THE ARCHITECTS' JOURNAL

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The Editor of THE ARCHITECTS' JOURNAL has much pleasure in announcing that Mr. Oswald P. Milne has undertaken to write a series of three articles dealing with modern country residences of different sizes and prices. The title of Mr. Milne's first article, which will be illustrated with plans and photographs of recent work by well-known architects, is *The £2,000 House*. It will appear in our issue for Wednesday next.

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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.

xiv: Thomas Johnson (working *c.* 1651-*c.* 1685). Christ in the House of Martha and Mary (dated 1658).

Very little is known about the artist who has signed this picture; he was much interested in the antiquities of Canterbury, five of the illustrations of the latter city in Dugdale's "Monasticon" (published in 1655) being drawn by him; and his feelings as regards the Puritan iconoclasts may be gauged from the fact that in an oil painting now in the possession of Mr. W. D. Caröe, and dated 1657, he has preserved a given record of the activities of a party of vandals in Canterbury Cathedral—in the happier days of Charles II that very picture was exhibited by Johnson at the Royal Society. The example here reproduced is the only other oil painting by Johnson now known. It is, however, not an original creation, but copied from Hans Vredeman de Vries' picture of 1566 now at Hampton Court. Even so it is a particularly interesting proof of the survival of a craving for a gay and ornate setting of life in the hey-day of Cromwell's Protectorate.—[London, Mr. W. H. Woodward.]

THE ARCHITECTS' JOURNAL

Wednesday, April 7, 1926

RURAL ENGLAND

It is becoming gradually obvious to a large number of people that the beauty of rural England is seriously threatened. Various societies of public-spirited men and women have volunteered to cope with the evil as best they can. Rural preservation societies and leagues, naturalists' societies and field clubs, the Commons and Footpaths' Preservation Society, the Scapa Society, which has done so much to check the abuses of public advertising both in town and country, and last (but not least) the Royal Institute of British Architects, all do useful work, yet it is questionable whether their combined efforts can stem the tide of destruction which threatens to sweep over the English countryside. The consciousness of this state of affairs has induced Professor Patrick Abercrombie to write a very vigorous pamphlet, a *Tract for the Times*, on this particular subject. Nobody is better qualified than he to tackle the problem, for he combines wide knowledge of the conditions, both legal and administrative, by which all attempts at reform are restricted with an acute æsthetic sense, such as has not always distinguished the pioneers of the town-planning movement.

Professor Abercrombie, however, is careful to emphasize the necessity for rural planning as distinct from town planning, which latter concept does not call up too pleasing associations in the minds of lovers of the country. He points out the tragic circumstance that the very people who are colonizing the country in order to escape either permanently or temporarily from town conditions of living are themselves helping to destroy the countryside through lack of foresight. The enormous growth of motor traffic, and its accompanying tendency to cause urban decentralization, are contributing to a swift transformation of the countryside, and this transformation is for the most part taking place in a haphazard manner without being guided by an intelligent vision of what twentieth-century England might become. Professor Abercrombie describes the two methods of residential growth as the "ribbon" by which the new houses are, as it were, unrolled along the roadside in a thin and ungainly stream reaching far out into the country, and the "radiation" from a central nucleus. Old villages show both types, but the latter is by far the most usual; the old community aiming at compactness, a neighbourly cosiness, as it were, and at other times surrounding a central green. The disadvantages of the "ribbon" formation are that strips of countryside are being colonized with no more rationale of social grouping, economies of State development, or æsthetics of rural design, than existed during the industrial revolution of the last century.

But this is not the only blemish upon the countryside. One need only mention the words "week-end bungalow" to call to mind one of the worst kinds of architectural atrocities which are now tending to spoil rural England. That these bungalows might possibly be designed in such a way as to increase rather than to destroy the beauties of the landscape is, of course, conceivable. But this happy result is not likely to be brought about until there is some measure of control of new buildings as regards design and material. The recent Town Planning Act does indeed empower the local authorities to preserve the existing character of a locality, but as yet the machinery of the Act has an urban character, for the reason that few rural districts can pretend to possess a staff capable of carrying on the town-planning scheme even though main lines were laid down in a regional plan, of which it formed a part, or were designed by some outside expert town-planner. Professor Abercrombie makes the important suggestion that where there is a regional committee it should be the statutory authority for administering the plan in rural districts, except where a rural district council requests to be allowed to carry out the scheme under the Town Planning Act, and can satisfy the Minister of Health that it is capable of doing so; and where there is no regional committee the County Council should be given rural planning powers to prepare a skeleton plan for the whole of the rural districts of the county.

Professor Abercrombie in this brilliant pamphlet discusses every aspect of the problem of rural planning. The preservation of definite areas as either part land or as stretches of natural scenery, afforestation, the disposition of roads, and the control of industrial development in such a manner that existing beauties of town, village, and countryside may be preserved. In this latter regard he has exceptional experience as one of the leading spirits of the Kent Regional Committee, by whose endeavours the new coalfields in Kent will be developed in accordance with the most enlightened principles. There is no stemming the inborn desire of the Englishman to live in the country or to have a garden, which has now been made much more attainable by quick and cheaper modes of locomotion. The problem is to reconcile the town with the country, and it is a problem in which the administrator and the artist must collaborate.

WILL *those readers who have not yet filled in their questionnaire on architectural criticism please remember that it should be posted to the Editor, 9 Queen Anne's Gate, Westminster, to-day or to-morrow, so as to reach him on Friday next, April 9.*

NEWS AND TOPICS

The other day I attended a remarkable meeting at the Faculty of Arts where Mr. Herbert Furst, of the Little Art Gallery, discharged with consummate tact the extraordinarily difficult office of presiding over a debate between Mr. Emmanuel, an uncompromising "die-hard" among the painters, and Mr. Alfred Woolmark, a modernist of modernists. To say that sparks flew is an understatement, for it would be difficult to estimate in units of argumentative heat the temperature of that meeting. In fact, at one point I very nearly left the room, for I felt it was rather ungracious of me, an architect, to become acquainted by a process akin to eavesdropping with a domestic squabble among the painters. But I held my ground, and am very glad I did so, for, after all, it is rather necessary to study what the painters are saying, for occasionally this has a certain repercussion upon our own art. Mr. Emmanuel did not spare the rod when dealing with the painters of the modern school, whom he boldly accused of being charlatans. And, amid loud laughter, he asked what seemed a rather pertinent question, namely, "What would a Cubist do if he were required to depict a cube?" Needless to say, his opponent did not vouchsafe an answer to this particular query. But putting aside all the verbal fireworks which emanated from the disputants on either side, one must estimate what significance for architecture this particular debate possessed.

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One thing is certainly clear, and that is, if we had to choose between the respective claims of the conservatives and the modernists the former must appeal to architects inasmuch as they have never failed to recognize a duty towards architecture. For while it may be acknowledged that painting has other functions to perform besides celebrating the beauty of buildings, yet an inventory of all the paintings in the world would show to what a great extent painters have been inspired by architecture, and have been content to put upon their canvases compositions of which the chief distinction is due to the nobility of their architectural subjects. Nor must it be forgotten that these pictorial representations of buildings have been of the greatest value to architecture, for they have had the effect of increasing the prestige of this latter art, and familiarizing its products among countless people who of their own accord might not have directed their attention to them. Have the modernists performed this office for architecture? Could they do so, or would they if they could? It seems necessary to give a negative answer to these three questions, for the modernists proclaim themselves to be quite indifferent as to whether their pictures have a subject at all. The "arrangement" apparently being to them all that matters—and they are so very busy expressing what they call their own personalities and emotions—it is scarcely conceivable they could be brought to acknowledge that they owe a certain deference, and even a little service, to the art of architecture. But let them beware, for the successful exercise of their craft is to a certain extent dependent upon our goodwill. For in a large measure it is architects who decide what space is provided for the embellishment of buildings by means of pictures.

It is gratifying to find that Mr. J. Douglas Scott, chairman of the Practice Standing Committee of the R.I.B.A., has been moved to write to the *Morning Post* a letter protesting against the far too common practice of local authorities appointing a sanitary inspector or an inspector of nuisances to act as architect for their housing schemes, irrespective of whether he has any qualifications to act in that capacity. This view is held and has been urged by the Minister of Health himself. In fact, quite recently in answer to a Parliamentary question by Sir William Pildwith, he expressed the hope that he could rely on the co-operation of local authorities to do all in their power to maintain a good standard in the planning and lay-out of schemes, and to ensure that these features would be creditable to the country and themselves. What Mr. Douglas Scott says on the subject of economy should appeal very strongly to the local authorities, for he points out with evident truth that it will be found advantageous to employ architects in private practice upon their housing schemes, as it often happens that after the appointment of officials for the special purpose these latter have other statutory duties imposed upon them, with the result that it becomes necessary to engage additional assistants to work on the housing. Moreover, the salaries of the officials are increased, or a substantial bonus is awarded them for the additional duties performed. But the most important consideration of all is that when once the additional officials are appointed it is almost impossible afterwards to dispense with their services, and the temporary appointment becomes a permanent increase of the staff. It is for the ratepayer to see to it that such unnecessary appointments are not made.

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It is many years since any architectural event has attracted so much public attention as the rebuilding of Regent Street. It is most unfortunate, however, that this public sentiment and interest in the famous thoroughfare which have now been aroused did not have an opportunity of expressing itself earlier. But the greatest architectural event of our time, the passing of old Regent Street, did not take place in a dramatic manner. Bit by bit the classic façades of Nash and his collaborators fell into the hands of the housebreakers without the public ever realizing the full significance of the transformation which was taking place under its very eyes. Now, when the new Regent Street is almost complete, a large number of people are realizing for the first time the extraordinary merit of the old Regent Street, but realizing that the beauties of the latter have departed for ever, they find a certain solace in suggesting ingenious devices by which the present conformation of buildings might have been improved if only the Crown authorities and the shopkeepers concerned had had the sense to adopt them.

* * *

The latest commentator upon Regent Street is Mr. R. A. S. Paget, who in a letter to the *Times* gives us his own solution of the modern shopping problem. He begins by pointing out the significant fact that Regent Street has Tube stations and a dozen or more omnibus routes at either end, and nearly twenty omnibus services traverse its length, so as a shopping centre it is probably more generally accessible than any other street in the world. In his opinion, the street should have been designed as two great continuous stores facing one another in separate blocks which

composed it, being connected by covered ways, tunnels, or bridges at convenient intervals, so that customers could pass from one block to another in protection from the weather. He would also have had direct covered communication from the Tube station to the shops and motor omnibus passenger stations, so that the public could alight and embark under cover. The pavements in front of the shops would be arcaded, while the lighting of the ground-floor shop-fronts would be secured by clerestory windows in the shop-fronts themselves above the level of the roof of the arcade, so as to avoid the objections which were fatal to Nash's original arcades. On the roof of the arcades he would form an attractive open-air promenade for use in fine weather, with raised foot-bridges crossing the side of the streets.

* * *

It would be interesting to have such an architectural " programme " properly worked out by the students in one of our great architectural schools, and I commend the problem to those whose business it is to find new subjects for *esquisses*. Mr. Paget, unfortunately, after dealing with the practical problem so suggestively, does not offer any useful hints as to the architectural treatment to be adopted in his ideal thoroughfare. He tells us that " if by drawing attention to the great architectural failure we can help to prevent the loss of similar opportunities in future and incline our authorities to think of architecture more as a functional problem and less as a sartorial exercise in the design of ' masonic ' clothing for covering steel-framed *mannequins*, the comment may be worth making." It is surprising what a fascination is still exerted by the architectural doctrines which the great leaders of the Gothic revival formulated during the last century. A large body of critics, among whom must be numbered Mr. Paget himself, continue to assure us that the buildings in the new Regent Street have as their principal defect a lack of correspondence between structure and surface treatment. The Portland stone is called a sham because it conceals a steel framework. Strange to say, these critics of the new Regent Street for the most part now profess an enthusiasm for the old.

* * *

Yet were not their spiritual forbears themselves responsible for the destruction of Nash's masterpiece, for did they not continually affirm that old Regent Street was also a sham, and unworthy of preservation because its stucco concealed the brickwork underneath ? It must be confessed, however, that the critics of the new Regent Street have a little more reason on their side, for whilst stucco never professed to be anything else than a covering to something more solid than itself, stone has been used for so many hundreds of years for constructional purposes that its great traditions seem flouted when it is degraded to be only a casing. Even granting this, however, a criticism of the new Regent Street which sets up as the main article of complaint a lack of correspondence between the surface treatment and the structure, fails altogether to take into account the civic aspect of building. It is only by considering this latter that we are enabled to make a true comparison between the new Regent Street and the old. It is quite possible to imagine that if the new Regent Street, in addition to the various blemishes which critics have attributed to it, had also the quality of proclaiming with extreme candour its constructional framework, it would find even less favour with the public than it does at present.

Mr. Thomas Rayson has contributed a very interesting article to the March *Cornhill* on dowsing. The dowser holds his own in this sceptical age as the only genuine magician, and to watch a dowser at work is a fascinating experience. A good diviner must be able, of course, not only to detect the presence of water, but also its approximate depth and probable strength. Streams flow beneath the ground at various levels, often crossing each other at different planes. The diviner must be able to distinguish between them. " In order to divine two such streams," writes Mr. Rayson, " there must be a handling of the divining-rod, which will enable both or either to be detected. To confuse one with the other is to render the advice of the diviner almost useless and, at the best, precarious." The whole business is mysterious enough, but one of the greatest mysteries about it is that the faculty appears to be operative only when the human form is in its dignified upright position. " It seemed," when experiments to prove this were carried out, " that the body must be erect, that the turn of the rod takes place when the lines of the stream are under the hands—not under the axis of the body. In giving the position of a stream in a field the diviner takes a half-step at the moment of indication and thrusts his heel into the ground."

* * *

In Oxfordshire a systematic survey of the subterranean streams has been undertaken, several hundred miles being traversed in the preparation of it. The various streams have been numbered, and their courses plotted on the Ordnance Survey. This is a most useful piece of work, which might with advantage be undertaken in other counties. Oxfordshire is a low-lying county, and on the whole does not suffer from any marked water shortage, such as occurs, for instance, in the neighbouring county of Buckinghamshire, where, in the Chilterns, water is often a much sought-after commodity. I am at present writing in this county, and the most unusual spring drought that we are now experiencing (I wonder if many realize that practically no rain has fallen for seven weeks) has left many farmsteads almost waterless. And the anomalies of the situation are many; a hamlet may be almost waterless, while a quarter of a mile away the springs—the outcome of the heavy rainfall early in the year—are percolating and flowing uselessly across fields or in the roadside ditches. An architect would be rash to build on these heights without evoking the mysterious and friendly aid of the dowser.

* * *

It has become a veritable *idée fixe* with the nation that the housing shortage is to be made good only by the adoption of some recondite building material or method of construction. The latest suggestion, emanating from the L.C.C., which august body has recently demonstrated to us in other fields its queer notions of architectural values, is for the importation of Scandinavian wooden houses. I have seen these houses in their own countries, and very picturesque they look, thoroughly indigenous, and, as it were, the right building in lands so rich in easily-worked timbers, but it scarcely needs an architectural training to appreciate the immense superiority of a brick house to these timber ones.

ASTRAGAL

HENRY GLICENSTEIN

BY JOSEPH LEFTWICH

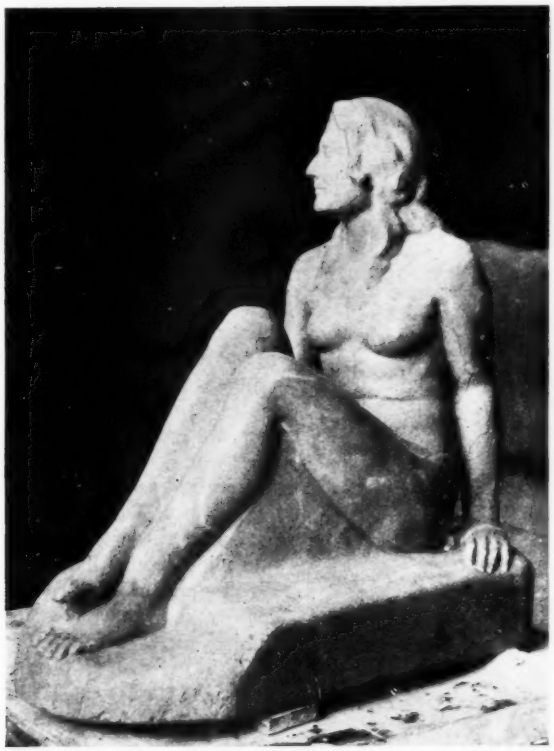
As a child, too young yet for school, Henry Glicenstein used to collect the candle grease that slowly dripped down and knead it into figures: he carved horses and sleighs and peasants with a penknife out of the twigs he picked up on the edge of the forest near his village home. And when at last he was sent by one who recognized his promise to the great Academy at Munich, he instantly showed his aptitude by becoming the best pupil of his famous master, Ruemann. After a few weeks, whenever there was a competition at the school, the other students would ask Glicenstein not to compete for once so that one of them might have a chance. The Prince Regent of Bavaria, who, as the patron of the Academy, was a frequent visitor, found the young foreigner not sufficiently able to converse in German. "He cannot speak German, your Royal Highness," Ruemann would say, "but he can speak excellently in marble." Two years in succession Glicenstein won the Prix de Rome, and for the past thirty years Rome, to which his prize took him, has been his home. A man of intense religious feeling, he has moved about these many years in the midst of the architectural and sculptural marvels of the Eternal City, silently and absorbedly. He has learned to know them as few men do, has followed their way of development, and understands their source and their culmination. And in his studio he has worked feverishly so that often for days on end the only sleep he has had was what he snatched when, utterly exhausted, he dropped at the foot of his statue and lay like a log till the weariness passed off. He is a sculptor who has built himself up solidly on the firm base of tradition. He is not an imitator of the giants of the past, nor one who works as if the world began with him.

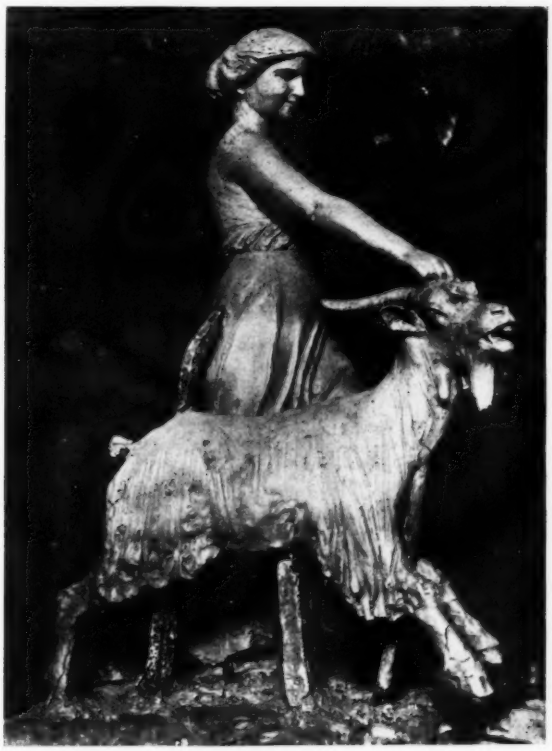
Not long after his first exhibition success, he was called to Warsaw as Professor of Sculpture at the Academy there, but he did not stay at his post long. He demanded of the leading architects that they should give scope to his pupils to work with them on their architecture, that they should stop decorating their buildings with the conventional ornamentation which they and their builders had adapted from the Classic forms, and should employ sculptors to decorate each building according to its own requirements, provide a chance for his young men, and help to open up a field for creative sculpture and creative architecture. But most of the architects stood out against him. They preferred to do their work in the easy, well-marked-out manner, not to risk the possible failures and crudenesses of the young sculptors, nor the possible creation of new forms difficult at first to fit in with their old methods. And Glicenstein returned to his Rome and to his work in his studio.

Spinoza.

His success has been in no way sudden or sensational. It has been slow and cumulative. It was only a few months ago, when he held his big exhibition in Rome, that he was finally crowned as Italy's greatest living sculptor, acclaimed as in the direct descent from Angelo. The King then honoured him by conferring on him the Order of Cavalier of the Crown of Italy, making him a knight; and Professor Orestano, one of the biggest authorities on art, and the author of the standard work on Leonardo in Italian, is writing a book on Glicenstein's work. In the spring, at the big Venice International, Glicenstein's collected sculptures will be in the Salon d'Honneur at this most important of the world's exhibitions.

When Glicenstein was in London in 1922, showing his work here, for the first time, and not in a representative collection, Mr. Frank Rutter wrote that it was "the most interesting one-man show we have had by a foreign artist since the Mestrovic Exhibition," and Mr. Konody described him as "a creative genius; as a sculptor a master of pure form." On the Continent he had been already long known, and his works are found in most of the big museums: Berlin, Hamburg, Bremen, Munich, Warsaw, and Cracow. Glicenstein's principal quality is his sincerity, his compelling earnestness. He is a visionary who works with a rapt look on his face and with a prayer on his lips. And in his breast a tempest rages, so that at times he has to keep both his hands pressed tightly to his beating heart, lest it burst, as he shows us in his noble conception of Milton, which might be himself, a powerful form, but far more powerful is the storm of pent-up feeling within. It is a fever in the blood which will not let him rest. A thick-set, stockily-built man, with muscles of steel, he loves to handle big masses, he loves to work in the big; and he has a passion for carrying out his works himself. He carves his wood figures from the log, he chisels direct from the marble, he burns his terra-





cotta and his ceramic, and he superintends and helps in the casting of his bronze. He is a great modeller, too, but he would rather handle his materials. He is a sculptor-craftsman.

There is nothing more scathing than his contempt of the sculptors who model small figures in clay and pass them on to a craftsman to carry out in the big. Making puppets, he calls it; hints and suggestions, not sculpture. And although he can model as few can, he is always impatient of working in clay. You can do with it what you will, he complains; you take off, or you build up. He prefers to sculpt his figures out of his material, within the discipline of the material and restricted by its limitations and its specific character: no flying garments, no outstretched hands, but rigidity, massiveness, sculpturesqueness. He delights to seize a block of marble or a log of wood and to trace from it his figure, seeing it slowly emerge as he carves or chisels away at it. He has always a host of compositions in his mind, and as he looks at his block one of them appears to be taking shape in it. The form of the marble or the wood determines his method of approach. Thus his statues vary according to the material he employs. And we get the dignified, ancient-looking, greenish-bronze head of his Greek scholar, the brooding intensity of his Spinoza, and the powerful economy and simplicity of his oak carving in the round of a peasant woman with her babe and her cow, the Quattrocento spirit of his delightful coloured-terracotta bust of d'Annunzio's daughter, and the grace and strength of his bust of d'Annunzio himself (which stands now, laurel-crowned, in the d'Annunzio Museum at the Villa Gardone), with its remarkably clever and pleasing use of patina, natural bronze, and brown marble. He has tragic figures broken with a sense of catastrophe, and powerful superb things like his Beethoven, with his great head thrown back and his eyes to the heavens.

He has happy singing compositions, like his "Ruth and Boaz," "which has the lyrical value of a piece of Shelley,"

Above, (left) Miriam, and (right) Spring. Below, Offering.

and he has stone figures hard and severe, with the quality of the granite out of which they are hewed, like his "Sibylla." And there are joyous things like his "Spring"—the young maiden in the flush of her youth, bounding along light-footed, with her companion, the swift, springy mountain-goat; a dynamic work, and withal kept within the bounds of true sculptural art. It has a fine rhythm of lines and a swing about it, a real sense of movement, not suddenly caught up in the act of moving and set down as if turned to stone, but with the whole attitude of moving onward in it, with the feeling of the energy of motion. How well, how cunningly Glicenstein keeps his form bound together, the lines of the head and neck following the lines of the arms, and these following the lines of the legs: all of it swinging together in one line, a connected unity. We see it in his "Prophet," in his "Mother and Child," his "Melancholy," his "Orpheus." We see it in his marble "Miriam," where the lines follow like a song, round the head, round the whole form of the girl—for "Miriam" is merely the name of the sitter, and not a symbolic title to indicate the sister of Moses or any other historical Miriam—down to the tips of her toes, complete and enclosed within its compositional unity.

Despair.

More than all else, of recent years, Glicenstein loves to go into a little primitive Italian village and to live there for some months, to make friends with the villagers and with the village carpenter, and there in the carpenter's shop—the carpenter himself a man who spends his after-working hours carving grotesque masks and bits of ornament for the village church—to hew out of great masses of wood figures of saints, marvellously compact and simple, like the old Virtues, primitive in their simplicity and amazingly effective in their architectural sense. I have seen him working on one of these figures, a St. Anthony, with the villagers interestedly watching the form growing out of the wood as he chiselled away at it, and making it a daily ritual to pass the carpenter's shop and to see the Cavalier working at the saint, with the fowls scampering about beside him in the shavings, and the hum of the bees coming in from the garden where the fig trees and the vines bear their fruit.

It is a far cry from the polished Academy of Munich and the Prince Regent of Bavaria and the pride of the Prix de Rome, but before these there was Glicenstein's village home, and there were the peasants and the horses and the sleighs, which he carved from the twigs he picked up on the edge of the forest near by, and it is back to the village and the peasants and their primitive simplicity and rugged strength that Glicenstein loves to go. At all times his sculpture was too rude and vigorous for the kind of thing that is normally associated with the Prix de Rome, and in his works of each of his periods there are such which suggest, as Lewis Hind wrote of one of his statues, that "if the Church still bought works of real art, this intense, absorbed praying man, lost to the world, in communion with God, should find a place in a niche of a chapel." To-day, it is with the thought of the niche in a chapel, or in a dwelling-house, that Glicenstein works and produces his figures, with the idea that they may finally find a place as part of an architectural scheme for which they are certainly more fitted than for the atmosphere of a salon. His work has none of the quality of *charmant* and playfulness, nor of the strangeness and modern eccentricity that the salon would like. He is direct and straightforward, a master who knows what he is aiming for, and achieves it.

And to realize Glicenstein's essential quality as sculptor it is instructive to turn to some of his works in other mediums than sculpture, for Glicenstein is supremely the artist to whom no method of artistic expression is closed. I have in mind a painting of his of a horse galloping across the plain, which for sheer power of movement and bodily roundness and solidity conveyed in almost plastically-handled colour is surely among the greatest works of its kind. He has rich, glowing water-colours which take your breath away with the strength and the vigour of them. He has pen-and-ink drawings comparable, as has often been pointed out by authoritative critics, only to the drawings of an old master. And of his drypoints, Mr. Frank Rutter has written that they are "wonderful—as a whole there is nothing like them—they are a supreme personal achievement."

And in all the mediums one sees immediately the sculptor. Whether it is the brush or the pen or the graving tool that Glicenstein uses, he uses it as it were his chisel, and whether he works with it on paper or canvas or copper, he works with it as it were marble—he cuts out of it, he sculpts, so that all his paintings, his drawings, his etchings, give the impression as they were bas-reliefs.

Glicenstein is back now in Rome, completing a number of new works, which he will show this spring at the Venice International. It is certain that in the Italian art world they will evoke an even greater jubilation than did his Rome exhibition in the spring of last year. London has seen him but once—in 1922—but as the critic of THE ARCHITECTS' JOURNAL wrote on that occasion: "One exhibition cannot adequately represent such an artist's work."

CURRENT
ARCHITECTURE
SECTION

THE URBAN BRICK FAÇADE

BY NATHANIEL LLOYD

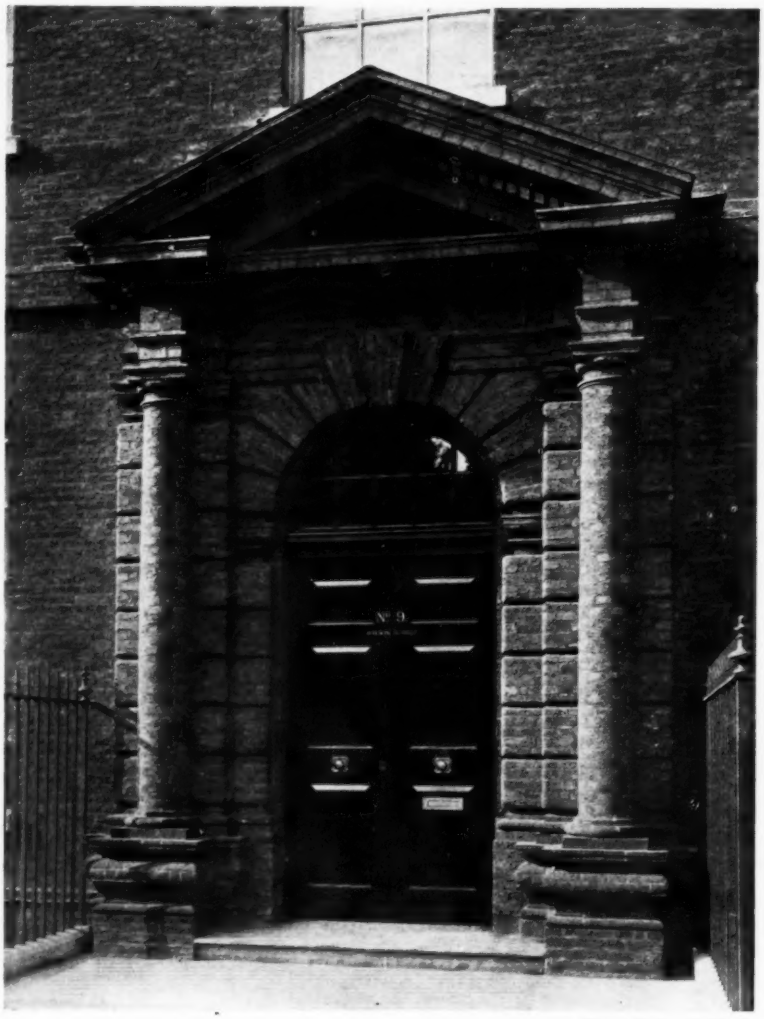
INSPECTION of brick façades, of which several notable examples have recently been built in London, gives one the impression that this revival of the use of brick is not unconnected with the production by certain manufacturers of facing-bricks having remarkably good colour and texture. The unenterprising manufacturer is apt to excuse his lethargy by saying that he will produce an article when he finds a demand for it, but the mere fact that the article is in stock, and can be obtained as required, produces a demand which, in other circumstances, would never have arisen. For a hundred years after the Great Fire, brick, in one shade or other of red, was the favourite material for London fronts. During that period every variety of brick was employed in every way that ingenuity and experience could suggest, and red brick was only superseded by grey stocks about the middle of the eighteenth century, because fashion regarded them as assorting more agreeably with stone. The revival of building in red brick during the last quarter of the nineteenth century was unsatisfactory, even in the hands of such designers as Norman Shaw. Lack of texture, together with hard, even colouring were mainly accountable for this. In the hands of less accomplished designers, who seized upon the infinite possibilities of the material and exploited these with the utmost energy and incompetence, "nothing is so destructive as energetic ignorance," the disaster was complete, and red brick became a term of opprobrium, which is current even to-day. However, fashion is clearly turning once more, and should the brick-making trade as a whole anticipate demand by providing the right article, there seems to be every probability that brick may regain its old supremacy, notwithstanding modern competitors. Wren and his school were the great masters of brick, which was used with thick and with thin joints, of rough and smooth texture, moulded, cut, and carved. Not only was it used alone, from foundation to parapet, but also in the happiest way with stone, wood, and paint.

Lazard's Bank, Old Broad Street. By Gunton and Gunton.

It is remarkable what colour can do for even the plainest and severest building. In the casualty department building of the Royal Northern Hospital the contrast between the walling and the stone dressings is complete, and would be still more marked had the wallings possessed greater texture. In the Wigmore Street façade the walling bricks have excellent texture, and just that variety of colouring which seems always to

charm the observer. The thick jointing, which such bricks require, is here too. The orange-red, gauged window arches seem so entirely in keeping that one wishes they had been continued as dressings, which, however, are of white stone, contrasting with the reds of the brick. The ground floor is of that character which satisfies the shopkeeper.

In the elevation of the doctor's house and flats at Kennington the whole of the wallings are built of brick of good texture, with thick joints. Instead of grouping the windows, the centre, three windows wide, has been accentuated by heavy carved key-blocks and a stone balcony, carried on massive consoles. The old building, next door, presents an interesting and instructive study in fenestration. The heights of the window openings in the brickwork diminish at each floor, the ground floor being tallest with approximately 13 units, the second floor with 11 units, and the third floor with 8 units. The widths of the second and third-floor openings are the same, 5 units, the ground floor 6 units between the jambs of the outer arch. In making the heights of the ground and first-floor windows, more than twice as high as their widths, the designer showed appreciation of the air of dignity conferred by such proportions, and it is chiefly to this factor that the front owes its fine quality. The new bank building in Old Broad Street is a notable addition to city architecture. It is built of brick of varied colourings and of excellent texture, laid with ¼-in. joints. Actually the bricks are 1¾ in. thick, and four courses rise 8 in. In this building the designer has had the courage to start his brickwork at the plinth instead of at the first floor as in preceding examples. One cannot help wishing he had been able to provide one row of tall windows, which the pedimented window over the entrance doorway suggests, but, probably, demand for many floors and for small rooms, each with one or two windows, was a part of the problem.



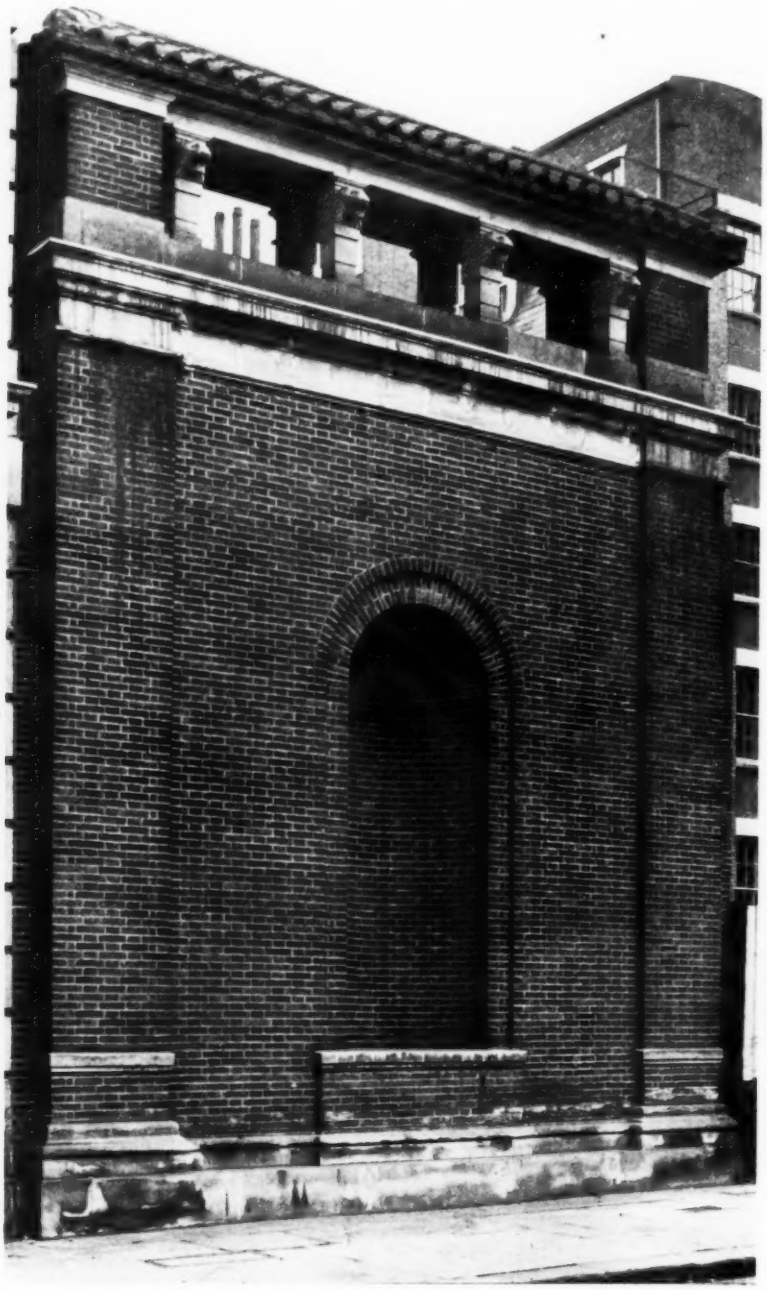
No. 9 Halkin Street. The doorway. *Photo: Nathaniel Lloyd.*

Hambros Bank, in Bishopsgate, is the latest building after the admirable manner of Wren. Here we have brick of soft reds, and varying slightly in tones and intensity for the wallings. They are 1⅞ in. thick, and four courses rise 9 in. These contrast brilliantly with the whiteness of the stone base, pilasters, and dressings, and although the brightness must, necessarily, diminish in time, what is lost in brilliance will be made up in mellowness. The bricks are less rough in surface than the last noticed, the joints more finely and accurately struck; in fact, that additional finish has been introduced which is becoming with the most elaborate and sophisticated of orders. Once more one deplores the requirements which necessitated windows for three stories instead of two, as between the pilasters. A high first floor, furnished with corresponding windows, such as Wren introduced at Hampton Court, would greatly have increased the beauty of the front. The brick-raised panels or aprons under the second-floor windows are good, and the use of brick might have been extended with advantage by the addition of moulded brick window architraves, which would have defined and enriched the openings without producing an effect of crowding between the pilasters. The wings, slightly recessed from the hexastyle centre, have a plain band on the line of the cornice, which returns back to this. The treatment of these wings is particularly pleasing, the two windows in one architrave over a door possessing just that effect of height one feels is required, and being adequately punctuated by the elliptic window and swags. Another bank, 145 Leadenhall Street (not illustrated), has wallings of brownish and soft red colourings, with gauged dressings of rich medium red bricks. A large window has a brick architrave, with ramped scrolls of carved brick at foot. Perhaps the next important brick building in the City will go one step further and be provided with a cut and rubbed brick doorway.

Photo: Nathaniel Lloyd.

No. 9 Halkin Street.

Gauged pilasters having carved capitals of ordinary brick units were frequently introduced in late-seventeenth and early-eighteenth-century fronts. An interesting survival is at 14 Tooks Court, Cursitor Street, Chancery Lane, E.C., which is illustrated, together with a detail of one of the Ionic caps, recently damaged. The fine jointing is discernible. Returning to modern buildings, that at 9 Halkin Street depends more upon the quality and texture of its brick walling, quoins, and doorway than upon its stone cornice. Had it been built two hundred years ago the cornice would surely have been in gauged and moulded brick. However, the designers have indulged themselves in such workmanship upon the doorway, where, except for the corona bricks of the caps, all the mouldings are hand cut. The fine niche in Carlos Place and its surrounding walling are excellent specimens of brickmakers' and bricklayers' arts. The bricks are of good texture and varied colour, now very bright, but not unpleasantly so. Here is a composition which is a brick structure with stone dressings, not stone dressings with a brick filling, and there is a world of difference between the two.



Screen Wall in Carlos Place. By E. Vincent Harris.

The front in Duke Street is in the manner of Sir Robert Taylor. One difference between it and Ely House, Dover

Street, is in the use of brick instead of stone for the walling above first-floor level. The thick joints assist in producing good texture, and the recessed margins to the square second-floor windows is a simple, but admirable, treatment, which one wishes had been employed at Bush House and elsewhere, where windows, for lack of architraves, look as though they had been punched through the walls by some gigantic machine.

All the buildings noticed have the brickwork either in English or Flemish bond. A variation of English bond is to lay the stretchers so that the alternate courses of stretchers break joint. This is known as English cross bond, or as Dutch bond, according to the way alternate stretching courses are started at the quoins. I have illustrated the methods in another place. The effect is to produce a faint diamond pattern, which is pleasing, or will be until it is overdone. The house at Airlie Gardens was built in this bond, which one finds also in old work, in gables, or restricted areas.

From time to time objection is made that brick is unsuitable for the London atmosphere. So far as durability is concerned it has always proved more satisfactory than stone, and red bricks of all shades retain colour remarkably well.

The building in South Square, Gray's Inn, which bears the date 1905, is a good instance, while on other sides of the same square are fronts from which colour glows after nearly two hundred years.

Premises in Duke Street. By E. Vincent Harris.

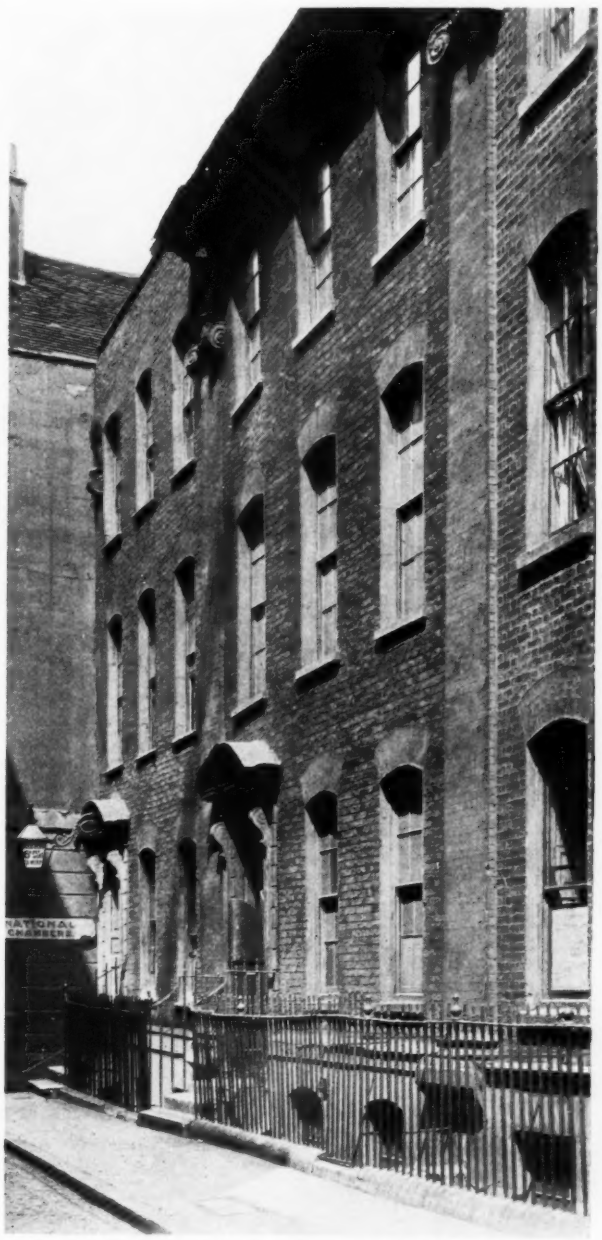


Photo: Nathaniel Lloyd.

No. 14 Tooks Court.

The Royal Northern Hospital, Outpatients' Department. By Adams, Holden, and Pearson.

Hambros Bank, Bishopsgate. By Niven and Wigglesworth.

Above, a doctor's house and flats,—Kennington. By Adshead and Ramsey. Below, new premises in Wigmore Street. By Pite, Son, and Fairweather.

THE LIVERPOOL BANK COMPETITION

THE WINNING DESIGN

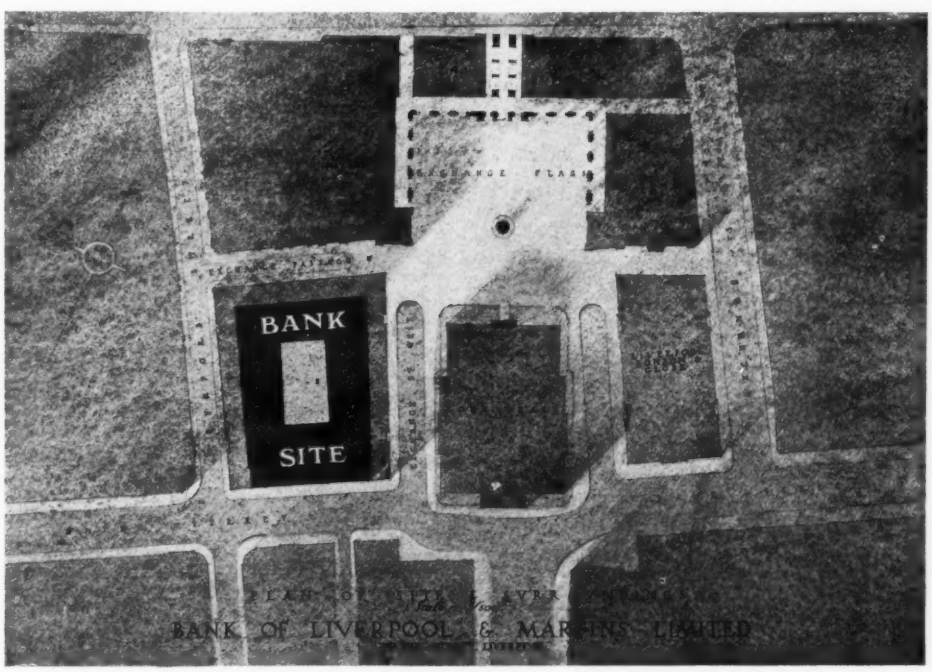
THE design of Mr. Herbert J. Rowse, placed first in the Liverpool Bank competition, has many points of interest. Naturally the site chosen has influenced the treatment of the building, and in order to appreciate this some knowledge of the surroundings is necessary. The main frontage is to Water Street, but the site is open on all sides, and a number of business people pass across Exchange Flags, with its arcades leading to the Cotton Exchange. Thus, there are two appropriate positions for entrances to the bank and offices, one from Water Street and the other near the angle towards Exchange Flags. While the entrances to the bank are on the main axis, the two subsidiary ones to the offices on the upper floors are approached from Water Street and Exchange Flags. This, to some extent, dictated the lines of the plan, which has the merit of simplicity and clarity.

The bank itself occupies the basement and three lower floors. The banking hall, which is very finely proportioned and detailed, extends to the full height of these floors, and the entrances extend through two of them. The offices to be let off occupy six of the floors above this, with separate access from the street, and their own lifts at two opposite angles. The top floor is reserved by the bank. On studying the plan it will be seen that there are four rotundas at the angles of the main banking hall, two of these belonging to the bank and the other two to the offices. Adjoining them are staircases in cases of emergency and for intercommunication between floors, the main volume of traffic being dealt with by the express and other lifts. The placing of these rotundas makes for economy and convenience in the lines of communication and in lighting.

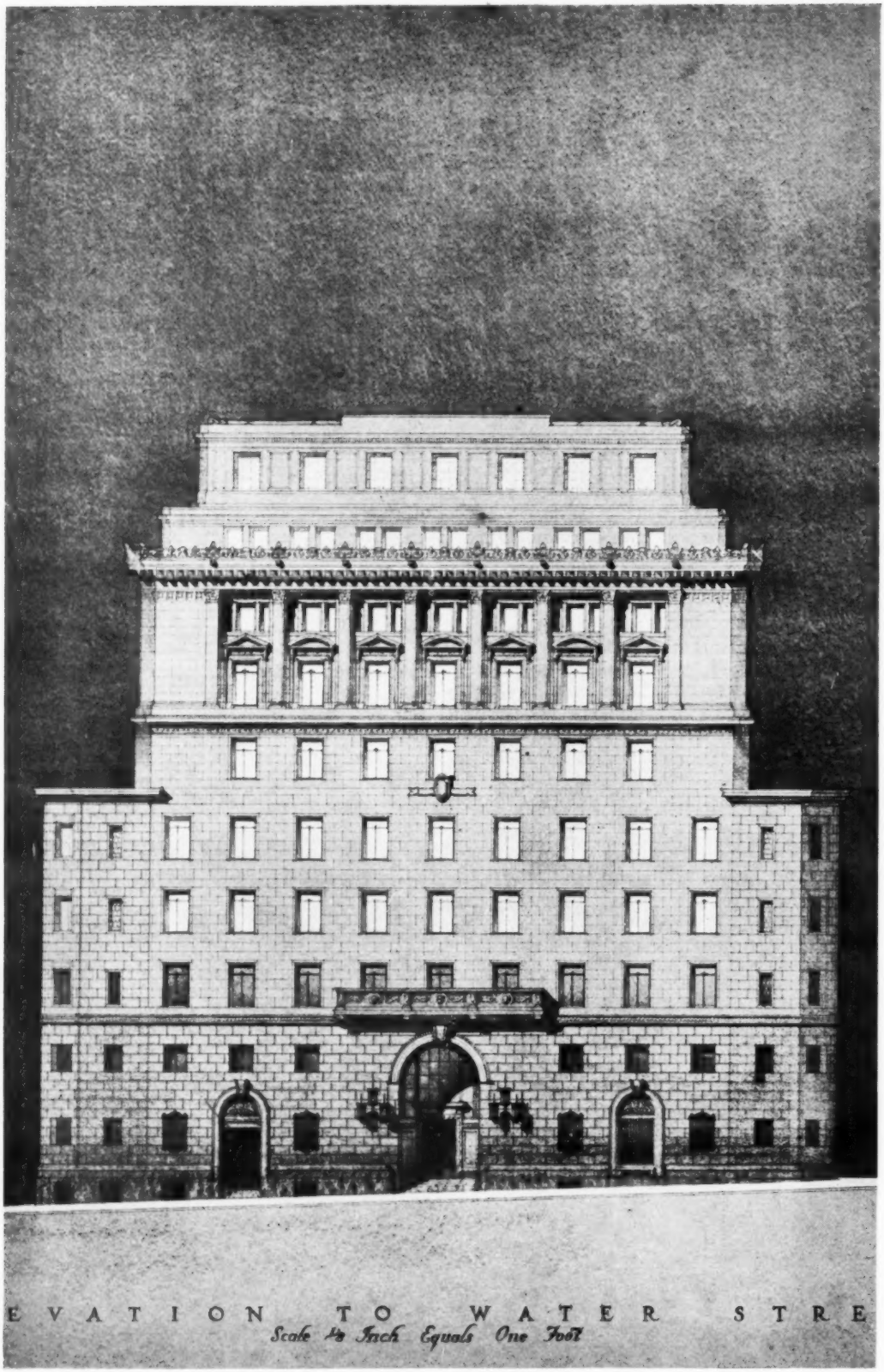
Generally the scheme appears to give a very high proportion of accommodation in relation to the cubic content of the building, and the arrangement of the banking premises looks very well managed.

The author deserves credit for setting back the upper floors at a comparatively low level in order to free, as far as possible, the fine dome of the town hall and to balance Cockerells insurance office on the far side of it. Nevertheless, the town hall is bound to suffer in effect from the increased height of the new block, and it looks probable that Liverpool will, to a less emphatic extent, follow the lines of New York in swamping its old public buildings with dominating commercial blocks.

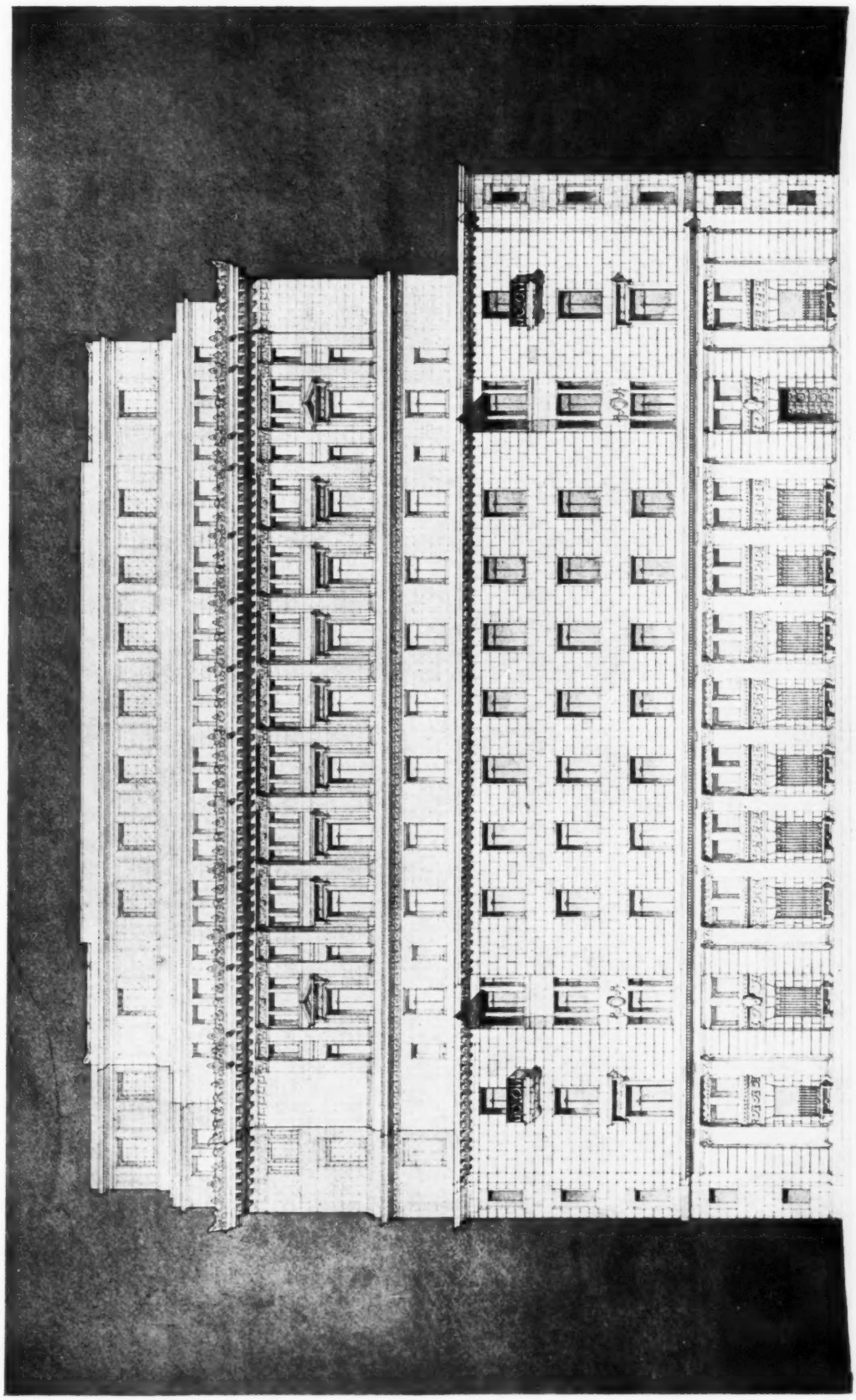
It is interesting to note, as a sign of the times, the frank disregard of architectonic construction in the means employed for pushing the upper floors back from the lower façades. Of course, with steel-frame construction there is not the slightest difficulty in supporting walls over voids, and in this case the economic advantages gained offer a measure of justification. All the same, it does give a shock to see a wall 60 or 70 ft. high standing over space, and the question inevitably arises : Is this architecture or is it not ? Probably it would be perfectly admissible if our architecture had become reconciled to our methods of construction, but we are still, as pointed out by Viollet le Duc sixty years ago, at that awkward stage when tradition demands an architecture of solid brick and stone, sufficient time not having elapsed for the development of the new type expressing the actual construction. This is no recent problem; it has arisen several times before in the story of architecture, and experience shows that the change always takes place in the end, but also that a long period is needed for its evolution.



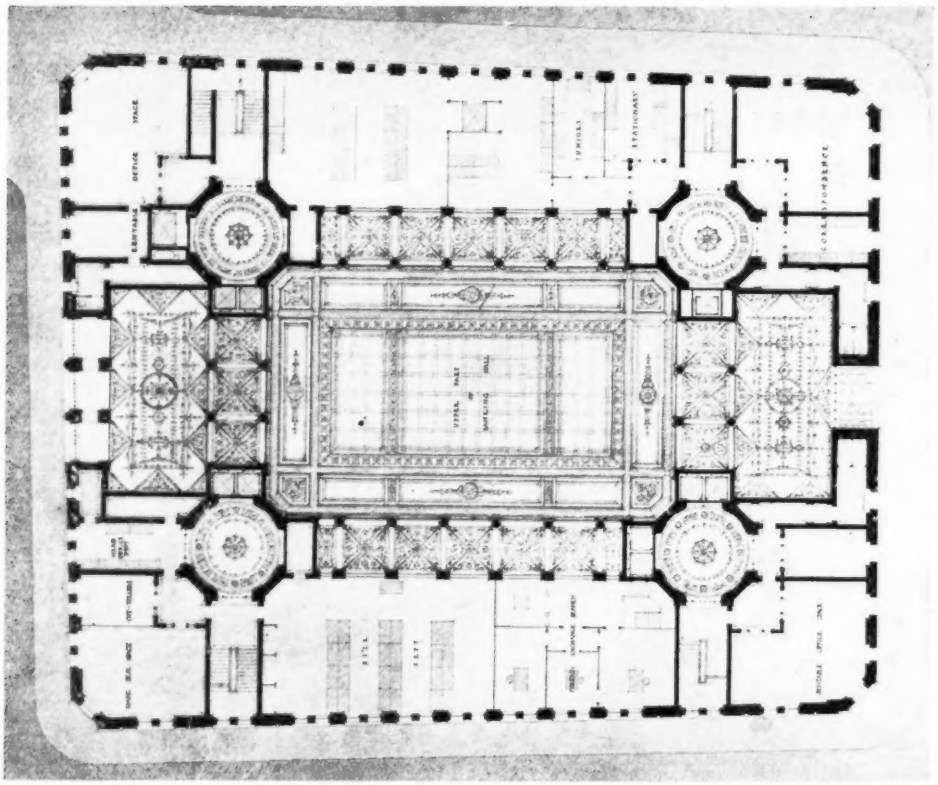
The Bank of Liverpool and Martins, Ltd. The site plan.

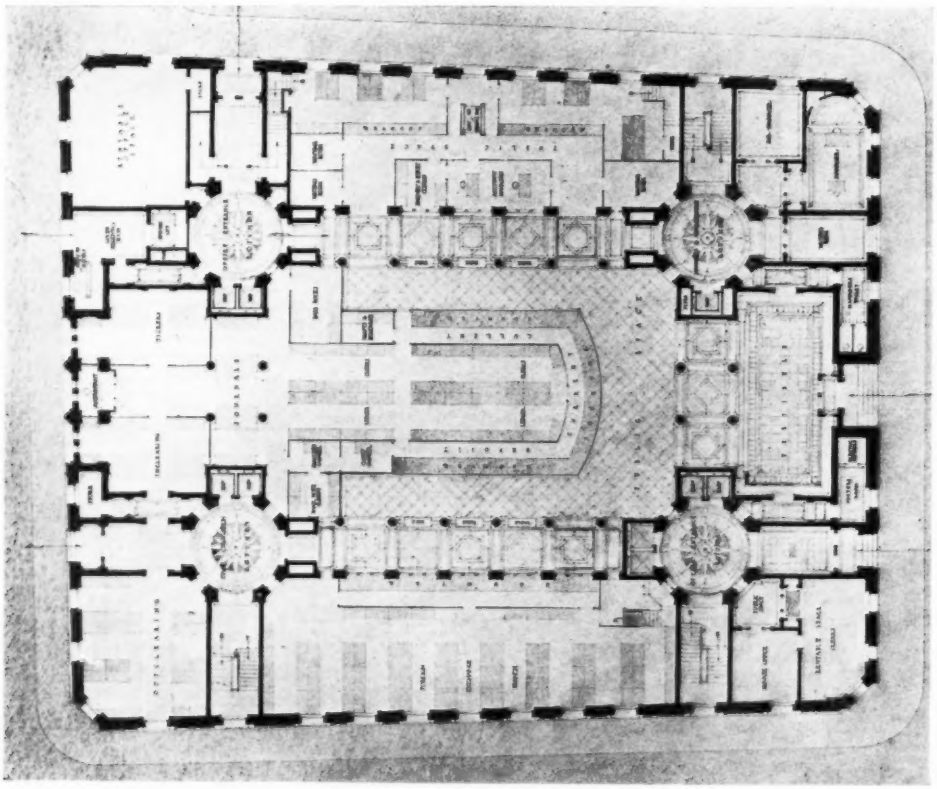


The Bank of Liverpool Competition. The winning design.
By Herbert J. Rowse. The elevation to Water Street.

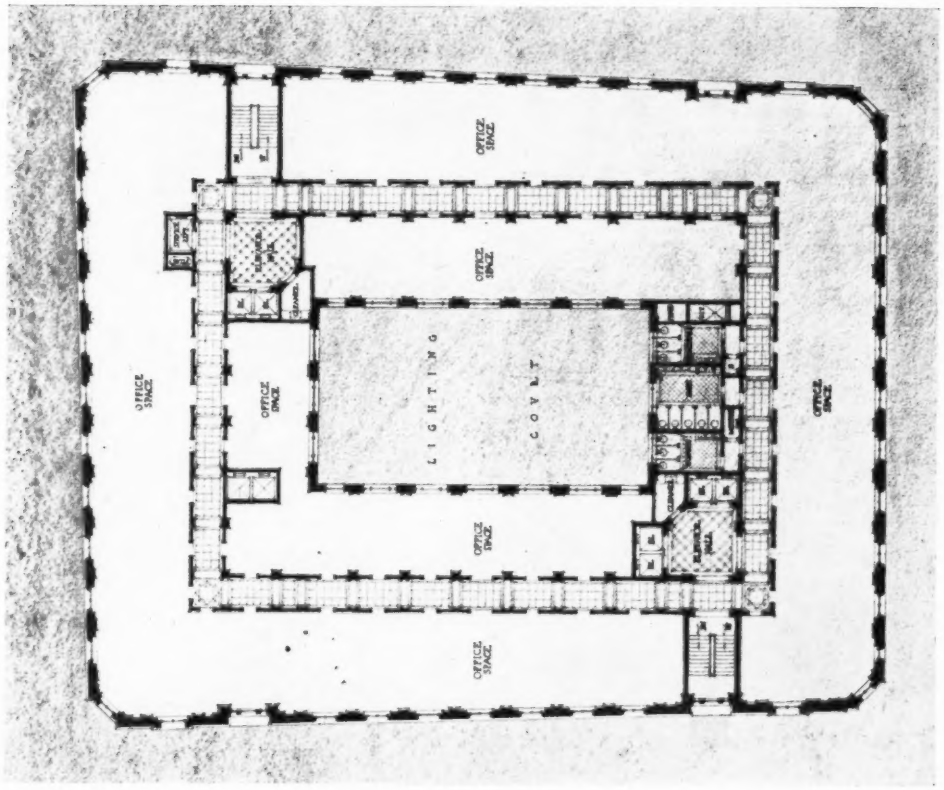


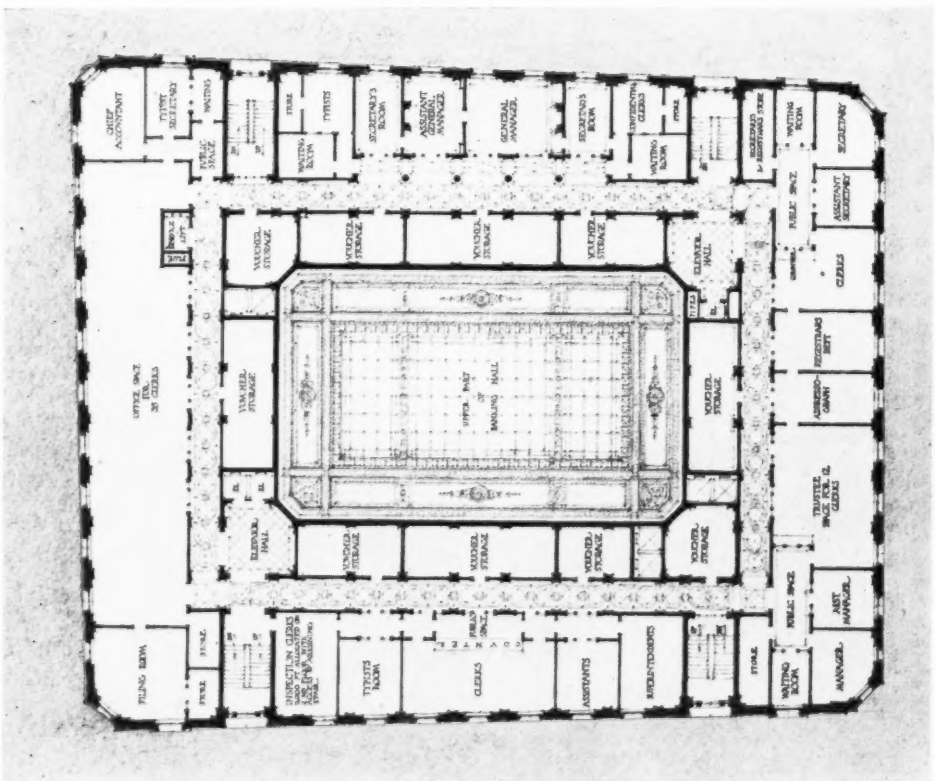
The elevation to Exchange Street West.



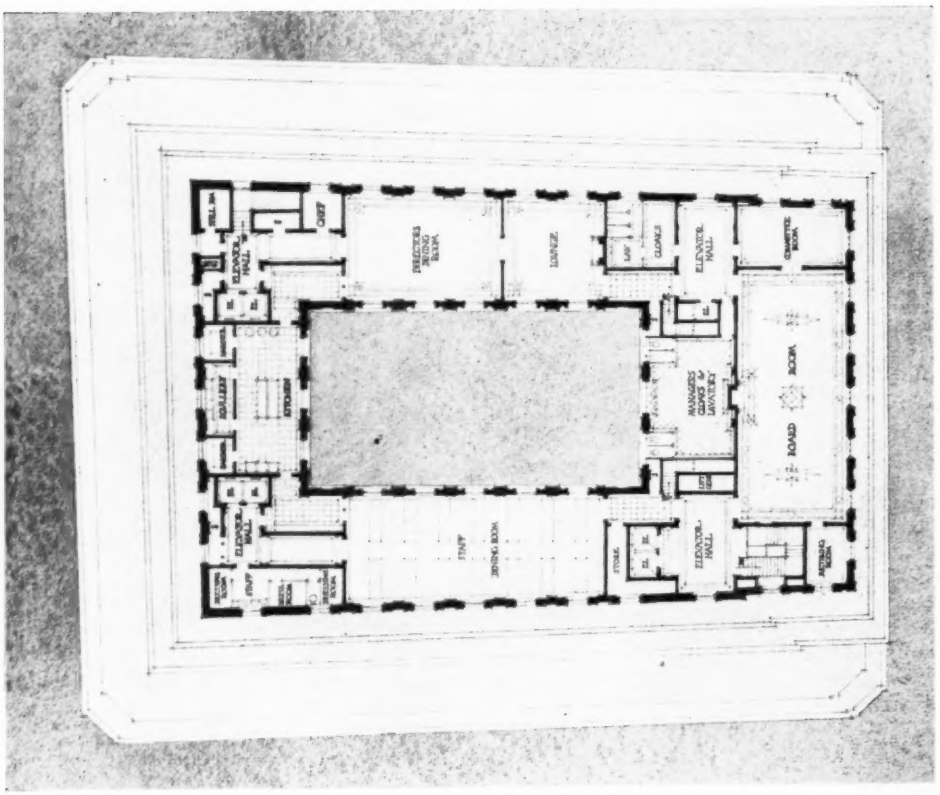


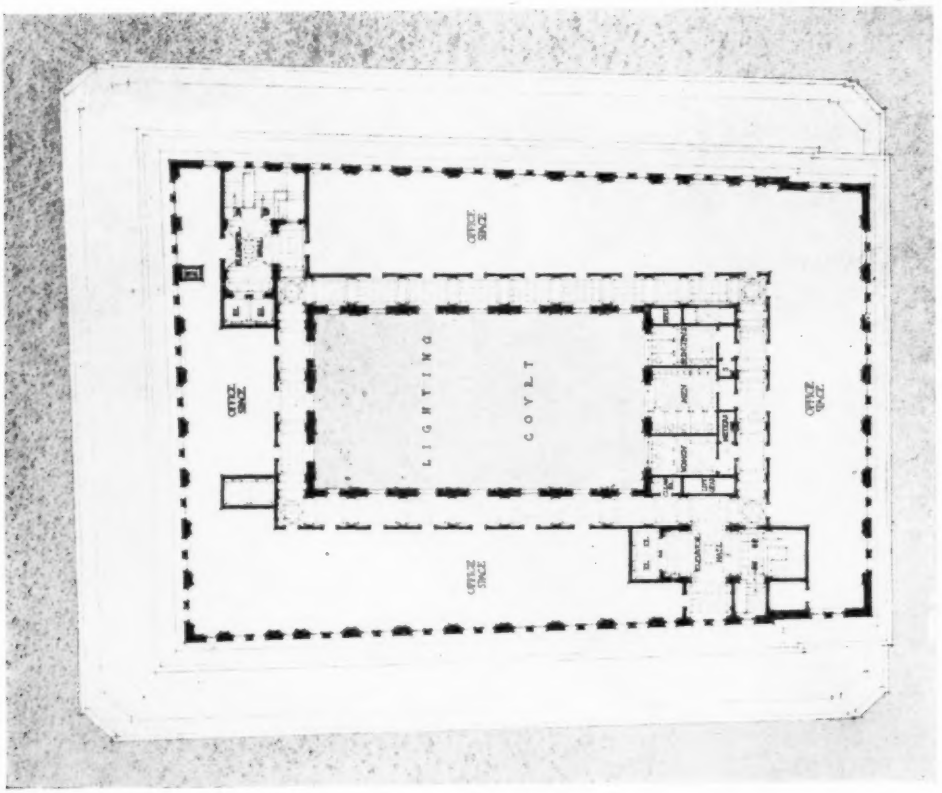
Left, ground floor plan. Right, mezzanine floor plan.



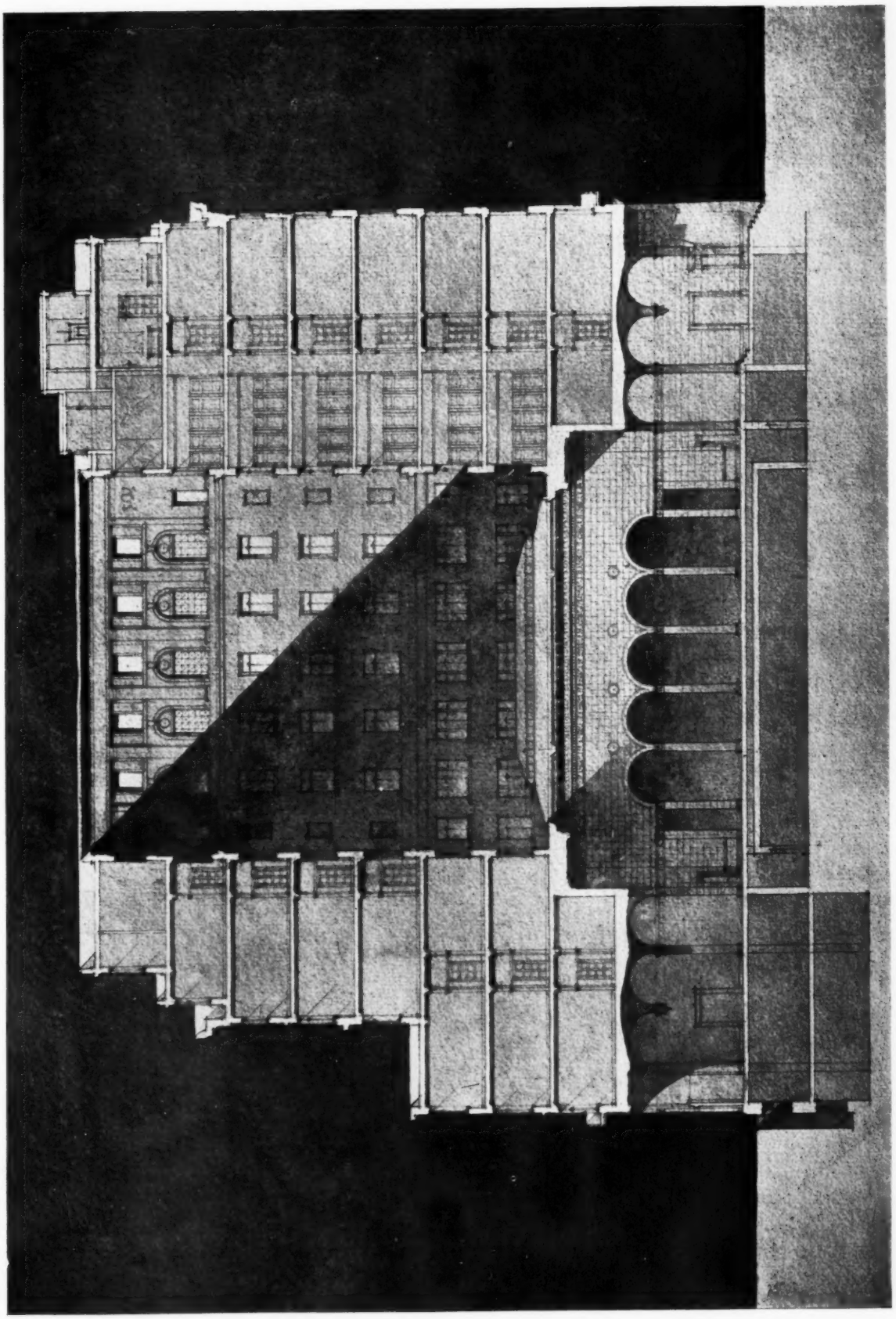


Left, plan of first floor. Right, plan of second and third floors.

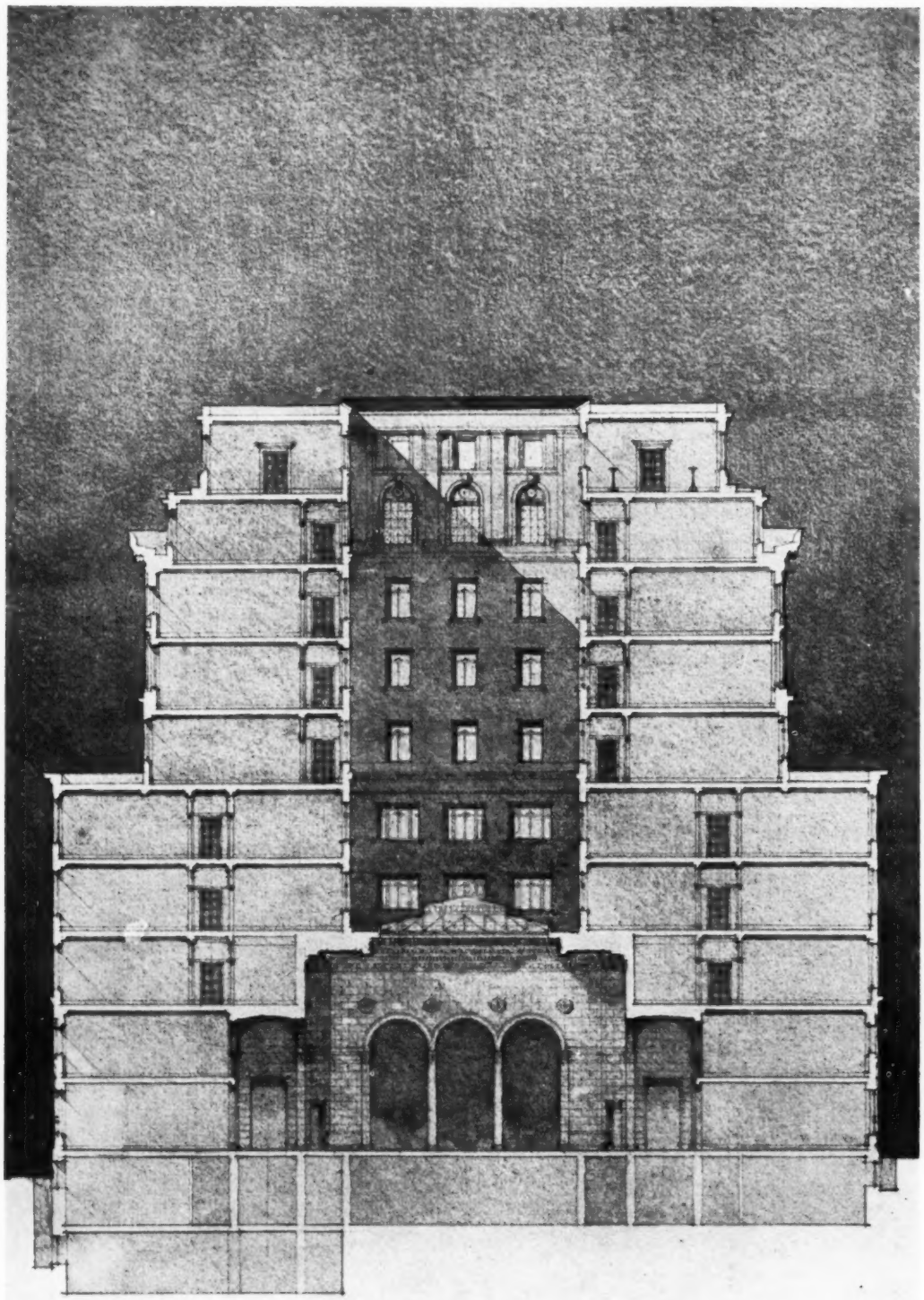




Left, plan of seventh floor. Right, plan of eighth floor.



A longitudinal section.



CROSS SECTION

Scale 1/16 Inch Equals One Foot

THE COMPETITORS' CLUB

MAKING A START

MANY have expressed a sense of difficulty in getting a grip on the essentials of a competition problem as compared with the more vivid and personal directions that a client gives, even if they are not in a very orderly form, in regard to his requirements and what would best appeal to him. The instructions may be most carefully set forth, but they are apt to lack the human touch which would facilitate visualization in material form. It is true that one or two introductory paragraphs might be drafted with the object of portraying the intention more vividly, but these not being essential, they are not usually included, and the impression has to be gained by a careful reading of the conditions as a whole, including, sometimes, a little "between the lines."

It may be accepted that good instructions give all that is necessary from the practical point of view, and when the requirements have been grasped by a study of these, the next stage will be to attempt to get a general idea of the massing and relationships of the component parts of the design. It is advantageous at an early stage to calculate the areas of the accommodation demanded and to sum up these in groups. It may even be desirable to cut cards of some likely proportions to represent them, so as to obtain a rough idea of the relative masses. These group areas are particularly useful with a building on a number of floors, as the accommodation can be allocated more easily, on the assumption that an upper floor may be of less, but can hardly be of greater, area than a lower one. Then, again, assuming an average height for rooms a rough approximation of the cubic contents can be obtained, reckoning that in the case of small rooms it may be necessary to add about 100 per cent. for staircases, corridors, walls, foundations, roofs, and incidental accommodation, while in the case of large halls, hospital wards, etc., 40 to 50 per cent. will suffice.

The next question that arises will be the relationship of the rooms to each other, and it is often best, in order to keep the scheme in as fluid a state as possible and to avoid arriving too soon at a definite plan which would be difficult to dismiss from the mind, to treat these relationships in a diagram form, simply putting the names of the rooms in circles and connecting these by strokes. It will frequently be found that the linking up of all the rooms or groups suggested in the conditions is not practicable, and the decision has to be made as to which are the more important and where some compromise will have to be admitted. At this stage it will probably be necessary to arrive at a conclusion as to the position of the principal axis, and where a specific aspect is demanded for certain rooms the selection of an axis may be affected by this. Other considerations may be the relative importance of frontages, or the character and position of the existing buildings in proximity to that proposed. On irregular sites the placing of the axis may be of very great importance in conducing to a workmanlike scheme or otherwise. Then, again, it may be practicable to frame a lay-out with subsidiary axes, and if these can be made the bases of the scheme without too great a sacrifice of economy, there is no question but that it will read more clearly and give the plan an organic effect very much to its advantage when compared with others.

Only at this point is it well to start planning in detail. Failure is often due to an obsession with the details before the general programme has been adequately solved. It may be necessary to work out certain portions in detail, especially where they are repetitive, before the general lines are quite definitely settled, but every effort should be made to avoid getting these into too rigid a form until the general distribution is conclusively determined. Of course, this is by no means the end, but from this point onwards the planning takes more or less the generally recognized course. Moreover, for the sake of clearness, the relation of plan to mass has not been touched on, while in many cases competitions have to be decided almost entirely on the merits of the plan, provided the mode of architectural expression is not notably inept; there are, fortunately, others where the planning can be reasonably considered in conjunction with the general character of the building, as expressed by its massing and detail. In designs of this character it is not enough to start from the combination of the parts in a series of planes, as in the distribution floor by floor, but at quite an early stage it will be necessary to form a conception as to the position of the dominant features, such as a main hall, or an administrative block, and to arrange the design so as to afford these the prominence to which they are entitled. Abroad, no design would be acceptable which did not clearly indicate the relative importance of its various components, but with us this principle may be allowed very considerable qualification in the interests of economy or convenience.

Much the same attitude is taken by us in regard to structural methods. Many successful competition designs fail to exhibit the same structural unity as is demanded elsewhere by reason of their keeping more closely to the economic demands as to the utilization of different portions of the building, and though it is always best to unify the structure architecturally, it is unsafe to carry this as far as our ideals would dictate at the sacrifice of close conformity to specific requirements. All the same, the design kept on broad lines as long as is possible is less likely to show entanglements of structure than one in which the detailed schedule has been kept too much in mind at the early stages. A competitive design is rather like a water-colour drawing, in that masses and relative values have to be got right before it is safe to pay close attention to the details.

SENESCHAL

COMPETITION CALENDAR

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

Monday, May 10. Isolation Hospital for Infectious Diseases, Doncaster. Assessor, Mr. T. R. Milburn, F.R.I.B.A. Particulars from Mr. W. Bagshaw, Town Clerk. Deposit £1 1s.

Friday, May 21. Elementary school, Bristnall Hall Lane, Warley, Worcestershire, for the Oldbury U.D.C. Assessor, Mr. W. S. Skinner, F.R.I.B.A. Premiums, £200, £100, and £50. Particulars from Mr. Arthur Culwick, Clerk to the Council, Council Offices, Oldbury, Worcs. Deposit £2 2s.

Saturday, May 22. Working-class dwellings to be erected in various parishes, for the Daventry R.D.C. Particulars from Mr. W. H. Abbott, Clerk to the Council, 4 New Street, Daventry.

Monday, May 31. Australian National War Memorial, Villers Bretonneux, France. Open to Australians. Particulars from High Commissioner's Office, Australia House, Strand. Deposit £2 2s.

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

Monday, June 14. Dance Hall, Restaurant, Pavilion, and Shops at the Sea Beach, Aberdeen, for the Town Council. Assessor, the President of the Incorporation of Architects in Scotland. Particulars from Mr. A. B. Gardner, Town House, Aberdeen.

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

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. 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. Lay-out for new cemetery for Leicester City Council Open to local practitioners. Premiums, £100, £50, and £25.

No date. Cenotaph for Liverpool, on the St. George's Hall Plateau. Particulars from Town Clerk.

No date. New Nurses' Home, Walsall. Premiums, £50 and £25. Open to local practitioners only. Particulars from the Walsall Board of Guardians.

No date. New interior design for Wagon-Lits. Premiums, 100,000 francs, 25,000 francs, 10,000 francs, and 5,000 francs. Particulars from La Compagnie des Wagons-Lits, 49 Rue de l'Arcade, Paris.

SPORT AND RECREATIONAL BUILDINGS

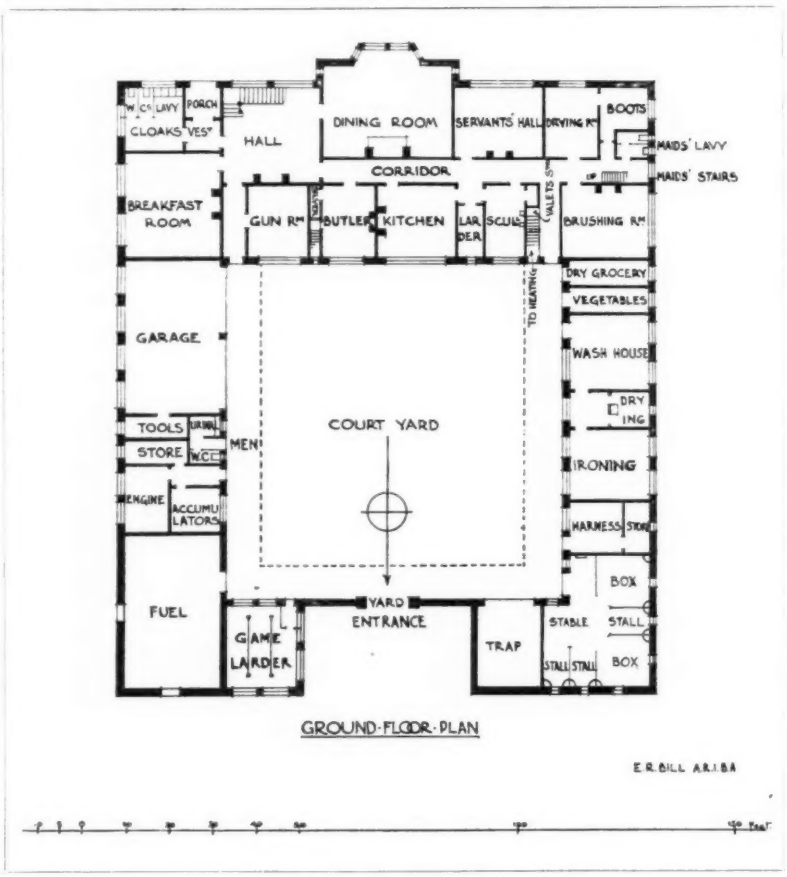
BY EDWARD R. BILL

iv: SHOOTING-BOXES

A SHORT time ago, having occasion to acquaint myself with the requirements of a shooting-box and the accommodation usually provided, I was surprised to find there was practically no literature on the subject, and very few examples worthy of ranking as a precedent, so I had, perforce, to glean the information at first hand from the various and peculiar sources available for investigation. The "guns" and the gamekeeper, the butler and the boots, the chauffeur and the chef, all have their particular opinions on the subject, and in the following synopsis an endeavour has been made to touch briefly on a few of the more important requirements to be observed in evolving a successful scheme. While aspect and prospect are of vital importance in selecting the site, convenient access for vehicles from a good road which should be navigable all the year round is, perhaps, of even greater import. Another point to be remembered is that the sewage disposal is much simplified on a site having a gentle slope towards a stream, into which the effluent from the filter beds can find its way.

The accommodation to be provided will, to some extent, depend upon the personal requirements of the owner, but almost invariably the large living-room or dining-hall will form the nucleus around which the other rooms will group themselves. This hall should be of ample size, for it is much better to have only one large room than two apartments of inadequate dimensions, and if the height can extend through the upper floor to an open roof so much the better. A balcony connecting the bedroom corridors across one side of the hall will form a pleasing and appropriate feature. The windows should be arranged to admit the maximum of sunlight, and should face in two or more directions. When the party is weatherbound at home, a window looking on to an interesting prospect will always be appreciated, thus a view even to the north must never be neglected. The importance of the fireplace cannot be exaggerated, for it is here that the company will assemble after a tiring day's sport. Ingle-nooks are generally unsatisfactory. It is essential to provide comfortable room for six or seven armchairs, and ingles, too often, are not large enough for this. Doors should be placed to screen the fireplace from draughts, especially where the hall communicates with other rooms. A drawing-room for the ladies is occasionally required, but, more often than not, this is considered unnecessary.

The breakfast-room is an indispensable adjunct, and should be lighted from the east. To omit this room from even the smallest scheme is false economy. The gunroom should have a floor area of about 250 sq. ft., and should have cupboards in two heights around the walls. The upper ones, for the guns, should have glazed doors, and the lower ones, having wooden doors, should be arranged as dwarf cupboards for the storage of accessories. Under the window should be a sink with a small draining-board, and there should be a good strong table in the centre of the room. Access to the gunroom should be arranged from both the house corridor and from an outside lobby, which should be available for convenient use by the keepers, chauffeurs, and other outdoor servants. The brushing-room should have a floor area of about 450 sq. ft., and should be fitted with a fireplace, of open type, provided with hobs for keeping vessels warm when not in actual use. Around the walls should be benches upon which to brush clothes. These should be fixed about 3 ft. high from the floor, and should be not less than 3 ft. wide. A sink with hot and cold water and a draining-board is an essential fitting to this room, as are also one or more roomy cupboards. Down the middle of the room a brushing-table should be provided. This should be about 2 ft. 9 in. high and 3 ft. 6 in. wide, and provided with drawers on each side. The drying-room, the floor area of which should be of 250 to 300 sq. ft., should have hanging racks for clothes. These should consist of rails and standards of wrought-iron pipes, through which hot water circulates to provide the drying heat. Drying racks for boots and a good cupboard are also necessary items in the equipment of this room. The bootroom should be provided with cleaning benches, and a sink with hot and cold water laid on. A lock-up cupboard for cleaning

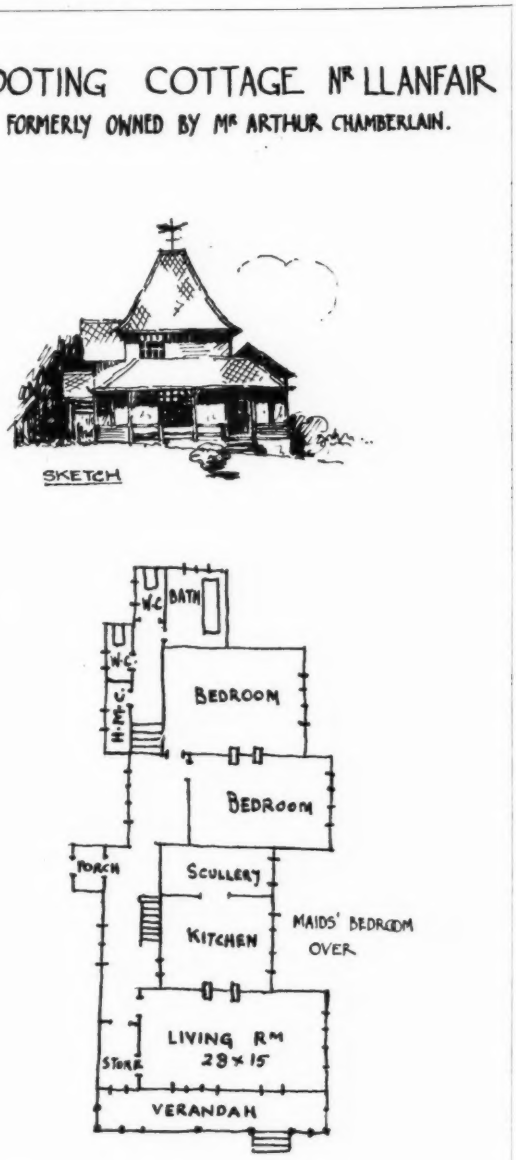


A typical ground-floor plan. By Edward R. Bill.

materials, a pigeon-hole fitting with compartments of a suitable size to take boots, and a galvanized iron bin for dirt complete the fittings for this room. If, however, the knives are dealt with in this room a separate bench and floor space for the knife-cleaning machine must be provided.

The servants' hall should be planned near the kitchen for convenience in serving meals. Care must also be taken to ensure that it be large enough to accommodate not only the resident domestic staff, but the valets, ladies' maids, and chauffeurs accompanying the guests. Occasionally a "gun" will bring his "loader" in addition to his valet; thus the accommodation must be adequate for all emergencies. The best position for the butler's pantry is near the dining-hall, and from or near it should lead the staircase to the wine cellar. The silver safe often opens into this room, and the butler's bedroom is sometimes placed adjacent to it as additional security against burglary. The luggage entrance should be near the back stairs. In bad weather it is a great advantage to load and unload the luggage under cover of a glass roof. The kitchen and usual offices follow the lines of an ordinary residence of similar size, but a special game larder must be provided outside the house. The walls on each side of this larder should stop 3 ft. below the eaves, and the space above should be filled in with fly-proof perforated zinc; not glass. Inside the outer door should be a lobby provided with a perforated zinc inner door, so that the outer door may be closed before the inner one is opened. The inside is fitted with removable rails with hooks upon which to hang the birds, and if venison is to be dealt with a chopping-block and hoisting tackle similar to the equipment of an abattoir is needed. The cloakroom and lavatory accommodation should not be too far from the front entrance. The cloakroom should be fitted with adequate hat and coat hooks, and have a range of three lavatory basins. It should give access to two or more w.c.'s. Urinals are best omitted. A small cloakroom for ladies is occasionally required. The male and female indoor servants and the male outdoor servants should have separate latrines and lavatories.

The accommodation on the bedroom floor is similar to that of a private residence. The number of dressing-rooms need not be great, as the male guests will predominate in numbers. The sleeping quarters of the male and female staffs should be quite apart from each other, and should be approached by separate staircases. The garage should provide space for about six cars, and have a bench about 2 ft. wide running at the back for its full length. An isolated store for petrol is a necessity. Stabling may include four loose boxes and two stalls with a small harness room, having a fireplace. Over the stables should be a hayloft and a store for fodder, and a manure pit should be provided near-by. The laundry consists of a washhouse, containing a washing-machine, wringer, two wash-troughs, a rinsing-trough, and a good-sized boiler, and adjoining should be a small drying-chamber, with sliding racks for clothes. Beyond comes the ironing-room, fitted with ironing tables and a mangle. Coals and wood should be stored under cover and approached, if possible, under a covered way leading to the back door. The lighting plant and pumps require a small engine-room and a separate room for accumulators. The latter should not be entered from the engine-room on account of the effect of acid on the machinery. The heating and hot-water boilers should be placed in the basement of the house, and have access from outside, so that they can be attended to by an outdoor servant without entering the house. The kennels are best placed some distance from the house, and they may be built of brick or stone. The divisions between the runs should be duplicated with a space of a few inches between to prevent the dogs injuring each other. The rainwater should be preserved carefully by collecting it into an underground tank, from whence it is pumped by the engine to a cistern in the roof. A bakehouse and a brewhouse are sometimes provided, as also is a destructor for dealing with refuse. When deer are hunted the latter becomes an indispensable item. A small, but important, point is the provision of a weather-vane. So much for the theory of this interesting subject. *Treanseat in exemplum!*



In this article, the fourth of the series on Sport and Recreational Buildings—the first three dealt with football-stands, bandstands, and winter gardens, and appeared respectively in the issues for February 24, March 3, and March 10—Mr. E. R. Bill goes into the planning and equipment of shooting-boxes, which have, we believe, not hitherto been dealt with. Further articles will deal with swimming-baths and racecourse-stands.

CORRESPONDENCE

ARCHITECT, BUILDER, CRAFTSMAN

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—Mr. Aumonier's letter is very interesting. I should be inclined to add a first and a fourth party to those at the head of this letter, the Client, and the Middleman, both of whom, in differing ways, are deserving of serious consideration. My own view of the matter is that it is not the sub-contractor who pays the 2½ per cent.—if that is all it is—but the client, the sub-contractor having added that amount to his estimate for the purpose of making the rebate to the contractor, everything thus being for the best in the best of all possible worlds so long as the client foots the bill. Mr. Aumonier, I suspect, is not of the kind of craftsman who adds the 2½ per cent.—if that is all it is—or his letter might not have been written, which would be a reason, in the interest of the client, for utilizing his craftsmanship on the next available occasion.

It may be of interest to craftsmen generally to know that there are many architects who do everything they possibly can on every possible occasion to eliminate the intervening middleman and get into direct touch with the craftsman, not only in the interests of the client, but in those of the craftsman as well. It cannot be in his interest that a piece of craftsmanship should pass, perhaps, through as many as six agents, each one of whom may have added a 2½ per cent.—if that is all it is—before the work of art reaches the client. The architect, it seems to me, has done a great deal if he has made certain that the only hands through which the craftsman's work passes are those of the general contractor. It is not always easy, however.

The more sums of 2½ per cent.—if that is all they are—that are saved the client, the more work there is likely to be. If building can be cheapened in this direction it will be to the general good—to more good still if the craftsman can assist in wiping out the redundant middleman.

The other points in Mr. Aumonier's letter will no doubt be dealt with by others more competent than myself.

L. S. SULLIVAN

HOW *HE* WOULD LIKE TO REGULATE ARCHITECTS

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—Your correspondent who signs himself "A Client," complains that architects take too little interest in the design of the home of the poor man. To this he adds the supposition that this state of affairs is brought about because the architect would not be sufficiently paid for his labour. In this supposition "A Client" is probably quite correct. But "A Client" cannot have it both ways. Is *any* man expected to engage in work which involves him in a pecuniary loss? When "A Client" was poor, or even "middling," did *he* take on jobs at a loss, for the good of mankind? He does not say so. It is not "the architect's own fault" that he is not consulted, nor is it reasonable to expect him to embark upon a scheme of advertisement which, if successful, could, in the end, only bring him an unremunerative employment. Like other men, the architect has to provide for himself and for his own family before concerning himself with "decently, comfortably, and beautifully" housing other people and their families. At the present moment it is not even possible for a poor man to build a house for himself, let alone employ an architect to design one and obtain a reasonable interest on the outlay. A subsidy is being granted by Government on a certain class of small property, with the express idea of encouraging building by making good the deficit. The grant of the subsidy is not conditional on an architect being employed, and it is obviously not intended to provide architects' fees. As a result, many subsidy houses are being knocked together by the builder to the instructions of intending house-owners entirely ignorant of design, even in so far as it affects their own convenience in working the house.

If "A Client" is really as interested in the housing of the poor as he seems to imply in his letter, he might follow the example of other wealthy men—whether "Socialist" or not is immaterial—and endeavour to earn the subsidy for cottages properly designed by architects. Since he knows what it is to have been poor and inconveniently housed, he ought to be able to give his "architect friends" useful and explicit instructions which would help them in their designs and make for vast improvement in the future. "A Client" might not make an enormous profit out of the transaction—neither would his "architect friends," for to design a good subsidy cottage is a super Chinese puzzle and runs away with a lot of time, but they would resume their normal practice with heads the clearer for the unusual concentration. "A Client" himself could then settle down to the enjoyment of his fortune and his antique "ready-made" mansion—when he finds it—with his conscience the clearer for having practised what he preaches, and so having given the poor man a chance of a decent home.

WILLIAM HARVEY

THE MODERN STREET

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—In Mr. Watkinson's letter and your note in the issue for March 17, a very interesting question is raised. One can quite understand that people like, as Mr. Watkinson says, to walk on the sunny side of the street, and yet the American town planners' assertion that the rays of the sun inflict damage upon the textile fabrics displayed in shop windows is obviously just as true. But I have just come across an interesting refutation of the former theory in a recent book entitled *The Romantic Rise of a Great American*, dealing with the business career of the late John Wanamaker, founder of the famous stores of that name. Mr. Wanamaker was contemplating an extension of his Philadelphia store, but, according to this work, "another circumstance that was thought to be unfavourable was the fact that these new additions were on the north side of Chestnut Street. The northern side was considered unpopular, for the ladies promenaded only on the south side. . . . There had been an ambitious arcade on the northern side of Chestnut Street above Sixth opened in 1827, which had failed." Is there any reason why the ladies of Philadelphia should want to do the opposite to the ladies of London? Perhaps one of your readers could throw some light on the question. If a client comes to me one day—as I have no doubt he will—and asks me on which side of a street his new store ought to stand, what am I to tell him?

B. NORMAN ANSTRUTHER

THE A.A.S.T.A. EMPLOYMENT BUREAU

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—With reference to the publication in your issue for March 10 of my letter respecting the above employment bureau, I note that this letter as printed did not contain my address as honorary secretary of the bureau:

62 Earlsfield Road, Wavertree, Liverpool.

Would you therefore kindly publish this for the information of your readers.

HUBERT A. HESKETH

[Hon. Secretary, Division Council No. 1 Employment Bureau, Association of Architects, Surveyors, and Technical Assistants.]

A POINT IN PLANNING

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—In the recent series of articles on modern bathrooms, your contributor recommends an eastern aspect for the bathroom because it will then get the early morning sun—during which time the bathroom is most used. It will also get the east wind, and as, for economy in planning, the pipes will chiefly be gathered on the east side, in frosty weather the east wind will help nicely in freezing them.

A CAREFUL ARCHITECT

SOCIETIES AND INSTITUTIONS

The R.I.B.A.

Through the kindness of Professor Emerson of Boston (hon. corresponding member R.I.B.A.) and Monsieur Gromort, authors of the recently published book on the *Old Bridges of France*, an exhibition will be held in the Galleries of the Royal Institute of British Architects, 9 Conduit Street, W.1, from April 22 to May 15, of the originals of the illustrations of this book. Professor Emerson is lending the water-colours by the late Pierre Vignal, and a selection of the pencil sketches of Messrs. Rosenberg and Chamberlain, and of the measured drawings; and Madame Vignal is lending a selection from her husband's water-colours of other subjects. The exhibition promises to be of the highest interest, both from the nature of the subject, which has never been so fully treated before, and from the excellence of the drawings. The book has been presented to the library of the Institute by the authors. It is hoped that the exhibition will be largely visited by members and students and by the general public.

The Architects' and Surveyors' Approved Society

According to the report of the Committee of Management of the Architects' and Surveyors' Approved Society the membership of the Society at December 31, 1925, showed an increase of about 40 per cent. over that at the end of the previous year, and of about 75 per cent. over that at December 31, 1923, the actual figures being 390, 503, and 704 respectively. The committee wish to express their thanks to the R.I.B.A., to the Surveyors' Institution, to the Architectural Association, to the Association of Architects, Surveyors, and Technical Assistants, and to many individual members for the efforts they have exerted on behalf of the Society during the past year. With the sanction of the Ministry of Health the following new scheme of additional benefits has been brought into operation : Sickness benefit (men), increased from 15s. to 22s. per week; sickness benefit (women), increased from 12s. to 19s. per week; disablement benefit (men and women), increased from 7s. 6d. to 11s. per week; maternity benefit, increased from £2 to £2 14s. Free optical, dental, hospital, nursing home, and convalescent treatment, also surgical appliances, are available to members entitled to participate in this scheme. Grants are also made to members in distress through serious illness, and for the cost of providing nurses. The secretary of the Society is Mr. H. M. Adamson, and the address is 26 Buckingham Gate, London, S.W.1.

The Northern Architectural Association

The President, Lt.-Col. G. Reavell, O.B.E., F.R.I.B.A., opened an exhibition of drawings at the Northern Architectural Association. The drawings comprised the winning sets in the design and measured drawings competitions recently organized by the R.I.B.A., and open to students throughout the British Isles. Included among these was a set of particular interest locally, for the student awarded the Pugin Travelling Studentship for 1925 made his tour round the medieval buildings in the counties of Northumberland and Durham, and the result was represented by a very large and excellent set of drawings, together with descriptive notes illustrating most of the medieval buildings in this part of the country.

It is becoming more and more common for architects' staffs to arrange social functions—dinners, dances, cricket matches, and such-like—for the benefit of members past and present. In old-established offices the number of assistants who have come and gone is often very considerable, and one of the chief objects of this kind of reunion is to regain contact with as many as possible of these. The Editor of THE ARCHITECTS' JOURNAL *will be happy to publish the dates of the more important of these functions in the list of arrangements which appears weekly at the foot of the "News and Topics." Particulars should be addressed to him at 9 Queen Anne's Gate, Westminster, S.W.1.*

The drawings submitted for the Northern Architectural Association competitions were also on exhibition. The assessors' awards in these competitions were as follows :

Glover Medal and Travelling Studentship (25 guineas).—J. R. A. Macdonald, A.R.I.B.A.

R.I.B.A. Final Examination Testimonies of Study (book prize, 10 guineas).—S. C. Punchard.

R.I.B.A. Intermediate Examination Testimonies of Study (book prize, 10 guineas).—J. G. Clementson, N. Willis, bracketed first.

Special prize awarded for rendered measured drawings of the main front of Newcastle Gaol, in view of its early demolition : First prize (books valued two guineas), R. N. Kilpin; second prize (books valued one guinea), C. C. Brown.

TRADE NOTES

In our issue for March 17 it was stated that the General Electric Co. were the sub-contractors for the house and stage lighting of the Plaza Theatre. This, we are informed, is not correct. Messrs. Tredegars (1923), Ltd., were the sub-contractors for this work, and obtained from various manufacturers fittings and appliances for different parts of their contract.

Major P. H. Richardson has begun practice as a consulting engineer on gas supply at 4 Lloyds Avenue, E.C.3. Since the war he has been showroom manager with the Richmond Gas Stove and Meter Company, of 164 Queen Victoria Street, E.C.4, and previously he was with the Bournemouth Gas and Water Company. He is prepared to advise architects and others on the correct gas apparatus to install in houses, hotels, and institutions, and on smokeless fuel apparatus.

The directors of Messrs. Bell's United Asbestos Co., Ltd., have resolved to make the following recommendations to the shareholders at the annual general meeting to be held on April 22 : (*a*) The payment of a balance dividend of 2s. 0d. per share on the ordinary shares of the company, which, with the interim dividend paid in October last, makes a total distribution of 12½ per cent. for the year; (*b*) that £2,000 be placed to staff pensions fund; (*c*) that £8,000 be placed to reserve, increasing that fund to £201,498 7s. 5d.; (*d*) that £34,961 14s. 11d. be carried forward.

Messrs. John Wright & Company have sent us a copy of their latest list of high-grade gas cookers, each of which is notable for its own exclusive features. The cookers are supplied in a variety of patterns, among the most popular being the eye-level type. The many labour-saving advantages of this type are readily appreciated by those who have the little extra kitchen space needed for its accommodation. A white-enamelled tiled exterior, a further feature of some of the cookers, makes cleaning a simple matter, and is distinctive in appearance. The four outstanding features, however, of the firm's gas-cookers, are the Radiation "Regulo-controlled" oven, the "Rado" gas-saving boiling burner, the single bar hotplate unit, and the bottom flue outlet to oven. The "Regulo" oven heat controller enables the gas to be automatically adjusted for the particular cooking in hand, thus leaving the user free to attend to other things.

Having outgrown their present establishment in Paradise Street, Birmingham, due to continued expansion of business, the British Thomson-Houston Co. have acquired commodious new premises at 10 and 11 Snow Hill. These new premises are in a central position in the city, and in addition to affording ample accommodation for the whole of the firm's staff and stores, will enable them to carry a much larger stock of their Mazda lamps, B.T.H. radio material and general supplies, and to give still better service to their customers. Up-to-date showrooms have been provided in which are displayed an extensive selection of B.T.H. electric light fittings for industrial and general purposes, a full line of heating and domestic electric appliances, and the complete range of B.T.H. wireless apparatus. All future communications should be sent to the new address. The telephone number is Central 8301 (six lines), and the telegraphic address : "Asteriodal, Birmingham."

THE WEEK'S BUILDING NEWS

A Sunderland Quay Scheme

A deep-water quay scheme costing £200,000 is to be carried out at Sunderland.

Liverpool Art Gallery Extension

£30,000 is to be spent on extending the Liverpool Walker Art Gallery.

A New Nottingham Exchange Hall

The Nottingham Corporation is to erect a new exchange hall and arcades, with offices and shops, at a cost of £500,000.

A School Extension at Kingston

A loan of £12,340 for the extension of Kingston Grammar School has been sanctioned.

Housing at Maryport

The Maryport Urban District Council is preparing a scheme for the erection of thirty-two houses on the Pecklewell site.

A Nurses' Home for Lewisham

The Lewisham Board of Guardians has decided to erect a nurses' home at Lewisham Hospital at a cost of £129,000.

Housing at Swansea

The Ministry of Health has approved of the Swansea Town Council's proposal to erect 112 houses on the Morriston site.

Housing Expenditure at York

The York Corporation propose to make a capital expenditure of £190,000 for houses during this year.

Housing at Walton

The Walton Urban District Council has received the Ministry of Health's sanction for the erection of a further fifty houses.

An L.C.C. Housing Estate School

An elementary school, costing £45,128, is to be built for the L.C.C.'s building estate at Downham, Lewisham.

Improvements Sanctioned at Sheffield

The Ministry of Health has held an inquiry into the Sheffield Corporation's application to borrow £210,000 for the erection of abattoirs and meat markets.

Housing at Darlington

The Darlington Corporation Streets Committee has approved of plans for the erection of fifty houses in different parts of the town.

A Power Station for Coventry

The Coventry Corporation will shortly begin the first section of a new power station which is to be built at a cost of over half a million pounds.

Proposed New School for Llanelly

Among the future plans of the Llanelly Education Committee there is a proposal to build a new school at Queen Mary's Walk at a cost of £30,000.

Leicester's Electricity Proposal

The Leicester Electricity Committee recommend the erection of two concrete cooling towers at the Central Generating Station at a cost of £22,210.

Housing in Ireland

An inquiry has been held into the application of the North Dublin Rural District Council for approval of a scheme for the erection of ninety-eight labourers' cottages.

Proposed Baths for Derby

The Derby Parks and Baths Committee has recommended the provision of new baths at a cost estimated at between £50,000 and £60,000.

Housing at Biggleswade

The Biggleswade Rural District Council has decided to apply to the Ministry of Health for permission to erect fifteen further houses. Nineteen applications for housing subsidies are also to be made.

A Nottingham Hospital Extension Scheme

The Nottingham City Council has decided to carry out extensions at the Bagthorpe Institution at a total estimated cost of £130,000. Messrs. Starr and Hall are the architects.

A Glasgow Housing Scheme

The Glasgow Corporation Housing Committee propose to carry out a new housing scheme in the Bellahouston district of the city. There will be 177 houses of the four and five apartments cottage type.

Public Baths and Hall for Newcastle

The Ministry of Health has held an inquiry into the application of the Newcastle Corporation to borrow £192,583 for the erection of a public hall and baths, in Northumberland Road.

Burton-on-Trent Road and Housing Schemes

The Burton-on-Trent Corporation has obtained sanction for their Ashby Road widening scheme, which is to cost £38,270. The Corporation has decided, also, to erect 192 houses at Horninglow Lane.

Housing Shortage at Manchester

The housing problem in Manchester, it has been stated, is more acute now than it was seven years ago. There are still about 18,000 houses required to meet the needs of the population.

Housing at Clutton

The Ministry of Health has sanctioned the erection by the Clutton Rural District Council of thirty-two houses at High Littleton, Publow, and Timsbury.

Housing at Erith

The Erith Housing and Town Planning Committee has recommended the approval of plans for fifty-six houses at Hind Crescent, Lesney Farm, forty-two houses at the east side of the K.C.C. land at Lesney Farm, and six houses at Avenue Road, Lesney Farm.

A Tube Scheme for Manchester

An important proposal for the construction of a tube railway is to be brought before the Manchester City Council. The cost of construction is estimated at about £300,000 a mile, and the suggested distance—14 miles—would therefore cost about £4,000,000.

Town-Planning at Bristol

The Ministry of Health recently opened a public inquiry at Bristol into the objections raised to the proposals for the development of the Avonmouth, Shirehampton, Westbury-on-Trym, Horfield, and Filton districts in connection with the Bristol town-planning scheme. An area of 8,976 acres is comprised.

Housing Conditions in Westminster

A meeting of the Westminster Housing Association was recently held to consider housing conditions in Westminster. It was stated that the Duke of Westminster and his advisers had offered their help to enable certain land to be made available for a large building scheme, if the Council would undertake it, in a very suitable and healthy part of Westminster, down by the river.

Southend and Building Apprentices

In order to assist the Government in carrying out a full housing programme, the Southend Building Industry Committee has been formed upon the lines suggested by the Building Industry Committee, Ministry of Health, Whitehall, S.W., with the object of obtaining apprentices to the building trade in the County Borough of Southend and district.

The Building Research Station

The transfer of the Building Research Station from the East Acton housing estate to Garston, near Watford, is now almost complete. The estimated cost has been £21,700. The staff of the station consists of architects, chemists, engineers, and physicists, and over 1,000 new methods and materials for housing, alternative to the normal brick, have been submitted to the Public Health Department.

The Sale of George Watson's School

At a recent meeting of the Edinburgh Merchant Company at Edinburgh reference was made to the negotiations between the Merchant Company Education Board and the managers of the Edinburgh Royal Infirmary in regard to the sale of George Watson's School buildings and ground at Archibald Place. It was stated that the infirmary were able to raise their offer to £90,000, at which sum the Education Board agreed to sell. When the new position for the school had been arranged no time would be lost in getting on with the preparation of the plans of the new building, the cost of which was estimated at about £200,000.

LAW REPORTS

COVENANT TO REPAIR: ALLEGED BREACH

Bartlett v. *Wallman. King's Bench Division. Before Mr. Justice Sankey*

This was an action by the plaintiff, the landlord of certain premises at 176a Wandsworth Road, London, comprising a shop and flats over, against the defendant, the tenant, for forfeiture on the ground of underletting and non-repair. Plaintiff also sought damages against defendant and mesne profits.

Defendant alleged that there had been waiver by the plaintiff by the acceptance of rent, and he denied the allegation of non-repair, setting up a counter-claim for the renewal of the lease for twenty-one years, to which he said he was entitled under a clause in the lease.

Mr. Fox, for the plaintiff, stated that the agreement between the parties provided for a five years' tenancy at £45 a year from December, 1915. At that time the landlord put the premises into a state of thorough repair. Defendant at intervals admitted underletting and want of repair. Early in 1921 plaintiff had a survey carried out, and it was estimated that repairs costing £243 were necessary. Accordingly, in March, 1921, a notice was served upon the defendant. For the whole of 1921 plaintiff abstained from cashing the cheques which he received from defendant for the rent, but after that, being advised that there was a continuing breach of the agreement, he accepted the rent for two years. There was now two years' rent owing. The writ was issued in 1924, and plaintiff did not issue it in 1922 because defendant promised to attend to the repairs.

Mr. Blanco White, for the defendant, argued that forfeiture on the grounds of want of repair, which was not admitted, and underletting had been waived by acceptance of rent. His client also relied upon the Rent Restrictions Act as to the reasonableness of making the order asked for, and further asked for relief under section 14 of the Conveyancing Act.

His lordship made an order for possession, with £125 damages and £100 mesne profits. Provided defendant paid the money by May 1, and the taxed costs of the action, and allowed plaintiff to repair the property, there would be relief, otherwise there would be a forfeiture. His lordship found that plaintiff knew of the underletting, and therefore there was a waiver of the condition not to underlet. He was satisfied, however, that defendant had broken the covenant to keep in repair, which was a condition precedent of his being entitled to a renewal of the lease, and therefore he could not succeed upon the counter-claim. Since the notice to repair was served upon the defendant in March, 1921, he had done practically nothing, and he had been treated by the plaintiff with every consideration. His lordship was satisfied that the condition of the premises when the action was brought was the same as when the notice was given, and that there was no abandonment of the notice or intention to abandon it. He thought further that it was reasonable to make the order asked for.

RIGHTS OVER ROADWAY

Gates v. *Cowling. Chancery Division. Before Mr. Justice Lawrence*

This action involved a dispute by adjoining landowners at Great Warley as to their rights to a user of a roadway over certain land belonging to the plaintiff, Mrs. Mary Gates, in the Woodman Road. She sought an injunction to restrain the defendant, Mr. Thomas Cowling, from trespassing upon it, and he set up a counter-claim for a declaration that he had a right of user, and sought an injunction to restrain plaintiff from interfering with his rights.

His lordship, after hearing a mass of evidence, said there was clearly a right of way as alleged. The only point was whether it had been abandoned. It seemed to him unfortunate that the parties had not put their heads together and arrived at a sensible agreement in the matter. It was clear a right of way was granted over the strip of land in 1883 to the predecessor in title of defendant, and the only ground put forward for defendant not being entitled to use that right of way was that he or his predecessors had abandoned it. In the circumstances of the case it would be extremely difficult to infer any abandonment. The non-user of a right of way was evidence of abandonment, but by no means conclusive. The nature of the right of way and the purposes for which it was granted must always be taken into consideration in deciding whether non-user amounted to abandonment. In the present case the owner to whom the right of way was granted had full and free access to the high road from the front of his premises and, therefore, it was obvious that this roadway, running along his western boundary for 190 ft., was intended to afford access to the rear of the premises, as being more convenient to him than getting that access from the front. Such a right of way granted to back premises was available to the owner as and when it might be convenient to use it rather than use the front access, and it would be exceedingly difficult for any Court to hold that because he had not used it or was not in the habit of using it he had abandoned it. He might at any time require to get that access by reason of some rearrangement of the building or by the erection of hedges. A valuable adjunct, although it might not be used for many years, the express right to use it would still be there, and there would be required much more evidence than was non-user to infer abandonment of a right of way granted as set up here. He was satisfied of the user of the right of way for pedestrians and carts when needed, and that that right had never been abandoned by defendant. He dismissed the action with costs, and entered judgment for defendant, with costs, on his counterclaim.

AN IMPROVEMENT SCHEME QUESTION

The King v. *The Minister of Health. Before the Lord Chief Justice, Justices Salter and Branson*

This was an appeal at the instance of the Attorney-General in opposition to a rule *nisi* for a mandamus granted Mr. J. L. Neale, of Grenville Place, Brighton, calling upon the Minister of Health to show cause why he should not hear and determine, according to law, his application for costs incurred in opposing certain details of a housing scheme at Brighton.

The Attorney-General, Sir Douglas Hogg, K.C., said, according to an affidavit by Mr. Neale, it appeared that on August 9, 1923, notice under the Housing Acts, signed by the Town Clerk, was served on him informing him that it was proposed to take property in Lavender Street, owned by Mr. Neale, for the purposes of an improvement scheme at Hereford Street and Essex Place. He was asked to say whether he objected, and he gave due notice that he did. In October an inquiry was held at Brighton by the Ministry of Health, and a preliminary objection by Mr. Neale was made. The scheme, however, was not approved, and a second scheme, identical with the first, was put forward at a later date. Mr. Neale had argued that his property should not be acquired except to make the scheme efficient as indicated by a section of the Act. The Ministry concurred with that view, and informed Mr. Neale that he need not attend the second inquiry. However, Mr. Neale did attend, and the scheme was sanctioned. Mr. Neale thereupon applied for his costs, but the application had been refused. Mr. Neale had received a letter from one of the personal secretaries of the Minister to the effect that it was not the practice to allow costs in such cases. Mr. Neale argued that the Minister had not exercised his duty, because he should give every application for costs consideration on its merits. An affidavit had been made by Mr. Edward R. Forber, C.B., deputy-secretary of the department of the Ministry that dealt with the matter, stating that he personally dealt with Mr. Neale's application for costs on its merits, and after consultation with the Accountant-General refused the application. The Attorney-General submitted that the Minister had done his duty under the statute and had properly, through an authorized and competent official, dealt with the application of Mr. Neale.

Mr. J. G. Hurst, K.C., who appeared for Mr. Neale, observed that a different complexion had been put upon the matter in view of Mr. Forber's statement. But the matter was a hard one on his client, who had expended a considerable amount of money in fighting against his property being taken at site value. The letter, he submitted, was an ambiguous one, and open to criticism.

The Court discharged the rule with costs against Mr. Neale, holding there was no case to answer in view of the affidavit of Mr. Forber.

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 3½
B₂	Bridgwater	S.W. Counties	1 5	1 1
A₁	Bridlington	Yorkshire	1 7½	1 2½
A	Brighouse ..	Yorkshire	1 8	1 3½
B₁	Brighton ..	S. Counties	1 6	1 1½
A	Bristol ..	S.W. Counties	1 8	1 3½
B₃	Brixham ..	S.W. Counties	1 4½	1 0½
A₃	Bromsgrove	Mid. Counties	1 6½	1 2
C	Bromyard ..	Mid. Counties	1 4	1 0½
A	Burnley ..	N.W.Counties	1 8	1 3½
A	Burslem ..	Mid. Counties	1 8	1 3½
A₂	Burton-on-Trent	Mid. Counties	1 7	1 2½
A	Bury ..	N.W.Counties	1 8	1 3½
A₃	Buxton ..	N.W.Counties	1 6½	1 2
B	CAMBRIDGE	E. Counties	1 6	1 1½
B₃	Canterbury	S. Counties	1 4½	1 0½
A	Cardiff ..	S. Wales & M.	1 8	1 3½
A	Carlisle ..	N.W.Counties	1 8	1 3½
B	Carmarthen	S. Wales & M.	1 6	1 1½
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	EAST-BOURNE	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
A₃	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; the rate for craftsmen working at trades in which a separate rate maintains, is given in a footnote. The table is a selection only. Particulars for lesser localities not included may be obtained upon application in writing.

			I	II
			s. d.	s. d.
A	ILKLEY ..	Yorkshire	1 8	1 3½
A	Immingham	Mid. Counties	1 8	1 3½
B	Ipswich ..	E. Counties	1 6	1 1½
C₁	Isle of Wight	S. Counties	1 4	1 0½
A	JARROW ..	N.E. Coast	1 8	1 3½
A	KEIGHLEY	Yorkshire	1 8	1 3½
B₂	Kendal ..	N.W. Counties	1 5	1 1
B₂	Keswick ..	N.W.Counties	1 5	1 1
B	Kettering ..	Mid. Counties	1 6	1 1½
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	2	5	0

Sacks charged extra at 1s. 9d. each and credited when returned at 1s. 6d.
Transport hire per day:

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

EXCAVATING and throwing out in ordinary earth not exceeding 6 ft. deep, basis price, per yd. cube . 0 3 0
Exceeding 6 ft., but under 12 ft., add 30 per cent.
In stiff clay, add 30 per cent.
In underpinning, add 100 per cent.
In rock, including blasting, add 225 per cent.
If basketed out, add 80 per cent. to 150 per cent.
Headings, including timbering, add 400 per cent.

RETURN, fill, and ram, ordinary earth, per yd.	£0	2	4
SPREAD and level, including wheeling, per yd.	0	2	4
PLANKING, per ft. sup.	0	0	5
DO. over 10 ft. deep, add for each 5 ft. depth 30 per cent.			
HARDCORE, 2 in. ring, filled and rammed, 4 in. thick, per yd. sup.	£0	2	1
DO. 6 in. thick, per yd. sup.	0	2	10
PUDDLING, per yd. cube	1	10	0
CEMENT CONCRETE, 4-2-1, per yd. cube	2	3	0
DO. 6-2-1, per yd. cube.	1	18	0

DO. in upper floors, add 15 per cent.
DO. in reinforced-concrete work, add 20 per cent.
DO. in underpinning, add 60 per cent.

LIAS LIME CONCRETE, per yd. cube	£1	16	0
BREEZE CONCRETE, per yd. cube	1	7	0
DO. in 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	5	6
Gaskin, per lb.	0	0	5½
STONEWARE DRAINS, jointed in cement, tested pipes, 4 in., per ft.	0	4	3
DO. 6 in., per ft.	0	5	0
DO. 9 in., per ft.	0	7	9
CAST-IRON DRAINS, jointed in lead, 4 in., per ft.	0	9	0
DO. 6 in., per ft.	0	11	0

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

BRICKLAYER

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

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	33	0	0
DO. in cement do., per rod	36	0	0

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

FACINGS, FAIR, per ft. sup. extra	£0	0	2
DO. Red Rubbers, gauged and set in putty, per ft. extra	0	4	6
DO. salt, white or ivory glazed, per ft. sup. extra	0	5	6
TUCK POINTING, per ft. sup. extra	0	0	10
WEATHER POINTING, per ft. sup. extra	0	0	3
GRANOLITHIC PAVING, 1 in., per yd. sup.	0	5	0
DO. 1½ in., per yd. sup.	0	6	0
DO. 2 in., per yd. sup.	0	7	0
BITUMINOUS DAMP COURSE, ex rolls, per ft. sup.	0	0	7
ASPHALT (MASTIC) DAMP COURSE, ½ in., per yd. sup.	0	8	0
DO. vertical, per yd. sup.	0	11	0
SLATE DAMP COURSE, per ft. sup.	0	0	10
ASPHALT ROOFING (MASTIC) in two thicknesses, ¾ in., per yd	0	8	6
DO. SKIRTING, 6 in.	0	0	11
BREEZE PARTITION BLOCKS, set in Cement, 1½ in. per yd. sup.	0	5	3
DO. DO. 3 in.	0	6	6

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

MASON

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

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, av. 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	2	6
Cement and sand, see "Excavator," etc., above.			
HOISTING and setting stone, per ft. cube	£0	2	2
DO. for every 10 ft. above 30 ft., add 15 per cent.			
PLAIN face Portland basis, per ft. sup.	£0	2	8
DO. circular, per ft. sup.	0	4	0
SUNK FACE, per ft. sup.	0	3	9
DO. circular, per ft. sup.	0	4	10
JOINTS, arch, per ft. sup.	0	2	6
DO. sunk, per ft. sup.	0	2	7
DO. DO. circular, per ft. sup.	0	4	6
CIRCULAR-CIRCULAR work, per ft. sup.	1	2	0
PLAIN MOULDING, straight, per inch of girth, per ft. run	0	1	1
DO. circular, do. per ft. run	0	1	4
HALF SAWING, per ft. sup.	£0	1	0

Add to the foregoing prices if in York stone 35 per cent.
DO. Mansfield, 12½ per cent.
Deduct for Bath; 33⅓ per cent.
DO. for Chilmark, 5 per cent.

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

SLATER AND TILER

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

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

Slates, 1st quality, per M:			
Portmadoc Ladies	£14	0	0
Countess	27	0	0
Duchess	32	0	0
Clips, lead, per lb.	0	0	4
Clips, copper, per lb.	0	2	0
Nails, compo, per cwt.	1	6	0
Nails, copper, per lb.	0	1	10
Cement and sand, see EXCAVATOR, etc., above.			
Hand-made tiles, per M.	£5	18	0
Machine-made tiles, per M.	5	8	0
Westmorland slates, large, per ton	9	0	0
DO. *Peggies, per ton*	7	5	0
SLATING, 3 in. gauge, compo nails, Portmadoc or equal:			
Ladies, per square	£4	0	0
Countess, per square	4	5	0
Duchess, per square	4	10	0
WESTMORLAND, in diminishing courses, per square	6	5	0
CORNISH DO., per square	6	3	0
Add, if vertical, per square approx.	0	13	0
Add, if with copper nails, per square approx.	0	2	6
Double course at eaves, per ft. approx.	0	1	0
TILING, 4 in. gauge, every 4th course nailed, in hand-made tiles, average per square	5	6	0
DO., machine-made DO., per square	4	17	0

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

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

See "Sundries for Asbestos Tiling."

CARPENTER AND JOINER

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

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	5	0
DO. *T. and G., 1 in., per sq.*	1	5	0
Planed Boards, 1 in.×11 in., per std.	33	0	0
Wainscot oak, per ft. sup. of 1 in.	0	2	0
Mahogany, per ft. sup. of 1 in.	0	2	0
DO. *Cuba, per ft. sup. of 1 in.*	0	3	0
Teak, per ft. sup. of 1 in.	0	3	0
DO., *ft. cube*	0	15	0
FIR fixed in wall plates, lintels, sleepers, etc., per ft. cube	0	5	9
DO. framed in floors, roofs, etc., per ft. cube	0	6	3
DO., framed in trusses, etc., including ironwork, per ft. cube	0	7	3

PITCH PINE, add 33⅓ per cent.

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

PRICES CURRENT; *continued.*

CARPENTER AND JOINER; *continued.*

DEAL GUTTER BOARD, 1 in., on firring, per sq.	£3	6	0
MOULDED CASEMENTS, 1⅛ 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	10	0
DO., 1¼ in., per yd., sup., average	0	12	0
DO., DO., 1¼ in. maple blocks	0	15	0
STAIRCASE WORK, DEAL :			
1 in. riser, 1¼ in. tread, fixed, per ft. sup.	0	3	6
2 in. deal strings, fixed, per ft. sup.	0	3	9

PLUMBER

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

Lead, milled sheet, per cwt.	£2	5	6
DO. *drawn pipes, per cwt.*	2	7	0
DO. *soil pipe, per cwt.*	2	9	0
DO. *scrap, per cwt.*	1	4	0
Copper, sheet, per lb.	0	1	3
Solder, plumber's, per lb.	0	1	2
DO. *fine, per lb.*	0	1	6
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	12	6
LEAD PIPE, fixed, including running joints, bends, and tacks, ½ in., per ft.	0	2	1
DO. ¾ in., per ft.	0	2	5
DO. 1 in., per ft.	0	3	3
DO. 1¼ in., per ft.	0	4	6
LEAD WASTE or soil, fixed as above, complete, 2½ in., per ft.	0	6	0
DO. 3 in., per ft.	0	7	0
DO. 4 in., per ft.	0	9	9
CAST-IRON R.W. PIPE, at 24 lb. per length, jointed in red lead, 2½ in., per ft.	0	2	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, 1*s.* 9½*d. per hour (plus allowances in London only);* LABOURER, 1*s.* 4½*d. per hour.*

Chalk lime, per ton	£2	12	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	15	0
Sirapite, per ton	3	10	0
DO. *fine, per ton*	3	18	0
Plaster, per ton	3	0	0
DO. *per ton*	3	12	6
DO. *fine, per ton*	5	12	0
Thistle plaster, per ton	£3	9	0
Lath nails per lb.	0	0	4
LATHING with sawn laths, per yd.	0	1	7
METAL LATHING, per yd.	0	2	3
FLOATING in Cement and Sand, 1 to 3, for tiling or woodblock, ¾ in., per yd.	0	2	4
DO. vertical, per yd.	0	2	7
RENDER, on brickwork, 1 to 3, per yd.	0	2	7
RENDER in Portland and set in fine stuff, per yd.	0	3	3
RENDER, float, and set, trowelled, per yd.	0	2	9
RENDER and set in Sirapite, per yd.	0	2	5
DO. in Thistle plaster, per yd.	0	2	5
EXTRA, if on but not including lathing, any of foregoing, per yd.	0	0	5
EXTRA, if on ceilings, per yd.	0	0	5
ANGLES, rounded Keene's on Portland, per ft. lin.	0	0	6
PLAIN CORNICES, in plaster, per inch girth, including dubbing out, etc., per ft. lin.	0	0	5
WHITE glazed tiling set in Portland and jointed in Parian, per yd., from	1	11	6
FIBROUS PLASTER SLABS, per yd.	0	1	10

GLAZIER

GLAZIER, 1*s.* 8½*d. per hour.*

Glass : 4ths in crates :			
Clear, 21 oz.	£0	0	5
DO. 26 oz.	0	0	6
Cathedral white, per ft.	0	0	5½
Polished plate, British ⅛ 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, ¼ 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. 1*s.* 5*d.* to 2*s.* 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, 6½*d.* to 8*d.* per ft., according to size.			

DECORATOR

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

Genuine white lead, per cwt.	£3	5	0
Linseed oil, raw, per gall.	0	4	0
DO., *boiled, per gall.*	0	4	3
Turpentine, per gall.	0	6	6
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* 1*s.* 9½*d. per hour;* MATE, *do.* 1*s.* 4*d. per hour;* ERECTOR, 1*s.* 9½*d. per hour;* FITTER, 1*s.* 9½*d. per hour;* LABOURER, 1*s.* 4*d. per hour.*

Mild steel in British standard sections, per ton	£12	10	0
Sheet steel :			
Flat sheets, black, per ton	19	0	0
Do., Galvd., per ton	23	0	0
Corrugated sheets, galvd., per ton	23	0	0
Driving screws, galvd., per grs.	0	1	10
Washers, galvd., per grs.	0	1	1
Bolts and nuts, per cwt. and up	1	18	0
MILD STEEL in trusses, etc., erected, per ton	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, 3/32 in., grey flat, per yd. sup.	0	2	3
DO., *corrugated, per yd. sup.*	0	3	3
ASBESTOS SHEETING, fixed as last, flat, per yd. sup.	0	4	0
DO., corrugated, per yd. sup.	0	5	0
ASBESTOS slating or tiling on, but not including battens, or boards, plain "diamond" per square, grey	2	15	0
DO., red	3	0	0
Asbestos cement slates or tiles, 3/32 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
4 m/m amer. white, per ft. sup.	0	0	3½
3 m/m figured ash, per ft. sup.	0	0	5
4½ m/m 3rd quality, composite birch, per ft. sup.	0	0	1½