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NEXT WEEK

we hope to deal with the views expressed by eminent people on Mr. Nevinson's articles published in THE ARCHITECTS' JOURNAL for January 13 and 20, and unavoidably held over from our present issue. The CURRENT ARCHITECTURE SECTION will be devoted to a number of highly interesting conversions of buildings into town houses.

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PRINCIPAL CONTENTS

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CHRISTIAN BARMAN, *Editor.*

The Editor will be glad to receive MS. articles, and also illustrations of current architecture in this country and abroad, with a view to publication. Though every care will be taken, the Editor cannot hold himself responsible for material sent him.

RENDERINGS OF ARCHITECTURE

Selected and annotated by Dr. Tancred Borenius.

iv. Claude (1600–1682).
Seaport: Embarkation of the Queen of Sheba
(dated 1648)

Alongside of the idyllic pastoral landscapes which form the central feature of Claude's work as a painter, another important section of the latter is that constituted by his idealized harbour scene, which offered full scope for his study of the play of light—in the sky, on the rippled surface of the water, on the walls of the buildings. As in the present example, he loves to bring together in these pictures a selection of varied architectural types: ruined temples, suggestive of those he studied in the Forum; coast-towers, built as a defence against the pirates, and still to be seen in large numbers in Italy; and imposing palatial buildings, reminiscent of those which Claude's older contemporary, Algardi, was in the habit of designing. The group of figures in the middle distance illustrates the Embarkation of the Queen of Sheba; but the picture well exemplifies the point of Claude's joke, "that he sold his pictures, but gave away his figures." The main message of the picture has little or nothing to do with the subject it ostensibly illustrates, and has its real significance from being saturated with an intensely romantic feeling for the Mediterranean and the scenery of its harbours.—[National Gallery, No. 14.]

THE ARCHITECTS' JOURNAL

Wednesday, January 27, 1926

A CLUB FOR ARCHITECTS

It is surely amongst the first duties of those who would presume to write leading articles to atune their most sensitive faculties so that they may intercept the faintest breath of a rumour with which the air may be laden, and having caught it to exercise their discretion as to its promulgation. Last week our faculties were alert, and exercising our discretion we feel that no harm can come from our promulgation of the faint rumour with which we were assailed, for the matter is of particular interest to architects. It is just this—it is but the faintest of rumour—that a project is under consideration, by whom we cannot say, for the establishment, somewhere in London, of an architects' club. This must surely be regarded—as they say—as great news.

It is undoubtedly to the mutual advantage of any body of men engaged in a common occupation to have a meeting-place for the interchange of ideas, social amenities, aye, and gossip, too. And of course there is precedent for such a course; are there not the Garrick Club and the Authors' Club, to name but two? There is another and particular benefit, too, which would accrue to the profession were such a club equipped with bedrooms, and rumour assures us that this is an essential part of the contemplated scheme; this benefit would be the establishment of a closer *liaison* between London and the provinces, and it might, moreover, enable provincial members to take a more active part in the work of the R.I.B.A. The existence of such a club where provincial members could stay for the night in comfort and at a small cost would surely enable more of them to accept office and to attend the meetings of the Institute. There seems to be, too, a growing tendency to hold international conferences on housing, on town-planning, on architectural education, and the like; in connection with all such functions held in whatever part of England, an architects' club would be of great assistance. It would, furthermore, afford a centre for arranging and giving hospitality to well-known foreign architects; a certain section of English architects is year by year piling up a debt of hospitality which such a club could help to repay.

Yet we think that before such a club can be satisfactorily established there are two matters which require careful consideration. The first is, Are architects clubable people? The second is, Will architects' wives permit of the establishment of such a club, or rather, permit of their husbands using it if it were established? The phrase, "I'm dining at the club to-night" has, we do not know for what reason, always rung suspiciously in the case of wives, but, perhaps architects are unexceptionable husbands. On this matter we are quite uninformed. Moreover, rumour gave us no clue as to whether the proposed club was to be "mixed," and, if so, whether this would allay or increase suspicion.

To return, however, to the first point. Our own opinion is that architects are gregarious and clubable, provided that they are given proper facilities for indulging their predilections. Architects are far more given to talking *shop* than any other class of human being, in fact, it is doubtful if two architects have ever been known to talk on any other subject. A club which would form a centre for interchange of ideas would certainly, we think, be an asset to the profession. It is the fashion to say that English architecture is passing through a phase of unrest just now; indeed, it is the fashion to say this about mankind and all his activities. Nevertheless, whether this be true or not, the function of the architect is certainly changing. In one direction his sphere of activity is extending. He is becoming a planner of cities, of congeries of cities. In another direction his activity is diminishing; corporate bodies tend to rely more and more upon the services of their own employees rather than seek outside advice. These are matters to which the profession has to adjust itself. No organization, particularly no body of professional men, can successfully stand aloof from contemporary tendencies. From many quarters the position—indeed, the very usefulness—of the architect is being challenged, although the difference in quality between work in which architects have assisted—be it housing schemes, town improvements, road design, or any kind of building—is, one would think, obvious enough even to the untrained eye. And so, if architects can have some pleasant meeting-place, always at their disposal, it may be that they will be able to consolidate their position and unify their outlook upon the problems of the day.

The last advantage which our space admits us to mention, is that the proposed club may afford a fitting place for the occasional entertainment of a client, or, more important even, for the turning of a prospective client into an actual one. The success of this side of the club's activities will depend upon the house committee: the cuisine must be above reproach, and the cellars stocked with discrimination. However, rumour is notoriously fickle, and perhaps the expectations which we have aroused in the breasts of our readers will be unfulfilled. As we said, rumour as it reached us was but a faint one, but for our own part we intend to give the project every encouragement if and when the occasion arises.

NEWS AND TOPICS

LOCAL authorities in Scotland are not proving any more ready to facilitate the building of Weir timber and steel houses under the latest Government proposal of utilizing the services of the Scottish National Housing Company, than they were to take advantage of the subsidy offered by Mr. Baldwin of an extra £40 for each of 4,000 houses built by alternative methods. It is understood, however, that the majority of local authorities have stated very firmly to the Scottish Board of Health that they are not prepared to offer sites on which Weir bungalows may be erected. Glasgow, through their representatives, announced their decision to have nothing whatever to do with Weir houses in a blunt manner that obviously annoyed Sir John Gilmour. At the time of writing I understand that Edinburgh alone is prepared to allow Weir houses to be built in their district, and that the whole 1,000 promised in Parliament are to be erected on three different sites in Edinburgh. The Duke of Atholl, whose steel house is to be built by the score on the Hendon Housing estate of the L.C.C., has also been in close communication with the Scottish Board of Health. The prospective order for 500 Atholl houses for Scotland has not materialized so far, as there is a strong difference of opinion with regard to the definition of skilled building labour. The Board of Health have also inserted a penalty clause in the proposed contract that is likely to cause a good deal of difficulty, should a building stoppage result from the building of Weir houses. They are asking all firms to agree to continue building even if a lock-out or strike were declared. Although everyone must sympathize with the desire of the Government to stimulate the progress of housing in Scotland, the difficulties are proving to be more numerous than was expected.

* * *

The Garden Cities and Town Planning Association has made for itself a permanent niche in the social structure. It reverses the boast of the Ancient, who had no accomplishments but could turn a small town into a big city. Year by year it acquires more importance and exercises a wider influence. What began as a little stream is now a broad current of public opinion moving towards great changes in those aggregations of human beings which mark the separation of men from merely rural pursuits. But this activity so pervasive is not dissipated in vague generalizations, but finds a spearpoint time and time again in most definite proposals. The latest embodiment of this is to be found in a most excellent pamphlet published by the Association, and entitled the *Public Utility Society Handbook*. It is compendious, and encyclopædic, within the compass of a nutshell. In it those who run may read, and those who fare in the ways of housebuilding, however ignorant, need not err if they will study its pages. Step by step the way is clearly marked, and the stages recounted. The legislative enactments, the technical requirements, the financial necessities that have to be taken into account in a housing scheme, are all clearly set out here, and those who read it are either given advice or directed to those quarters from which it may be obtained. The book has three appendices and none of them could be removed without loss. Altogether an admirable compilation, and the price, 1s., is so small, that it can be met without a subsidy.

* * *

The last words in the *Public Utility Society Handbook*, published by the Garden Cities and Town Planning Association, form part of the concluding sentence of a letter presumed to be addressed by the secretary of a proposed public utility housing to the clerk of a local authority. They run as follow: "It is no use proceeding further with the scheme unless they know that the Council will be prepared to assist." If this is read with a sentence in the preface to the handbook, which runs: "The shortage of houses is in the neighbourhood of one million. In the main the problem will have to be solved, so far as the weekly wage-earner is concerned, by schemes carried out by the local authorities," it would appear to be the considered view of the Garden Cities Association that the housing problem is not within measurable distance of being solved by private enterprise. It is difficult to reconcile this view of so well-informed a body with the optimistic statements that are being made in Parliament and elsewhere, as to the nearing end of the housing shortage, the speedy demise of the Rent Restriction Acts, and the triumphant return of private enterprise to the field of working-class housing. Perhaps the Ministry of Health may be able to reconcile this apparent divergence. Meantime, it is of interest to know that the joint contributors of the State and the local authority under the Wheatley scheme is 5s. a week, a sum equal to the whole weekly rent paid by millions of working-class families before the war. In other words, an amount which, if paid before the war would have meant free housing for these families. Small wonder, perhaps, some dream of the time when our rulers cease from building, and the subsidies are past.

* * *

I like the capital by Monsieur Charles Garnier which I have reproduced here from one of the January issues of *L'Architecture*. It is a pleasant change from the millions of composite members, the only variation of which is one of proportion, as if there were no other themes in the world save the volute of the ram's horns and the acanthus leaf of Callimachus. If I had been asked to say what English architect designed this capital, I should, like any

Irishman, have replied : A Scotsman—Sir Robert Lorimer. And that would have been because of its reminiscences of the curly-horned cattle and the thistles of the Highlands.

* * *

Attentive readers of Mr. Wells may once have been a little amused by the gloominess of some of his architectural anticipations. I suppose there was scarcely one architect who believed what Mr. Wells wrote at the end of the last century about the architectural tendencies of this. For there was to be an age of shams. A house might be electrically heated, but it would have sham chimneys. It might have automatic window-cleaning arrangements, but they would be hidden by " picturesque " mullions. Needlessly steep roofs would have a sham sag and sham timbered gables, " and probably forced lichen would give it a sham appearance of age." (It is all quoted in the " Looking Forward " article on page 170.) On Saturday morning the following news item lay on my table with a mass of other " Press matter " from a London agency. I shall reproduce it here with its own heading :

LICHEN MADE TO ORDER.

Following the successful building of a pink concrete bridge in Cumberland, which harmonizes with a house built of pink sandstone near by, a Manchester constructional firm is now engaged in a further remarkable experiment in coloured concrete construction at Chirk, Denbighshire.

A fifty-foot span bridge is being faithfully reproduced in the tones imparted to the original structure by 110 years' exposure to the weather. The deep green of the lichen growth is being carefully copied as well as the tool marks of the old masons.

* * *

It becomes increasingly difficult to rebut the cruel charge that we stolid-seeming English are really, like Mr. Bernard Shaw's " Chocolate Soldier," incurably romantic. Else why should we be addicted to the hysterical habit of naming our streets after characters in a novel ? In passing along the site of the old Marshalsea, one is made vividly aware that the spot was immortalized by Dickens in " Little Dorrit." Apparently there is a determined, if not altogether happy, attempt to acknowledge and reciprocate the compliment, for on the street labels one sees such names as Clenham and Quilp. Great Dickens ! Who would care to live in Quilp Street ? Not much more alluring is the name Micawber Avenue, which has just been adopted in Plymouth. Was not Mr. Micawber the optimist who lived on the expectancy of something turning up ? Howsoever it may be in Plymouth, a London street would soon and frequently realize the hope. Gas, water, and electricity corporations would give ample attention to the " turning up," and the sewer excavators would do much to perfect the analogue.

* * *

It is a little distressing to receive constant reminders of the present-day deterioration in matters connected with craftsmanship. A day or two ago I was dipping into that epitome of humour and wisdom, " Epitaphs, Graveyard Humour, and Eulogy," only to be made to realize how we had utterly lost the gift of turning a racy epitaph ; and then I bethought me, furthermore, how we had lost the art—thanks to the activities of the monumental mason—of designing a beautiful tombstone and of carving thereon dignified lettering. However, it is a comfort to know that a churchyard is the incumbent's freehold, and that at Zennor in Cornwall there is a vicar who realizes the responsibility which this implies and who has forbidden the use of marble in his churchyard, insisting upon the indigenous granite or slate. Perhaps if he extended his censorship to the choice of an epitaph and the lettering thereon he would be doing a good work in bringing back to our graveyards something of their erstwhile beauty, both literary and plastic. He sets an example that parsons in general might emulate.

* * *

A correspondent writes to me : Intelligent patronage of the arts shook the dust of England from its feet so long ago that January might well be observed as a month of mourning. For on the 10th Archbishop Laud, and on the 30th King Charles I, went to the scaffold. It would be interesting to know how many leaguers of the White Rose give allegiance to the patron of Van Dyck and Inigo Jones. But the courtly connoisseur has long been sunk in the political criminal—ever since, in fact, an impecunious and image-breaking demos pawned his pictures to fight the Dutch. Thus early did commerce join issue with art in the history of modern democracy. Perhaps it was because their purses outweighed their consciences that Laud's accusers did not bother to pull down his " scandalous image," baroque porch and all, from the austere south wall of St. Mary's at Oxford. We should have been the poorer by a remarkably pure example of Italian art, but it must have looked uncomfortably raw in those days. Which proves once again that religious zeal often outruns æsthetic discretion. That apart, however, Laud fostered Inigo Jones's work in Oxford, notably the exquisite garden-front of St. John's. And as Bishop of London, he not only begged funds for St. Paul's, but commissioned Inigo to spend them. Which, I wonder, matters most to us ?—that the palace of Whitehall was never finished, or that king and bishop should have postured a little longer before their inevitable doom ?

* * *

A witness in a police court, giving evidence the other day at a City inquest, remarked that the statues of William the Fourth, in King William Street, and of the Prince Consort, in Holborn, were a source of danger to the public, inasmuch as they obscured the view of approaching traffic. There is no doubt that, although as a means of dividing the traffic such monuments as these have their uses, if they are not surrounded by adequate shelters they *do* become dangers, not only by obscuring the line of vision, but also because they hold out hopes to short-sighted people, and unreflecting ones, of refuge, which are destined to be falsified. The unwary are apt to make for them as havens, only to find that there is practically no space on which safely to stand between their bases and the roadway. The fact is that all mid-traffic monuments should be surrounded by an ample refuge, or where the narrowness of the thoroughfare does not allow of this, by shelters at each end of them. This would not materially interfere with vehicles, and would afford a necessary harbourage for the pedestrian. The dangers of the streets are so many and various, that it is up to the authorities to do all in their power to minimize them. Besides, if something of the sort I suggest were

done, the statues might be made of some use, and in our gratitude we might forgive and at least momentarily forget their frequent artistic shortcomings.

* * *

Glorious Greenwich ! Is there anywhere in this country a nobler group of buildings than the four blocks comprised in Greenwich Hospital? Often I linger in its vicinity feasting my eyes on the goodly designs of Webb and Wren, and blessing their memories for bequeathing to posterity so fair a heritage. In the Hospital quad. there are two pieces of sculpture which are at least worth a casual glance, if only because of their diversity of treatment and subject—Rysbrack's bizarre statue of George the Second, ridiculously clad in Roman costume, and Chantrey's respectable portrait-bust of Nelson, after whom and Trafalgar, local streets are named. But what I really "went forth for to see" the other day, on an extra-special visit, was neither buildings nor statues, but the severely simple red-granite obelisk commemorating Lieutenant Joseph René Bellot, the centenary of whose birth occurs in the present year. On the side of the monument that faces the river is the single word Bellot, inscribed in large capital letters for all riverfarers to see plain. On its landward side, in capitals of smaller and varying dimensions, is this inscription, which is unpunctuated, the lines ending as here indicated by perpendicular strokes :—"To the intrepid young | Bellot | of the French Navy | who in the endeavour to rescue | Franklin | shared the fate and glory of that illustrious Navigator | From his British Admirers | 1853." In this year of Bellot's centenary, I am glad to remind our French friends of the Greenwich monument, and I have the honour to offer them the assurance of my own respectful homage to their young compatriot's intrepidity.

* * *

Shipbuilding is said to be the key industry of Glasgow, and at the present time shipbuilding is in a bad state. To see, however, the new banks now being erected in the city (writes a Glasgow correspondent) one would suspect an era of great prosperity. The Glasgow Savings Bank is cleaning the face of its head office and erecting a new branch. Hardly had the Clydesdale Bank remodelled its important branch in Renfield Street, when the Bank of Scotland set about building a branch office at the junction of St. Vincent Place and Renfield Street. Though a "branch office," it towers above the adjacent buildings, and is about twice the size of the head office some few hundred yards away. Diagonally opposite to this important building, my friend tells me, workmen are busy with the substructure of the new head office of the Union Bank of Scotland, which will be a vast edifice of nine stories (including the basements), and reminiscent of the big banking establishments in America. Glasgow is a city of lofty buildings, despite its narrow streets, but even so, I conclude that a new scale is being set at one of the most important centres in the city.

* * *

M. de Pachmann has given a recipe for healthy longevity. Epitomized it would seem to be "when in Rome do as Rome does"; surely a simple enough rule of conduct. The injunction was limited, however, to dietetics. A good cut from the joint in England rather than "poulet en casserole," or a "Wiever Schnitzel," is the coveted secret. The implication is, I gather, that each country has in the course of time developed the diet which is most suitable to its particular conditions. It is a fanciful theory which, if it may not be strictly applicable to matters of food (and yet for my own part I have always felt that there exists some subtle relationship between the national characteristics of a people and its menu) is surely applicable to matters of architecture. If the body thrives better on a local traditional diet the mind and spirit surely thrive better on a local traditional architecture. May it not be, then, that architects, too, may assist in prolonging our lives by giving us an architectural diet which thoroughly accords with our traditions, our surroundings, and our characters ?

* * *

So many interesting answers have reached me in reply to the question raised on January 13, that I have not yet been able to assimilate them all and to come to a decision about them. The result of the guinea award will, I am afraid, have to be given next week instead of this. Meanwhile, several readers have written about the Ransome circular, some expressing their astonishment that artificial stone was known so long ago as the preceding century. Mr. Arthur Bolton tells me its date is 1844. Brilliant guesswork has always been my *forte*.

* * *

An Irish Board of Guardians, determining to build a new workhouse, have resolved :—

1. That a new workhouse be built.
2. That the new workhouse be built on the site of the old one.
3. That the old workhouse shall not be pulled down until the new one is put up.

ASTRAGAL.

ARRANGEMENTS

FRIDAY, JANUARY 29

At the Institution of Structural Engineers, Leeds. 6.30 p.m. D. Davidson, M.C., M.I.STRUCT.E., on a New System of Reinforced Concrete Construction and its Application to Foundations on Silt and Running Sand.

MONDAY, FEBRUARY 1

At the Royal Society of Arts. 8 p.m. H. P. Shapland, A.R.I.B.A., on the Decoration of Furniture. (Lecture iii).

TUESDAY, FEBRUARY 2

At the College of Estate Management. 5.30 p.m. David Bowen, F.G.S., M.I.M.E., on the Effect of Acquiescence in Law and Equity.

THURSDAY, FEBRUARY 4

At the Institution of Structural Engineers. 7.30 p.m. W. J. H. Leverton, F.R.I.B.A., on the Æsthetic Treatment of Concrete.

WEDNESDAY, FEBRUARY 10

At the Institution of Structural Engineers. (Lancashire and Cheshire Branch.) Professor A. E. Richardson, F.R.I.B.A., on the Relation of Architectural Design to Structure.

At the Institution of Heating and Ventilating Engineers. 2.30 p.m. Herbert G. Cathcart on Engineering Services in Hospitals and Asylums.

At the Edinburgh Architectural Association. 8 p.m. John A. Boyd on Heating and Ventilation.

A CAPITALIST ON HOUSING

BY SIR ERNEST J. P. BENN, BT.

UNDERNEATH all the surface discussion and trouble, which we call politics, there are at work the deep, permanent, irrevocable, economic laws; and the housing problem, like every other question, is governed eventually by them, notwithstanding all the agitations and all the politicians. It is true that in recent years a few thousand cottages have been run up at the public expense, and a few thousand people who have been able to benefit from political influence have got into houses that they would not otherwise have possessed. It is also true that in recent years, thanks to the opportunities which war brought to politicians, the play of natural forces upon the housing market has been checked. Prices have been raised and lowered arbitrarily, and the normal course of things has been disturbed. But all this is merely on the surface. It does not really touch the big problem of providing the race as a whole with adequate housing accommodation. The most powerful governments can deal at best only with a fractional percentage of the homes of its people as a whole. In considering, therefore, the general outlook of the housing market, it is, it seems to me, well to ignore all political froth, and to consider only the volume and the currents of the great ocean of human need upon which the froth for the moment happens to float.

Sir Ernest J. P. Benn, Bt.

There are in this little island forty-odd million human souls who require to be housed in accordance with modern ideas. Those ideas will, we hope, continue to alter and to improve, and an ever-rising standard of what is right and proper in the way of housing accommodation should provide an ever-active market in the building, decorating, and furnishing trades. That market will always possess, if it is left to function naturally and freely, many grades of buyers, and it is very necessary that there should be grades of buyers. In the race for human progress we must always ensure that there are prizes, and one of the most coveted of prizes is a home. It is very important that the engineer should have a better home than the scavenger, for otherwise no one would bother to go through all the painful processes of qualifying to become an engineer. It is the fatal blunder of public housing schemes that they all aim at taking the lowest grades and placing them above other and more useful grades. The natural course of the housing market, if it were left alone, would be the supply in ever-increasing numbers of better-class houses starting from the top and gradually working downward. As new ideas and scientific methods made possible the greater abundance of better-class methods, so the population from the top downwards would always be moving into better and better houses and the slums of which we hear so much would always be disappearing and reappearing. For of course the Addison houses of a few years ago will provide a much more serious slum agitation in twenty-five years' time than the sound brick erections of fifty years ago, which now excite the anger of the agitator.

The politician who trades on slums makes this fundamental error, that he tries to apply the wisdom and the knowledge of the present day to the practice of half a century ago. I am old enough to remember when the better-class people from the East End of London, Wapping and Stepney, migrated to what was then the height of middle-class respectability at Walthamstow, where the genius of those days had designed modern houses, without bathrooms—such things were not then considered necessary—with coloured-glass tops to windows that did not open, and with lovely cast-iron palings in front of the small tessellated walk to a narrow front door. These same houses are now slums, and would be unoccupied if private enterprise had not been checked by legislative interference and socialist agitation. But notwithstanding all the politicians and the hundreds of Acts of Parliament for the housing of the working classes, the housing problem is slowly and painfully solving itself. There are going up by the hundred thousand, middle-class houses now valued at £1,200 and £1,500, outside the calculations of any Ministry of Health, and these are slowly and surely and certainly emptying the older-fashioned villas of the 'eighties and leaving them for the occupation of the much discussed slum dweller. This is the natural process and the only process which will solve the housing problem. Hard things want saying, and saying very loudly, and rubbing into the mind of the public. We have befooled ourselves long enough in the notion that economic forces can be controlled. The public needs to understand that the citizen who renders the least valuable service to the community has no right to expect, and cannot have, the best value in housing or in anything else.

No other scheme of things is possible. If the public really believed in the housing pronouncements of the various political parties and acted upon that belief, then they would all be engaged in putting themselves into a position of sufficient poverty to qualify for first-class housing accommodation. The problem needs only to be stated in this way to show how all the earnest and misguided endeavour which has been attracted to this question in recent years is a destructive and not a constructive force, and how it is leading us, as a people, woefully astray.

Readers of THE ARCHITECTS' JOURNAL will appreciate that housing has to be thought of in terms of generations and decades and not in weeks or months, and no serious student of the problem can doubt that our descendants will curse us for the way in which we have robbed them of what they might reasonably have expected in respect of houses but for Mr. Lloyd George's "Homes for Heroes," and all such similar follies. In the housing profession, therefore, architects, builders, and all the subsidiary trades should feel happy in putting all the effort they have into supplying whatever natural demand presents itself, confident that in that way they are rendering a service of a permanent, lasting, and satisfactory character.

The stall erected for a firm of sausage manufacturers.

AT A GERMAN EXHIBITION

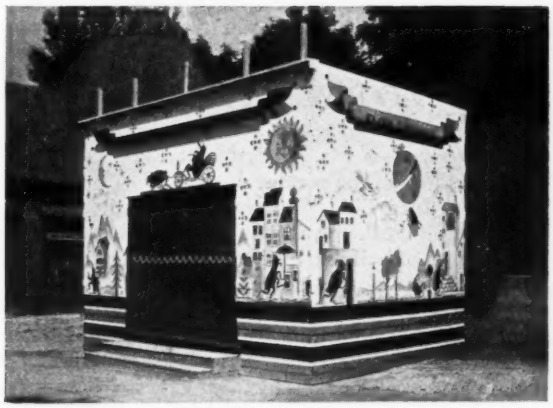
BY ECKART MUTHESIUS

At the transport exhibition, which was held in Munich in 1925, the kiosks of the exhibiting firms were particularly attractive. It was apparent that a movement which had been in existence for the past ten or fifteen years had here reached its highest point. That is, the movement for the promotion of industrial art. In its early stages there was a strong tendency in Germany to give the large shops an artistic appearance. A classic example of this is the Wertheim store (Leipziger Plats, Berlin), designed by the architect, Alfred Messel. There are, however, dozens of stores in Germany to-day erected in the same artistic spirit, and a whole generation of architects have played their parts in this new movement. In designing these stores the traditional architectural forms were put aside. They were designed entirely with a view to their practical use, a new style of architecture was evolved, mostly similar to Messel's model, showing a severe vertical line, and resolving the façades into clear spaces. Inside the stores, rooms of great architectural beauty were created, such as are found in the above-mentioned Wertheim store in Berlin, as well as in other large stores in Cologne, Dusseldorf, Leipzig, and other big towns. It

A typical soda-fountain. Behind, the scenic railway.

An open-air puppet-show. At left, the dial indicating the hour of the next performance.

The aquarium building, situated at the entrance to the Amusements Park.

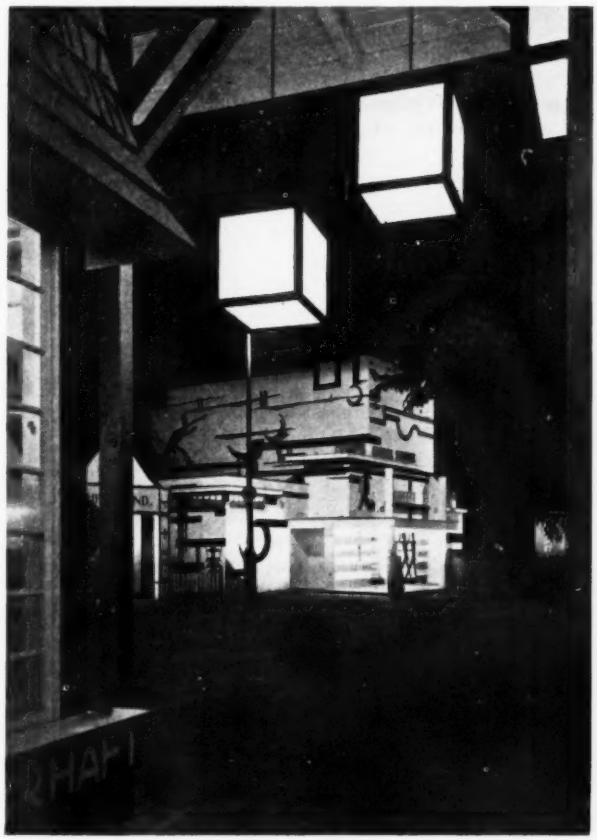


The trained-flea theatre. This stall, an old one, was re-covered with a brightly-decorated cloth.

is chiefly, however, in the Inner Court and in the so-called Carpet Hall that architectural design is applied.

A further step in commercial art was the development of window dressing. In this Germany was the first nation to engage really good artists for the decoration of shop windows, and here again Wertheim was the first to give an example. Others followed, and within a few years there was a general movement for the artistic decoration of shop windows. Nowadays, in all larger towns there are either special schools for window dressing, or else special classes are given in the arts and crafts schools. Every shop of importance engages one of the artists coming from these schools, and entrusts him with the arrangement of its exhibits. Occasionally competitions are held in Berlin, in which all large shops take part, and prizes are awarded for the best examples. The characteristics of modern window dressing are different from those of old times. Formerly the whole window was packed with goods, probably to impress the public by the quantity, but nowadays attention is given particularly to their tasteful arrangement. For this purpose only a few goods are exhibited; these, however, are selected for their shape and colour, to form the most impressive and attractive picture. Silk shops and drapers lay particular stress on the combination of colours. In the evening there is a special illumination which gives a magic effect. It is evident that all original and bizarre ideas are welcome, and clever colour-schemes, or effective placings, are aimed at.

Another instance of commercial art concerns the packing of goods for sale, to which the greatest attention is directed. Boxes, packets, etc., have wonderful ornaments, and attract the buyer through the artistic appearance of the outer shell. All big factories are very particular about their wrappings, and they engage first-rate artists for designing them.



The small building housing the exhibition of humorous art. The lamps in the foreground belong to a fruit-grower's stall, seen on the left.

It is obviously an extension of this movement that secured such great attention in exhibitions to the artistic appearance of the stands, kiosks, etc. Here, however, apart from artistic impression, it is essential that attention should be drawn to their contents. For this reason the bizarre is at times required, always allowing, of course, for the need for artistic form. The so-called expressionism of to-day fulfils the requirement for something bizarre. As a matter of fact it is in itself bizarre, and seems to have been invented specially for exhibition purposes. The exhibition in Munich is a clear proof of this. The architect, Wisderanders, who designed most of the stands at the Munich Exhibition, is past-master of this sphere of art. But even earlier exhibitions showed a plentiful supply of good material. Much of the effect is attained by placing colours in a striking order, in contrast with one another, but the shape of the kiosks is, of course, the first consideration.

D

LOOKING FORWARD: II

VERY bitterly does Mr. Wells resent the "coral reef" building methods of the present day :

"I find it incredible," he writes in chapter three of *Anticipations*, "that there will not be a sweeping revolution in the methods of building during the next century." (He was writing at the close of the nineteenth century.) "The erection of a house-wall, come to think of it, is an astonishingly tedious and complex business; the final result exceedingly unsatisfactory. It has been my lot recently to follow in detail the process of building a private dwelling-house, and the solemn succession of deliberate, respectable, perfectly satisfied men, who have contributed each so many days of his life to this accumulation of weak compromises, has enormously intensified my constitutional amazement at my fellow creatures.

The chief ingredient in this particular house-wall is the common brick, burnt earth, and but one step from the handfuls of clay of the ancestral mud hut, small in size and permeable to damp. Slowly, day by day, the walls grew tediously up, to a melody of tinkling trowels. These bricks are joined by mortar, which is mixed in small quantities, and must vary very greatly in its quality and properties throughout the house. In order to prevent the obvious evils of a wall of porous and irregular baked clay and lime mud, a damp course of tarred felt, which cannot possibly last more than a few years, was inserted about a foot from the ground. Then the wall, being quite insufficient to stand the heavy drift of weather to which it is exposed, was dabbled over with two coatings of plaster on the outside, the outermost being given a primitive picturesqueness by means of a sham surface of rough-cast pebbles and whitewash, while within, to conceal the rough discomfort of the surface, successive coatings of plaster, and, finally, paper, were added, with a wood-skirting at the foot thrice painted. Everything in this was hand-work, the laying of the bricks, the dabbing of the plaster, the smoothing of the paper; it is a house built of hands just as in the days of the pyramids, when the only engines were living men. . . . Better walls than this, and better and less life-wasting ways of making them, are surely possible. In the wall in question, concrete would have been cheaper and better than bricks if only 'the men' had understood it. I can dream at last of much more revolutionary affairs, of a thing running to and fro along a temporary rail, that will squeeze out wall as one squeezes paint from a tube, and form its surface with a pat or two as it sets. Moreover, I do not see at all why the walls of small dwelling-houses should be so solid as they are. It ought to be possible to build sound, portable, and habitable houses of felted wire-netting and weather-proofed paper upon a light framework. This sort of thing is, no doubt, abominably ugly at present, but that is because architects and designers, being for the most part inordinately cultured and quite uneducated, are unable to cope with its fundamentally novel problems."

And then Mr. Wells describes for us with gusto the House of the Future—the inside and the outside of the Labour-saving Home :—

"The house of the future will probably be warmed in its walls from some power-generating station, as, indeed, already very many houses are lit at the present day. . . . Air will enter the house of the future through proper tubes in the walls, which will warm it and capture its dust. . . . Water containing a suitable solvent could quite simply be made to run down a window for a few minutes from pin-holes in a pipe above into a groove below, and this could be followed by pure rain-water, and in this way the whole window cleaning in the house could be reduced to turning on a tap."

The young architect will have before him the alternatives of devoting himself to the novel, intricate, and difficult business of designing cheap, simple, and mechanically convenient homes for clients who will certainly not be highly remunerative, and probably acutely critical, or of perfecting himself in some period of romantic architecture, or striking out some startling and attractive novelty of manner or material which will be certain, sooner or later, to meet its congenial client. Wherefore, the house of the future will, Mr. Wells fears, for many years yet, lack something of that inevitable beauty that arises out of the perfect attainment of ends. "It will almost certainly be tinted, it may even be saturated, with the second-hand archaic. The owner may object, but a busy man cannot stop his life work to teach architects what they ought to know. It may be heated electrically, but it will have sham chimneys. . . . It may have automatic window-cleaning arrangements, but they will be hidden by 'picturesque' mullions. The sham chimneys will, perhaps, be made to smoke genially in winter by some ingenious contrivance, there may be sham open fireplaces within, with ingle nooks about the sham glowing logs. The needlessly steep roofs will have a sham sag and sham timbered gables, and probably forced lichens will give it a sham appearance of age."

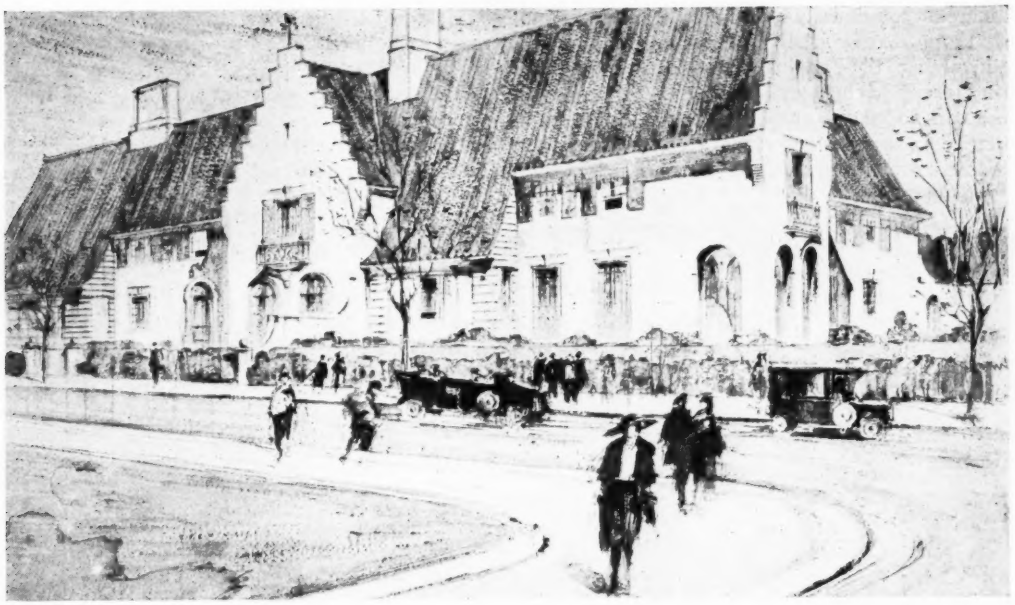
But these last "anticipations" must have come to Mr. Wells in a gloomy mood, and in *A Modern Utopia*, he sees some really charming things : "The faintly tinted walls are framed with just one clear coloured line, as finely placed as the member of a Greek capital; the door-handles and the lines of the panels of the door, the two chairs, the framework of the bed, the writing-table, have all that final simplicity, that exquisite finish of contour, that is begotten of sustained artistic effort. The graciously-shaped windows each frame a picture, and on the sill, the sole thing to need attention in the room, is one little bowl of blue Alpine flowers."

And we believe Mr. Wells's final Future will be found, even as were the Eloi in the *Time Machine*, to have given up all to Art :

"Art has scarcely begun in the world. There have been a few forerunners and that is all. Leonardo, Michael-angelo; how they would have exulted in the liberties of steel! There are no more pathetic documents in the archives of art than Leonardo's memoranda. In these, one sees him again and again reaching out, as it were, with empty desirous hands, towards the unborn possibilities of the engineer. And Dürer, too, was a Modern, with the same turn towards creative invention. In our times these men would have wanted to make viaducts, to bridge wild and inaccessible places, to cut and straddle great railways athwart the mountain masses of the world. You can see, time after time, in Dürer's work, as you can see in the imaginary architectural landscapes of the Pompeian walls, the dream of structures, lighter and bolder than stone or brick can yield."

Mr. Wells's Utopian town buildings are the realization of such dreams.

H. JOHNSON.



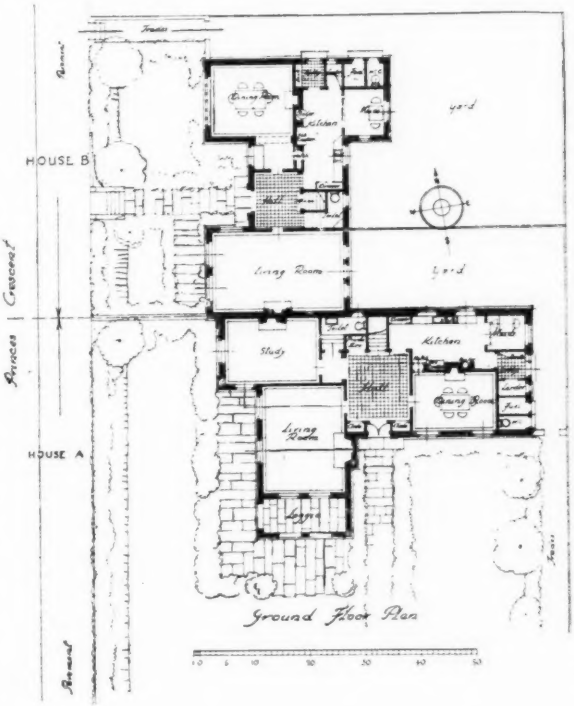
MR. P. D. HEPWORTH

BY CLOUGH WILLIAMS-ELLIS

PHILIP DALTON HEPWORTH is one of those enviable people whose best years and best opportunities are still in front of them. And of good opportunities to come he should be assured, if only because of his skilful exploitation of those past.

So far his architectural lot has been cast chiefly among those of moderate means desirous of housing themselves economically, yet with seemliness; and under Mr. Hepworth's ingenious direction a remarkable number of small houses has arisen as distinguished as they are various.

He is a draughtsman of unusual power and charm, his bulging sketchbooks and portfolios betraying such delight in vast monumental compositions that one is tempted to believe he could design and build as successfully as he records them. Until he is commissioned to build a twelve-story masonic temple, a mountain-top Valhalla, or even an artificial silk factory, he would certainly acquit himself well as a designer of architectural stage or cinema sets, where, in the latter case at least, the emotional value of austere architecture skilfully massed is beginning to be understood by producers, even in England. They begin to see, for instance, that a crowd of thousands spread out in pursuit or flight may be infinitely less effective than a mere handful of people pouring down the shadowy depths of a street of high and brooding buildings, under dark archways, and through sudden pools and splashes of brilliant light.



A pair of houses at Hove (1925). Above, a perspective view. Below, the ground-floor plan. The houses occupy a small corner site, and were planned to avail themselves of a fine south-west view.

So far as his external effects are concerned, light and shade are, of course, what the architect chiefly works in. A little study of the examples of Mr. Hepworth's work here illustrated will show how sure is his touch in this matter, how nicely his proportions and recesses and the profiles of his mouldings are adjusted to their positions and their normal lighting. One feels that he seeks, naturally and instinctively, the solutions of his architectural problems in terms of classical formality, touched, however, with that freshness and graciousness so happily characteristic of much of the best current work, and notably of his own so pleasantly detailed, so suavely proportioned buildings.

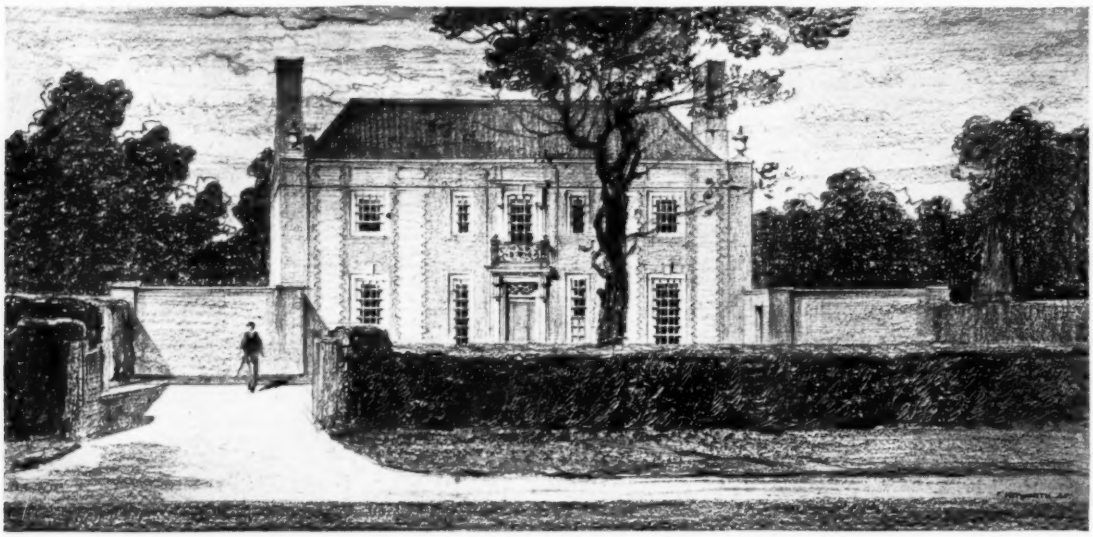
Can it be that he produces

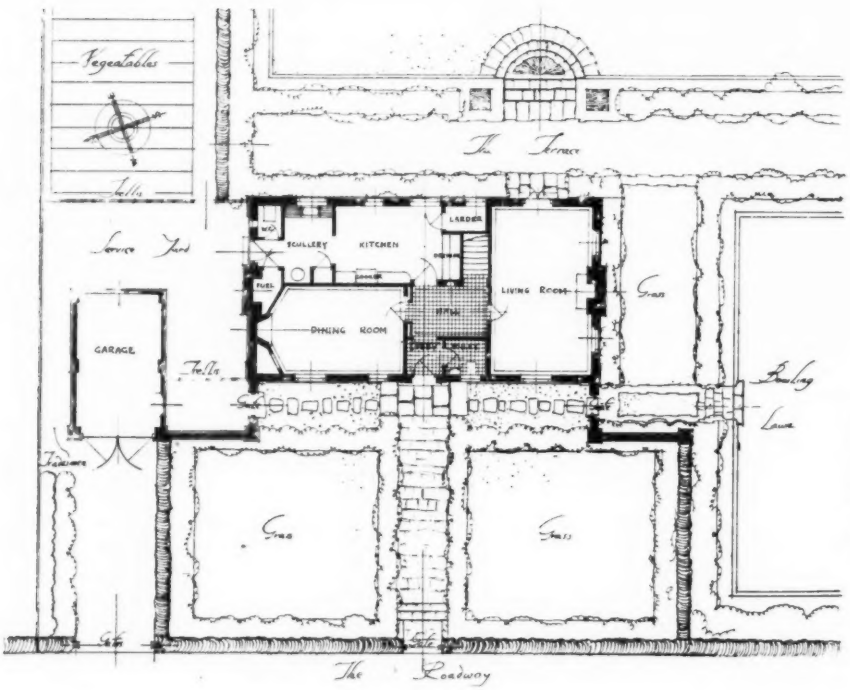
his far different solutions with the same gusto and satisfaction, those expressed in terms of picturesque symmetry, involving tile-hanging, elm weatherboarding, half-timbering, crazy paving, and the like?

Though he can do all the engaging little "texturalist" tricks as prettily as anyone, one can scarcely believe that he would choose so to express himself of his own free will, having the more humanistic and civilized technique so well at his command. One hazards, rather, that it is his unwarrantable modesty in allowing his less sensitive clients to impose their untutored desires upon him. May he rapidly attain to such commanding professional eminence that they will not dare to build otherwise than as he in his wisdom may direct.

Meanwhile, the road to that happy eminence could scarcely be lined more auspiciously than by such encouraging milestones as "White Walls" or the "House at Leamington," the plans of which should be observed as closely as their elevations.

In the former house we have a building endearingly English and traditional in its general character, yet ever so faintly exotic under closer analysis. None the less, it is obviously thoroughly at home in this country. How much it also belongs to this century is as apparent from little details of its exterior as from the forthright articulation and economy of its plan. The soaring chimneys, with which Norman Shaw delighted to surprise our fathers, have been tempered and refined under Sir Edwin Lutyens's





A house in Pembroke Road, Sandy Lodge (1925). This small Georgian "Box" has purple-grey walls with red dressings.

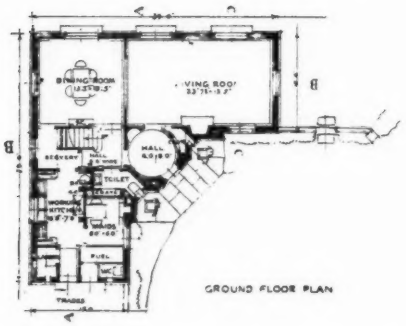
leadership until we have come to accept, nay, demand, stacks almost more heroic in scale than were ever before general either in England or anywhere else.

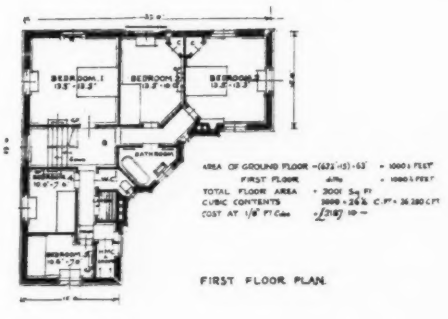
It will be noticed, but at this date scarcely remarked, that Mr. Hepworth is thoroughly "sound" about high chimneys, the success of "White Walls," indeed, depending not a little upon the rhythmic emphasis of its three symmetrically disposed and delicately faceted stacks.

Several other things combine to give this house its undeniable air of graciousness and distinction: for example, its bold roof of Roman tiles, its wisely meagre dormers, its recessed and shadow-catching balcony alcove of just the right importance, and no more; and its excitingly lofty ground-floor windows.

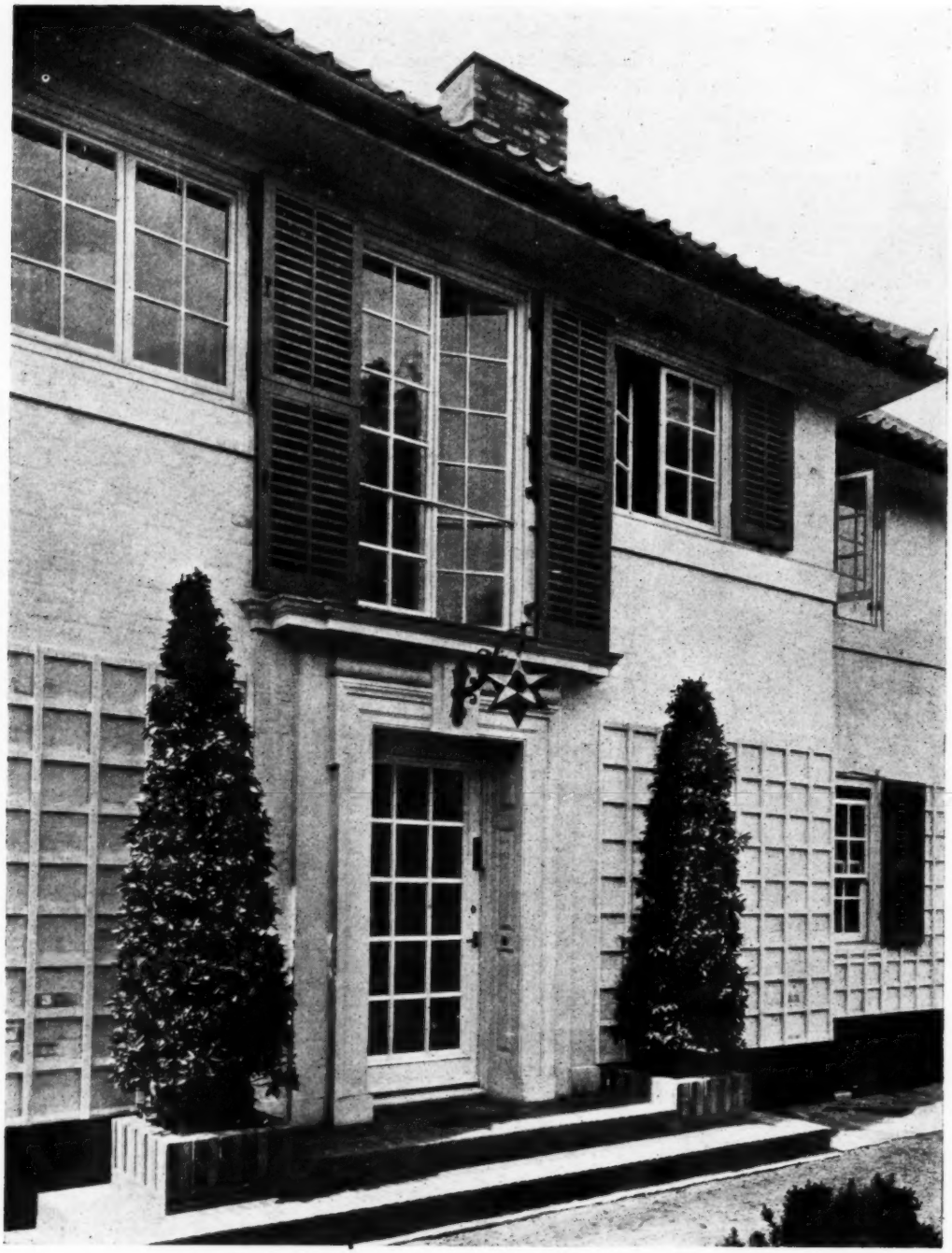
The "House at Northampton" is patently a decade or so later than "White Walls" in feeling, if not in fact, being as it is in the full tide of the best post-war convention of slick logicality, with its conscientious avoidance of the picturesque, or even of associative charm.

Moor Park, Herts (1925). A sketch of the entrance front.

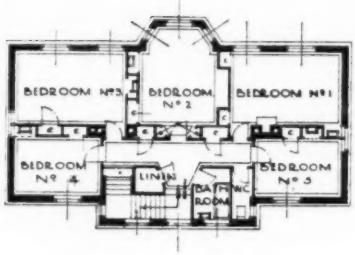


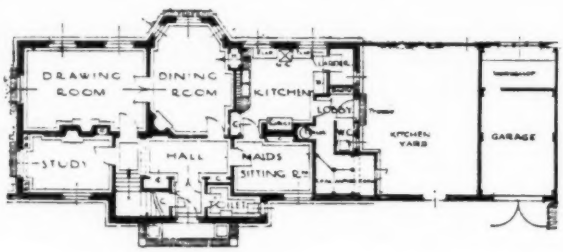


In architecture things nowadays tend to move rapidly when they move at all, for we have a way of leaping on each other's shoulders, Smith beginning to build very much where Robinson left off. It is staggering, for instance, to think of the vast pyramid of architect-acrobats supported



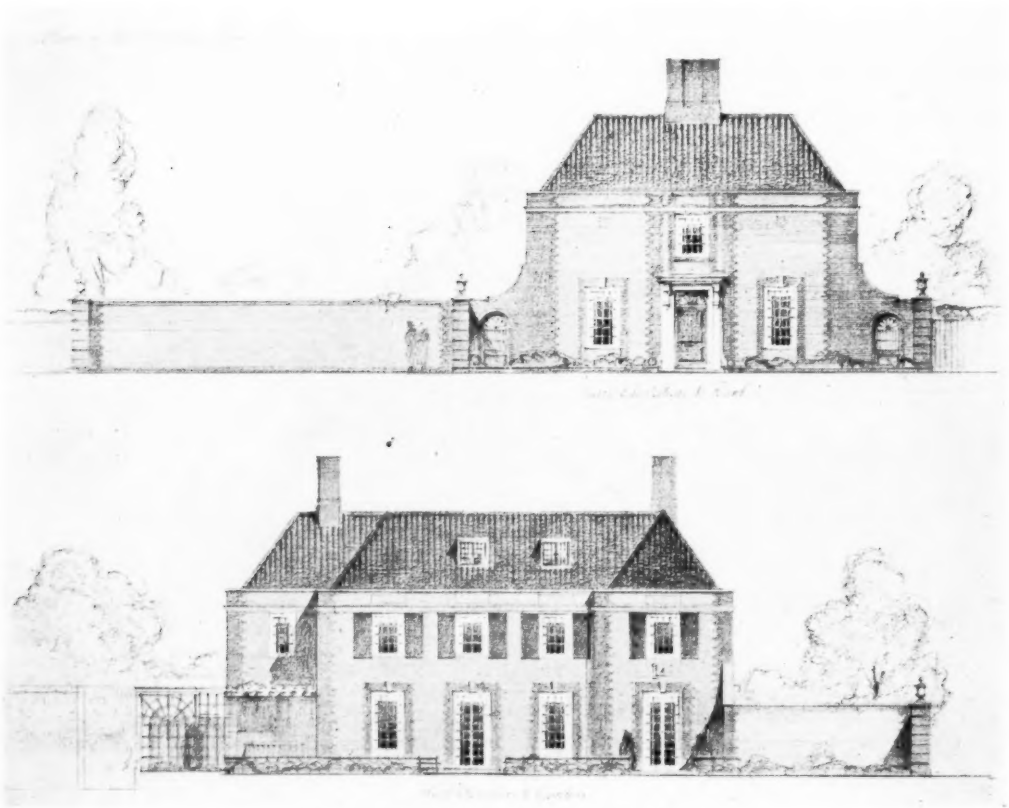
A house at Northampton (1922). A detail of the entrance, and plans of the ground and first floors. A view of the garden front appears on the facing page.



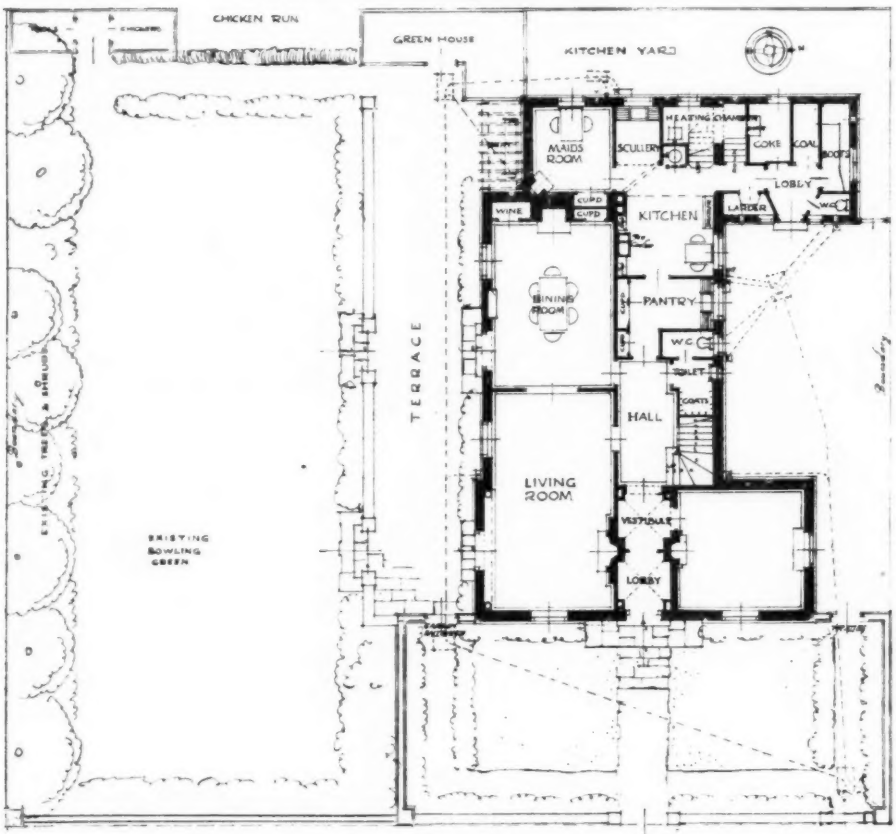


on the bowed shoulders of Sir Edwin Lutyens; one is grateful to be able to believe in the essential skill and strength of the central figure, else the prospect of the reaction that will, no doubt, come in our children's time would be disquieting. Almost certainly will they dislike what we admire to-day, but because it is good of its kind, and was in its day believed in and built with gusto, they may well respect what we now do sufficiently to preserve it; until its real virtues are once again apparent. In the interval the old-fashioned people may be our only friends.

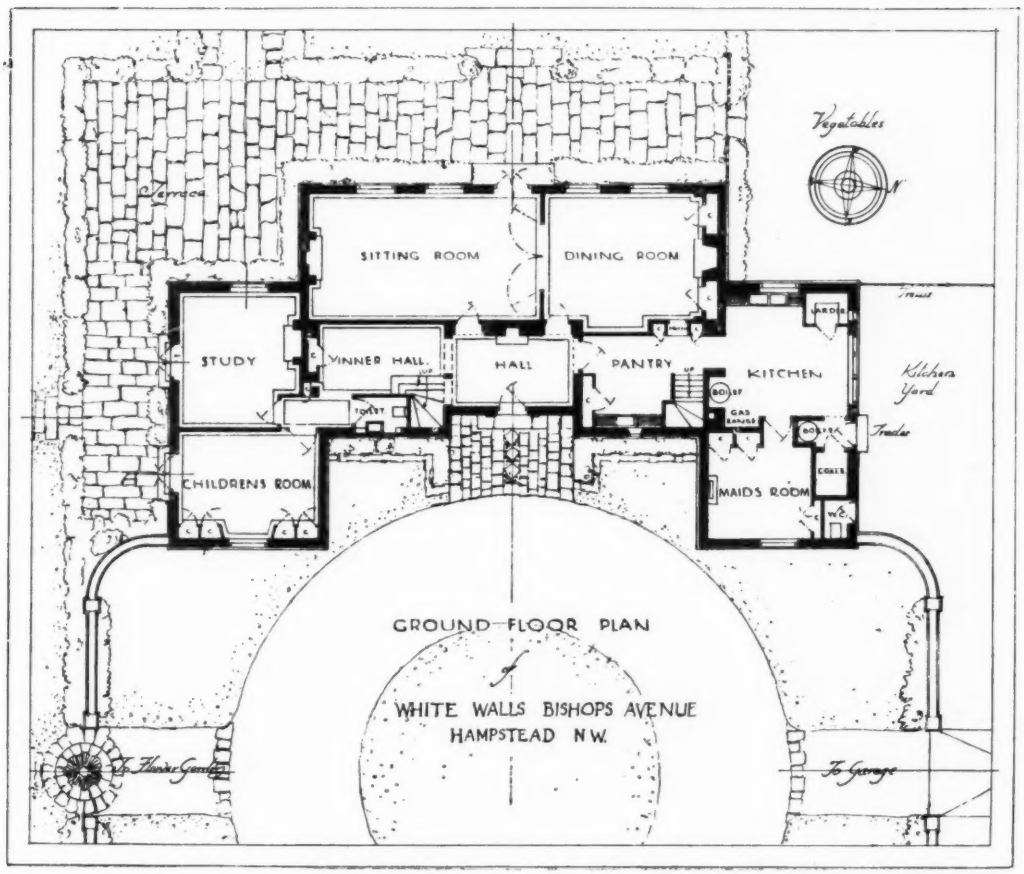
House at, above, Northampton (1922); and, below, at Wimbledon Common (1924). The former is of stock bricks, white-washed. The view shown of the house at Wimbledon is of the entrance.

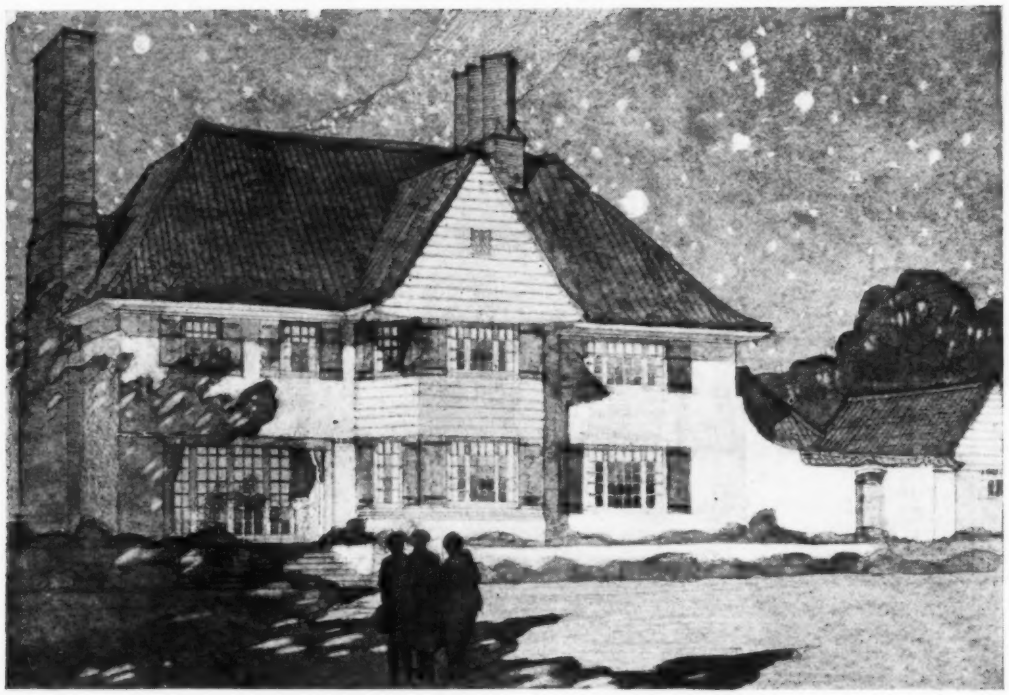


A house in Fourth Avenue, Hove (1925), designed to command an existing garden to the south.



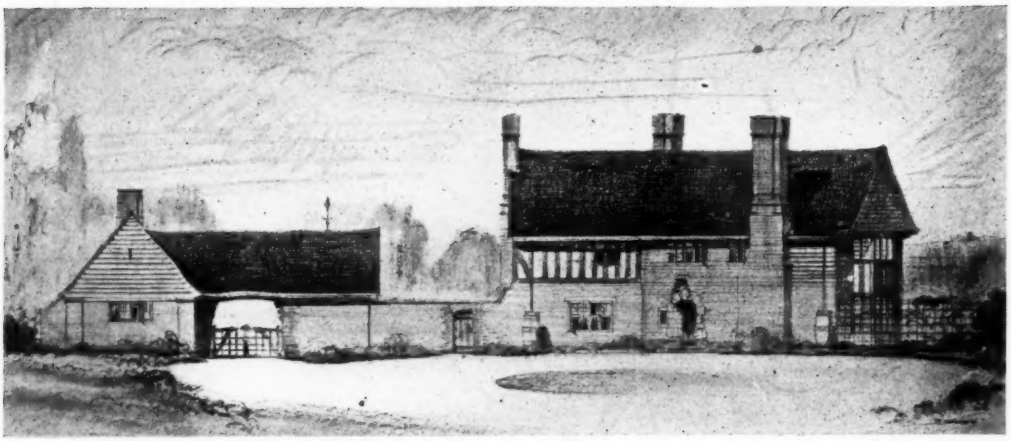
"White Walls," Bishop's Avenue, Hampstead (1924). The walls are of stock bricks, whitewashed, and the roofs are covered with Spanish tiles.

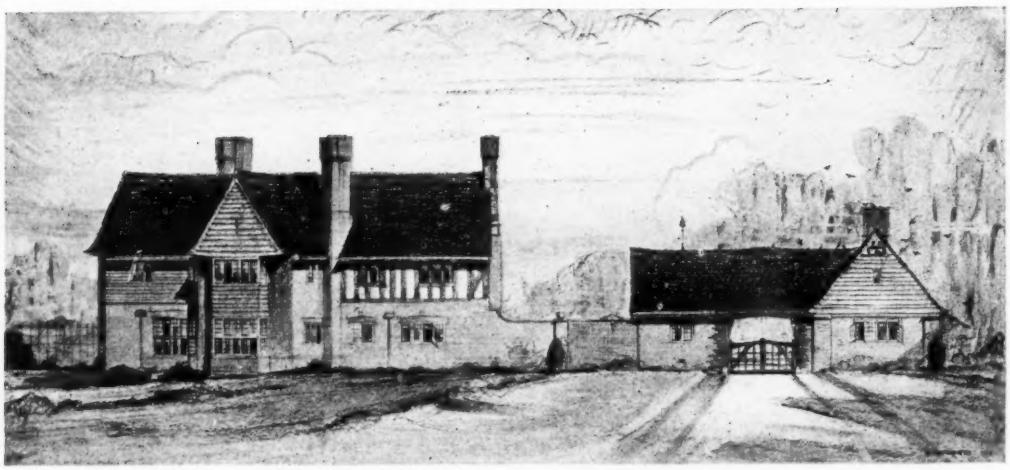




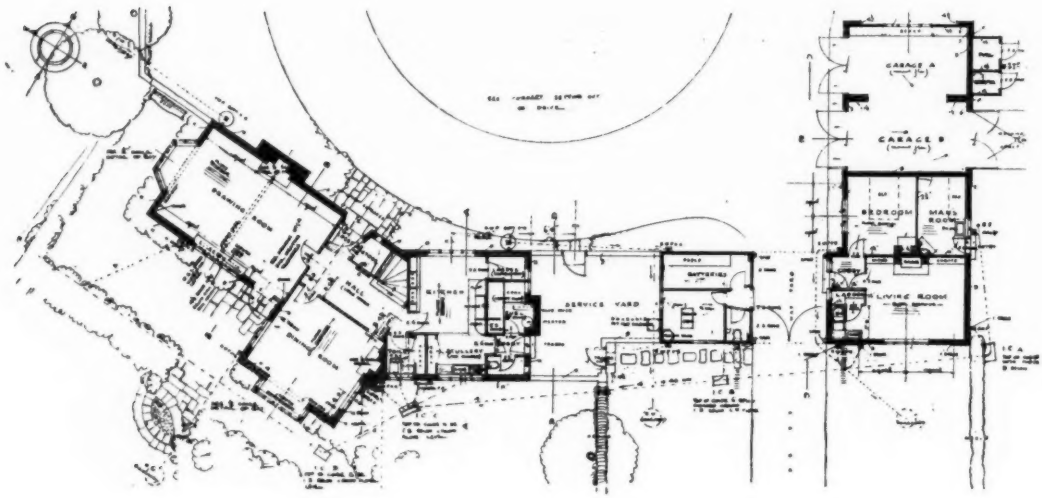
Above, left, a house at Esher (1925); and, right, the main entrance of a house at Bickley (1924). The house at Esher has four sitting-rooms. That at Bickley has grey-brick walling with wide joints, and red-brick dressings. Below, a house at Baythorne End, Essex.

A house at Leamington (1923). The entrance front, and, below, plans of the ground and first floors. This house was planned to make use of an existing garden to the south-west. On the second floor are four bedrooms.

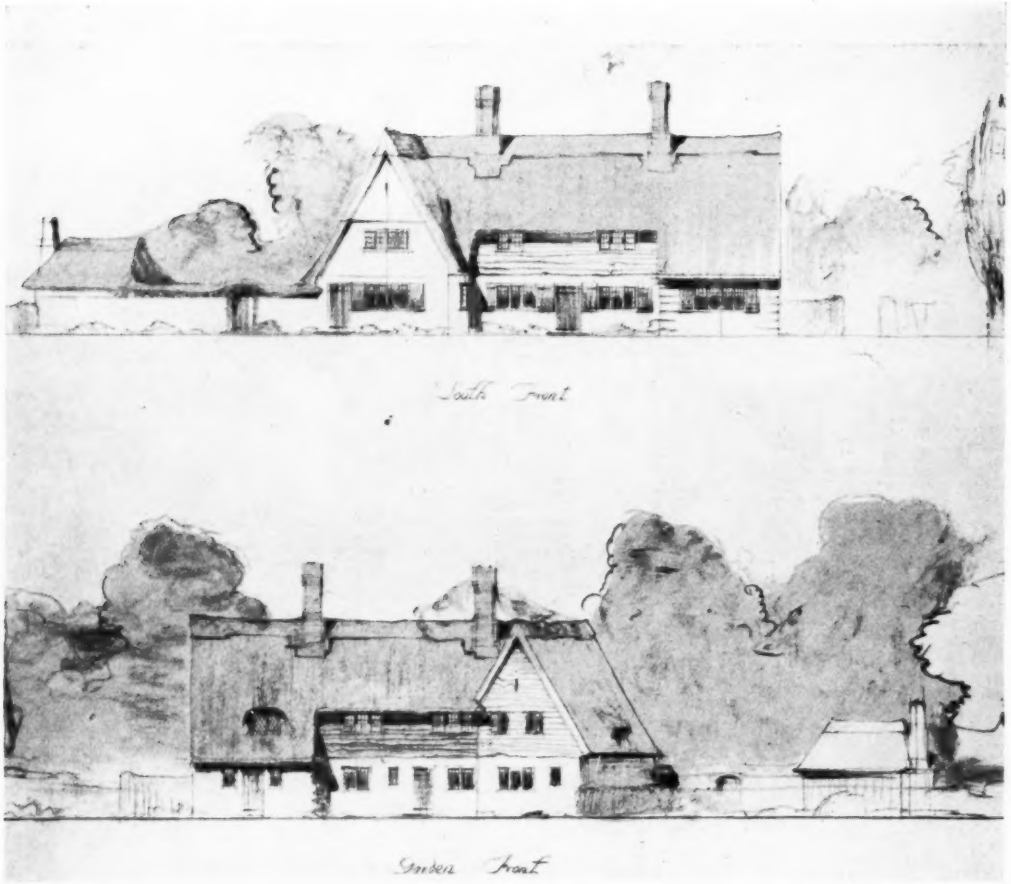


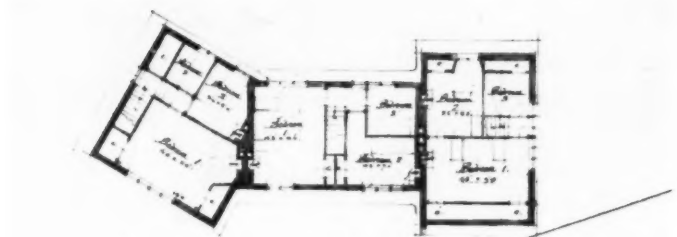


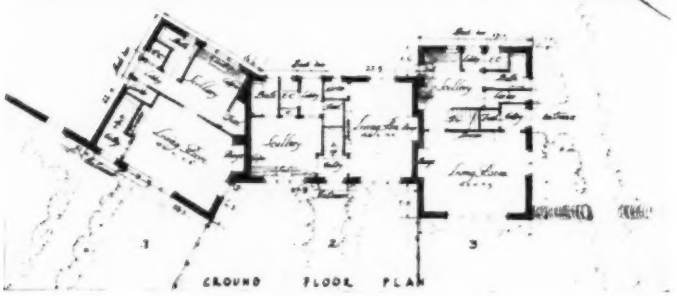
Knockholt (1925). A house on a large site in Kent. Above, the entrance front. Centre, the garden front. Below, the ground-floor plan. A screened terrace commands a fine view to the south-west.



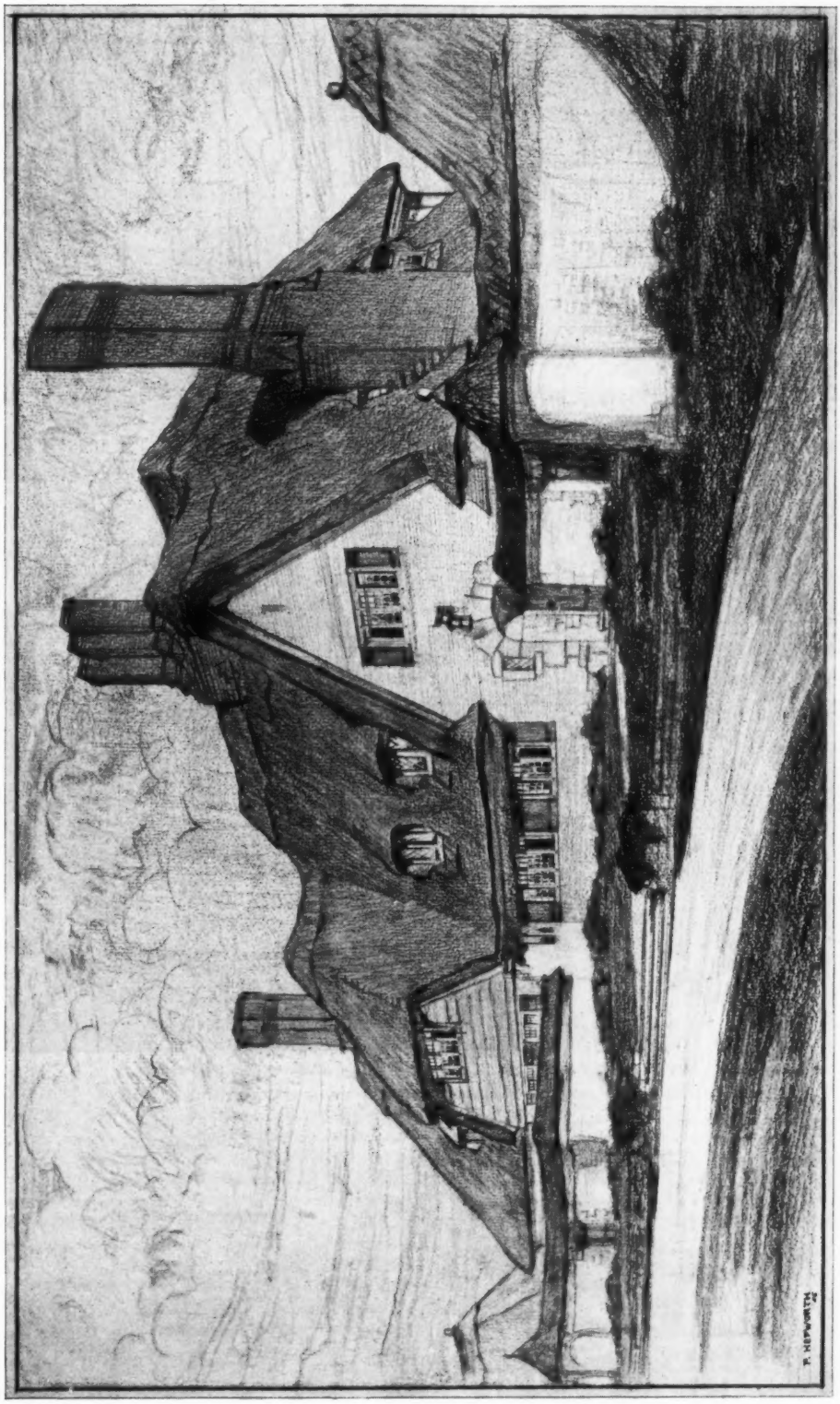
Morant's Court, Kent (1925):
a corner of the lounge.



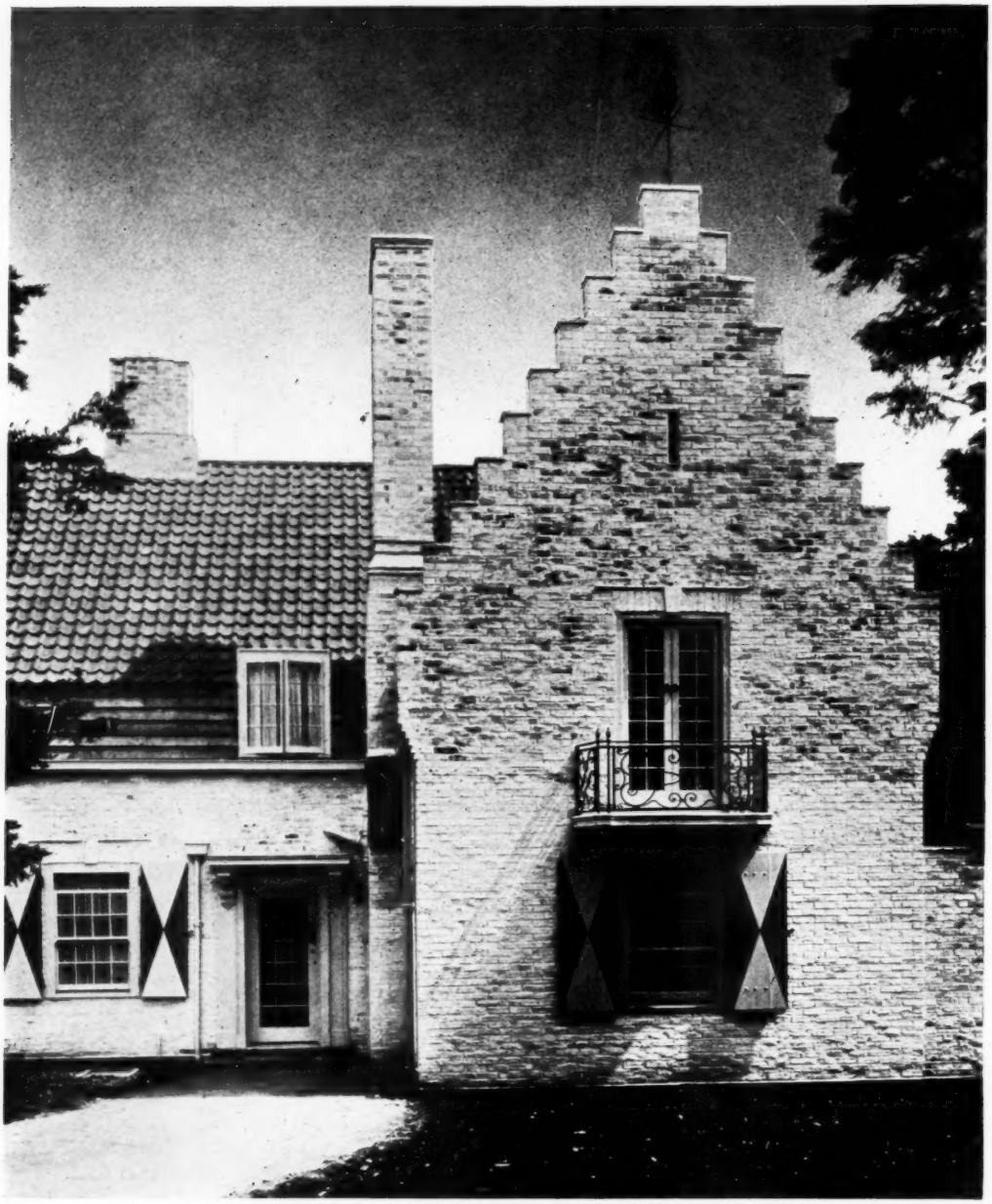




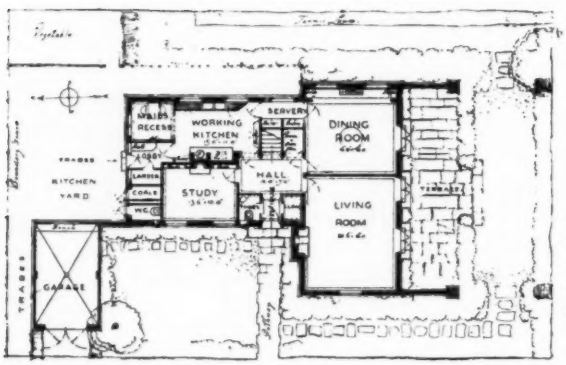
Cottages at Shab Hall, Dunton Green, Kent (1925). A block of three cottages on a curved site for agricultural labourers. A common washhouse is provided.

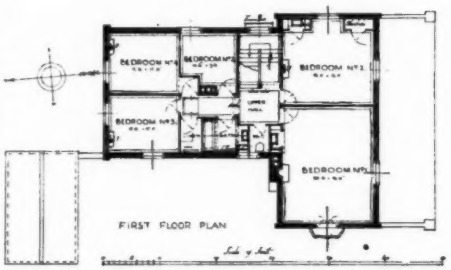


A hunting-box near Melton Mowbray (1924), erected in a village of small thatched cottages.



A house at Worthing (1924). The walls are of stock bricks, whitewashed, the roofs are covered with old pantiles, and the weatherboarding is oak.





THE COMPETITORS' CLUB

COMPETITIONS AND ASSESSORS

IF we were to judge by the columns of the professional press devoted to criticisms of the conduct of architectural competitions during the last year or two, we might easily come to the conclusion that these were in a bad way, and that those who object to them on principle could claim some justification for their view that this mode of selecting a design was neither best for architecture nor the architects.

If, however, we look back over a half a century it is obvious that competition methods have exhibited a steady advance both in system and results. Before this quite a number of important ones got into a hopeless tangle, and the ultimate decisions were anything but equitable, while more recently, though there have undoubtedly been numerous errors in procedure, inflicting hardship on individual competitors, it is rare to find that an accepted design is destitute of a high degree of merit.

Having progressed so far, the problem before us is to endeavour to secure that the right form of procedure, which is actually well defined in principle, is uniformly adopted in practice. The discipline now exercised by the R.I.B.A. over its members places the key to the situation in its hands, and it is, therefore, more or less responsible, a fact which it recognizes in barring competitions where its advice is ignored and in asking dissatisfied competitors to report any irregularities to it rather than appeal to the press. Here, however, it finds itself in rather a tight place. Should such a report be found justified it strikes a blow both at the competition award and the assessor implicated. It can readily be understood that many feel this to be a greater evil than the maintenance of an absolutely rigid standard of justice, and there is thus a temptation to overlook minor lapses that have come about through inadvertence or lack of foresight.

But having come so far in steadily improving the conduct of competitions, surely it is possible to take the few more steps that will eliminate the defects still exhibiting themselves from time to time. To begin with, these are due mainly to the inexperience of assessors, not, of course, their inexperience as architects or as judges of design, but merely in the pitfalls that are to be met with in the preliminary negotiations with promoters and the drafting of conditions. It is unwise to appoint as sole assessor one who has not distinguished himself in competitive practice, however high he may rank as an architect; but he may well be a member of a jury which includes one whose experience will enable him to pilot the programme through its initial stages. In all important cases the latter kind of experience cannot be dispensed with, otherwise there is serious risk that the competitors will be prejudiced in some way or another.

The most usual defect in the programme is the inclusion of conditions that are not essential, usually because they conform to some preconceived notion of the building which has no real validity, or because, instead of describing the functions the building is to fulfil, it seems easier to lay down relationships between the various portions. If rigidly adhered to both these types of conditions are almost sure to prevent the development of the design on the best lines, while there are some which, though less important, are also detrimental, such as too definite insistence on the sizes of minor rooms, too rigid stipulations as to the rendering of drawings, and others which may unduly hamper the competitor, leaving to him the difficult decision as to whether he should take a broad reading of them or produce an inferior design. It is preferable not to make hard and fast rules about rendering, as it is unfair to designers who have accustomed themselves to some definite mode of presenting their work, while the assessor who has not given the closest attention to the probable effects of the conditions, will not infrequently find himself in the dilemma that the best design exhibits technical breaches of these.

Perhaps the safest rule for the architect in charge of a competition is to regard himself as the representative for the time being of the unknown competitor who is ultimately to carry out the work. He would study the conditions with a view to seeing if they supply him with the information he would desire if starting to prepare a design, giving no less, and no more, than necessary; he would probably have to make a few tests by the methods he had adopted in his own practice to assure himself that the site was adequate to the accommodation specified and a suitable arrangement for this; and if there was a cost limit he would naturally verify this as appropriate to the building demanded.

Considering the carefully drafted instructions that are issued by the R.I.B.A., both to promoters and assessors, it seems extraordinary that any competition should be open to criticism as regards procedure and conduct. As the promoters have to put their house in order before the competition is approved, it is clear that if criticism is justified the onus of it must rest on the assessor or assessors. It is difficult, therefore, to avoid coming to the conclusion that there is a weak spot in the method at present employed, which appears to be due to one of the following alternatives: Either that architects are sometimes appointed who, whatever their abilities may be, are not well qualified for the position of assessor, or that the work involved in organizing a competition is not regarded, in some cases, in a sufficiently conscientious manner.

SENESCHAL.

COMPETITION CALENDAR.

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

Saturday, January 30. Erection of a new art gallery and museum at Birkenhead. Open to residents and practitioners within twenty miles of the Birkenhead Town Hall. Premiums £250, £175, and £100. Assessor, Sir Robert Lorimer, A.R.A., R.S.A., F.R.I.B.A. Particulars from Mr. E. W. Tame, Town Clerk. Deposit £2 2s.

Saturday, February 13. Clock tower with drinking fountains to be erected in the new park, Blackpool, as a suitable memorial to the late Dr. William Henry Cocker, J.P., first Mayor and Honorary Freeman of the Borough. Assessor, Mr. E. Bertram Kirby, O.B.E., F.R.I.B.A., President of the Liverpool Architectural Society. Particulars from Mr. D. L. Harbottle, Town Clerk. Deposit £1 1s.

Wednesday, March 31. New offices for the West Bromwich Permanent Benefit Building Society. Open to practitioners within fifteen miles of Birmingham. Assessor, Mr. W. A. Harvey, F.R.I.B.A. Premiums, £100, £75, and £50. Particulars from Mr. J. Garbett, Secretary, 301 High Street, West Bromwich. Deposit £2 2s.

Thursday, April 1. Public Hall, Topsham. Premiums £50, £40, and £30 respectively. Assessor, Mr. Walter Cave, F.R.I.B.A. Date for application for particulars has passed.

Friday, April 30. Australian National War Memorial, Villers Bretonneux, France. Open to Australians. Particulars from High Commissioner's Office, Australia House, Strand. Deposit £2 2s.

Monday, July 12. Royal National Eisteddfod of Wales, Swansea, Competitions: (1) National Parliament House of Wales (Prize, £100; (2) Street Façade to a Large Stores (Prize, £25); (3) Set of Measured Drawings of Architecture (Prize, £25). Assessor, Mr. Arthur Keen, F.R.I.B.A. Particulars from the publishers, Messrs. Morgan and Higgs, Heathfield Street, Swansea (1s. 2d. post paid).

No date. Conference Hall, for League of Nations, Geneva. 100,000 Swiss francs to be divided among architects submitting best plans.

No date. Enlargement of Wisbech Town Hall. Assessor, Mr. W. H. Ansell, F.R.I.B.A.

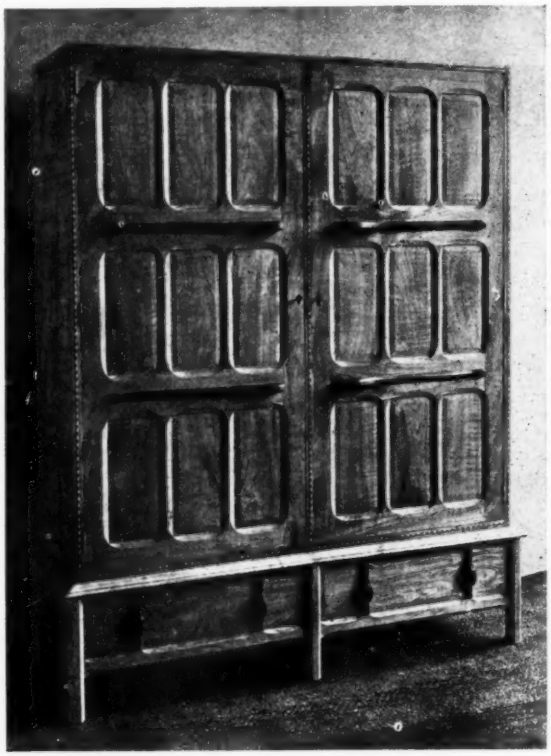
No date. Manchester Town Hall Extension. Assessors, Mr. T. R. Milburn, F.R.I.B.A., Mr. Robert Atkinson, F.R.I.B.A., and Mr. Ralph Knott, F.R.I.B.A.

No date. Larger Offices for West Bromwich Permanent Benefit Building Society. Assessor, Mr. W. Alexander Harvey, F.R.I.B.A.

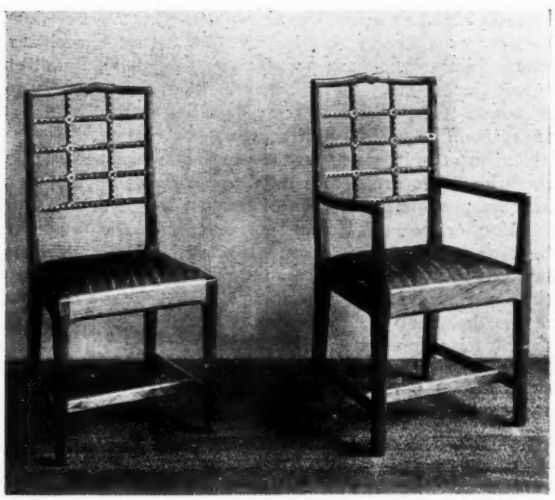
MR. GORDON RUSSELL: II

BY PERCY A. WELLS

LIVING in a well-wooded district, which yielded fine timbers, Gordon Russell decided that in the first place, at least, his furniture should be made of English woods. He has been fortunate in obtaining good supplies of oak, walnut, cherry, cedar, chestnut, yew, and laburnum. In this decision he did not make his work easier. It required a closer knowledge of the growth, structure, conversion, and drying of timbers, than if he had ordered his planks and boards, ready for use, from a London merchant. This does not mean to say that he discards foreign woods, for he is now engaged on productions in mahogany. But he began to think of furniture chiefly in the terms and nature of English oak. This has been expressed in his designs. They embody something of the sturdy strength of this "monarch of the woods." You cannot be finicky or fretty with English oak. People who are fortunate enough to possess Gordon Russell's oak furniture can safely leave it to their children and grandchildren. Very few of the British public know anything of the beauty of their national wood. It has a quiet, but not dull, colour, which deepens with age, and to use a hackneyed phrase, "it goes with anything." It also has a beautiful figure if cut in the right way. It only needs waxing and rubbing occasionally to fill up the pores and keep it clean. The waxing and rubbing gives a little impetus to the toning-down process. If left without this coat of polish it is apt to get dirty, and there is nothing more disagreeable in furniture than dirty oak. Objection has been raised to this in the use of wooden handles, but Gordon Russell has overcome the complaint by designing handles in dark woods, such as ebony, laburnum, mulberry, or walnut. These are to be seen on the dressing-tables illustrated in the first article, as well as on the wardrobe shown on this page. Oak can be easily darkened down by fumigating with ammonia, or by liquid lime, "weathered," as it is called, but in neither case does it approach the beautiful tone which time alone can give it, and this last, with the waxing, is the process which is preferred in the "Russell workshops."



English walnut is an exceedingly beautiful wood. In colour it blends a grey with a dark brown, and it often has a fine figure. To use this figure to enhance a design is the work of a designer who knows his material. The sideboard illustrated below is a good example of the decorative properties of this wood used in the right way. The rebated steps or facets in the panels reveal fresh markings in the wood, whilst the flat faces of the drawer fronts are of the plain, straight grain running parallel with the lines of construction. There is an old tradition that English walnut is a ready subject to the attack of



Above, a wardrobe in cherry wood, with handles of darker wood. Below (left), a walnut sideboard, banded with yew, with ebony handles; (right), two chairs in walnut.

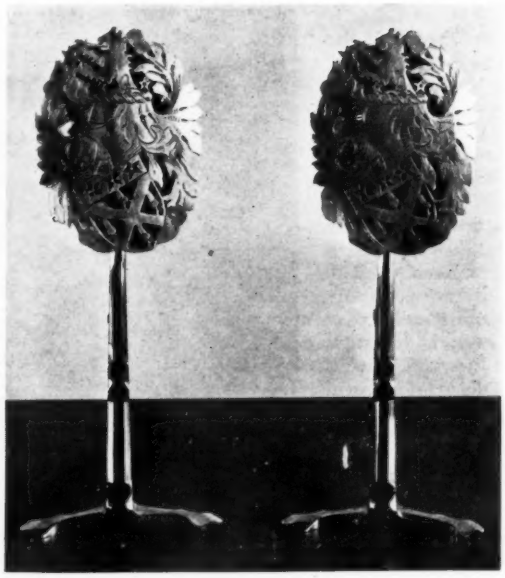
worms, but so also is Italian or French if the conditions are ripe for it, but all walnut furniture made in the Russell shops is treated chemically with a well-established preventative. This sideboard illustrates a marked advance in Gordon Russell's adventure, both in design and craftsmanship. The panels and drawers are banded with English yew, and its warm chestnut colour adds a pleasant glow to the greyish-brown of the walnut. The handles on the drawers are made of ebony, and are partly sunk into the face. There is a fine solidity and richness about this piece of furniture which makes one feel that English craftsmanship is a long way from being dead.

Cherry has long been discarded as a furniture wood, chiefly because of its supposed scarcity, and also from the fact that English woods generally have been neglected for their more easily obtained foreign competitors. Gordon Russell realized the fine qualities in cherry, and was able to buy large quantities. The wood is durable, and has a very pleasant lemon colour which deepens in the course of time to a mellow golden tint. The wardrobe (page 186) is made of this cherry wood, and although it does not possess the little glints of light figure, which are so attractive in oak, it has lovely markings like watered silk, and lends itself to oak treatment in construction. The design of this wardrobe is a very definite expression of craftsmanship, which Gordon Russell has made peculiarly his own. His frequent use of the deep chamfering and the bevelled panel arises from sheer pleasure in the play of light and shade which they give. The design is daring in its repetition, but no one will deny its very fine proportions. If it were separated into two parts, each one would be a complete design in itself. It might be said, with some amount of justification, that the ends look too thin for such heavy doors, and that posts would have suggested greater support, but they would certainly have disturbed the perfect symmetry of the design, of which the handles are a definite part. The ends are really of 1¼ in. thickness, and are rebated to take the doors. This wardrobe, which was a commission, is decidedly unique, as well as a superb piece of craftsmanship.

In the next illustration (page 186) are two chairs made in walnut, which for charm of outline combined with the necessary strength it would be difficult to excel. The slightly-curved top rails give just that touch of character which straight ones would fail to show, and the fine gradation from the solid framework below to the more graceful lines above is due to a right appreciation of weight and lightness in their correct proportions and positions.

A totally different problem had to be met in the cabinet which is shown on this page. In this, Gordon Russell has given a versatile

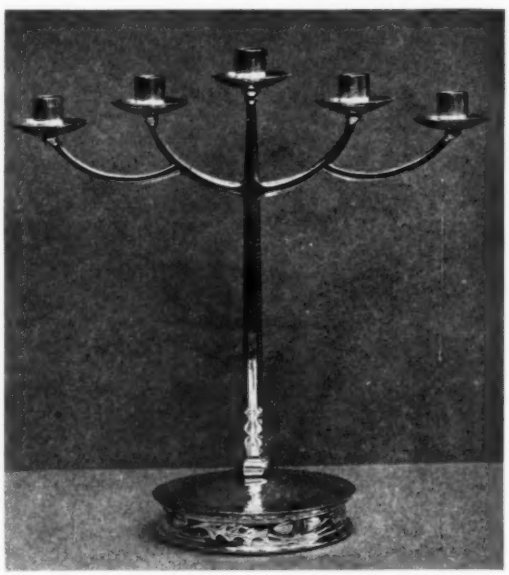
Above, a garden seat. Below (left), cabinet with ebony base, and panels filled with walnut, and borders of laburnum; (right), cabinet of walnut with handles of ebony and box.



rendering of "traditional ways" in handling veneer for purely decorative purposes. The cabinet was exhibited in the Palace of Arts at Wembley, and was the first piece of furniture to be sold. The base is of solid ebony, and the shaping on the legs is lost in the photograph. The old way of using the laburnum "oyster shell" veneers was to put them, more or less, in a circle, but here they serve appropriately as a border. The panels are filled with wavy walnut, with a striped figure of the same wood for the margins. The designer would be the first to acknowledge the skill of his cabinet-maker in matching up his design, both in figure and colour. The interior was fitted with drawers, and the owner must feel that he possesses an example of "modern" cabinet work equal to anything produced in the eighteenth century.

The next cabinet (page 187) was made for the Paris Exhibition, and was awarded a gold medal. The wood is walnut, with a plain figure, for the handles of ebony and box are in themselves decorative, whilst the inlay on the two small doors is the central attraction. The legs of the stand are inlaid with ebony, which projects above the face and forms a broken spiral line round the leg. The lower board and stretchers do not seem quite happy, but they tie the legs together, which, of course, is a necessary piece of construction. In the usual practice of the shop the whole cabinet was made by one man, and it is certainly an achievement in fine workmanship.

Though essentially a designer of household furniture, Gordon Russell has not confined his talent to that branch alone. He has furnished a London office, panelled rooms, and designed the fittings and furniture for the re-modelled "King's Arms" at Dorchester. He has also made a considerable amount of garden furniture, of which the seat on page 187 is an example.



Above (left), a hall sconce, and (right), heraldic dogs. Below, a sconce in silver.

In addition to furniture or structural woodwork he designs fine things in metal, some of which are illustrated on this page. In all there is a right understanding of material and purpose as well as a working sympathy between designer and craftsman. The real problems are worked out on the bench, and this is why Gordon Russell says: "The work is not all mine" for the result is as much of the "smithy" as it is of the designer's desk.

Any adventure in craftsmanship can only end when the hand and brain of the craftsman are stilled, for there is always the "splendid quest" in creative work. Gordon Russell would admit that he has only just begun the quest, but these notes, and the illustrations of his work, prove a considerable and notable achievement. He does not claim to have struck any new note. Many would call his work "modern," but he would say it was the result of deep convictions coupled with doing things in traditional ways, which is simply to express the life of to-day as craftsmen before him have done for their own day all down the centuries. In this sense Gordon Russell is wholly and essentially "traditional." The Russell workshops are set back behind some fine old houses in the wide, grass-lined Broadway street. Here, too, are spacious thatched barns and piles of English timber, with the "smithy" standing broadside to the lane. Near by are the craftsmen's houses, thatched and well built (though new) in the Cotswold style. All speak of a fine tradition, and it is pleasant to reflect that amid such surroundings the spirit of good craftsmanship is being carried on with vitality and enthusiasm.

CORRESPONDENCE

"THE SUPERFLUOUS ARCHITECT"

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—You invite me to reply to the criticism with which you honour me in your issue of January 13. May I take it point by point?

First of all I must complain (I am sorry) of misquotation. Your leader writer might have taken a little more trouble, if it was worth his while to take any notice of my words, to get them transcribed correctly. He makes complete nonsense of his first quotation. My words were "architecture is the imposition . . . upon building of the notions of beauty possessed by the architect and favoured by his clients." Your contributor makes me say: "architecture is the imposition . . . of the notions of *building* (my italics) possessed by the architect." Thus the point of my words is lost. Of his next and longer quotation my only complaint is that, though he gets the sense very nearly, he has apparently quoted from memory, for the punctuation and incidental words are different.

In his third quotation he makes me say of Chartres Cathedral that "no architect and no contractor considers her." What I did say was: "No architect nor no contractor considered her." In the misquotation the implication is that no architect of to-day and no modern contractor thinks much of Chartres which, whatever may be the case with Sir Robert McAlpine and such like, is certainly not true of architects; whereas the implication of my own words is that at the time of the building of Chartres Cathedral there were not the kinds of person we now call architects and contractors. This, whether good or bad, happens clearly to be true, for whatever sort of man they had to boss the work of planning and building, he was very certainly as different in kind from him we now call "architect" as his work is different in kind from what we now call "architecture." And whatever sort of man they had to boss the work of supplying and controlling materials and labour he was certainly as different in kind from him we now call "contractor" as the person called "merchant" is different from the person called "financier" and as the thing called "Guild" is different from the thing called "Trades Union." Why, then, pretend otherwise and, any way, why misquote?

But now let us get to the business, and first let me say that I did not say nor do I say that the architect is *at the present moment* superfluous. This is the kind of thing we are always meeting. Suppose I say: "We must find a way to abolish 'industrialism.'" Immediately I hear all round me murmurs of: "What should we do without steamships . . .?" and if the thing got into the newspapers it would be sarcastically headed: "The Superfluous Steamship." That's the way the trick is done—consciously or unconsciously. The ultimate issue is shelved, the immediate convenience alone is insisted upon, and the wild "Bolshy" is shown up once more as "an enemy of the people."

Now, of course, *at the present moment*, neither the architect nor the contractor is superfluous. Both are necessary *to-day*. Neither of them is actually a builder in the old sense, but between them they are necessary to the production of buildings. What has happened to the old-fashioned builder? He still exists, of course, in a small way, but he becomes more and more merely a man of business whose test of success is not his work, but his bank balance. Hence he tends, when "successful," to become less and less a builder, and more and more a contractor—that is, he becomes less and less concerned with the job of building, and more and more concerned with the business of buying and selling materials and labour. Under such circumstances it is natural enough that he should lose what little he had left of a sense of either honesty or beauty. What have they to do with him? If he can get shoddy materials on to the job, so much the better for him (now don't let's be sentimental—of course, we know contractors aren't wholly vile—they are often kind husbands, good fathers, and what not—but, their job being primarily money-making, we mustn't expect them to forget that business is business), and if he's asked to contract for a sham Chinese or a sham Gothic or a sham Mudeja building—what odds is it to him? Style? What is style? That's no business of his. It makes a difference to the price that's all.

Hence, plainly enough, the sphere of the architect. He exists, and must exist for a long time to come, first of all to protect his client from the rapacity of the commercial building contractor. That's clear. That's not exactly how he came into existence. He came into existence to satisfy the appetite for classical architecture at a time when cultured people could not get anything but a more or less degraded "Gothic" from the ordinary builders. Why they wanted Classic and why the Gothic had become degraded are questions involving the whole business of religion and politics, and are not my immediate concern. But the thing once started had to run its course. The designing of buildings, except in a small way and in the provinces, ceased to be the concern of the "builder," and became the exclusive job of the cultured person. The business of buying and controlling materials and labour ceased to be the job of the designer, and became the exclusive job of the "builder," and he, in his turn, becomes "contractor." Hence, to-day you must employ both. The one has no knowledge of "labour," the other no knowledge of "design." But from the client's point of view the architect is the chief—naturally—because he can *design* something and can protect his client, while the contractor cannot design, and if not watched will probably rob. Moreover, in the case of really big jobs, the thing is utterly beyond the powers of well-meaning "arty" people. In such cases even your architect becomes entangled in "business" considerations, or else, as in the case of Norman Shaw and the Piccadilly Hotel or Gaiety Theatre (as he wrote to me himself), the architect merely makes a striking "elevation" and hands it over to more business-like people to "put it across," as the Americans say.

No, indeed! the architect and contractor are not superfluous. Nevertheless, it is still possible that the system of which they are a necessary part may be a bad system. What is that system? Must I describe what we all live in? Shall I describe war to those who lived four years in the trenches? Are we as blind as all that?

Well, let us give a look at Waterloo Bridge—that bone of contention. I didn't know Ruskin had written about it. I just brought it in as a very well-known object of the countryside, and one much admired by people of culture—God bless them. We all know it by sight—its row of level arches and its double Doric (?) columns. Now, I ask: Why is there what you call rustication to the masonry? Why are there Doric columns? Why are they in couples? Why that balustrade to the footway? Why, in fact, any of the particular architectural devices and ornaments? God be praised there are much fewer of such things on the Waterloo Bridge than in most architectural works. God be praised that from a reasonable distance it looks like, almost like, a reasonable building—which is more than you can say of the Tower Bridge, however far away you get—but why shouldn't it be reasonable close up? Don't mistake me. I like stage scenery and architectooralooral fallals as much as anyone, and admire the good taste of whoever designed Waterloo Bridge as much as any F.R.I.B.A. But I don't see why I should blind myself to the facts. I simply prefer, as building, the old Lambeth chain Bridge, or the Nile dam at Assuan, or the north transept of Chartres, or the Pyramid of Cheops, or the B.S.A. building at Smallheath, or the Roman aqueduct at Nîmes, or the railway viaduct at Brighton, or the power station at Lots Road.

It is a pity to make a bother about words, and yet words are very important things. Not for nothing is it said: "In the beginning was the Word"—and I think the words "architect" and "architecture" have a certain special significance which should not be denied them. There *is* a difference between the methods employed in building to-day and those of, say, 1200. There *is* a difference between the work done. But there isn't much difference between the methods of to-day and those of Rome in the year 100, and if

there is a considerable difference in the work turned out, that is due to the fact that with all their slave-owning and slave-driving (the Coliseum was built entirely by Jews enslaved after the destruction of Jerusalem) the Romans had not invented machinery. Therefore, we do well to-day when we confine ourselves to such things as can rightly be demanded of servile workmen. We do ill when we demand of them stylistic ornamentation or any ornament at all. The younger men are coming to see this well enough, and there is consequently a laudable plainness in some of the more recent work. I hope we shall see the tendency carried farther still—but that depends largely on the clients. They want the " architecture " very often, for business or sentimental reasons. Thus, can you imagine Liberty & Co. putting anything remotely resembling the B.S.A. building at Smallheath (an admirable work)? Can you imagine a parson putting up anything like the nave of Sta. Sabina (that most reasonable of all churches)? Upon the other hand, why did not Messrs. Bishop and Etherington-Smith leave out the stone cornices on their Nine Elms brewery (illustrated in your issue of January 13)? Now, why?* And why those three round windows at the top of the elevation to railway, and the windows below in groups of three? Why? And this brings me to the main issue. Your leader writer suggests that my quarrel with the architect is " that he presumes to plan his buildings beforehand . . ." No, if your architect confined himself, or was forcibly confined by his client, to *planning* (in however wide a sense of that word) we should have no quarrel with him, provided he planned according to reason. But no—he must have his cornices, pillars, pilasters—God knows what—to get his *effect*. Cut it out. Let us have the inevitable results that arise from really reasonable plans, whether for breweries, bridges, or banks, shops or churches.

I'm not saying things which apply only to the job of building, though the fact that building demands the co-operation of many hands places builders more at the mercy of the modern degraded workmen bred by commercialism and industrialism. What I am saying applies as much to painting and sculpture, to preaching and praying—to the making of anything whatsoever. We've got to be reasonable all the time and ride our sentiments on the curb. We haven't got to think of style (style is a thing to be discovered in a building after completion—not determined beforehand)—we haven't even got to think of beauty. We've got to make things *right*. Beauty consists in due proportion. We have got to give things the proportion that is *due* to them. It's a matter of justice. " Justice is truth in action." This is not " Utilitarianism." The utilitarian is unjust. He denies to things their due proportion in order to save money or to avoid mere physical discomfort.

Now, one thing more. What about Exodus, chapter 25? Well, not to be too long about it: " The service of God is perfect freedom," and that's more than can be said of the service of contractors, whatever may be that of architects! But surely there should be no difficulty in answering your leader writer on that point. He calls in the Bible to support him, and uses the detailed instructions given to the makers of the Tabernacle[1] (instructions given by God Himself, mind you, and not by an F.R.I.B.A.) as an argument in favour of architects! He adds: " Not the smallest liberty is given to the craftsman to express his individuality in any particular." Now, on this point two things: First, to give a workman (architect, artist, statesman, anyone) detailed instructions is an admirable habit. I wish it were always done. Suppose you came to me and said: " I want you to carve me a crucifix," and, being a heathen, suppose I said: " What's that?" Would you say: " Oh, any old thing—just some sort of a human being on a cross"? Suppose I said: " On a cross—what's that?" Would you tell me? You might, of course, go to some one else who didn't need so much telling, but, supposing for the sake of argument that I were a really first-rate stone carver, you might think it worth while to give me detailed instructions. Cross, such and such dimensions—man's attitude so and so—so many nails—crown of thorns or otherwise. Should I complain? Should I have any right to complain? On the contrary it's just what I like. The more details the better. Then my job begins—putting the instructions into material shape. Should I say that I wasn't given any opportunity to express my individuality? Expressing my individuality on purpose isn't my job or anyone else's. But, all the same, such things will out—and this brings me to the second point about that Temple. I looked it up to see. The instructions given are marvellously precise and embracing, but to say that, given those instructions, *therefore* the workmen were deprived of any opportunity for self-expression—well, it simply doesn't follow—simply because it can't. You can tell a man as much as you like, you don't fetter him a bit. You only start fettering him when what you've told him to do is something he doesn't believe in, and yet you make him do it or else give him the sack. Now, what is there to show that the Israelites didn't believe in their Tabernacle job? And the saying that the service of God is perfect freedom has just that meaning—for His is a job in which a man *can* believe, and, therefore, the most detailed instructions cause no servility, and impose no unjust privation of individuality.

[May I say that it strikes me as a trifle comic, not to say impudent, to imply that because God gave detailed instructions as to the pattern (plan) of the Tabernacle, therefore Sir Edwin X. is within his rights in telling me, a stone carver, to work in the Gothic style or the Classic style. That's different, isn't it?] Now, after all this, where does ornament come in? Well, it naturally doesn't—in these days. How can it? Planning you can do, and strictly reasonable, therefore noble, elevations, but ornament cannot be done to order. The early Renaissance architects did fairly well—but then they were able to employ carvers and decorators who hadn't been through the nineteenth century. That made a bit of difference! But it soon went to pieces, and if there's some fairly lively acanthus carving on St. Peter's, or St. Paul's—well, there's nothing like that on the new north front of the British Museum. There isn't. No, you can order bricks by the million, and concrete by the thousand tons, and you can *force* men to place them exactly where you wish. But you can't force half a square inch of good carving out of a man who doesn't care a damn whether it's there or not. If every now and then you can find a man who does care, employ him. But we can do without ornament—even cornices (if you want something to throw the rain off the top of your building—make something to throw the rain off, but don't pretend it's a Classic cornice). Let us leave it to the time when (if ever) we can again count on employing a set of workmen who are not quite degraded. Meanwhile, in addition to those men who find their job in the planning of big buildings, there is an opening for the little man who will take up again the job of the old-fashioned builder. Let him have his own yard and collect round him a trustworthy group of workmen. Let him build small houses and churches—anything he can get. Let him live on the job (like a mere artist, in fact), and, perhaps, he'll come into his own when " big business " has burst itself.

ERIC GILL, O.S.D.

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—My sympathy with a profession that makes all civilization possible prompts me to express my appreciation of your leading article entitled *The Superfluous Architect*. Mr. Eric Gill is a master craftsman who is, perhaps, too craft-conscious to be a very discerning critic, too devoted to the Chesterton-Belloc picture of Medieval England to be anything but antagonistic to the twentieth century. One respects creed, but criticism based on an orthodox glorification of the Middle Ages is singularly unconvincing. One looks forward to the day when Mr. Gill will refrain from enacting the part of a sort of papal bull in the china shop of modern civilization.

Yours, etc.,

JOHN GLOAG.

[1] Your leader writer gives the impression that he thinks " the Tabernacle " was a permanent architectural structure. He writes: " A certain building of even greater spiritual prestige than Chartres Cathedral." But the *Tabernacle* was a thing of wood, with rods and curtains to be folded up and carried from place to place by the Israelites.

SOCIETIES AND INSTITUTIONS

The R.I.B.A. Prizes and Studentships.

The names of the successful competitors for the prizes and studentships of the R.I.B.A., are as follows :—

The Tite Prize and £50 for Design.—Mr. A. Calvaley Cotton (Liverpool University School of Architecture).

Exemption from submitting testimonies of study for the R.I.B.A. Final Examination was granted to :—Mr. Frank Chippindale (Leeds School of Art) ; Miss Leonora F. M. Payne (University of London, University College School of Architecture) ; Mr. T. Murray Ashford (Birmingham School of Art).

Soane Medallion and £150 for Design.—Not awarded.

Exemption from submitting testimonies of study for the Final Examination was granted to Miss Alison Sleigh (Architectural Association School of Architecture).

Owen Jones Travelling Studentship—Certificate and £100.—Mr. E. Dinkel, Kensington.

R.I.B.A. (Alfred Bossom) Studentship—Gold Medal and £250. —Miss Doris Lewis, A.R.I.B.A. (Architectural Association School of Architecture) ; Silver Medals : Miss Doris Lewis, A.R.I.B.A. (Architectural Association School of Architecture); Mr. E. H. Ashburner (Liverpool University School of Architecture).

Grissell Gold Medal and £50.—Mr. John Wm. Wood (Architectural Association School of Architecture).

The Henry Saxon Snell Prize (£60).—Not awarded. Prize of £15 awarded to Mr. Arthur E. Cameron (late Architectural Association School of Architecture).

The Ashpitel Prize, 1925.—Mr. Christopher Green, B.A. Oxon, 5 Pickering Place, W.1.

The R.I.B.A. Silver Medal for Recognized Schools.—Miss Thelma Silcock (Liverpool University School of Architecture).

The competition drawings are on exhibition in the R.I.B.A. Galleries, 9 Conduit Street, W.1, until February 1, 1926, inclusive, between the hours of 10 a.m. and 8 p.m., Saturdays 10 a.m. to 5 p.m. (Sundays excluded).

Registration as Probationer, R.I.B.A.

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

ANNOUNCEMENTS

Mr. E. B. Musman, B.A., A.R.I.B.A., has moved his offices to 8 Prince's Street, Westminster, S.W.1.

* * *

Messrs. J. S. Gibson and W. S. A. Gordon have taken into partnership Mr. James M. Wilson, A.R.I.B.A., formerly Director of Public Works, Baghdad, and the new firm will carry on their practice at 5 Old Bond Street, W.1.

* * *

It is proposed to exhibit in the R.I.B.A. Galleries for a fortnight during April next a collection of drawings, plans, and photographs of English and foreign gardens. Exhibits should be delivered at the R.I.B.A. not later than March 25, 1926. Exhibits lent will be examined by a hanging committee, who will make a selection for exhibition in the galleries.

* * *

The R.I.B.A. (Anderson and Webb) Scholarship, £70 a year, is to be awarded this year. It will be tenable at the School of Architecture, University of Cambridge, for three years from October 1926. Full particulars may be obtained from Mr. E. Bullough, Gonville and Caius College, Cambridge, on application before February 1 next.

A well-known London architect, Mr. Manning Robertson, A.R.I.B.A., who in the time of Dr. Addison was Deputy Chief Architect to the Housing Department of the Ministry of Health, has now transferred his practice to 3 College Street, Dublin. Mr. Robertson is responsible for some of the most attractive housing schemes in this country, and since his retirement from Whitehall, his writings and lectures have assisted in maintaining housing standards. He is carrying on his English practice in co-operation with Mr. Geoffrey Fildes in London.

* * *

The Council of the Institution of Structural Engineers (Abbey House, Westminster), announce that, through the generosity of the British Portland Cement Association, they will be able to award this year a travelling scholarship of the value of £300 for the purpose of studying reinforced concrete construction. The competition will be open to all associate members under the age of thirty-five years. The winner, who will also receive the gold medal of the Institution, will be required to travel in America for two months and on his return to write a thesis on the lessons he has learnt from his tour.

TRADE NOTES

Messrs. J. and E. Hall, Ltd., of Dartford, engineers, have acquired a controlling interest in the Medway's Safety Lift Co., Ltd., in the management of which they are taking an active part. The manufacture of lifts will in future be undertaken at the extensive works at Dartford. Special attention will be given to the maintenance department, and prompt service will be provided under contract or otherwise.

* * *

The annual staff dinner of Messrs. Francis Polden & Co., Ltd., of London, electrical contractors, was held under the chairmanship of Mr. Francis C. Polden. Proposing the toast of " the Chairman and Company," Mr. F. J. Baker congratulated Mr. Polden on the continued success of his company. In reply Mr. Polden complimented the staff on the manner in which they had carried out their duties.

* * *

A luncheon was given at the Savoy Hotel, London, in connection with the opening of the Ciment Fondu Works at West Thurrock, Essex, of the Lafarge Aluminous Cement Co., Ltd. Mr. J. G. Kay, who presided, stated that Ciment Fondu, as its name indicated, was of French origin, but from January 1 this year it became a British product. The new works were equipped with the most modern machinery, all of it British, and were designed for an eventual output of 150,000 tons per year. Plant to produce 40,000 tons per year was at present in operation. The Firm had purchased land in the vicinity of the works and had designed a garden village to accommodate their most essential workmen. The houses were being built by arrangement with the Ossett District Council, under the Housing Act, and the first batch was approaching completion. As the use of the material extended it would be necessary to consider the erection of works in various parts of the country, thus creating further openings for the employment of British capital and labour. Ciment Fondu, he said, was made by smelting chalk or limestone and bauxite in a form of blast furnace. The material poured out in a molten state like molten steel, and it was cast into pigs, which were subsequently broken up. These broken pieces were then ground into a very fine powder, and it was then Ciment Fondu. All the essentials of its manufacture, except one, were readily available in this country. The exception, bauxite (or aluminium ore) alone had to be imported. An important section of the works is a laboratory, where the quality of the cement is under continual control. Tests and experiments are also freely carried out on behalf of customers. The manufacturers claim that Ciment Fondu is not liable to decomposition by sea-water or sulphur-impregnated waters, that piles made with Ciment Fondu have been driven when only twenty-four hours old, and that shuttering and centering can be safely removed from even suspended floors twenty-four hours after the placing of the plastic concrete.

THE WEEK'S BUILDING NEWS

New Baths for Bingley.

The baths, to be built on a site in Myrtle Park, Bingley, will cost £27,000.

The Ouse Drainage Scheme.

Works in connection with the Ouse drainage scheme have been estimated to cost between two and three million pounds.

The Boothferry Bridge.

The construction of a new Boothferry bridge at Howden is shortly to be commenced. The cost is estimated at £100,000.

Canadian Hotel Damaged.

The famous Château Frontenac Hotel of Quebec has sustained damage to the extent of £400,000 by fire.

Scottish Housing Scheme.

The arrangements for carrying out the Government scheme for building 2,000 steel houses in Scotland are being pressed forward with all possible speed.

Improvements at Margate.

The Margate Corporation's Parliamentary Bill, which provides for various important improvements at a total estimated cost of nearly £300,000, has been adopted.

Road Widening at Seaton.

The Seaton Urban District Council have decided to apply to the Public Works Loan Board for a loan to defray the cost of widening the Colyford Road.

Bede College Extension.

A scheme is on foot for the extension of Bede College, one of the colleges of the University of Durham, by the addition of a new wing at an estimated cost of £30,000.

Fryston Hall Estate.

The Fryston Hall estate has been sold to four Doncaster business men, who intend to develop it for housing and allotment purposes.

A New Factory at Stoke-on-Trent.

The Michelin Tyre Company have agreed with the City Corporation to erect their new English factory on a site of 180 acres at Stoke-on-Trent. The estimated cost of the building is £500,000.

A New Road at Worthing.

It is proposed to make a new road at Worthing from the west end of Marine Parade north to Goring Lane, and one through the Goring Hall estate to the western boundary of Ferring.

350 *Steel Houses for Scotland.*

The New Houses Sub-Committee of the Housing and Town-Planning Committee of Edinburgh Town Council report that 350 steel houses are to be erected at Lochend and Wardie.

Sites for Houses at Worksop.

The Worksop Urban District Council have received the sanction of the Ministry of Health to the purchase of land in Anston Avenue and in Gateford Road as sites for additional houses.

Extension to a Grammar School.

The governors of Ashby-de-la-Zouch Grammar School have under consideration an extension scheme which involves the purchase of the Ashby Manor House, Castle, and grounds. An expenditure of £20,000 would be involved.

Steel Houses at Dundee.

The Housing Committee of the Dundee Town Council have agreed to give a site at Craigiebank upon which the Scottish National Housing Company (Limited), on behalf of the Government, propose to erect 300 steel houses.

Scarborough Town-Planning Scheme.

A Ministry of Health inquiry was recently held at Scarborough on the subject of the Scarborough town-planning scheme. The scheme involves approximately 1,239 acres, which is divided into three sections. It includes the building of nineteen new streets.

Proposed Warwickshire Girls' School.

The Warwickshire Education Committee have decided to purchase Malvern Hall, Solihull, with eleven acres of land, for the purpose of a secondary school for girls. The purchase price is £5,750, and it is estimated that the total cost of the scheme, including the conversion of the building, will be £24,500.

Bo'ness Housing Schemes.

The Bo'ness Dean of Guild Court have passed plans for the Town Council's housing scheme at Deanfield Road and Cowdenhill Road. Under the scheme, thirty-six houses are to be built at Deanfield Road and eight at Cowdenhill Road. The cost per house is £390. The Town Council have given notice of their intention to borrow £39,000 for their housing schemes.

The Firth of Forth Bridge.

The reversal of the Edinburgh Town Council's attitude towards the proposed road bridge over the Firth of Forth is indicated by the recommendation of the Lord Provost's Committee to contribute £1,000 towards the cost of a preliminary survey. The Edinburgh Council previously held that the Government should bear the entire cost of the survey, which was estimated to be about £10,000.

Town-Planning at Nottingham.

Representatives of various local bodies, including the Architectural Society, the Civic Society, the Rotary Club, and the Building Trades Employers' Association met the Nottingham Town-Planning Committee in an informal conference at the Guildhall, to consider in broad outline the proposals of the last-named for the development of the town-planning area of the city.

O.B.T.F.'s Action at Greenock.

The Operative Building Trades' Federation have taken action in connection with Greenock Corporation's decision to give facilities for the building of 130 steel houses under the Government scheme of 2,000 steel houses for Scotland. The feeling is if any of these 130 Weir houses are gone on with, Greenock Corporation's own scheme of brick houses will be brought to a standstill.

St. Paul's Bridge Scheme.

At a recent meeting of the Southwark Borough Council the chairman of the Housing Committee said that the Ministry of Health had been asked to call a conference to consider the question of the insanitary areas which would be affected by the St. Paul's Bridge scheme. It appeared that action might be taken in the near future to carry out a re-housing scheme for the Zoar Street area, on the south side of the Thames.

Town Planning at Coventry.

The Coventry City Council have been asked to rescind its previous resolution in regard to the city's town-planning scheme and substitute the amended scheme. In this the proposal to include part of the Warwick Rural District Council's area has been abandoned, but various additions have been made, principally in the Foleshill Rural District area. The amended scheme deals with an area of 27,697 acres, 14,376 of which are in the Foleshill Rural District.

Newcastle's £1,000,000 Schemes.

At a special town's meeting held at Newcastle-on-Tyne, two Parliamentary bills, embodying improvement schemes costing over two million pounds sterling, were submitted for approval. The schemes included the making of a new street through the centre of the town at a cost of £1,000,000 and the construction of a new quay costing £1,000,000. The quay scheme was approved, but the street project was defeated.

Government Housing Committee.

A small committee of Ministers has been formed to consider the housing question. One of the principal points for decision is whether new legislation dealing with the subject should be introduced in the coming session or deferred until next year. The programme for the new session is already a full one, and further legislation, unless deemed of great urgency, is unlikely to be brought forward. The committee, it is believed, will go fully into the housing problem with special reference to the disappearance of slums.

LAW REPORTS

Crown Rights—Question of Restoration

Gascoigne v. *The Secretary of State for War.*

Railway and Canal Commission. Before Mr. Justice Sankey, Mr. Tindal Atkinson, K.C., and Sir Lewis Carson, K.C.

This matter arose under the Defence of the Realm (Acquisition of Land) Act, 1916, and was an application by Col. Gascoigne, of Lotherton Hall, near Leeds, for the reinstatement and restoration to him of two farms in the occupation of the Crown.

Mr. W. Greene, K.C., for the applicant, said the matter came before the Court in regard to a portion of his client's estate near Leeds. It was taken in 1915 for the purpose of erecting a large shell-filling factory, and generally it was a piece of valuable agricultural land. After the war the Crown remained in occupation for a considerable time, and eventually an application was made to the Court under the Defence of the Realm (Acquisition of Land) Act, 1916, for liberty to remain in possession for a longer period. That was after many protests on the present applicant's part at the delay in returning the property to him. The reason given for the Crown's application and the ground upon which it was granted was that the Government were anxious to remove the buildings upon the land, and they had entered into a large contract for their removal and sale. The Government proceeded to remove the buildings, and what was left now was a mass of debris, trenches, pits, lumps of concrete foundation, odds and ends of wall, and that sort of thing. The place was now a perfect desert of waste, and one thing that was not there now was any buildings. In those circumstances one found that one of the points made by the Crown in the present case was that the buildings had not been removed. There were two separate sections in the Act, one of which dealt with cases in which buildings had not been removed, in which case compensation was to be fixed; the other section dealt with cases where the buildings had been removed, in which case it was the duty of the Crown to restore the land to its former condition. Having obtained an extended possession upon the understanding that they were going to remove the buildings, and having taken everything away except pieces of concrete foundations, etc., the Crown now said they had not removed the buildings, and the concrete foundations which were still there were, within the meaning of the Act, "buildings," and that was the point which the Crown took. It was no use to the applicant to have thrown back on him 190 acres of desert as this was, and to be told it was quite sufficient to be paid compensation. The issue was whether the Crown were bound to restore the land, his client seeking reinstatement and not money.

The Attorney-General, Sir D. M. Hogg, K.C., appeared for the Crown, and ultimately the parties arrived at terms as to the amount the Crown would pay Col. Gascoigne. The terms were not disclosed.

Vibration from Traffic—Allegation

Palmer v. *J. Capon, Ltd.*

Chancery Division. Before Mr. Justice Astbury.

In this case the plaintiff, Mr. J. R. Palmer, sought an injunction restraining the defendants from permitting heavy vehicular traffic and lorries of excessive weight to be driven along the Kempsford Road, Lambeth, adjoining the plaintiff's premises, as to injure the plaintiff's property by vibration. Plaintiff also complained of the excessive speed of lorries and vehicles along the road. For the plaintiff, it was alleged that lorries carrying timber to the defendants' saw-mills had caused so much vibration that plaintiff's garden wall had collapsed. Defendants denied this allegation, and evidence was given in support of their case that the vibration did not cause the collapse of the wall and that they had taken every means to prevent vibration.

His lordship dismissed the action, saying the plaintiff had failed to make out his case. The vibration was alleged to be due to the heavy traffic passing into the defendants' timber yard. The road was partly paved in the centre, and along each side ran iron plates wide enough to take the wheels of the lorries. The lorries had necessarily to pass along the road very slowly and the wheels must in substance keep to the plates so that there probably was very little vibration. At his suggestion defendants had promised to repair the road to try to avoid any trouble arising in the future, and they were also willing to take half of their taxed costs instead of the full amount.

Housing Contract—Contractors' Appeal.

Williams v. *Sir R. McAlpine & Sons.*

King's Bench Divisional Court. Before Justices Acton and Talbot.

This was an appeal by the defendants, Sir R. McAlpine and Sons, from a judgment of one of the Official Referees, which related to a housing contract for the Manchester Corporation. The appeal was from part of the judgment of the Official Referee given in July last. Sir R. McAlpine and Sons were contractors to the Manchester Corporation for the erection of 1,000 houses under a housing scheme. Plaintiffs, Messrs. John Williams & Co., were subcontractors, and were slaters and tilers, who did the slating and tiling work on the houses, and also supplied the materials.

Mr. Justice Acton, in giving judgment, said that in inviting Messrs. Williams to tender, Messrs. McAlpine wrote: "Any contract we give you would be subject to alterations in prices of materials and wages." Messrs. Williams admitted that that meant that what Messrs. McAlpine wanted was a contract under which increases would have to be borne by them and decreases would have to be allowed them by Messrs. Williams. Messrs. Williams contended that either Messrs. McAlpine's letter of invitation to tender was to be wholly ignored save as a mere request to tender, or if it was to be regarded as having any contractural effect. Messrs. Williams's reply qualified those contractural obligations by rejecting conditions which Messrs. McAlpine were seeking to impose, to accept liability to give Messrs. McAlpine the benefit of decreases if there were decreases. In his lordship's view it was impossible to say that the terms and conditions in Messrs. McAlpine's letter of invitation to tender did not form an integral part of the agreement.

His lordship considered that the terms and conditions in Messrs. McAlpine's letter were not dissented from or qualified by Messrs. Williams's answer, and they must be deemed to have become integral and operative terms of the agreement between the parties. It followed that the letter of invitation to tender by Messrs. McAlpine must be regarded as a document operating to impose terms and conditions in the alternate agreement, save in so far as such terms and conditions were negatived or qualified subsequently by correspondence or otherwise. It was not, therefore, a document which could be wholly ignored or laid aside as the respondents contended. It was not contended that Messrs. Williams, by their letter in reply to the invitation to tender rejected the obligation to give Messrs. McAlpine the benefit of any decreases. His lordship, however, did not accept that view of the matter, and he held therefore that Messrs. Williams's claim upon both points which they raised in the appeal failed, and Messrs. McAlpine were entitled to succeed. The arguments advanced on behalf of Messrs. McAlpine that they were entitled to the benefit of decreases were right. With regard to the cross-appeal of Messrs. Williams, who claimed to be entitled to certain increases which had not been allowed by the Official Referee, his lordship said the question was one of fact, and there was no reason at all why the Official Referee's decision should be reviewed.

Messrs. McAlpine's appeal, therefore, succeeded, and must be allowed, and Messrs. Williams's cross-appeal must be dismissed.

Mr. Justice Talbot agreed.

The Court accordingly varied the order of the Official Referee, and judgment was entered for Williams for £1,048, McAlpines to have the costs of the appeal. Leave to appeal was granted.

* * *

In the Company Winding Up Court on January 12, Mr. Justice Eve made an order for the compulsory winding up of Edwardes & Co. (Plasterers), Ltd., on the petition of the Builders' Material Association. Mr. Swords said the petitioners' debt was for £252 for goods sold and delivered. His lordship made the usual order.

RATES OF WAGES

			I	II
			s. d.	s. d.
A	ABERDARE	S. Wales & M.	1 8	1 3½
A₁	Abergavenny	Do.	1 7½	1 2½
B	Abingdon ..	S. Counties	1 6	1 1½
A	Accrington	N.W.Counties	1 8	1 3½
A₃	Addlestone	S. Counties	1 6½	1 2
A	Adlington ..	N.W.Counties	1 8	1 3½
A	Airdrie ..	Scotland*	1 8	1 3½
C₁	Aldeburgh	E. Counties	1 4	1 0½
A	Altrincham	N.W.Counties	1 8	1 3½
B₃	Appleby ..	N.W. Counties	1 4½	1 0½
A	Ashton-under-Lyne	N.W.Counties	1 8	1 3½
A₃	Atherstone	Mid. Counties	1 6½	1 2
B₃	Aylesbury ..	S. Counties	1 4½	1 0½
B	BATH ..	S.W.Counties	1 6	1 1½
B₃	Banbury ..	S. Counties	1 4½	1 0½
B₃	Bangor ..	N.W.Counties	1 5	1 1
A	BarnardCastle	N.E. Coast	1 8	1 3½
A	Barnsley ..	Yorkshire	1 8	1 3½
B₁	Barnstaple	S.W. Counties	1 5½	1 1½
A	Barrow ..	N.W.Counties	1 8	1 3½
A	Barry ..	S. Wales & M.	1 8	1 3½
B₃	Basingstoke	S.W. Counties	1 4½	1 0½
A	Batley ..	Yorkshire	1 8	1 3½
B	Bedford ..	E. Counties	1 6	1 1½
A₂	Berwick-on-Tweed	N.E. Coast	1 7	1 2½
A₃	Bewdley ..	Mid.Counties	1 6½	1 2
B₃	Bicester ..	Mid. Counties	1 4½	1 0½
A	Birkenhead	N.W.Counties†	1 9	1 3½
A	Birmingham	Mid. Counties	1 8	1 3½
A	Bishop Auckland	N.E. Coast	1 8	1 3½
A	Blackburn	N.W.Counties	1 8	1 3½
A	Blackpool	N.W.Counties	1 8	1 3½
A	Blyth ..	N.E. Coast	1 8	1 3½
B₃	Bognor ..	S. Counties	1 4½	1 0½
A	Bolton ..	N.W.Counties	1 8	1 3½
A₃	Boston ..	Mid. Counties	1 6½	1 2
B₁	Bournemouth	S. Counties	1 6	1 1½
A	Bradford ..	Yorkshire	1 8	1 3½
A₃	Brentwood	E. Counties	1 6½	1 2
A	Bridgend ..	S. Wales & M.	1 8	1 5¼
B₂	Bridgwater	S.W. Counties	1 5	1 1
A₁	Bridlington	Yorkshire	1 7½	1 2½
A	Brighouse ..	Yorkshire	1 8	1 3½
B₁	Brighton ..	S. Counties	1 6	1 1½
A	Bristol ..	S.W. Counties	1 8	1 3½
B₃	Brixham ..	S.W. Counties	1 4½	1 0½
A₃	Bromsgrove	Mid. Counties	1 6½	1 2
C	Bromyard ..	Mid. Counties	1 4	1 0½
A	Burnley ..	N.W.Counties	1 8	1 3½
A	Burslem ..	.....	1 8	1 3½
A₂	Burton-on-Trent	Mid. Counties	1 7	1 2½
A	Bury ..	N.W.Counties	1 8	1 3½
A₃	Buxton ..	N.W.Counties	1 6½	1 2
B	CAMBRIDGE	E. Counties	1 6	1 1½
B₃	Canterbury	S. Counties	1 4½	1 0½
A	Cardiff ..	S. Wales & M.	1 8	1 3½
A	Carlisle ..	N.W.Counties	1 8	1 3½
B	Carmarthen	S. Wales & M.	1 6	1 1½
B₂	Carnarvon ..	N.W.Counties	1 5	1 1
A₁	Carnforth ..	N.W. Counties	1 7½	1 2½
A	Castleford ..	Yorkshire	1 8	1 3½
B₁	Chatham ..	S. Counties	1 5½	1 1½
B₁	Chelmsford	E. Counties	1 5½	1 1½
B	Cheltenham	S.W. Counties	1 6	1 1½
A	Chester ..	N.W.Counties	1 8	1 3½
A	Chesterfield	Mid. Counties‡	1 8	1 3½
B₃	Chichester ..	S. Counties	1 4½	1 0½
A	Chorley ..	N.W.Counties	1 8	1 3½
B₂	Cirencester	S. Counties	1 5	1 1
A	Clitheroe ..	N.W.Counties	1 8	1 3½
A	Clydebank	Scotland	1 8	1 3½
A	Coalville ..	Mid. Counties	1 8	1 3½
B₁	Colchester ..	E. Counties	1 5½	1 1½
A	Colne ..	N.W.Counties	1 8	1 3½
B₁	Colwyn Bay	N.W.Counties	1 5½	1 1½
A	Consett ..	N.E. Coast	1 8	1 3½
B₁	Conway ..	N.W. Counties	1 5½	1 1½
A	Coventry ..	Mid. Counties	1 8	1 3½
A₃	Crewe ..	N.W.Counties	1 6½	1 2
A₃	Cumberland	.....	1 6½	1 2
A	DARLINGTON	N.E. Coast	1 8	1 3½
A	Darwen ..	N.W.Counties	1 8	1 3½
B₃	Deal ..	S. Counties	1 4½	1 0½
B₁	Denbigh ..	N.W.Counties	1 5½	1 1½
A	Derby ..	Mid. Counties	1 8	1 3½
A	Dewsbury ..	Yorkshire	1 8	1 3½
B	Didcot ..	S. Counties	1 6	1 1½
A	Doncaster ..	Yorkshire	1 8	1 3½
C₁	Dorchester	S.W.Counties	1 4	1 0½
A₃	Driffield ..	Yorks	1 6½	1 2
A₃	Droitwich ..	Mid. Counties	1 6½	1 2
A₂	Dudley ..	Mid. Counties	1 7	1 2½
A	Dundee ..	Scotland	1 8	1 3½
A	Durham ..	N.E. Coast	1 8	1 3½
B₁	EASTBOURNE	S. Counties	1 6	1 1½
A	Ebbw Vale	S. Wales & M.	1 8	1 3½
A	Edinburgh	Scotland	1 8	1 3½
A	E. Glamorganshire & Mon. Valley	S. Wales & M.	1 8	1 3½
B	Exeter ..	S.W. Counties§	1 7	1 2½
B₂	Exmouth ..	S.W. Counties	1 5	1 1
B	FELIXSTOWE	E. Counties	1 6	1 1½
A₃	Filey ..	Yorks	1 6½	1 2
A	Fleetwood ..	N.W.Counties	1 8	1 3½
B₃	Folkestone	S. Counties	1 4½	1 0½
A	Frodsham ..	N.W.Counties	1 8	1 3½
B₃	Frome ..	S.W.Counties	1 4½	1 0½
A	GATESHEAD	N.E. Coast	1 8	1 3½
B₁	Gillingham	S. Counties	1 5½	1 1½
B	Gloucester ..	S.W.Counties	1 6	1 1½
A₂	Goole ..	Yorkshire	1 7	1 2½
B₁	Gosport ..	S. Counties	1 5½	1 1½
A₃	Grantham ..	Mid. Counties	1 6½	1 2
A₂	Gravesend ..	S. Counties	1 7	1 2½
A	Greenock ..	Scotland*	1 8	1 3½
A	Grimsby ..	Yorkshire	1 8	1 3½
B₁	Guildford ..	S. Counties	1 5½	1 1½
A	HALIFAX ..	Yorkshire	1 8	1 3½
A₁	Hanley ..	Mid. Counties	1 7½	1 2½
A	Harrogate ..	Yorkshire	1 8	1 3½
A	Hartlepools	N.E. Coast	1 8	1 3½
B₂	Harwich ..	E. Counties	1 5	1 1
B₃	Hastings ..	S. Counties	1 4½	1 0½
B₁	Hatfield ..	S. Counties	1 5½	1 1½
B	Hereford ..	S.W.Counties	1 6	1 1½
B	Hertford ..	E. Counties	1 5½	1 1½
A₁	Heysham ..	N.W.Counties	1 7½	1 2½
A	Howden ..	N.E. Coast	1 8	1 3½
A	Huddersfield	Yorkshire	1 8	1 3½
A	Hull ..	Yorkshire	1 8	1 3½

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

			I	II
			s. d.	s. d.
A	ILKLEY ..	Yorkshire	1 8	1 3½
A	Immingham	Mid Counties	1 8	1 3½
B	Ipswich ..	E. Counties	1 6	1 1½
C₁	Isle of Wight	S. Counties	1 4	1 0½
A	JARROW ..	N.E. Coast	1 8	1 3½
A	KEIGHLEY	Yorkshire	1 8	1 3½
B₂	Kendal ..	N.W. Counties	1 5	1 1
B₂	Keswick ..	N.W.Counties	1 5	1 1
B	Kettering ..	Mid. Counties	1 6	1 1½
A₃	Kidderminster	Mid. Counties	1 6½	1 2
B₂	King's Lynn	E. Counties	1 5	1 1
A₁	LANCASTER	N.W.Counties	1 7½	1 2
A₃	Leamington	Mid. Counties	1 6½	1 2½
A	Leeds ..	Yorkshire	1 8	1 3½
A	Leek ..	Mid. Counties	1 8	1 3½
A	Leicester ..	Mid. Counties	1 8	1 3½
A	Leigh ..	N.W. Counties	1 8	1 3½
B₃	Lewes ..	S. Counties	1 4½	1 0½
A₃	Lichfield ..	Mid. Counties	1 6½	1 2
A	Lincoln ..	Mid. Counties	1 8	1 3½
A	Liverpool ..	N.W.Counties†	1 9	1 3½
B	Llandudno	N.W.Counties	1 6	1 1½
A	Llanelly ..	S. Wales & M.	1 8	1 3½
	London (12 miles radius)		1 9½	1 4½
	Do. (12–15 miles radius)		1 9	1 4
A	Long Eaton	Mid. Counties	1 8	1 3½
A	Loughborough	Mid. Counties	1 8	1 3½
B	Luton ..	E. Counties	1 6	1 1½
A	Lytham ..	N.W. Counties	1 8	1 3½
A₁	MACCLESFIELD	N.W.Counties	1 7½	1 2½
B	Maidstone ..	S. Counties	1 5½	1 1½
A₃	Malvern ..	Mid. Counties	1 6½	1 2
A	Manchester ..	N.W.Counties	1 8	1 3½
A	Mansfield ..	Mid. Counties	1 8	1 3½
B₃	Margate ..	S. Counties	1 4½	1 0½
A₃	Matlock ..	Mid. Counties	1 6½	1 2
A	Merthyr ..	S. Wales & M.	1 8	1 3½
A	Middlesbrough	N.E. Coast	1 8	1 3½
A₃	Middlewich	N.W. Counties	1 6½	1 2
A	Monmouth	S. Wales & M.	1 8	1 3½
	S. and E. Glamorganshire			
A₁	Morecambe	N.W. Counties	1 7½	1 2½
A₃	NANTWICH	N.W.Counties	1 6½	1 2
A	Neath ..	S. Wales & M.	1 8	1 3½
A	Nelson ..	N.W. Counties	1 8	1 3½
A	Newcastle ..	N.E.Coast	1 8	1 3½
A	Newport ..	S. Wales & M.	1 8	1 3½
A	Normanton	Yorkshire	1 8	1 3½
A₂	Northampton	Mid. Counties	1 7	1 2½
A	North Staffs.	Mid. Counties	1 8	1 3½
A	North Shields	N.E. Coast	1 8	1 3½
B	Norwich ..	E. Counties	1 6	1 1½
A	Nottingham	Mid. Counties	1 8	1 3½
A	Nuneaton ..	Mid. Counties	1 8	1 3½
B	OAKHAM ..	Mid. Counties	1 5½	1 1½
A	Oldham ..	N.W.Counties	1 8	1 3½
A₃	Oswestry ..	Mid. Counties	1 6½	1 2
B	Oxford ..	S. Counties	1 6	1 1½
A	PAISLEY ..	Scotland*	1 8	1 3½
C	Pembroke	S. Wales & M.	1 4½	1 0½
A	Perth ..	Scotland*	1 8	1 3
A₃	Peterborough	Mid. Counties	1 6½	1 2
A	Plymouth	S.W. Counties¶	1 8	1 3½
A	Pontefract ..	Yorkshire	1 8	1 3½
A	Pontypridd	S. Wales & M.	1 8	1 3½
B	Portsmouth	S. Counties	1 6	1 1½
A	Preston ..	N.W.Counties	1 8	1 3½
A	QUEENSFERRY	N.W.Counties	1 8	1 3½
B	READING ..	S. Counties	1 6	1 1½
B	Reigate ..	S. Counties	1 5½	1 1½
A₃	Retford ..	Mid. Counties	1 6½	1 2
A	Rhondda Valley	S. Wales & M.	1 8	1 3½
A₃	Ripon ..	Yorkshire	1 6½	1 2
A	Rochdale ..	N.W.Counties	1 8	1 3½
B	Rochester ..	S. Counties	1 5½	1 1½
A₁	Ruabon ..	N.W.Counties	1 7½	1 2½
A₂	Rugby ..	Mid. Counties	1 8	1 3½
A₃	Rugeley ..	Mid. Counties	1 6½	1 2
A	Runcorn ..	N.W. Counties	1 8	1 3½
A₃	ST. ALBANS	E. Counties	1 6½	1 2
A	St. Helens ..	N.W.Counties	1 8	1 3½
A₁	Scarborough	Yorkshire	1 7½	1 2½
A	Scunthorpe	Mid. Counties	1 8	1 3½
A	Sheffield ..	Yorkshire	1 8	1 3½
A	Shipley ..	Yorkshire	1 8	1 3½
A₃	Shrewsbury	Mid. Counties	1 6½	1 2
A₂	Skipton ..	Yorkshire	1 7	1 2½
B	Slough ..	S. Counties	1 5½	1 1½
A₂	Solihull ..	Mid. Counties	1 7	1 2½
B	South'pton	E. Counties	1 6	1 1½
B₁	Southend-on-Sea	E. Counties	1 5½	1 1½
A	Southport ..	N.W.Counties	1 8	1 3½
A	S. Shields ..	N.E. Coast	1 8	1 3½
A₂	Stafford ..	Mid. Counties	1 7	1 2½
A	Stockport	N.W.Counties	1 8	1 3½
A	Stockton-on Tees	N.E. Coast	1 8	1 3½
A	Stoke-on-Trent	Mid. Counties	1 8	1 3½
B	Stroud ..	S.W.Counties	1 5½	1 1½
A	Sunderland ..	N.E. Coast	1 8	1 3½
A	Swansea ..	S. Wales & M.	1 8	1 3½
B	Swindon ..	S.W. Counties	1 6	1 1½
A₁	TAMWORTH	N.W.Counties	1 7½	1 2½
B₁	Taunton ..	S.W. Counties	1 5½	1 1½
A	Teeside Dist.	N.E. Counties	1 8	1 3½
A	Todmorden	Yorkshire	1 8	1 3½
A₂	Torquay ..	S.W.Counties	1 7	1 2½
B₁	Tunbridge Wells	S. Counties	1 4½	1 1½
A	Tunstall ..	Mid. Counties	1 8	1 3½
A	Tyne District	N.E. Coast	1 8	1 3½
A	WAKEFIELD	Yorkshire	1 8	1 3½
A₂	Walsall ..	Mid. Counties	1 7	1 2½
A	Warrington	N.W.Counties	1 8	1 3½
A₃	Warwick ..	Mid. Counties	1 6½	1 2
B	Wellingborough	Mid. Counties	1 6	1 1½
A	West Bromwich	Mid. Counties	1 8	1 3½
B	Weston-S-Mare	S.W. Counties	1 6	1 1½
A₃	Whitby ..	Yorkshire	1 6½	1 2
A	Widnes ..	N.W.Counties	1 8	1 3½
A	Wigan ..	N.W.Counties	1 8	1 3½
B₂	Winchester	S. Counties	1 5	1 1
B	Windsor ..	S. Counties	1 6	1 1½
A	Wolverhampton	Mid. Counties	1 8	1 3½
A₃	Worcester ..	Mid. Counties	1 6½	1 2
A	Worksop ..	Yorkshire	1 8	1 3½
A₁	Wrexham ..	N.W. Counties	1 7½	1 2½
B	Wycombe ..	S. Counties	1 6	1 1½
B₁	YARMOUTH	E. Counties	1 5½	1 1½
B₂	Yeovil ..	S.W. Counties	1 5	1 1
A	York ..	Yorkshire	1 8	1 3½

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

PRICES CURRENT

EXCAVATOR AND CONCRETOR

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

Broken brick or stone, 2 in., per yd.	£0	10	0
Thames ballast, per yd.	0	13	0
Pit gravel, per yd.	0	18	0
Pit sand, per yd.	0	14	6
Washed sand	0	16	6

Screened ballast or gravel, add 10 per cent. per yd.
Clinker, breeze, etc., prices according to locality.

Portland cement, per ton	£2	19	0
Lias lime, per ton	3	0	0

Sacks charged extra at 1s. 9d. each and credited when returned at 1s. 6d.

Transport hire per day:

Cart and horse	£1	3	0	*Trailer*	£0	15	0
3-ton motor lorry	3	15	0	*Steam roller*	4	5	0
Steam lorry, 5-ton	4	0	0	*Water cart*	1	5	0

EXCAVATING and throwing out in ordinary earth not exceeding 6 ft. deep, basis price, per yd. cube . 0 3 0

Exceeding 6 ft., but under 12 ft., add 30 per cent.
In stiff clay, add 30 per cent.
In underpinning, add 100 per cent.
In rock, including blasting, add 225 per cent.
If basketed out, add 80 per cent. to 150 per cent.
Headings, including timbering, add 400 per cent.

RETURN, fill, and ram, ordinary earth, per yd.	£0	2	4
SPREAD and level, including wheeling, per yd.	0	2	4
PLANKING, per ft. sup.	0	0	5

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

HARDCORE, 2 in. ring, filled and rammed, 4 in. thick, per yd. sup.	£0	2	1
DO. 6 in. thick, per yd. sup.	0	2	10
PUDDLING, per yd. cube	1	11	6
CEMENT CONCRETE, 4-2-1, per yd. cube	2	5	0
DO. 6-2-1, per yd. cube.	2	0	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	18	0
BREEZE CONCRETE, per yd. cube	1	7	6
DO. in lintols, etc., per ft. cube	0	1	6

DRAINER

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

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

STONEWARE DRAINS, jointed in cement, tested pipes, 4 in., per ft.	0	4	3
DO. 6 in., per ft.	0	5	0
DO. 9 in., per ft.	0	7	9
CAST-IRON DRAINS, jointed in lead, 4 in., per ft.	0	9	0
DO. 6 in., per ft.	0	11	0

Note.—These prices include digging and filling for normal depths, and are average prices.
Fittings in Stoneware and Iron according to type. *See* Trade Lists.

BRICKLAYER

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

London stocks, per M.	£4	7	0
Flettons, per M.	3	6	0
Staffordshire blue, per M.	9	12	0
Firebricks, 2½ in., per M.	11	3	0
Glazed salt, white, and ivory stretchers, per M.	22	0	0
DO. *headers, per M.*	21	10	0
Colours, extra, per M.	£5	10	0
Seconds, less, per M.	1	0	0
Cement and sand, see "Excavator" above.			
Lime, grey stone, per ton	£2	12	0
Mixed lime mortar, per yd.	1	6	0
Damp course, in rolls of 4½ in., per roll	0	2	6
DO. *9 in. per roll*	0	4	9
DO. *14 in. per roll.*	0	7	6
DO. *18 in. per roll*	0	9	6

BRICKWORK in stone lime mortar, Flettons or equal, per rod	£5	0	0
DO. in cement do., per rod	37	0	0

DO. in stocks, add 25 per cent. per rod.
DO. in blues, add 100 per cent. per rod.
DO. circular on plan, add 12½ per cent. per rod.

FACINGS, FAIR, per ft. sup. extra	£0	0	2
DO. Red Rubbers, gauged and set in putty, per ft. extra	0	4	6
DO. salt, white or ivory glazed, per ft. sup. extra	0	5	6
TUCK POINTING, per ft. sup. extra	0	0	10
WEATHER POINTING, per ft. sup. extra	0	0	3
GRANOLITHIC PAVING, 1 in., per yd. sup.	0	5	0
DO. 1½ in., per yd. sup.	0	6	0
DO. 2 in., per yd. sup.	0	7	0
BITUMINOUS DAMP COURSE, ex rolls, per ft. sup.	0	0	7
ASPHALT (MASTIC) DAMP COURSE, ½ in., per yd. sup.	0	8	0
DO. vertical, per yd. sup.	0	11	0
ASPHALT DAMP COURSE, per ft. sup.	0	0	10
ASPHALT ROOFING (MASTIC) in two thicknesses, ⅜ 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	6
DO. DO. 3 in.	0	7	0

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 enquiry.

MASON

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

Portland Stone:			
Whitbed, per ft. cube	£0	4	4
Basebed, per ft. cube	0	4	7
Bath stone, per ft. cube	0	2	9½

Usual trade extras for large blocks.

York paving, ar. 2½ in., per yd. super.	0	6	6
York templates sawn, per ft. cube	0	6	9
Slate shelves, rubbed, 1 in., per ft. sup.	0	1	8
Cement and sand, see "Excavator," etc., above.			

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

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

PLAIN face Portland basis, per ft. sup.	£0	2	8
DO. circular, per ft. sup.	0	4	0
SUNK FACE, per ft. sup.	0	3	9
DO. circular, per ft. sup.	0	4	10
JOINTS, arch, per ft. sup.	0	2	6
DO. sunk, per ft. sup.	0	2	7
DO. DO. circular, per ft. sup.	0	4	6
CIRCULAR-CIRCULAR work, per ft. sup.	1	2	0
PLAIN MOULDING, straight, per inch of girth, per ft. run	0	1	1
DO. circular, do. per ft. run	0	1	4
HALF SAWING, per ft. sup.	£0	1	0

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

DO. Mansfield, 12½ per cent.
Deduct for Bath, 33⅓ per cent.
DO. for Chilmark, 5 per cent.

SETTING 1 in. slate shelving in cement, per ft. sup.	£0	0	7½
RUBBED round nosing to do., per ft. lin.	0	0	6
YORK STEPS, rubbed T. & R., ft. cub. fixed	1	9	0
YORK SILLS, W. & T., ft. cub fixed.	1	13	0

SLATER AND TILER

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

N.B.—Tiling is often piecework.

Slates, 1st quality, per M:			
Portmadoc Ladies	£17	0	0
Countess	30	0	0
Duchess	36	0	0
Clips, lead, per lb.	0	0	4
Clips, copper, per lb.	0	2	3
Nails, compo, per cwt.	1	6	0
Nails, copper, per lb.	0	2	0
Cement and sand, see EXCAVATOR, *etc., above.*			
Handmade tiles, per M.	£5	18	0
Machine-made tiles, per M.	5	8	0
Westmorland slates, large, per ton	9	5	0
DO. *Peggies, per ton*	7	10	0

SLATING, 3 in. gauge, compo nails, Portmadoc or equal:			
Ladies, per square	£1	0	6
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. aprox.	0	1	0
TILING, 4 in. gauge, every 4th course nailed, in hand-made tiles, average per square	5	6	0
DO., machine-made DO., per square	4	17	0

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

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

See "Sundries for Asbestos Tiling."

CARPENTER AND JOINER

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

Timber, average prices at Docks, London Standard. Scandinavian, etc. (equal to 2nds):

7 × 3, per std.	£23	0	0
11 × 4, per std.	33	0	0
Memel or Equal. Slightly less than foregoing.			
Flooring, P.E., 1-in., per sq.	£ 1	8	0
DO. *T. and G., 1 in., per sq.*	1	8	0
Planed Boards, 1 in. × 11 in., per std.	36	0	0
Wainscot oak, per ft. sup. of 1 in.	0	2	0
Mahogany, per ft. sup. of 1 in.	0	2	0
DO. *Cuba, per ft. sup. of 1 in.*	0	3	0
Teak, per ft. sup. of 1 in..	0	3	0
DO., *ft. cube*	0	15	0
FIR fixed in wall plates, lintels, sleepers, etc., per ft. cube	0	5	9
DO. framed in floors, roofs, etc., per ft. cube	0	6	6
DO., framed in trusses, etc., including ironwork, per ft. cube	0	7	6

PITCH PINE, add 33⅓ per cent.

FIXING only boarding in floors, roofs, etc., per sq.	0	13	6
SARKING FELT laid, 1-ply, per yd.	0	1	6
DO., 3-ply, per yd.	0	1	9
CENTERING for concrete, etc., including horsing and striking, per sq.	3	10	0
SLATE BATTENING, per sq.	0	18	6

PRICES CURRENT; *continued.*

CARPENTER AND JOINER; *continued.*

DEAL GUTTER BOARD, 1 in., on firring, per sq.	£3	11	0
MOULDED CASEMENTS, 1¾ in., in 4 sqs., glazing beads and hung, per ft. sup.	0	3	0
DO., DO., 2 in., per ft. sup.	0	3	3
DEAL cased frames, oak sills, 2 in. d.h. sashes, brass-faced pulleys, etc., per ft. sup.	0	4	0
DOORS, 4 pan. sq. b.s., 2 in., per ft. sup.	0	3	6
DO., DO., DO., 1¼ in., per ft. sup.	0	3	0
DO., DO., moulded b.s., 2 in., per ft. sup.	0	3	9
DO., DO., DO., 1¼ in., per ft. sup.	0	3	3
If in oak multiply 6 times.			
If in mahogany multiply 6 times.			
If in teak multiply 7 times.			
WOOD BLOCK FLOORING, standard blocks, laid in mastic herringbone:			
Deal, 1 in., per yd. sup., average	0	11	0
DO., 1¼ in., per yd., sup., average	0	13	3
DO., DO., 1¼ in. maple blocks	0	16	0
STAIRCASE WORK, DEAL:			
1 in. riser, 1¼ in. tread, fixed, per ft. sup.	0	3	9
2 in. deal strings, fixed, per ft. sup.	0	4	0

PLUMBER

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

Lead, milled sheet, per cwt.	£2	7	6
DO. *drawn pipes, per cwt.*	2	8	0
DO. *soil pipe, per cwt.*	2	11	0
DO. *scrap, per cwt.*	1	4	0
Copper, sheet, per lb.	0	1	5
Solder, plumber's, per lb.	0	1	3
DO. *fine, per lb.*	0	1	7
Cast-iron pipes, etc.:			
L.C.C. soil, 3 in., per yd.	0	4	2
DO. *4 in. per yd.*	0	5	1
R.W.P., 2½ in., per yd.	0	1	10
DO. *3 in., per yd.*	0	2	2
DO. *4 in., per yd.*	0	3	0
Gutter, 4 in. H.R., per yd.	0	1	10
DO. *4 in. O.G., per yd.*	0	2	0
MILLED LEAD and labour in gutters, flashings, etc.	3	16	0
LEAD PIPE, fixed, including running joints, bends, and tacks, ½ in., per ft.	0	2	1
DO. ¾ in., per ft.	0	2	5
DO. 1 in., per ft.	0	3	3
DO. 1¼ in., per ft.	0	4	6
LEAD WASTE or soil, fixed as above, complete, 2½ in., per ft.	0	6	0
DO. 3 in., per ft.	0	7	0
DO. 4 in., per ft.	0	9	9
CAST-IRON R.W. PIPE, at 24 lb. per length, jointed in red lead, 2½ in., per ft.	0	2	3
DO. 3 in., per ft.	0	2	8
DO. 4 in., per ft.	0	3	0
CAST-IRON H.R. GUTTER, fixed, with all clips, etc., 4 in., per ft.	0	2	7
DO. O.G., 4 in., per ft.	0	2	10
CAST-IRON SOIL PIPE, fixed with caulked joints and all ears, etc., 4 in., per ft.	0	7	0
DO. 3 in., per ft.	0	6	0
Fixing only:			
W.C. PANS and all joints, P. or S., and including joints to water waste preventers, each	2	5	0
BATHS only, with all joints	1	18	0
LAVATORY BASINS only, with all joints, on brackets, each	1	10	0

PLASTERER

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

Chalk lime, per ton	£2	14	6
Hair, per cwt.	0	18	0
Sand and cement see EXCAVATOR, *etc., above.*			
Lime putty, per cwt.	£0	2	8
Hair mortar, per yd.	1	7	0
Fine stuff, per yd.	1	14	0
Sawn laths, per bdl.	0	2	4
Keene's cement, per ton	5	5	0
Sirapite, per ton	3	12	0
DO. *fine, per ton*	3	19	0
Plaster, per ton	3	0	0
DO. *per ton*	3	12	6
DO. *fine, per ton*	5	12	0
Thistle plaster, per ton	£3	9	0
Lath nails, per lb.	0	0	4
LATHING with sawn laths, per yd.	0	1	7
METAL LATHING, per yd.	0	2	3
FLOATING in Cement or Sand, 1 to 3, for tiling or woodblock, ¾ in., per yd.	0	2	4
DO. vertical, per yd.	0	2	7
RENDER, on brickwork, 1 to 3, per yd.	0	2	7
RENDER in Portland and set in fine stuff, per yd.	0	3	3
RENDER, float, and set, trowelled, per yd.	0	2	9
RENDER and set in Sirapite, per yd.	0	2	5
DO. in Thistle plaster, per yd.	0	2	5
EXTRA, if on but not including lathing, any of foregoing, per yd.	0	0	5
EXTRA, if on ceilings, per yd.	0	0	5
ANGLES, rounded Keene's on Portland, per ft. lin.	0	0	6
PLAIN CORNICES, in plaster, per inch girth, including dubbing out, etc., per ft. lin.	0	0	5
WHITE glazed tiling set in Portland and jointed in Parian, per yd. and up	1	13	0
FIBROUS PLASTER SLABS, per yd.	0	1	11

GLAZIER

GLAZIER, *1s. 8½d. per hour.*

Glass: 4ths in crates:			
Clear, 21 oz.	£0	0	5
DO. *26 oz.*	0	0	6
Cathedral white, per ft.	0	0	5½
Polished plate, British ¼ in., up to 2 ft. sup.	0	2	5
DO. *3ft. sup.*	0	3	2
DO. *7 ft. sup.*	0	3	9
DO. *25 ft. sup.*	0	4	3
DO. *100 ft. sup.*	0	5	1
Rough plate, ⅞ in.	0	0	5½
DO. *¼ in., per ft.*	0	0	6
Linseed oil putty, per cwt.	0	16	0
GLAZING in putty, clear sheet, 21 oz.	0	0	10
DO. 26 oz.	0	0	11
GLAZING in beads, 21 oz., per ft.	0	1	0
DO. 26 oz., per ft.	0	1	3

Small sizes slightly less (under 3 ft. sup.).

Patent glazing in rough plate, normal span 1s. 5d. to 2s. per ft.

LEAD LIGHTS, plain, med. sqs. 21 oz., usual domestic sizes, fixed, and up, per ft. sup.	£0	3	6

Glazing only, polished plate, 6½d. to 8d. per ft., according to size.

DECORATOR

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

Genuine white lead, per cwt.	3	5	0
Linseed oil, raw, per gall.	0	4	2
DO., *boiled, per gall.*	0	4	5
Turpentine, per gall.	0	7	2
Liquid driers, per gall.	0	9	6
Knotting, per gall.	1	5	0
Distemper, washable, in ordinary colours, per cwt., and up	2	0	0
Double size, per firkin	0	3	6
Pumice stone, per lb.	0	0	4
Single gold leaf (transferable), per book	0	1	10
Varnish copal, per gall. and up	0	18	0
DO., *flat, per gall.*	1	2	0
DO., *paper, per gall.*	1	0	0
French polish, per gall.	0	19	0
Ready mixed paints, per gall. and up	0	10	6
LIME WHITING, per yd. sup.	0	0	3
WASH, stop, and whiten, per yd. sup.	0	0	6
DO., and 2 coats distemper with proprietary distemper, per yd. sup.	0	0	9
KNOT, stop, and prime, per yd. sup.	0	0	7
PLAIN PAINTING, including mouldings, and on plaster or joinery, 1st coat, per yd. sup.	0	0	10
DO., subsequent coats, per yd. sup.	0	0	9
DO., enamel coat, per yd. sup.	0	1	2½
BRUSH-GRAIN, and 2 coats varnish, per yd. sup.	0	3	8
FIGURED DO., DO., per yd. sup.	£0	5	6
FRENCH POLISHING, per ft. sup.	0	1	2
STRIPPING old paper and preparing, per piece	0	1	7
HANGING PAPER, ordinary, per piece	0	1	10
DO., fine, per piece, and upwards	4	0	2
VARNISHING PAPER, 1 coat, per piece	0	9	0
CANVAS, strained and fixed, per yd. sup.	0	3	0
VARNISHING, hard oak, 1st coat, yd. sup.	0	1	2
DO., each subsequent coat, per yd. sup.	0	0	11

SMITH

SMITH, *weekly rate equals 1s. 9½d. per hour;* MATE, *do. 1s. 4d. per hour;* ERECTOR, *1s. 9½d. per hour;* FITTER, *1s. 9½d. per hour,* LABOURER, *1s. 4d. per hour.*

Mild steel in British standard sections, per ton	£11	0	0
Sheet steel:			
Flat sheets, black, per ton	18	0	0
Do., Galvd., per ton	27	0	0
Corrugated sheets, galvd., per ton	26	0	0
Driving screws, galvd., per grs.	0	2	0
Washers, galvd., per grs.	0	1	1
Bolts and nuts, per cwt. and up	1	18	0
MILD STEEL in trusses, etc., erected, per ton	27	0	0
DO., in small sections as reinforcement, per ton	17	0	0
DO., in compounds, per ton	18	0	0
DO., in bar or rod reinforcement, per ton	20	10	0
WROT. IRON in chimney bars, etc., including building in, per cwt.	2	0	0
DO., in light railings and balusters, per cwt.	2	5	0
FIXING only corrugated sheeting, including washers and driving screws, per yd.	0	2	0

SUNDRIES

Fibre or wood pulp boardings, according to quality and quantity. The measured work price is on the same basis per ft. sup.	£0	0	2½
FIBRE BOARDINGS, fixed on, but not including studs or grounds, per ft. sup.	0	0	6
Plaster board, per yd. sup. from	0	1	7
PLASTER BOARD, fixed as last, per yd. sup. from	0	2	8
Asbestos sheeting, $\frac{5}{32}$ in., grey flat, per yd. sup.	0	2	5
DO., *corrugated, per yd. sup.*	0	3	6
ASBESTOS SHEETING, fixed as last, flat, per yd. sup.	0	4	4
DO., corrugated, per yd. sup.	0	5	6
ASBESTOS slating or tiling on, but not including battens, or boards, plain "diamond" per square, grey	2	15	0
DO., red	3	0	0
Asbestos cement slates or tiles, $\frac{5}{32}$ in. punched per M. grey	17	0	0
DO., *red*	19	0	0
ASBESTOS COMPOSITION FLOORING: Laid in two coats, average ¾ in. thick, in plain colour, per yd. sup.	0	7	0
DO., ½ in. thick, suitable for domestic work, unpolished, per yd.	0	6	6
Metal casements for wood frames, domestic sizes, per ft. sup.	0	1	6
DO., *in metal frames, per ft. sup.*	0	1	9
HANGING only metal casement in, but not including wood frames, each	0	2	10
BUILDING in metal casement frames, per ft. sup.	0	0	7

Waterproofing compounds for cement.

Add about 75 per cent. to 100 per cent. to the cost of cement used.

Plywood			
3 m/m alder, per ft. sup.	£0	0	2
4½ m/m amer. white, per ft. sup.	0	0	3¾
⅝ m/m figured ash, per ft. sup.	0	0	5
4½ m/m 3rd quality, composite birch, per ft. sup.	0	0	1½