1 5 0

EXCAVATING and throwing out in ordinary earth not exceeding 6 ft. deep, basis price, per yd. cube, 0 3 0. Exceeding 6 ft., but under 12 ft., add 30 per cent.

In stiff clay, add 30 per cent. In underpinning, add 100 per cent. In rock, including blasting, add 225 per cent. If basketed out, add 80 per cent. to 150 per cent. Headings, including timbering, add 400 per cent.

RETURN, fill, and ram, ordinary earth, per yd., £0 1 6.

SPREAD and level, including wheeling, per yd., 0 1 6.

FILLING into cuts and carting away to a shoot or deposit, per yd. cube, 0 10 6.

TRIMMING earth to slopes, per yd. cube, 0 0 6.

HACKING up old grano, or similar paving, per yd. sup., 0 1 3.

PLANKING to excavations, per ft. sup., 0 0 5.

DO. over 10 ft. deep, add for each 5 ft. in depth, 30 per cent.

If left in, add to above prices, per ft. cube, 0 2 0.

HARDCORE, 2 in. ring, filled and rammed, 4 in. thick, per yd. sup., 0 2 1.

DO. 6 in. thick, per yd. sup., 0 2 10.

PUDDLING, per yd. cube, 1 10 0.

CEMENT CONCRETE, 4-2-1, per yd. cube, 2 3 0.

DO. 6-2-1, per yd. cube, 1 18 0.

DO. in upper floors, add 15 per cent.

DO. in reinforced-concrete work, add 20 per cent.

DO. in underpinning, add 60 per cent.

Lias-Lime CONCRETE, per yd. cube, £1 16 0.

BREEZE CONCRETE, per yd. cube, 1 7 0.

DO. in lintels, etc., per ft. cube, 0 1 6.

CEMENT concrete 4-2-1 in lintels packed around reinforcement, per ft. cube, 0 3 9.

FINE concrete benching to bottom of manholes, per ft. cube, 0 2 6.

FINISHING surface of concrete spade face, per yd. sup., 0 0 9.

## DRAINER

LABOURER, 1s. 4½d. per hour; TIMBERMAN, 1s. 6d. per hour; BRICKLAYER, 1s. 9½d. per hour; PLUMBER, 1s. 9½d. per hour; WATCHMAN, 7s. 6d. per shift.

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

STONEWARE DRAINS, jointed in cement, tested pipes, 4 in., per ft., 0 4 3.

DO. 6 in., per ft., 0 5 0.

DO. 9 in., per ft., 0 7 9.

CAST-IRON DRAINS, jointed in lead, 4 in., per ft., 0 8 0.

DO. 6 in., per ft., 0 10 0.

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

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

## BRICKLAYER

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

London stocks, per M.	£4 15 0
Flettons, per M.	2 18 0
Staffordshire blue, per M.	9 10 0
Firebricks, 2½ in., per M.	11 3 0
Glazed salt, white, and ivory stretchers, per M.	24 10 0
DO. headers, per M.	24 0 0
Colours, extra, per M.	5 10 0
Seconds, less, per M.	1 0 0
Cement and sand, see "Excavator" above.	
Lime, grey stone, per ton	2 17 0
Mixed lime mortar, per yd.	1 6 0
Damp course, in rolls of 4½ in., per roll	0 2 6
DO. 9 in. per roll	0 4 9
DO. 14 in. per roll	0 7 6
DO. 18 in. per roll	0 9 6

## BRICKWORK in stone lime mortar.

Flettons or equal, per rod, £33 0 0.

DO. in cement do., per rod, 36 0 0.

DO. in stocks, add 25 per cent. per rod.

DO. in blues, add 100 per cent. per rod.

DO. circular on plan, add 12½ per cent. per rod.

DO. in backing to masonry, add 12½ per cent. per rod.

DO. in raising on old walls, etc., add 12½ per cent. per rod.

DO. in underpinning, add 20 per cent. per rod.

HALF-BRICK walls in stocks in cement mortar (1-3), per ft. sup., £0 1 0.

BEDDING plates in cement mortar, per ft. run, 0 0 3.

BEDDING window or door frames, per ft. run, 0 0 3.

LEAVING chases 2½ in. deep for edges of concrete floors not exceeding 6 in. thick, per ft. run, 0 0 2.

CUTTING do. in old walls in cement, per ft. run, 0 0 4.

CUTTING, toothing and bonding new work to old (labour and materials), per ft. sup., 0 0 7.

TERRA-COTTA flue pipes 9 in. diameter, jointed in fireclay, including all cuttings, per ft. run, 0 3 6.

DO. 14 ft. by 9 in. do., per ft. run, 0 6 0.

FLAUNCHING chimney pots, each, 0 2 0.

CUTTING and pinning ends of timbers, etc., in cement, 0 1 0.

FACINGS fair, per ft. sup. extra, 0 0 3.

DO. picked stocks, per ft. sup. extra, 0 0 7.

DO. red rubbers gauged and set in putty, per ft. sup. extra, 0 4 9.

DO. in salt white or ivory glazed, per ft. sup. extra, 0 5 6.

TUCK pointing, per ft. sup. extra, 0 0 10.

WEATHER pointing, do., 0 0 3.

TILE creasing with cement fillet each side per ft. run, 0 0 6.

GRANOLITHIC PAVING, 1 in., per yd. sup., 0 5 0.

DO. 1½ in., per yd. sup., 0 6 0.

DO. 2 in., per yd. sup., 0 7 0.

If coloured with red oxide, per yd. sup., 0 1 0.

If finished with carborundum, per yd. sup., 0 0 6.

If in small quantities in finishing to steps, etc., per ft. sup., 0 1 4.

Jointing new grano. paving to old, per ft. run, 0 0 4.

Extra for dishing grano, or cement paving around curbs, each, 0 1 6.

BITUMINOUS DAMP COURSE, ex rolls, per ft. sup., 0 0 7.

ASPHALT (MASTIC) DAMP COURSE, ½ in., per yd. sup., 0 8 0.

DO. vertical, per yd. sup., 0 11 0.

SLATE DAMP COURSE, per ft. sup., 0 0 10.

ASPHALT ROOFING (MASTIC) in two thicknesses, ½ in., per yd., 0 8 6.

DO. SKIRTING, 6 in., 0 0 11.

BREEZE PARTITION BLOCKS, set in Cement, 1½ in. per yd. sup., 0 5 3.

DO. DO. 3 in., 0 6 6.

BREEZE fixing bricks, extra for each, 0 0 3.

THE wages are the Union rates current in London at the time of publication. The prices are for good quality material, and are intended to cover delivery at works, wharf, station, or yard as customary, but will vary according to quality and quantity. The measured prices are based upon the foregoing, and include usual builders' profits. Though every care has been taken in its compilation it is impossible to guarantee the accuracy of the list, and readers are advised to have the figures confirmed by trade inquiry.

## MASON

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

Portland Stone:	
Whitbed, per ft. cube	£0 4 6
Basebed, per ft. cube	0 4 7
Bath stone, per ft. cube	0 3 0
Usual trade extras for large blocks.	
York paving, av. 2½ in., per yd. super	0 6 6
York templates, av. per ft. cube	0 6 9
Stone shelves, rubbed, 1 in., per ft. sup.	0 2 6
Cement and sand, see "Excavator," etc., above.	

HOISTING and setting stone, per ft. cube, £0 2 2.

DO. for every 10 ft. above 30 ft. add 15 per cent.

PLAIN face Portland basis, per ft. sup., £0 2 8.

DO. circular, per ft. sup., 0 4 0.

SUNK FACE, per ft. sup., 0 3 9.

DO. circular, per ft. sup., 0 4 10.

JOINTS, arch, per ft. sup., 0 2 6.

DO. sunk, per ft. sup., 0 2 7.

DO. DO. circular, per ft. sup., 0 4 6.

CIRCULAR-CIRCULAR work, per ft. sup., 1 2 0.

PLAIN MOULDING, straight, per inch of girth, per ft. run, 0 1 1.

DO. circular, do., per ft. run, 0 1 4.

HALF SAWING, per ft. sup., £0 1 0.

Add to the foregoing prices if in York stone 35 per cent.

DO. Mansfield, 12½ per cent.

Deduct for Bath, 33½ per cent.

DO. for Chilmark, 5 per cent.

SETTING 1 in. slate shelving in cement, per ft. sup., £0 0 6.

RUBBED round nosing to do., per ft. lin., 0 0 6.

YORK STEPS, rubbed T. & R., ft. cub. fixed, 1 9 0.

YORK SILLS, W. & T., ft. cub. fixed, 1 13 0.

ARTIFICIAL stone paving, 2 in. thick, per ft. sup., 0 1 6.

DO. 2½ in. thick, per ft. sup., 0 1 9.

## SLATER AND TILER

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

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

Slates, 1st quality, per 1,200:

Portmadoc Ladies, £14 0 0.

Countess, 27 0 0.

Duchess, 32 0 0.

Old Delabole, Med. Grey, Med. Green, £42 11 3, £45 1 0.

24 in. x 12 in., 31 4 3, 33 0 6.

20 in. x 10 in., 20 18 0, 22 4 9.

16 in. x 8 in., 12 1 0, 12 16 3.

Green Randoms, per ton, 8 3 9.

Grey pegs, 12 in. to 8 in. long, per ton, 6 3 9.

In 4-ton truck loads, delivered Nine Elms station, £0 0 6.

Clips, lead, per lb., 0 2 0.

Clips, copper, per lb., 1 6 0.

Nails, compo, per cwt., 0 1 10.

Nails, copper, per lb., 0 1 10.

Cement and sand, see "Excavator," etc., above.

Hand-made tiles, per M., £5 18 0.

Machine-made tiles, per M., 5 8 0.

Westmorland slates, large, per ton, 9 0 0.

DO. Peggies, per ton, 7 5 0.

SLATING, 3 in. lap, compo nails, Portmadoc or equal:

Ladies, per square, £4 0 0.

Countess, per square, 4 5 0.

Duchess, per square, 4 10 0.

WESTMORLAND, in diminishing courses, per square, 6 5 0.

Cornish do., per square, 6 3 0.

Add, if vertical, per square approx., 0 13 0.

Add, if with copper nails, per square approx., 0 2 6.

Double course at eaves, per ft. approx., 0 1 0.

SLATING with old Delabole slates to a 3 in. lap with copper nails, at per square, Med. Green, £5 2 0.

24 in. x 12 in., 5 5 0, 5 10 0.

20 in. x 10 in., 4 15 0, 5 1 0.

16 in. x 8 in., 4 10 0, 4 15 0.

Green randoms, 6 7 0.

Grey-green do., 5 9 0.

Green pegs, 12 in. to 8 in. long, 4 17 0.

Tilings 4 in. gauge, every 4th course nailed, in hand-made tiles, average per square, 5 6 0.

DO., machine-made do., per square, 4 17 0.

Vertical Tiling, including pointing, add 18s. 0d. per square.

FIXING lead soakers, per dozen, £0 0 10.

STRIPPING old slates and stacking for re-use, and clearing away surplus and rubbish, per square, 0 10 0.

LABOUR only in laying slates, but including nails, per square, 1 0 0.

See "Sundries for Asbestos Tiling."

## CARPENTER AND JOINER

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

Timber, average prices at Docks, London Standard

Scandinavian, etc. (equal to 2nds):

7x3, per std., £20 0 0.

11x4, per std., 30 0 0.

Memel or Equal, Slightly less than foregoing.

Flooring, P.E., 1 in., per sq., £1 5 0.

DO. T. and G., 1 in., per sq., 1 5 0.

Planed boards, 1 in. x 11 in., per std., 30 0 0.

Wainscot oak, per ft. sup. of 1 in., 0 2 0.

Mahogany, per ft. sup. of 1 in., 0 2 0.

DO. Cuba, per ft. sup. of 1 in., 0 3 0.

Teak, per ft. sup. of 1 in., 0 3 0.

DO., ft. cube, 0 15 0.

FIR fixed in wall plates, lintels, sleepers, etc., per ft. cube, 0 5 6.

DO. framed in floors, roofs, etc., per ft. cube, 0 6 6.

DO., framed in trusses, etc., including ironwork, per ft. cube, 0 7 6.

PITCH PINE, add 33½ per cent.

FIXING only boarding in floors, roofs, etc., per sq., 0 13 6.

SARKING FELT laid, 1-ply, per yd., 0 1 6.

DO., 3-ply, per yd., 0 1 9.

CENTERING for concrete, etc., including horsing and striking, per sq., 2 10 0.

TURNING pieces to flat or segmental soffits, 4½ in. wide, per ft. run, 0 0 4½.

DO. 9 in. wide and over per ft. sup., 0 1 2.

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