THE ARCHITECTS' JOURNAL

THE ARCHITECTS' JOURNAL
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The housing of industrial workers is a subject which has lately received a good deal of attention, and one which future issues of THE ARCHITECTS' JOURNAL will, it is hoped, take up with some thoroughness. Next week a beginning will be made with Mr. W. Harding Thompson's account of some of the most recent American villages built to house industrial populations.

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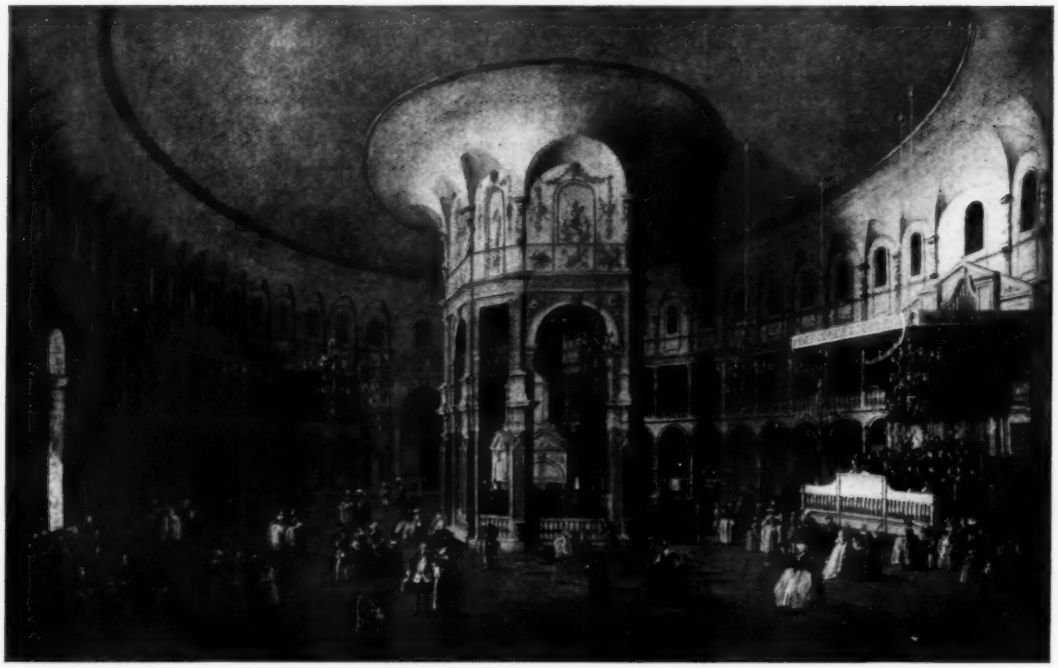
CHRISTIAN BARMAN, *Editor*

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.

xxii. Antonio Canale, called Canaletto (1697-1768).
Interior of the Rotunda, Ranelagh.
(Painted in 1754.)

Like the view of Eton College previously reproduced (No. xvi), *this is one of the pictures painted by Canaletto during his eight years' stay in England (1746-1755), though belonging to a late period of his visit. It forms part of a series of pictures painted for Thomas Hollis, "writer, traveller, benefactor," and a noted Whig. The highly picturesque "View of Old Walton Bridge," in the Dulwich Gallery, is another picture of the same series. This interior of Ranelagh Rotunda—built not many years before, in 1741—takes our thoughts to the interiors of the Ridotto and other places of amusement in Venice, which have been so delightfully portrayed by artists like Francesco Guardi and Pietro Longhi. Here the scale of the building is much more vast, and the figures move about in infinitely more staid and decorous a fashion; in spite of the general eighteenth-century air of affinity there can be no doubt that we are in England and not in Venice.* [National Gallery, No. 1,429.]

THE ARCHITECTS' JOURNAL

Wednesday, June 16th, 1926

THE LIMITED COMPETITION

THE method of conducting architectural competitions is a subject of perpetual interest; and, it would seem, it is a matter about which there are perpetual differences of opinion. The R.I.B.A. realizing this, and realizing, too, the importance of the subject to all its members, has, very properly we think, decided to take advantage of By-law 70, and it has accordingly posted referendum papers to all its Members asking for an unqualified yea or nay to a definite proposal relating to the limited competition. This is certainly the only satisfactory way of ascertaining the real opinion of the entire profession, and the importance of the subject, in our opinion, justifies the trouble and the expense which the application of the referendum method must of necessity incur.

Tracing events for the last two years it would seem that those in favour of limited competitions and those opposed to them have been equally matched. In March 1924 the footnote in the competitions regulations, which exempted limited competitions from the control of the R.I.B.A., was deleted by the vote of a general meeting, and from thence onwards the matter has been considered by a special committee, by the competitions and practice committees, by the allied Societies' conference, and by the Council, but no decision has yet been reached. The Royal Institute now asks its Members to decide whether the R.I.B.A. regulations shall be made capable of modification in the case of small, limited, private competitions, in which not more than six architects are invited to compete, and in which the expenditure of public funds is not involved. Cases where two or more Members of the Institute are invited to give advice or to prepare sketch plans for the project, the cost of which does not exceed £12,500, of a private client, will not come within the scope of the R.I.B.A. regulations if each invited member is paid an agreed fee. The phrase "agreed fee" is a little ambiguous, and might mean anything from half a crown to the full professional terms chargeable under the scale.

That the whole subject of limited competitions is a matter of real interest and concern to the profession has been shown, we think, by various communications which have lately appeared in this JOURNAL. A few weeks ago "Seneschal's" columns were filled by a communication from Mr. P. L. Dickinson advocating the limited competition, and at the same time the Association of Architects, Surveyors, and Technical Assistants sent a letter to the architectural Press protesting against limited competitions, and particularly against their limitation to "architects established in private practice." (This limitation will no longer be possible if the proposed clause is carried.) With this protest we are, on the whole, inclined to agree. Assuming that the object of the competition is to elicit the best design, then surely the net should be widely spread. And so an open competition is not only the fairest to the profession, but it is also the method likely to produce the best results. But still there is the other side. As Mr. Dickinson said, "I have always held that it is unfair to ask professional men to give so much time as is involved in preparing drawings for a competition, without any fee, and with only a small chance of even winning a premium." Is there a *via media* between these opposing views? Mr. Dickinson suggested one, which, in our opinion, is impracticable. The solution lies, perhaps, at any rate for important buildings, in the double competition. There should be a preliminary competition open to all comers, the requirements for which should be unexacting; small scale drawings in sketch form and notes. From these a selection of half a dozen should be made, the authors of which should be invited to compete in a further final competition. All entering for this final round would receive some remuneration, those placed first and second receiving premiums. This method has, of course, been tried, and has met with success.

This, however, is scarcely germane to the R.I.B.A. referendum. The question which members have to decide is this: Is the Institute to, or is it not to, recognize the limited competition? Our own opinion is that the profession will best be served by a policy which might be described as recognition without encouragement. And it is just such a policy as this which, we think, the framers of the clause had in mind.

Those who object to the whole principle of the limited competition would do well to remember that the profession must, to some extent, adapt itself to the public to whom it looks for employment, and there is little doubt that many business firms favour the limited competition. That being so, it is surely better that such competitions should be regulated by the R.I.B.A. than that they should be left unregulated and open to the very abuses which the Institute are bent upon eradicating. Building activities necessitating the expenditure of public funds tend to increase, so that there should still be ample opportunities for the unknown genius to triumph.

Finally, we would urge all members to give the matter their serious consideration, and not to relegate the papers to the wastepaper basket, for here, at last, is an opportunity for a genuine expression of opinion upon a matter which has too long awaited decision.

NEWS AND TOPICS

CONSIDERABLE importance is attached to the question which Sir William Davison was to have asked the Prime Minister on Monday, June 7, and again on Wednesday, June 9, when it was for the second time postponed. It has not been arranged that the question will be put on the evening of Wednesday next, the day on which these lines appear in print. When Sir William put the question last Wednesday, Commander Eyres-Monsell, the chief Government whip, said that a letter had been sent to Sir William, asking him, as the Prime Minister was unable to be present, to postpone the question for a week. This request Sir William Davison had no alternative but to agree to. He pointed out, however, the vital importance of an immediate answer, in view of the fact that the Corporation of the City of London was meeting the next day to deal with the question of St. Paul's Bridge. It will be remembered that the question was: "To ask the Prime Minister whether he will appoint a special committee of qualified persons to consider and report as rapidly as possible on the bridges over the Thames in the London area and the approaches thereto, as to what additional bridges, if any, are required, or will shortly be required, and of these which, in the opinion of the committee, is of the greatest urgency and should first be proceeded with; and, pending the report of such committee, whether representations can be made to the Corporation of the City of London to defer further action with regard to the proposed St. Paul's Bridge."

* * *

Everybody knows to how great an extent the Thames is an artificial river—that once upon a time it sprawled over the lower levels to make shallow and miasmatic marshes. Hence the survival of such a significant name as Lower Marsh, Lambeth. Apparently the first attempts to confine the water within disciplinary limits were made by the Romans, when they built a wharf of timber near London Bridge. Some further remains of this wharf were reported a few days ago, the event confirming the opinion expressed some years ago that further excavations would reveal an extension of the structure farther westward. These new finds being some 300 ft. north of the present river-front, it follows that Father Thames must have turned over in his bed. But how this alteration of frontier really occurred may be left to geologists to explain; but it is at all events certain that in embanking the river the four brothers Adam at the Adelphi Terrace in the eighteenth century, and the doughty Sir Joseph William Bazalgette in constructing the London Boulevards a century later, were an æon behind the Romans who, about A.D. 100, built a Thames wharf or wall of roughly squared oak trunks.

* * *

It is estimated that in course of a very few years the industrial population of Kent will be at least 270,000. I apprehend fresh housing troubles to be impending, besides other calamities. Building activity should get ahead of these worries, not lag behind them in the old familiar desolating way. A congested population, badly housed, is but one weird to dree. Woe is me for the beautiful county about to be devastated! For, to say truth, I have but infinitesimal faith in the bland and too copious assurances that the Kent coalfield is going to be utterly different from every other than ever was, at home or abroad. Everywhere, grime follows hard on the discovery of coal, and I cannot believe that this particular mining area is going to be a brilliant exception to the general blackness and gloom; unless the coal is converted to gas before it reaches the pithead—a possible development of the New Mining that must not be forgotten, and that may very well begin in Kent, to falsify all the dismal forebodings of Cassandra.

* * *

There was reference in this JOURNAL some months ago to the possibility of the establishment of an architects' club in London. Since that time sporadic negotiations have been in progress. A few weeks ago, however, the chances dwindled, and hope was almost abandoned. Now, I understand, the prospects of the club are very much brighter, and I think it possible that before long the enterprise may emerge from the chrysalis stage of rumour, and that a definite statement will be made by some responsible body. Needless to say, the difficulties are entirely financial. I think all architects would welcome the establishment of a club, the advantages of which have already been set forth in this paper, if it can be carried on economically. I use the word "economically" in its correct connotation, not as a synonym for "cheaply."

* * *

Passing St. Paul's Cathedral the other day I naturally glanced upward, as none but the soulless can fail to do where Wren has wrought. It was rather ominous to note that one of the statues of the Apostles on the south pediment was in the hands of the doctor, who, elevated on a scaffold platform, seemed to be busily performing some minor surgical operation; at least I hope it was nothing more serious. But the uncanny spectacle filled me with vague forebodings. If those statues need attention now, what will be the full effect of vibration when the bridge disgorges its plethora of traffic? Those Apostles on the south pediment are, I believe, replicas of graven images originally made by Bird and long since vanished. It is the colloquial verdict that they are "no great shakes," but that is no reason why they should suffer any from an invasion of lumbering lorries.

* * *

At current labour costs three millions sterling is not exorbitant expenditure on the construction of five miles of underground railway between Clapham Common and Morden. Doubtless the new extension will justify the claim that it will afford some slight relief of the traffic congestion from which London streets are suffering so acutely. The provision of a large garage at Morden station encourages the hope that feeding the Tube will commensurately relieve the grossly overburdened roads. Moreover, motorists, by parking their cars and joining the train at Morden, will be enabled to effect small economies in time, tyres, and petrol. Such small savings are dear to the heart of the average business man; and Morden becomes henceforth what he would probably term a "business proposition" as a residential suburb. It is no longer regarded as a remote and inaccessible backwater. For the moment there is much pleasant open country within easy motoring distance from Morden station. Estate development goes on apace. Is it too sanguine to hope for a fair sprinkling of really

architectural houses? I could wish that Morden may never lapse into a state of stalemate suggestive that all the possibilities of comity have been exhausted at Golders Green, to which delectable district Morden is about to be linked up, but of which it need not be a mere replica or echo.

* * *

How happy I should be to see more definite signs of a practical application of the excellent advice to let the dead past bury its dead (with a reservation in favour of the more sanitary process of urn burial). By all means let us forget the ugly incidents of the immediate past, and at once concentrate on the work of the future. Certainly there must be no mutual and futile recrimination, but much humble and honest searching of heart. Are we doing our duty by each other? That the answer is in the negative was loudly proclaimed by the incidence of the general strike, and the lack of fraternal feeling it evinced is equally evident from the prolongation of the mining dispute. The fact is that we are all slacking in our duty towards each other. Sympathy that should be spread evenly had become clotted and congested, until it was thrown off violently in a violent convulsion of "sympathetic strikes." For a long time past I have felt that architects have made but insignificant use of their power to promote a better understanding between capital and labour. Architects are in a much better position than most other persons to bring about a reconciliation between interests that are erroneously supposed to be doomed as if by some malign fate to be eternally antagonistic. Architects, I am disposed to think, might perform an invaluable service towards the community if, as impartial lookers-on and distinterested advisers, they would earnestly apply their unusual knowledge of men to the promotion of goodwill and good feeling, and to the healing in their incipient stages of little rifts within the lute. Could not the R.I.B.A. revive in improved and more effectual form some sort of conciliation court for the settlement of disputes? I believe that some such beneficent work is firmly established in the building industry on the Continent, and has likewise had happy consequences in America. It is certainly not less necessary here, and I do not think that it need be less successful, always provided that it be done in a right fraternal and humanistic spirit.

* * *

A correspondent, who signs himself R. A. S., is scandalized at my suggestion last week that one often has some difficulty in getting a really good view of a bridge, more particularly of a really first-rate bridge, like Waterloo.

"If the beauty of the structure," he says, "may only be observed from drawings, photographs, and models—by adopting Mr. Brangwyn's expedient of hiring a barge, or (like Mr. Nevinson) hiring a window of the Savoy Hotel, or by ascending the old Shot Tower with 'Astragal'—the grounds for appeal are, indeed, slender." I am sorry, but I do not quite see the point. We could do with an embankment on the south side of the Thames; we ought also to have river steamers on the Thames itself; and the fact that we have neither of these things is surely not the fault of Waterloo Bridge. We cannot see St. Paul's as well as we are able to see St. Peter's, Rome, nor, indeed, as well as we would have seen it were it placed in the middle of Wren's great piazza instead of in its present cramped and inglorious setting, but that is not a reason for pulling down St. Paul's. I still adhere to my conviction that it is worth while seeking out a point from which a river and its bridges form a really good prospect. The snapshot I give this week is a view beloved of all visitors to Paris.

* * *

English carved sculpture promises to be a sturdy child. Its faltering steps of a few years ago are developing into real strides. The Academy gives some indication of the march, the London group at the R.W.S. Galleries at 5a Pall Mall East continues it. There is an astonishing piece in wood by Abrasha Lozoff called "Lot and his Two Daughters," three-quarters life size, and evidently intended for an architectural purpose. It is admirably executed with a rigid adherence to the dictates of its material. There are also three smaller carved pieces in slate, wood, and stone, by Dora Clarke and Betty Muntz, which promise well. It is cheering to note this promising movement among the younger sculptors. In modelled work, the "Garden Ornament Cat" in concrete, by Rupert Lee, makes also for advancement in plastic idea. In strong contrast to these manifestations is the memorial exhibition at the Fine Art Society of the plastic sculpture of the late Sir Hamo Thornycroft, R.A.—gentle, refined, competent, but with only the slightest reference to architecture.

* * *

Chimney felling in the Black Country is always a matter of local excitement and thrills, like gun practice off the East Coast, or the opening of Parliament in London, or a meet in an Oxford village, or a hanging at—wherever such things take place. The other day Bolton had a veritable field-day when six old chimneys were felled in a bessemer-steel works. So unusual is such a holocaust that it was made the occasion of a grand civic function, the Mayor and Mayoress of the borough, supported by members of the Town Council, by the Town Clerk, and the Chief Constable, being present. A good day's sport was anticipated, it being rumoured that the whole six—whose height ranged from 120 to 180 ft.—were to fall at once, and that the Mayor was to fire the charge. The Mayor did fire a charge, but nothing happened, and several efforts were made before the first shaft crumbled earthwards. The work proceeded during the afternoon, the last chimney falling quite late, but its descent was a fitting climax to the day's entertainment, for it made no crumbling curtsy, but slid with its whole length across the sky, and the connoisseur in chimney felling will tell you that that is just the way a chimney should fall.

ASTRAGAL

A RECORD OF OLD CHELSEA

[BY KINETON PARKES]

CHELSEA has been written about in a hundred books and journals. Its history is as interesting as that of any other part of London. Its celebrities are numerous, ranging from kings to poets and painters, with several philosophers thrown in for weight—Sir Thomas More and Thomas Carlyle. As an artistic quarter its importance has never been surpassed in England, for Turner and Rossetti, Conder and Cecil Lawson, Whistler and Sargent, Derwent Wood and Stirling Lee lived and worked there. They were there because they considered it the most beautiful place in London; because it had a continuous artistic tradition in pottery, painting, and sculpture, and because its general atmosphere was congenial to intellectual and artistic toil. It had other attractions for a wider world, due largely to the charm of the Thames; to Chelsea reach, with its boating facilities; to the pleasure haunts of Cremorne and Ranelagh, free from certain restrictions of the town; and to its ineradicable picturesqueness. The old wharves and pleasure boats, and Cremorne and Ranelagh, have gone; but the picturesqueness remains. Old Chelsey disappeared when the new embankment was made, but even that fine feat of engineering could not eradicate Old Chelsey's spirit. Its interest has survived, and is shown in many a painting, drawing, and print, but in none more potently than in the work of the brothers Henry and Walter Greaves, the former dead some years ago, the latter now happily enjoying life as a nonogenarian at Charterhouse.

I lived some years in Chelsea, and often encountered the quaint figure of Walter Greaves in a rusty surtout coat. He did not look his years, for his hair was jet black, but it is now white at the Charterhouse. He walked well, and he always carried a portfolio of charcoal drawings of some bit of old Chelsea, and of these bits he knows every one, and in our brief meetings and greetings he would describe them. These drawings, however, are but the aftermath of his work. It is a half century since Walter Greaves made his wonderful pictures of the Thames and its incidents: of the boat race; of the female Blondin; and his astonishing transcripts of the seventeenth- and eighteenth-century buildings; of the old church, and other features. He painted and drew the houses of Cheyne Walk with pre-Raphaelite particularity when Dante Gabriel Rossetti was actually living on that beautiful esplanade; when Carlyle took his walks by the riverside to be seen by Greaves, who painted a fine portrait of the "Sage of Chelsea," and pictured him in one of his best drawings, crossing the road by Brunton's the pastrycook's, now no more. For Greaves is an artist born, and his early work owes nothing to any source but that of his own inspiration. He lived in Chelsea, where his father was a boat-builder, helped by his two sons, and sometimes by his daughter who, as "Tinnie," has come down to our day in a portrait by her brother, which Walter Sickert claimed in 1911 should be in the National collection, so good it is. The family lived in Lindsey Row.

But Greaves came under a mighty influence in the late fifties, for in Lindsey Row lived also James A. McNeill Whistler. The two Greaves young men prepared the great man's colours and canvases, and conveyed him by night and by day by boat upon the Thames. For twenty years the Greaves-Whistler association lasted. Henry and Walter Greaves had painted "both day and night effects" on the river for years, full of characteristic details, but on the advent of Whistler they were taught to look at things not as pre-Raphaelites, but as Impressionists, and so to a certain extent the style of the Greaves' work

Above, The Adam and Eve, *Chelsea. From a drawing by H. and W. Greaves.*

suffered a change into something new and strange. Whistler taught them to etch, and there are a number of prints extant which are said to be the work of Greaves and Whistler jointly.

At the London International Exhibition of 1873, Whistler exhibited "Nocturne in Grey and Gold," No. 1,556, and No. 1,558 was "Harmony in Blue-Grey," by W. Greaves. The inference is obvious, and the influence is admitted. But it is not in his river effects, "both day and night," that Greaves is seen at the height of a talent which sometimes amounts to genius, but in the excessively detailed figure and architectural work. The art critic of the *Times*, dealing with the Greaves' exhibition at the Goupil Gallery in 1911, in a highly-eulogistic style, evidently engendered by a vast surprise at the work shown, refers to the "primitive *naiveté*" of the figures crowded on Hammersmith Bridge in the Boat Race picture, and adds that it "persists in nearly all his work, and distinguishes it sharply from Whistler's cosmopolitan cleverness."

The "primitive *naiveté*" of the figures of this great work is repeated in the architectural details of the fine series of old Chelsea, still in the possession of the Goupil Gallery. It is this that gives them not only their artistic charm, but an enduring value in Chelsea topography and history, and entitles them to a high place amongst pre-Raphaelite work. In particularity they rank with John Brett's work in sea and shore and rock painting. In them you can almost count the bricks and stones. The old church and the still extant three-story houses at the corner of Church Street, minus the bridge, with chambers above that then spanned Cheyne Walk to the riverside are, perhaps, the most interesting now, because it is easy to see the surprising carefulness of the details and note their reality *in situ*; the clocks and sundial of the tower and the monuments on the walls.

In subject "The Old Chelsea Bun House" is particularly interesting, with its arcade in stone with slated roof supported by five sets of double columns, all of which is now in limbo. Gone, too, is the surprisingly interesting tract which extended from near the old church along the river, the central feature of which was "The Adam and Eve: Wine and Spirit Establishment," with balcony and wooden steps down to the pebbly shore; and its pleasure boats and barges. Next door is a beautiful private house, and this is flanked by the old ferry wharf, and farther on is Allen's lime wharf, with the church behind. The minute observation of the artist has resulted in the preservation of such advertisements on "The Adam and Eve" as "Cremorne Gardens, 1s.," "Oxford Open Every Evening," "Bell's Life in London," and "News of the World, Penny."

Above, Chelsea Old Church. Below, The Old Chelsea Bun House. From drawings by H. and W. Greaves.

All these old buildings are of rich brickwood, with tiled roofs, with heavy ridge-tiles on the gables, with some plaster—but little stonework. These features are seen in further drawings of "Duke Street," while another style is projected in "Cremorne," with its figure of Whistler, or of Walter Greaves himself, for they resembled each other. Still further the collection includes the riverside scene called "Greaves, Boatbuilder," and that of the old wooden bridge, a wonderful series all done in black

and grey wash, with some pencil work here and there on inessentials, and all signed neatly, " H. and W. Greaves." Higher up Cheyne Walk was " Lindsey Wharf : Lee and Jerdein," with the old buttressed river wall portrayed, and over the road two old public-houses, one of them still existing, though sadly changed, the other occupied as a studio by a popular Royal Academician.

The work in painting and drawing of the Greaves brothers is one of the greatest artistic assets, not only of Chelsea, but of London. That most of it is allowed to remain in semi-private hands is hardly understandable. There are the London Museum, the Tate Gallery, and the Chelsea Public Library, not to mention the Victoria and Albert and the British Museums, which ought to absorb all the known paintings, prints, and drawing by these two remarkable men of this remarkable and beautiful metropolitan borough and home of great artists. This is not the place to appraise their art as a whole, but only to note its extreme topographical and architectural interest and value, and the desirability of acquiring it as a national possession.

A MODERNIST VICTORY—ii

[BY S. C. R.]

" HAVE the subscribers seen it ? " I demanded—meaning by " it " the portrait. I gathered from the forcefulness of my uncle's reply that they had not—neither did he intend for the credit of the family, if he could prevent it, though this was the difficulty, that they ever should—hence his present dilemma and visit to my office.

" Perhaps it won't look so bad when it is framed," I suggested.

" Framed," said the aggrieved one, " Clarence says that it isn't to be framed—but is to hang, as he describes it, *au naturel*."

" Have you given Clarence any idea of your feelings about it ? " I asked.

" No," replied my uncle, with a certain amount of embarrassment. " I really didn't know where to begin, it came as a complete surprise—a *complete* surprise," he added. I can quite imagine that to my uncle, who lives rather remote from modern art movements, that the surprise was absolutely complete. I also had an idea that his kindness of heart had made it difficult for him to hurt Clarence's notoriously sensitive feelings ! He continued in a rather plaintive voice : " It is to be shown next Saturday (the day was Monday) at Clarence's studio, and I really don't know what to do—a very difficult situation."

" Very difficult," I sympathized, though secretly somewhat amused at the helplessness of the all-conquering George in face of what, after all, was only a little domestic difficulty. " Why don't you," I queried suggestively, " have the show at your own place ? It could be hung in the new summer-house which you built last year, and the distance from town might keep some of the guests away," —though as I made it, the idea seemed somwhat inhospitable. The summer-house, I should add, was in reality more of a summer-room, built on the austere lines favoured by our modern architects, and I had an idea that the asperities of Clarence's work might, if not softened, be modified by such a setting.

My uncle looked rather startled at first as if the idea were distinctly distasteful, rather as if I had suggested his introducing a particularly dangerous reptile to the domestic hearth. Then, as the suggestion gradually penetrated, I could see a slight lifting of the general gloom. " I am not so sure that there mightn't be something in that," he said meditatively. " We might keep 'em away from it. Just let them have a look—and then the garden. Eh ! " he went on disjointedly. Anything was obviously better than to let his colleagues gaze at the masterpiece in the isolation of Clarence's rather small studio. Then his brows clouded over again. " But would Clarence like it ? He might object," he said.

" Not a bit of it," I cheerfully replied. " You leave Master Clarence to me—I'll fix him."

" Will you, really ? You don't think he will mind ? Very difficult. Eh, what ! "

" Not a bit," I said. I was determined to brook no nonsense from Cousin Clarence—who had a bad habit of borrowing small sums of money from me and never by any chance repaying them. He was, in consequence, as they have it in the best melodramas, " A helpless victim in my power." My uncle sighed portentously—though clearly relieved he was not yet free from care—the portrait obviously haunted him. Though not more vain than the average, he had evidently had his doubts. Could it by any chance bear the slightest resemblance—and then there was the proof of his nephew's incapacity—a proof that he, himself, had gratuitously insisted on giving to the world ! Evidently some such circle of thoughts were still disturbing his usual rather obviously worn garment of serenity. He cheered up a little over lunch—perhaps it would be more correct even at the risk of somewhat stressing my personal share to say that " I cheered him up over lunch," and we parted with a certain doubtful gratitude on his part, and an air of absolute confidence—though I had not been altogether unaffected by his doubts—on mine.

Circumstances prevented my being present at that historic unveiling, but I had a more or less exact account of what happened from Clarence. " At the start the old boy was distinctly down about the pecker "—the " old boy " was obviously Uncle George, though what his " pecker " was I scarcely understood. " Looked like the chief mourner at the funeral of a man who owed him a lot of money, and had died without remembering to pay him," went on the irreverent Clarence. " It was rather awful," he added, " all the old buffers crowded round like a lot of medical students at their first operation; their eyes bulged, they breathed heavily, and never said a word. Ugh ! "

" What happened then ? " I queried : Clarence's graphic, if disconnected, presentation of the scene hardly augured well for the success of my little scheme. " Oh, then Kreely came in "—Kreely is the art critic of one of the large dailies, whose frank acceptance of modernism is only equalled by his powers of bludgeoning his opponents. Both Clarence and I know him well—Clarence rather intimately—I rather less so. I had always understood, however, that he did not take Clarence, as a painter, very seriously. " Absolutely knocked," he went on. " Jawed a bally lot of rot for half an hour, and quite impressed the Johnnies. Wrote it up, too, in that rag of his—awfully decent of course—but frightful balderdash." I had missed the famous critique in question, but I knew Kreely's style. " He talked of the ' Magnificence of structure, the massing of the colours, and the rhythm of design,' " I ventured. " Something of that sort," said Clarence, " but I didn't pay much attention, I was watching 'em lap it all up and congratulating George."

" And what is ' George ' going to do with it ? " I said.

" Oh ! it's to hang in the drawing-room. So long—must be going now."

CURRENT
ARCHITECTURE
SECTION

SOME SMALL HOUSES BY H. H. SCOTT-WILLEY

[BY H. C. BRADSHAW]

FEW persons realize the limitations which are imposed upon the architect of the small house. Besides those the speculative builder has to face, namely, minimum cost and a consequently narrow choice of materials, the architect has to strive for a standard of excellence in design, often in spite of a client's mistaken ideas on questions of architectural style. Even in the matter of cost, too, the speculative builder has the advantage. He, at least, settles this matter for himself, and then fixes the price of his houses to allow a certain margin of profit. The architect, on the other hand, is often asked to provide accommodation which it is impossible to give for the price by which he is bound. Again, the building-owner often decides to build because he is attracted by the natural amenities of some site; and he naturally wishes to enhance these amenities and to profit from them to the fullest extent. Thus the development of the site, with its levels and aspect, lie also within the care of the architect. In all cases the architect must, as an artist, pay due respect to the architectural character of the neighbourhood, while at the same time he is obliged to consider, as far as he can, his client's views on architectural style. In this connection his task is often made difficult, if not distasteful, by those to whom the character of a building means nothing, who wish to combine the utmost economy with the greatest effect, careless of what sacrifices of sound workmanship may have to be made to obtain it. The continued prosperity of the speculative builder, and the thousands of ill-designed and badly constructed villas that are springing up all round us to-day, are eloquent testimony of the existence of this demand. Nevertheless, it is gradually becoming less difficult to discover small houses which, while conforming to a decent code of domestic building, satisfy their owners. They realize that in the cheap villa of to-day seemliness and sound construction have, in most cases, been sacrificed to allow of a quick sale, or easy terms of purchase.

The enormous amount of domestic building undertaken throughout the country since the war has shown in reality one thing conclusively: that the house built under the supervision of an architect is sounder in its construction, more economical in its planning, and that it preserves for the owner, in its general arrangement on the site, those amenities which are so often lost under the hand of the speculative builder. This important fact is not always recognized by laymen. Mr. Scott Willey has devoted much of his time to the building of the small house, and in the following notes it will be seen how diverse are the requirements in each case, and with what skill Mr. Willey has solved the various problems put before him. He has maintained that traditional charm too often lost in housing to-day. By his skill in planning and his discernment in the choice of material his work claims attention. He has helped to bring within the reach of the majority small houses of a high standard of design.

. . . . . .

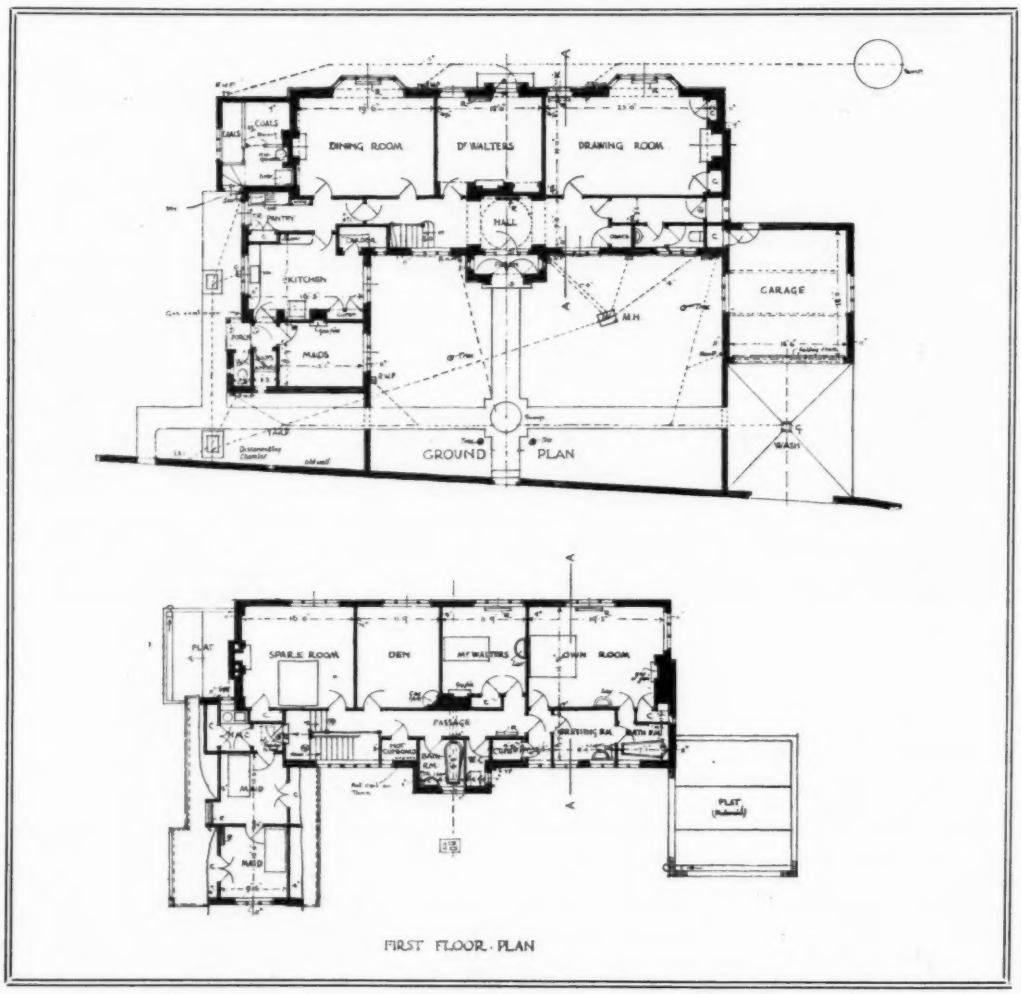
Mead Corner, Woodmansterne, was built as an investment. It had to be cheap, and at the same time to have character. The walls are of 9-in. brickwork to the first floor, and above are timber-framed, and nogged with breeze blocks. The exterior is covered with Ruberoid, battens, and weather boarding, which is painted white and then whitewashed. Two-inch bricks are used for the chimney-stacks and plinth. Old pantiles are used for the roof. The

Above, the Wall House, Reigate. By H. H. Scott-Willey. The south front.

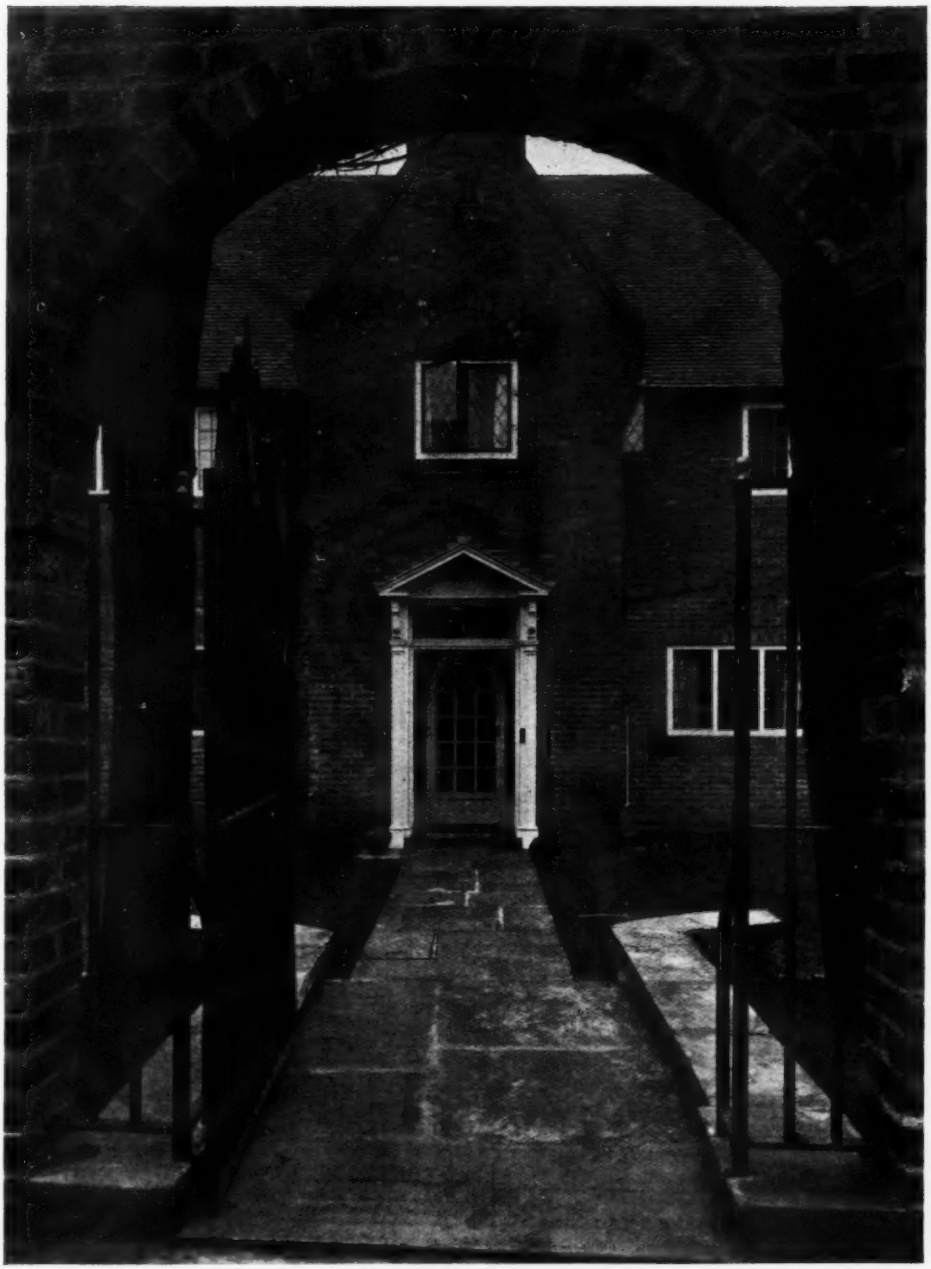
house is of the labour-saving type, and capable of being run without a servant. Cooking and lighting are by gas, and hot water is supplied by means of a Thermostat geyser. The rooms being small, are provided with built-in wardrobes to economize space. The living-room is panelled in plaster, and painted a primrose yellow, a lighter shade being used for the ceiling. The floor and skirting are black. The house cost 1s. 4½d. a foot cube, and showed, when let, a very good return on the money invested.

The Wall House, Reigate, was built in an old garden, situated behind an old brick wall, facing south, on which were fruit trees in full bearing. These were not to be disturbed. The existing doorway between two lime trees was, therefore, fixed as the entrance, and a pair of existing gates, at one time used to give access for carts into the garden, was fixed as the entrance to the garage. There was also a big cut yew tree, which it was decided to retain, and round this the house and garage were built. All the living-rooms and as many bedrooms as possible were to face south. The door with the pediment on the south front looks down the garden path, which is bordered with herbaceous plants. As little upkeep as possible was desired, economy being a principal factor. The house is built of 2-in. bricks, with wide joints struck off flat. The hall is paved with buff quarries, and has a black quarry band, and black tile window sills. The plaster is left rough from a wood float, and distempered cream. The architraves to the doors, the newels, and the handrails are painted black. The drawing-room floor is of oak. The house has only one coal fire, which is in the drawing-room. Cooking is by gas, and gas fires are fixed in all rooms. The boiler-house contains the plant for heating throughout by radiators, and for the supply of domestic hot water. Lavatory basins are provided in the bedrooms. The cost was 1s. 7½d. a cubic foot, excluding gates and garden work.

The small house at Woodmansterne was built about the same time as Mead Corner, and has very similar accommodation. The clients, after a long and weary search for something not of the villa or speculating-builder type, decided to build; to them a great adventure. Economy was again essential. The house was built of local stock bricks, which range in colour from pink to yellow and brown; the gable on the north front is of timber-framing, brick nogged, and covered with Ruberoid and tarred weather boards. The outbuildings are of similar construction. The interior is very simple, all the woodwork being stained. There is a brick fireplace in the living-room, an oak screen between the hall and lounge, and some fitted bookshelves in the lounge on either side of the door to the loggia. The cost was 1s. 4½d. a foot cube, including a pair of oak gates.



The Wall House, Reigate. By H. H. Scott-Willey. Ground and first-floor plans.



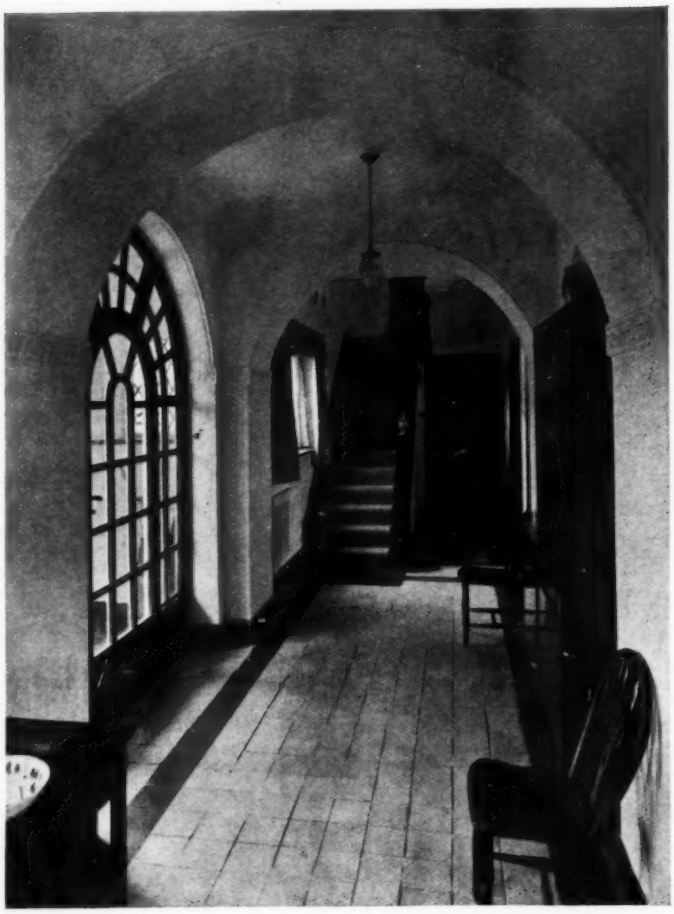
The Wall House, Reigate. By H. H. Scott-Willey. The approach.

In the case of a house at Cheam the building-owner, we are told, carefully laid down the sizes and heights of all the rooms, and their position in relation to one another. It was to look like a cottage, and although no definite sum was fixed, cost was an important consideration. It is finished internally in a simple manner, but the working kitchen is tiled to the ceiling. The dining-room has an oak fireplace, and oak is used for the joinery throughout. The external walls are of grey Sussex bricks, from Forest Row, with red dressings round the windows and angles, and some red diaper work on the big kitchen chimney-stack. The front door, the half-timber work, and brackets are of oak untouched. The domestic hot water is from a Patterton gas and coke boiler, which also supplies the radiators in the hall, garage, and billiard-room. It was built for 1s. 4½d. a cubic foot, which is a low price for such a house.

There is a cottage at Chipstead which is delightfully situated between some existing old cottages, with which it had to harmonize. The external walls are of unknapped flints in gauged mortar, with 2-in. brick dressings and base, with a backing of cement and Pudlo on a brick lining. The half-timber, front door, and brackets are of oak left untouched, the hipped gable ends being covered with weather boards. The roof is of old tiles. Hot water is supplied from an Inter-oven stove in the living-room. The cylinder is placed in a cupboard over the stairs, and not only forms a hot cupboard, but by being separated from the bedroom cupboards by copper wire mesh, the clothes hanging there

are always aired. A gas cooker and gas copper are provided in the scullery, and gas fires in both bedrooms. As the house is occupied by the district nurse there is a surgery. This has a buff tile floor and skirting, a sink, gas fire, and fitted medicine cupboard. Space is also provided for a bicycle. The cost was only 1s. 1d. a cubic foot, including cesspool drainage.

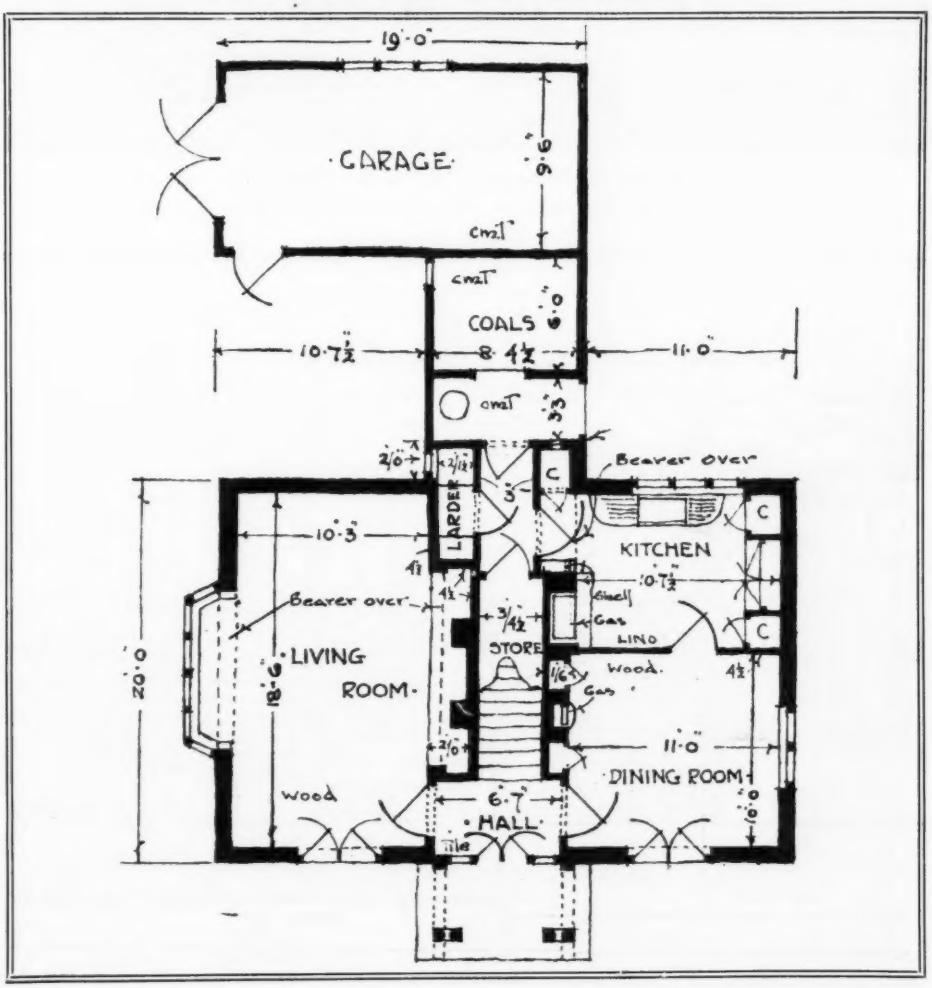
Dene House, Chipstead, was originally a bad type of builder's speculative house. The garden was rather a pleasant one, and the site was delightful, having nice views up the valley. It was decided to make additions and, if possible, to improve the general appearance of the house. A new room with a dressing-room was added on the south, and a new bay to the dining-room, the roof between being brought down to form a loggia. By this means the imitation half-timber work (in painted cement!) with which the south front was adorned was effectually hidden from view. The gable was covered with elm boarding.



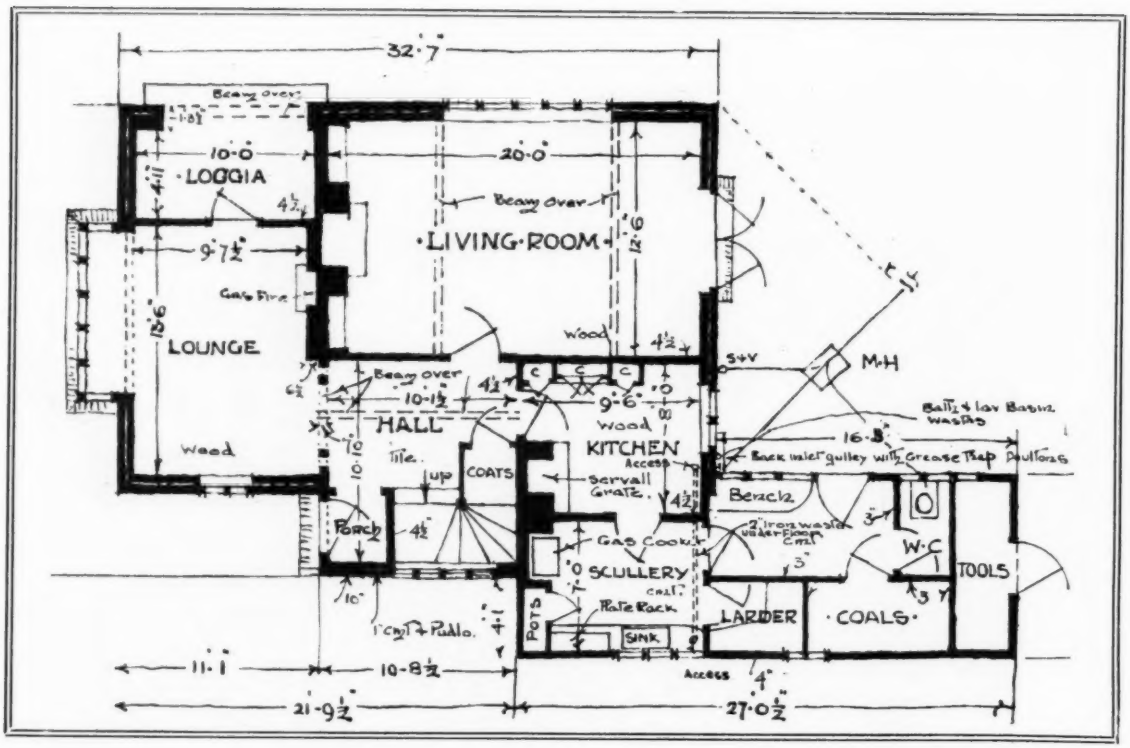
The Wall House, Reigate. By H. H. Scott-Willey. Above, the hall, looking towards the stairs. The main entrance is on the left. Below, the drawing-room.

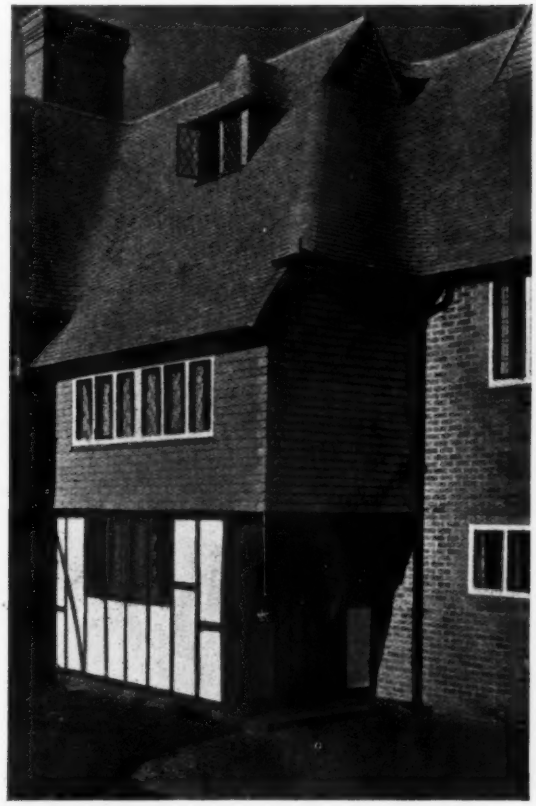
Homewood, Chipstead, was built just before the war, and finished up to the small dormer on the south front. The garden shed and the Dutch gable with the seat under was next added. Immediately after the war the annexe, consisting of a children's play-room, staircase, garage, loose-box, and hay loft, was built. In 1924 the play-room was linked up with the main house by means of a passage from the kitchen to the children's staircase. A flower-room, covered yard, and children's garden entrance, together with an extra bedroom, were also provided. The whole is built of local stock bricks of a pinky-brown, with tile quoins and arches over the windows. It is roofed with old pan tiles. The interior is very simple, all the woodwork being painted with creamy-white egg-shell gloss enamel.

Mead Corner, Woodmansterne. By H. H. Scott-Willey.
Above, the south elevation. Below, the ground-floor plan.



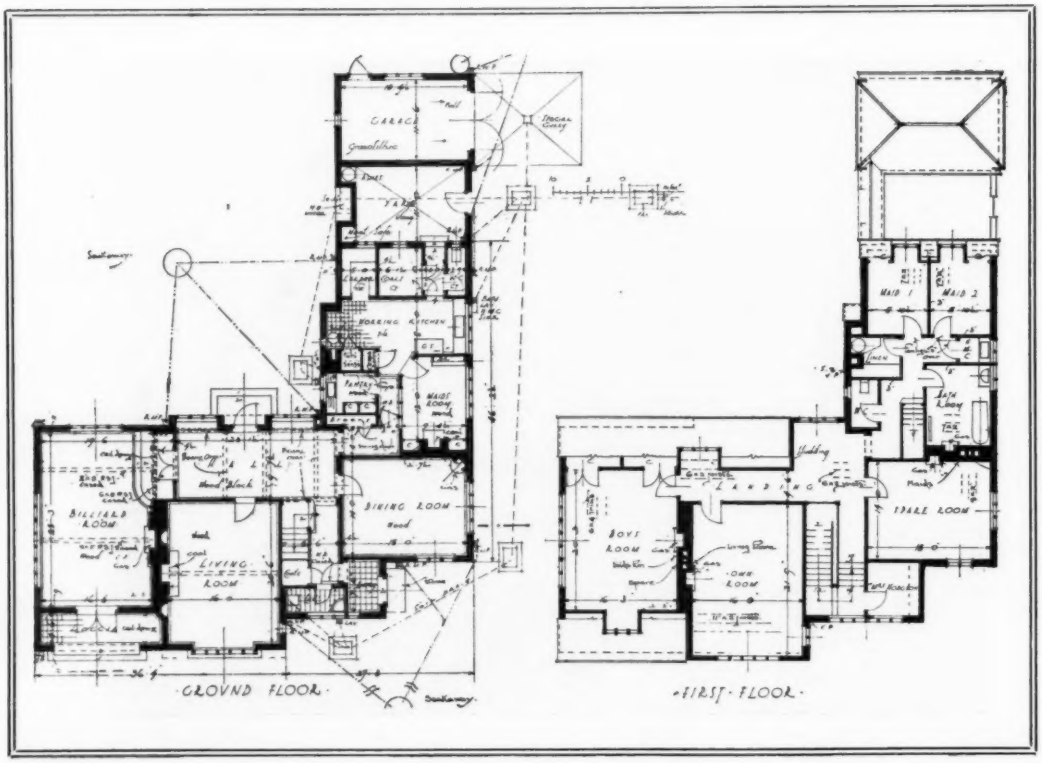
Koyony, Woodmansterne. By H. H. Scott-Willey.
Above, the garden front. Below, the ground-floor plan.

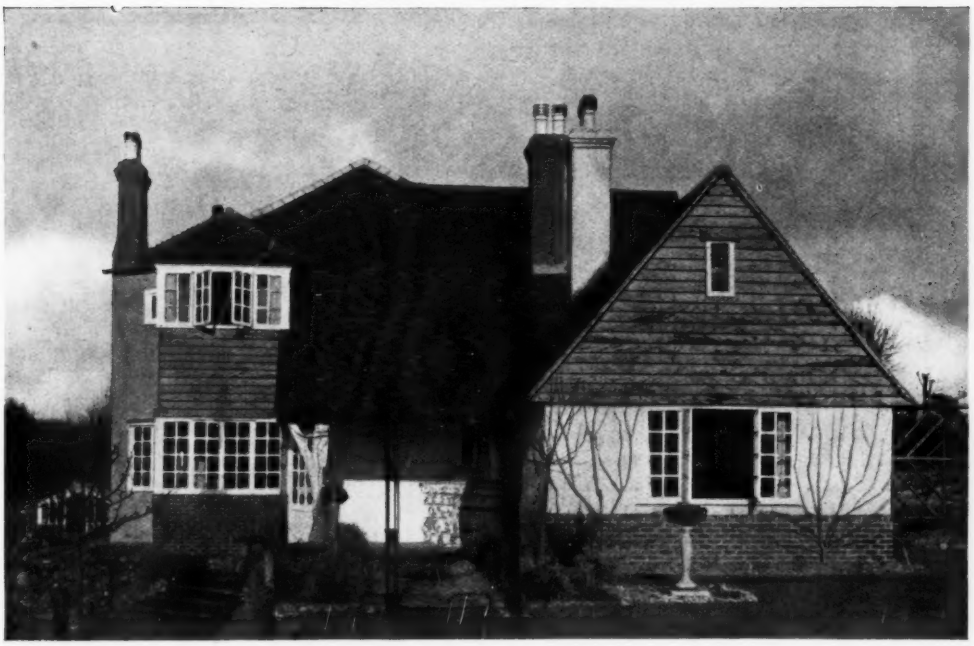




Ludshott, Cheam. By H. H. Scott-Willey. Above, left, the main entrance. Right, the entry from the garden. Below, the garden front.

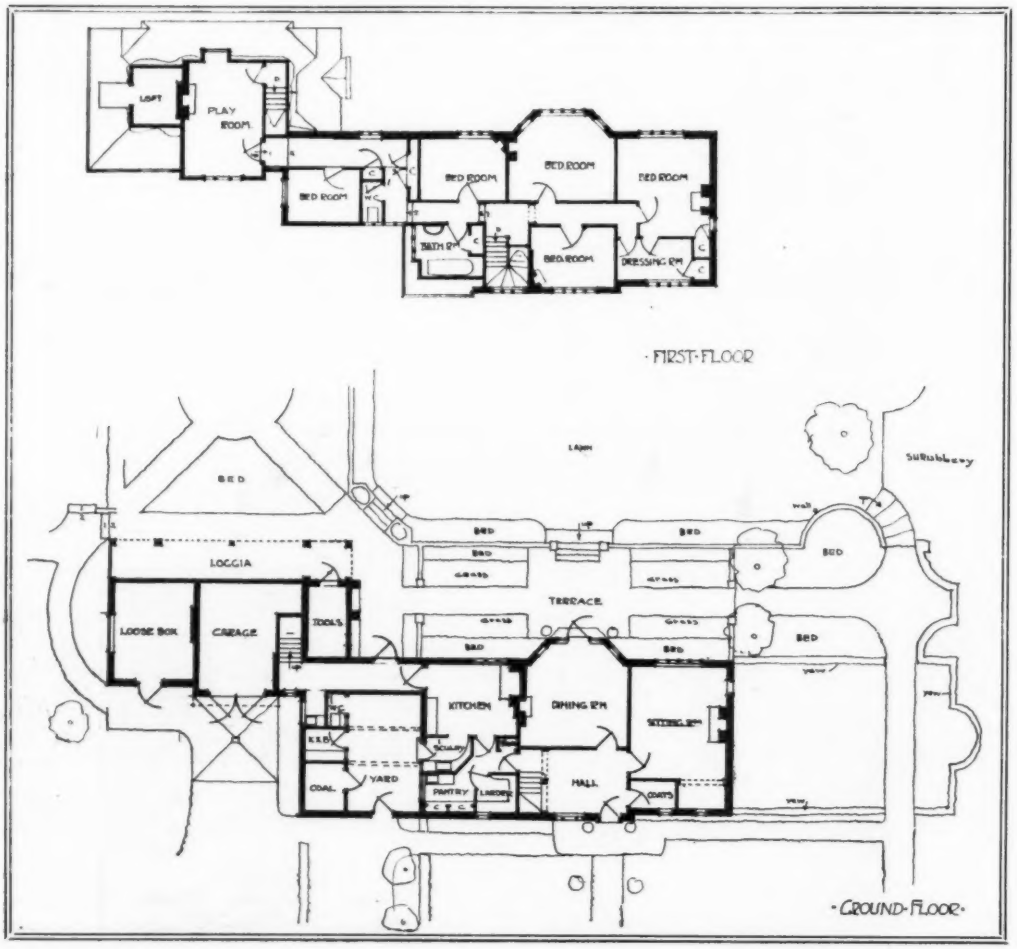
Ludshott, Cheam. By H. H. Scott-Willey. ℸ *Above, the living-room fireplace. Below, the ground and first floor plans.*





Two houses by H. H. Scott-Willey. Above, Dene House, Chipstead. The garden front. Below, Homewood, Chipstead. The garden front.

Homewood, Chipstead. By H. H. Scott-Willey. Above, the south front. Below, the ground and first-floor plans.



THE COMPETITORS' CLUB

CRITICISM

A RECENT important competition has evoked in the technical Press a series of reviews on the character and merits of the designs submitted. It is interesting to note the different lines that these articles have taken, and it is satisfactory to be able to record that they incline to accept the necessity for starting from a foundation of certain definite principles to which architectural conceptions must conform. Criticism deriving from empirical preferences seems to have had its day, which is a matter for congratulation as it was almost valueless, and it can well be spared if its place is taken by logical and analytical study of the methods by which the evolution of an architectural design is brought about.

We owe to the Ecole des Beaux Arts the recognition that certain components of the art of design are capable of being formulated, perhaps not all, but sufficient to give a great deal of assistance in estimating the relative merits of a series of schemes offered as solutions of a stated programme. If we proceed on these lines we shall, before entangling ourselves in the comparative values of treatment in detail, consider what the main influences are which conduce to an expressive and orderly design. If the right ones have been recognized, their acceptance will inevitably make the supplementary demands easier to satisfy. Of course, a good idea may come to grief in the working out, but given equality of skill in this, the initial decision as to the dominant factor will determine the ultimate merit of the designs.

In the case in question the primary decision that had to be made was one between the masses and the axis; there was a large hall which would normally be expected to exhibit its dominating mass in some part of the entire block, but there was also an appropriate axis for this hall which threw it into the interior of the block, where it was bound to be masked. It was evidently difficult to decide which was the more important factor. Out of tencompetitors seven exhibited the hall, as against two only that placed it on the bisecting axis on the interior of the site. Yet in spite of numerous difficulties that the latter alternative involved, difficulties making perhaps an absolutely immaculate solution impossible, one of the two "axial" designs comes out clearly as the winner, lending itself to a more dramatically expressive treatment than any of those which relied on the visible mass of the hall as the dominant feature of the design.

In this case, as often before, instancing only Lambeth Town Hall, the Port of London offices, and the Cairo Hospital, the determination of the central axis has been the decisive factor, and as it is probable that many similar cases will arise in the future, we can only warn our readers to keep a sharp look out on this point as a wrong choice may lose a competition before a line has been put on paper.

To return to the question of criticism, it would be interesting to know whether as a rule, our assessors proceed by the same methods as those above referred to. Judging by recent results ideas such as these must be at the back of their minds, even if not expressed, but there have been, even in recent years, decisions at variance with them in which the award has taken undue account of minor or less essential points. It would be of value to competitors if assessors were prepared to give a reasoned criticism as an adjunct to their award, but if the technical Press takes the matter up on the lines of some of the recent articles, the lack will be the less felt, and competitors will secure valid guidance on the principles of architectural composition which yearly becomes a more difficult study in view of the increasing complexity of the demands which need to be embodied and expressed logically and harmoniously. Logic alone will not suffice, but the keenest sense of beauty will not carry the designer to a successful solution of modern problems unless he has the faculty of balancing the relative importance of the various factors and providing a rational framework on which his imagination can operate. This faculty can be cultivated, and it is one of the functions of criticism to assist in this, where it can be of far more service than in merely acclaiming this as good, or reprobating that as bad, views which are, after all, mainly an exposition of the mentality of the critic.

In the fine arts, criticism must rest on the adequate expression of the emotions inherent to the art in question, but architecture is in the exceptional position of an art fully entitled to its position with these, but at the same time rooted in practical human needs. It is given to but few to lift it to the highest emotional planes, and there are few structures affording this possibility, but every building is the better for treatment on rationally expressive lines, and, therefore, it is well that the bulk of architectural criticism should be devoted to this aspect, while as the best competitive designs are, in general, expositions of careful study on these broad principles, they afford excellent opportunities for philosophic, as distinguished from empirical, criticism.

SENESCHAL

COMPETITION CALENDAR

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

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

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

June 21-23. Royal Society of Arts: Competition for Industrial Designs. Particulars from the Secretary of the Society, Adelphi, W.C.2.

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).

September 30. Cenotaph for Liverpool. Assessor, Professor C. H. Reilly, O.B.E., M.A., F.R.I.B.A. Premiums, first, £200; second, £150, provided he is an ex-service man; third, £100; fourth, £50. The author of the selected design will be paid a commission of 500 guineas, which will include the premium of £200 above-mentioned, and, in addition to preparing all the necessary working drawings and superintending the erection of the work, he will be required to superintend the erection of a full-size wood and plaster model of his design on the site. Particulars from the Town Clerk.

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

No date. Conference Hall, for League of Nations, Geneva. 100,000 Swiss francs to be divided among architects submitting best plans. Sir John Burnet, R.A., British representative on jury of assessors. Particulars from the R.I.B.A.

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

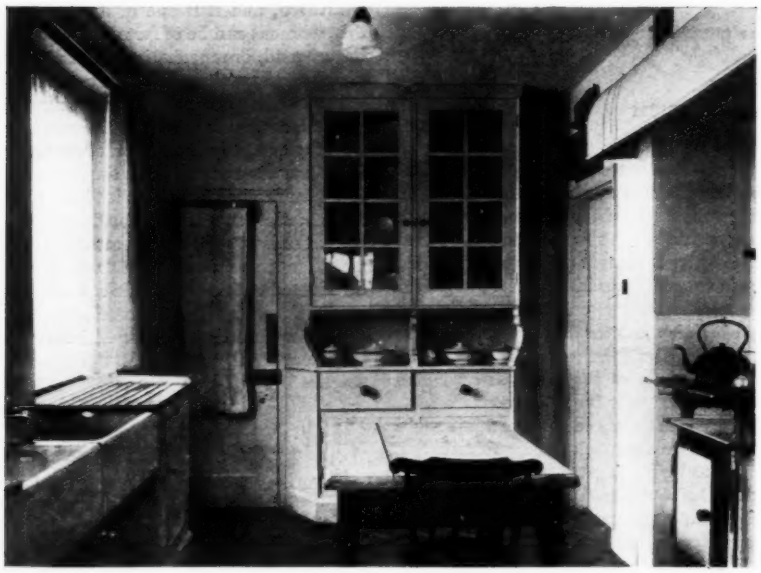
COMPETITION AWARDS

Pannett Art Gallery

The design of Messrs. Hays and Gray, of Wingate, has been placed first in the competition for the Pannett Art Gallery, to be erected at Whitby. The design has been accepted by the Town Council.

Chingford Town Hall

The competition promoted by the Chingford Urban District Council, for designs for new offices, has been won by Messrs. Lassetter & Ellis, of Reading. Second place was secured by Mr. H. T. Bonner, of London.

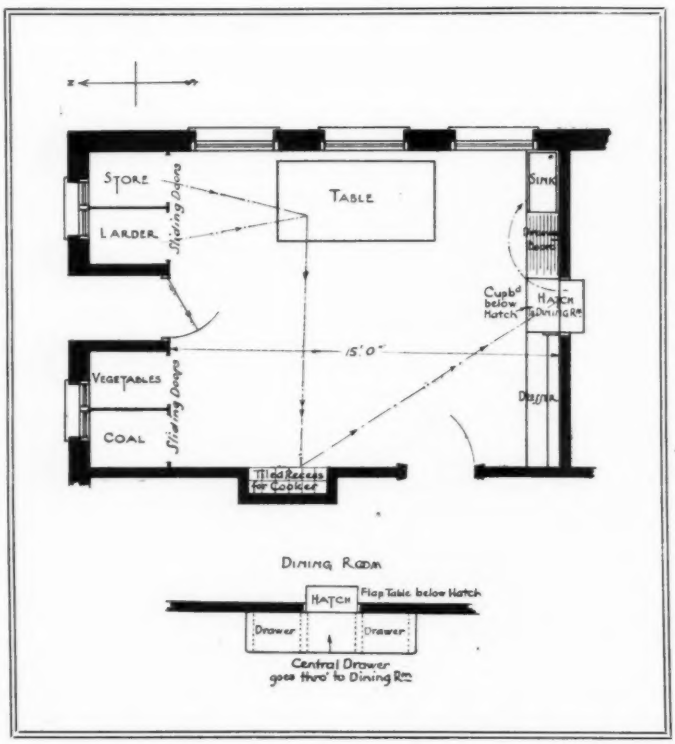


THE MODERN KITCHEN: ii

[BY JOHN AND G. M. GLOAG]

EXAMINING the second section of the subject of the modern kitchen and its needs, the question of storage, we may divide it into two parts: (1) food, such as perishable articles, and dry goods; and (2) utensils, and crockery. Coal, coke, and wood—fuel generally, may be regarded as a separate concern. First of all, then, the storing of food may be discussed. The larder should, of course, face north, or as near north as possible, but more than one outside wall is inadvisable. Every scrap of sunlight that falls on an exterior larder wall may tend to increase the temperature inside. Perfect ventilation must be secured, by an inlet for fresh air somewhere near the floor of the larder, protected with metal gauze, and by a window above the top shelf level and immediately below the ceiling line. Small perforations in the shelves will help the circulation of cool air, but if the shelves stop 1½ in. or 2 in. from the back and sides of the larder, a cool air lining will be ensured. There should be at least one stone or marble shelf, and one of the lower shelves should really be a series of frames from which could depend strawberry netting to act as vegetable bags. The problem of storing such things as potatoes, artichokes, carrots, sprouts, and so forth, is a source of untidy trouble to the housewife, and this simple solution is very practical. Shelf depth is very important. The larder should not be too deep; certainly not deeper than arm's length. Elsewhere some dimensions have been worked out which may be quoted [from *The House We Ought to Live In*, chap. vi, p. 98, a book written in collaboration with Leslie Mansfield, F.R.I.B.A.]: "A larder should be about 7 ft. by 3 ft., which is a convenient size for a small house. Multiples of 2 ft. by 2 ft. units, or 3 ft. by 1 ft. units, could always be worked in with such dimensions. It would be practical in determining the standardization of shelf sizes to base calculations on the dimensions of a brick, which are 9 in. by 4½ in. by 3 in.; as the interior of the larder follows brick sizes very closely in its dimensions, the length of the shelves could be multiples of 9 in., and the width 1 ft. or 2 ft."

It should be considered whether a larder is the best place for the storing of food; whether this arrangement does not make an arbitrary and possibly untidy demand upon the plan



Above, a kitchen in a house. By P. D. Hepworth. Below, plans showing the planning of storage accommodation, and of the dining-room hatch.

of the kitchen and its immediate surroundings; and the possibilities of the ventilated and insulated cupboard should be explored. Such a cupboard might conceivably effect a saving in space; it might even offer greater conveniences than a larder; but it could only be placed in a well-ventilated kitchen, and its position would have to be far distant from the range.

A cupboard for dry or non-perishable stores is a further accommodation problem. Such stores require an even temperature, and the dimensions of the cupboard must be controlled entirely by convenience. A deep cupboard is space wasted, and a permanent strain on the patience of those who use the kitchen. It is a good plan to base the dimensions of the cupboards and shelves on the size of some utensil or article : for example, to quote again from *The House We Ought to Live In* [chap. iv, p. 67] we could assume that standard jam pots were used for storage purposes. "The following sizes of the different grades of jam pots are approximately correct; the pots of different makers vary slightly, but not enough to throw out any of the dimensions arrived at in connection with shelves. A 3 lb. pot has a diameter of 4 in. and a height of 6¾ in. A 2 lb. pot has a diameter of 3½ in. and a height of 5½ in.; the 1 lb. pot is 2¾ in. in diameter and 4¾ in. in height, and the 7 lb. pot is 6¾ in. in diameter and 7¼ in. high. The space between the shelves should be about 16 in. This allows comfortable clearance above the pots, and enables them to be removed with ease." It was suggested that shelves should be deep enough to take two pots, using the 3 lb. pot as a unit of measurement. This made the shelf 9 in. deep, so that two 3 lb., three 1 lb., or one 7 lb. could be placed thereon with ease. Quoting again from the same authority : " In general store-cupboards, breakages are avoided if shelves do not exceed a two-pot depth, and apart from this consideration is the fact that deeper cupboards make it very difficult to see what is in the pots at the back of the top shelves. Shallow cupboards with shelves of one-pot depth possess many advantages, for they are on the same principle as the shelves in a chemist's shop, where everything can be seen, and is get-at-able. Visibility is a great advantage, for a glance after the opening of the cupboard door will convey to the housekeeper the state of her stores if glass jars are used, and even if earthenware pots are employed single rows of them are simpler to handle and explore than double rows." Incidentally, the shallow cupboard claims

but little floor space, and could, perhaps, be recessed so that its door was in line with the wall surface.

Claiming our attention next is the cupboard that houses cleaning materials and apparatus. This should be a tall cupboard, taken up to the ceiling. (For that matter every cupboard should be carried up to the ceiling, or at least the space above it should be enclosed to avoid a dust trap.) It should have two sections, being divided vertically. On one side brooms, sweepers, vacuum cleaners, ironing-boards, and so forth should be kept; the other section can have shelves for brown paper, string, newspaper, clean jam jars, bottles, tins, vases, and crockery not in immediate use; cleaning materials, like grate polish, floor polish, metal polishes, and window-cleaning apparatus can also be accommodated here.

Cooking utensils, i.e. saucepans, frying-pans, baking tins, etc., must be stored near the sink, and not far from the range. Above the draining-boards of the sink can be slatted shelves for saucepans, which are generally of aluminium, and can be left to drain without being cloth-dried. Such shelves are better than corner racks, which take up floor space. Kitchen crockery, basins, pie dishes, jelly moulds, and such articles as rolling pins and kitchen cutlery, must be near the work-table and the sink. A cupboard of table height (with perhaps a marble top for pastry making and chopping) could be used, and in a small kitchen such a fixture might render a large table unnecessary.

Table crockery, cutlery, and glass, if there is no pantry—and presumably there would not be one in a small house—should be near the hatch or door to dining-room, and not far from the sink. A dresser combined with the serving hatch is a practical fixture. Cupboards above and below the hatch can open both in the kitchen and dining-room, and there can be a long sliding drawer accessible to both rooms for silver and cutlery. For a dresser, sliding glass doors help to defeat dust.

Above, a kitchen in a small Austrian middle-class flat. By Otto Polak-Hellwig. Below, part of a kitchen in a medium-sized house, showing the serving hatch. By G. Alan Fortescue.

THE ARCHITECTS' CASH BOOK

[BY OUR FINANCIAL CORRESPONDENT]

[In this article our contributor gives some important advice to architects who have not kept books. If an income-tax inspector calls for accounts, this article will explain what should be done to satisfy him. The author also explains what method should be adopted to avoid disputes in the future.]

In disputes over income-tax assessments the Inspector of Taxes, before ultimately giving way on any particular point, will call for a balance sheet and accounts, for the year or years under review, and to prepare these will be obviously a very troublesome process if the person upon whom the assessment has been made has been in the habit of keeping hardly any books, or, perhaps, none at all. As is well known, assessments, which may or may not be excessive, are made on the business profits, if there is any considerable delay in the production of accounts. It follows naturally that if such assessments are accepted for a year or two, the Inspector of Taxes opens his eyes, and concludes that the profits of the business concerned are under-assessed, so he immediately raises the assessment very considerably, with the result that it is certain to have an appeal lodged against it.

Accounts then are demanded forthwith, and this happens very often in cases where no proper books have been kept. The question then arises as to how the accounts are to be prepared in the absence of proper data, or if the books are only kept in the form of memoranda. It must be clearly understood that the absence of books in such cases, arises not from any wrong motive, but simply through sheer ignorance. As a rule, business people, however primitive their system of book-keeping may be, usually run a banking account, and therefore the pass book forms the basis upon which the profit and loss account will be prepared in emergency, for accounts have to be prepared from practically no books at all.

The usual method of procedure is to reconstruct the pass book with the aid of the paying-in book, and the counterfoils of the cheque book, and to analyse the *receipts* into :

a : Business receipts.
b : Private receipts.
c : Dividends and interest on investments.
d : Interest receivable.
e : Rent receivable.
f : Further capital introduced into the business.
g : Loans received.
h : Amounts drawn from deposit account.
i : Bills honoured.
j : Bills discounted.

and the *payments* into :

a : Business purchases.
b : Expenditure of a capital nature.
c : Business expenditure (this account must again be analysed under rent, rates, etc.).
d : Wages.
e : Salaries.
f : Purchase of investments.
g : Private expenditure.
h : Private drawings.
i : Cash put on deposit.
j : Payments off loans.

417 CASH BOOK 417

RECEIPTS [*Debit Side*]

Date	Particulars	Folio	Cash	Details as per Paying in Slip	Bank
		o.c.b.	£ s. d.	£ s. d.	£ s. d.
1926	To Balance ..	250	10 0 0		100 0 0
Mar. 12	„ Powell & Co.	112		50 0 0	
„ 14	„ Crooks, J.M.	14		60 0 0	110 0 0
„ 17	„ Gosling Bros.	44		80 0 0	
„ 17	„ Vickers, J. B.	120		11 11 0	91 11 0
„ 18	„ Bank ..	con.	40 0 0		
„ 19	„ Shreeve, Ltd.	99		14 0 0	14 0 0
„ 27	„ Chalk and Jones, Ltd.	111		100 0 0	
„ 29	„ Berry, L. B.	119		5 5 0	
„ 30	„ Hargreaves, M. ..	12		11 11 0	
„ 31	„ Tully Bros.	85		12 12 0	129 8 0
			£ 50 0 0		£ 444 19 0
April 1	To Balance ..	b/dn	22 18 6		329 10 3

PAYMENTS [*Credit Side*]

Date	Particulars	Receipt No.	Folio	Cash		Bank
1926				£ s. d.	£ s. d.	£ s. d.
Mar. 2	By Lockley Bros. Stationery	1	18			22 1 0
„ 3	„ P.M.G. Telephone Rental to 31/3/26				4 0 0	
	Calls to 31/12/25	2	98		2 19 9	6 19 9
„ 9	„ Kelly's Directory ..	3	22	0 2 6		
„ 9	„ Architects' Journal Subscription	4	22	1 6 0		
„ 9	„ Ink	5	101	0 3 0		
„ 18	„ Cash ..	—	con.			40 0 0
„ 29	„ Electric Light Co., 1 Qr. to 25/3/26..	6	198			4 8 0
„ 30	„ Rent, 1 Qr. to 25/3/26 (May, L.H.)	7	212			40 0 0
„ 31	„ Telegraphic Address ..	8	22			2 0 0
„ 31	„ Office Cleaning Expenses for Qr. to date ..	9	22	1 10 0		
„ 31	„ Stamps ..	10	41	4 0 0		
„ 31	„ Loan M. J. Miles ..	10	248	20 0 0		
„ 31	„ Balance ..	—	c/dn	22 18 6		329 10 3
			£	50 0 0	£	444 19 0

NOTE : *The Balances brought forward from the old cash book folio 250 are presumed to be cash in hand, £10 ; cash at bank, £100.*

k: Advances made.
l: Bills payable met.

With these two analyses, it should be fairly easy for an accountant to draw up an approximate profit and loss account, and should the amount of stock at the commencement and end of the period be available, a trading account in addition.

The Inspector of Taxes might probably dispense with the production of a balance sheet unless the case was a serious one. There only remains therefore the vouching of the figures so prepared as far as it is possible to do so. The first item which would possibly be easily checked would be the purchases, it being almost certain that some record of the invoices, however rough, would have been kept. The total of such purchases would, after deducting those which have not been paid for, approximately agree with the purchases as shown by the analysis of the payments per pass book. Similarly, some record would doubtless be kept of the amounts owing by customers, and from this data, together with the business receipts per pass book, less the amount owing by customers at the commencement of the period, the turnover could be ascertained.

Most of the expenses could be verified by the receipts, etc. With regard to wages or salaries, the turnover and the nature of the business would enable anyone to form a fairly correct estimate as to the limit of expense under this head. It should, therefore, be possible to satisfy an Inspector of Taxes as to the correctness of the profits or losses of the business, when no books are available.

As previously mentioned, the balance sheet would in many cases be dispensed with, but if one could be prepared, or had to be prepared, it would necessitate the production to the accountant of the following:

a: The position of any loan or deposit accounts.
b: A list of creditors for goods supplied.
c: A list of creditors for expenses.
d: Stock valuations at beginning and end of periods.
e: List of debtors (excluding bad debts).
f: List of investments.
g: Valuations of any plant, machinery, furniture, fixtures, etc.
h: List of any outstanding bills receivable or payable.
i: Discounts to be allowed.
j: Discounts to be received.

To avoid the foregoing trouble it is advisable, therefore, to remedy at once this defect in book-keeping. It will be found that it takes no longer to keep the cash book in a simple and ideal manner than to keep one which is in the end of no use whatever from which to prepare accounts, or gives the accountant called in an endless amount of adjusting.

The ruling shown here can be recommended as being perfect in every respect, i.e. three cash columns for receipts and two for payments. Enter all cash received in column 2, whether in the form of cash, cheques, Treasury notes, postal or money orders, stamps, etc., and when the total is paid into the bank extend the total into the bank column; in other words, do not utilize any cash received for immediate payments, but pay all receipts intact into the bank. In column 2 of payments, enter all cheques drawn; the difference between column 2 (receipts side) and column 3 (payments side) will represent either the cash at bank or the bank overdraft.

In order to have ready cash for expenses, etc., ascertain the approximate amount required per week for this purpose, and draw a cheque for that amount—or, say, £40, as shown in the example. Enter £40 in the cash column (receipts), and as a payment in the bank column (payments), these items being contras do not require posting at all, and in place of ledger folios the letters "CON" for contra are inserted. This operation is repeated every time cash is required.

Enter all cash payments in the cash column (payments), the difference between the cash columns of receipts and payments will represent the cash in hand. The architect will say: "Supposing I have £5 in cash (or notes) received from a client, and I have not paid my receipts into the bank, and urgently require £3 10s. for a cash purchase, my cash having run short, what am I to do? Why cannot I use £3 10s. of the £5?" The answer to this is, that the cash required weekly must not be run to such a fine point, and that a margin should always be left over and above the cash considered necessary for the usual weekly payments.

However, should such an emergency arise, it is easily dealt with in the following manner: Draw a cheque for the amount of cash taken out of the daily receipts, and pay this cheque into the bank in place of the cash so used in emergency. The entries in the cash book being exactly the same as for the £40 drawn on March 18, 1926, per illustration. This point may appear to be a trivial one, nevertheless, it is most essential and vitally important if one wishes to arrive at a correct figure for "receipts" at the end of the financial year.

One has only to consider the following figures to see the absolute absurdity of taking cash out of one's receipts for immediate payments without adjusting it immediately as explained above: Suppose the receipts, etc., for one week are £122, and the expenses £22, and that all the latter are paid out of the former. The pass book would then show cash paid in for the week as £100, being £122, less £22. Presuming the figures were the same every week during the year, the receipts according to the pass book would be £5,200, or understated by £1,144, simply through an antiquated method of writing up the cash book.

[*To be concluded*]

IN PARLIAMENT

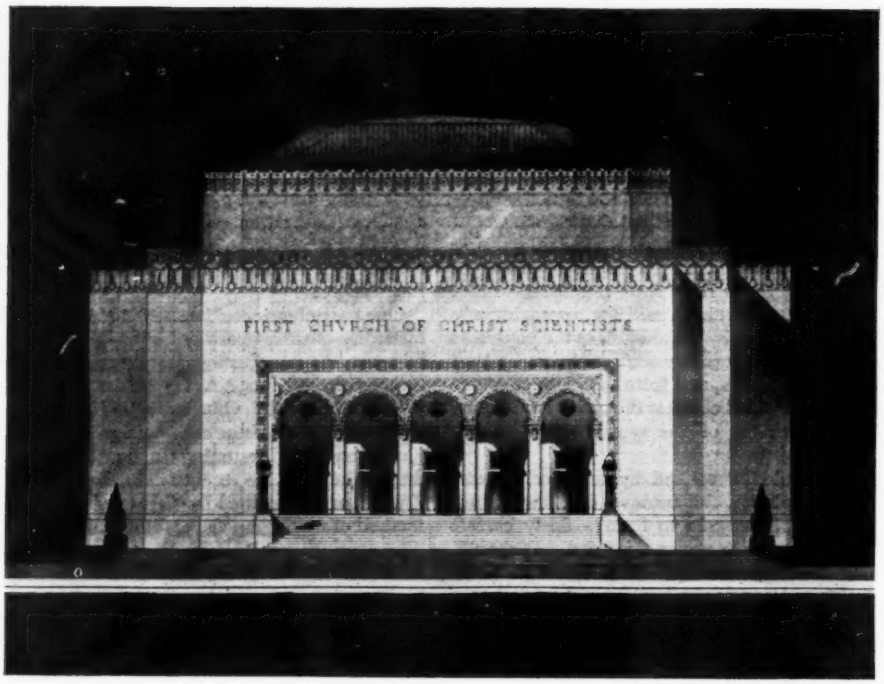
[BY OUR PARLIAMENTARY CORRESPONDENT]

Sir Martin Conway has presented in the House of Commons a petition signed on behalf of the Royal Academy of Arts, the Royal Institute of British Architects, the Society of Antiquaries, the National Trust, the Society for the Protection of Ancient Buildings, the London Society, and other societies, praying that the House would reject the Union of Benefices (Dispcsal of Churches) Metropolitan Measure, 1924, on various grounds, but in particular because of the fact that of the nineteen churches especially threatened in the City of London, thirteen were designed by Wren and one by Inigo Jones.

During the discussions on the Committee stage of the Finance Bill, Sir Henry Slesser complimented the Chancellor of the Exchequer on clause 8, which exempts from the payment of customs duties imported antiques over 100 years old. He pointed out that the clause marked a favourable departure from former fiscal procedure, for the Treasury had now recognized the value of preserving antiques in this country. The clause removed the difficulties which at present existed in regard to the import of works of antiquity and art. He hoped that our fiscal machinery might be devoted in future to the preservation of antiques and to preventing their loss as well as assisting their collection. He suggested that the principle of the clause might in future be extended to preventing the removal of ancient buildings and other antiques from this country.

Mr. Churchill, the Chancellor of the Exchequer, said that he had attempted to draw a sharp line of distinction between arts and luxuries. Luxuries were a proper subject of taxation. Art and the possession of artistic subjects in this country should not in themselves be destroyed by the indulgence of the individual, but should remain a continued source of inspiration and enlightenment, and by the present clause he approved that principle. He hoped that it might be found possible gradually in legislation to make it as easy as possible for works of art to come into this country and be accumulated for the general enjoyment of the people here, and as hard as possible for them to be sold to foreign countries.

Mr. N. Chamberlain, the Minister of Health, informed Mr. Day that the number of State-assisted houses under construction on January 1, 1925, June 1, 1925, and December 1, 1925, were 54,027, 60,706, and 75,901 respectively. The number of houses under construction by private enterprise on April 1, 1925, was 35,835, and on October 1, 1925, 37,660.



Above, a design for a Church of Christ Scientists. By a fourth-year student of the University of Michigan (1923–24). [*From* The First International Congress on Architectural Education.]

LITERATURE

THE FIRST INTERNATIONAL CONGRESS ON ARCHITECTURAL EDUCATION

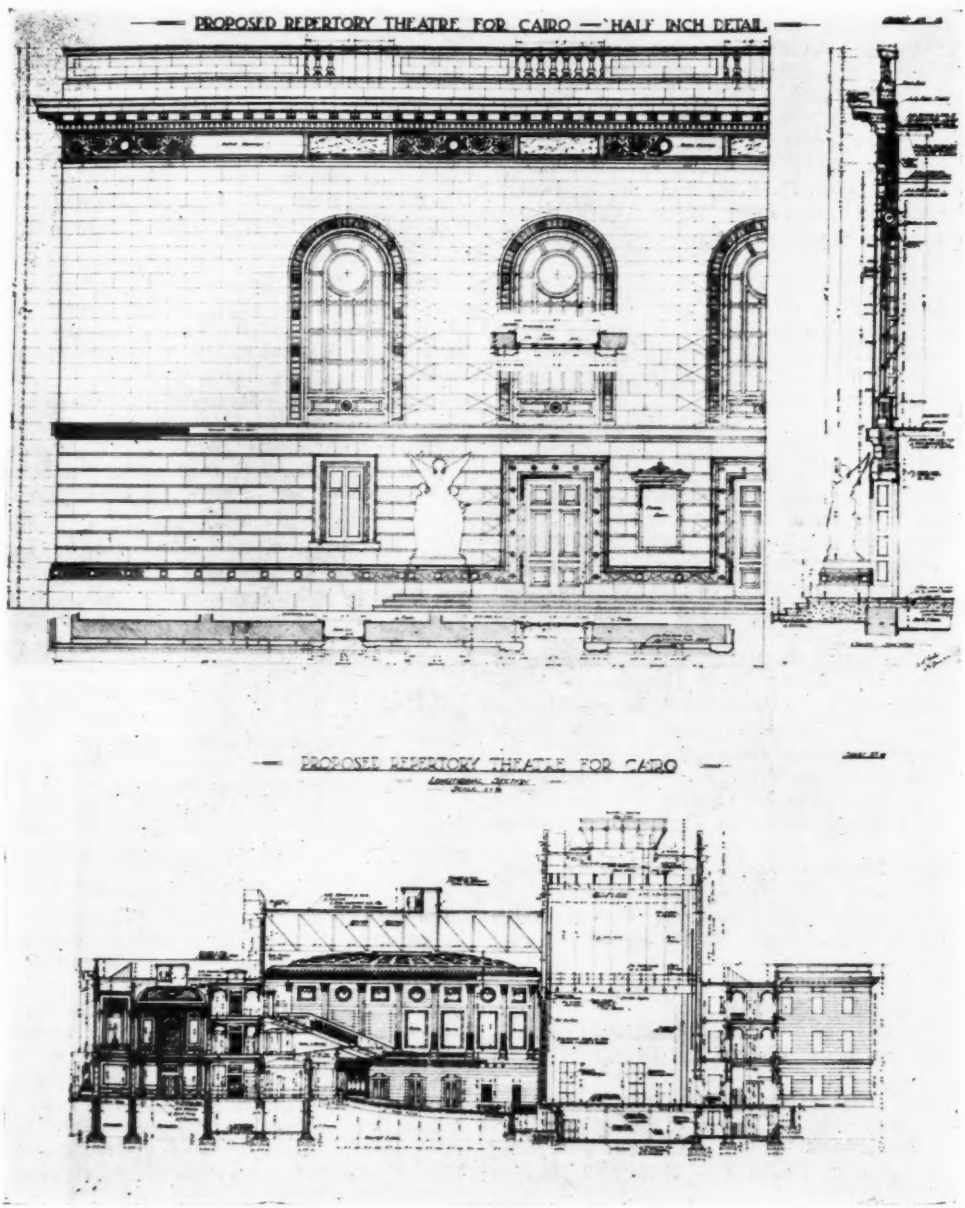
This volume, published by the R.I.B.A., contains a very complete summary of a most remarkable series of debates which took place at the Congress on architectural education held at the end of July last year. And not only debates, but literary contributions by various distinguished people entitled to express their views upon architecture are included, and, in addition, the volume contains a representative selection of students' works reproduced by excellent photographs. Such a quantity of matter is by no means easy to digest, but the attempt to assimilate it is one which every architect vitally interested in his art and his profession should certainly undertake. The book is exceedingly well arranged. After an introduction by Mr. Curtis Green, there comes a masterly review of the Congress by Professor Lionel Budden. Then follow papers and discussions under the headings of Architectural Education in the Past, Architectural Education in the Present, and Architectural Education in the Future. It is obvious what a wide survey of the subject of architecture may be included here. The fact that the Congress was an International one gives it an historic significance, for it symbolizes the universality of human culture, which refuses to be confined within geographical boundaries.. One need only mention the names of Monsieur Paul Leon, Directeur des Beaux Arts; Signor Giovannoni, Professor William A. Goring, of Columbia University; Professor William Emerson, Massachusetts Institute of Technology; and Mr. Cass Gilbert, to indicate the importance of the contributions made by distinguished foreigners to the discussions of the Congress. Among Englishmen the most active participants in the debates appear to have been Sir Reginald Blomfield, who occupied the chair; Professors Reilly, Richardson, Pite, and Lethaby, Mr. Howard Robertson, Mr. H. V. Lanchester, Mr. W. Scott-Moncrieff, and Mr. C. R. Ashby, a company representing among themselves the most diverse points of view, and fully capable of expressing their opinions with emphasis and clarity. One general result seems to have emerged from the discussion, namely, that the old pupilage system has gone for ever. As Sir Reginald Blomfield succinctly puts it : " either the office was a good one, in which case the principal did not attend personally to the pupils; or the office was a bad one, in which case the pupils did not learn much in the office." But after agreeing that the architectural school had come to stay there was not much unanimity as to what ought to be taught at the school. The great cleavage of opinion seems to be between the classic or traditional school and the romantic or modernist. Some of the adherents of the latter even question the possibility of any adequate system of study being adopted in the schools at all. Chief of the protagonists of what we may describe as the utilitarian point of view, is Professor Lethaby, who tells us : " We have got to get rid of design in the discovery of the inevitable. I must say that it is as silly to design modern buildings in the styles of school competitions as it would be to design ships and engines in anxiety about massing composition, lines, proportion, and all that. The truth is that engines and ships having reality, and being organic structures, have form and style, too, whereas the compositions in ' looking so,' have only the style of a style. Put structure in the place of style, put craftsmanship in the place of draughtsmanship, and put physics in the place of archæology." Here is a challenge to the architectural school system, and the reader may be recommended to turn to this fascinating volume to discover how far the protagonists of the traditional schools of architecture have been able to reply to and refute this challenge.

What is the general impression which one derives from a survey of the illustrations of students' drawings ? It is a very good convention of criticism which decrees that when publicly animadverting upon the designs of those who are *in statu pupillari* one must attribute wrong tendencies displayed in their work not to the students themselves, but to their instructors, who, presumably, are responsible for inculcating the main principles

informing those designs. Two obvious questions suggest themselves here. The first is: "What is the most all-pervading blemish in modern architecture," and the second is: "To what extent are the schools showing how this blemish may be eradicated from architectural design in the future?" To the first question the answer which immediately suggests itself to one's mind is that while modern buildings show very great efficiency from the practical point of view, and, in addition, often possess great merits as individual artistic conceptions, where they are apt to fail is in the civic quality which alone can be analysed and expressed by the careful juxtaposition of a plurality of buildings whose mutual relationship is of just as much æsthetic importance as is that of the several parts of one building. An examination of the designs published in this volume would appear to show that far too little attention is still being devoted to this most important aspect of the problem of design. The controversies with regard to architectural style which occupy so large a part in the Congress debates would have been further on the way to solution if all the disputants had put the civic aspect of building first, and thus relegated the stylistic problems to their proper subordinate place. There is no space here to make individual mention of any of the designs. Suffice it to say that a careful scrutiny of them will well repay the labour thus expended. The book is most attractively produced, and both on account of its philosophical interest and its great value as a work of reference it deserves to find a place on every architect's bookshelf.

A. T. E.

The First International Congress on Architectural Education. Published by the R.I.B.A. Price 10s. 6d.



A design for a Repertory Theatre in Cairo. By a fifth-year student of the Liverpool University (1924). From The First International Congress on Architectural Education.

THE R.I.B.A. ELECTION RESULT

The result of the R.I.B.A. election for the Council and Standing Committees was announced as follows at a meeting of the Royal Institute held at 9 Conduit Street on Monday evening last :

COUNCIL

PRESIDENT : Mr. Edward Guy Dawber, F.S.A.

VICE-PRESIDENTS : Mr. Henry Philip Burke Downing; Sir Banister Fletcher; Mr. Arthur Keen; Dr. Percy Scott Worthington (Manchester).

HONORARY SECRETARY : Mr. Edwin Stanley Hall.

MEMBERS OF COUNCIL : Professor Stanley Davenport Adshead, M.A.; Mr. Henry Victor Ashley; Major Harry Barnes; Mr. Herbert Tudor Buckland (Birmingham); Sir John James Burnet; Mr. Walter Cave; Major Hubert Christian Corlette, O.B.E., F.S.A.; Messrs. Henry Martineau Fletcher; Harry Stuart Goodhart-Rendel; Francis Jones (Manchester); Henry Vaughan Lanchester; Sir Edwin Landseer Lutyens, R.A.; Messrs. Thomas Ridley Milburn (Sunderland); Edward Charles Philip Monson; Thomas Taliesin Rees (Liverpool); Professor Charles Herbert Reilly (Liverpool); Messrs. Herbert Duncan Searles-Wood; Francis Thomas Verity.

ASSOCIATE MEMBERS OF COUNCIL : Messrs. Harold Chalton Bradshaw; Leonard Holcombe Bucknell; Professor Lionel Bailey Budden (Liverpool); Lt.-Col. H. P. L. Cart de Lafontaine; Mr. George Leonard Elkington; Major Thomas Cecil Howitt (Nottingham); Messrs. Philip Waddington Hubbard; Manning Durdin Robertson (Dublin); Michael Theodore Waterhouse.

LICENTIATE MEMBERS OF COUNCIL : Mr. Edward Henry Heazell (Nottingham); Lt.-Col. Percy Alfred Hopkins; Capt. Augustus Seymour Reeves; Messrs. John Carrick Stuart Soutar, Percy John Waldram, Lt.-Col. Noel Huxley Waller (Gloucester).

PAST-PRESIDENTS : Sir Reginald Blomfield, R.A., LITT.D.; and Mr. John Alfred Gotch, F.S.A. (Kettering).

REPRESENTATIVES OF ALLIED SOCIETIES IN THE UNITED KINGDOM OR THE IRISH FREE STATE

1. FIVE REPRESENTATIVES FROM THE NORTHERN PROVINCE OF ENGLAND : Messrs. Harry Smith Fairhurst (Manchester Society of Architects); George Reavell (Northern Architectural Association); T. Butler Wilson (Leeds and West Yorkshire Architectural Society); John Malcolm Dossor (York and East Yorkshire Architectural Society); Edmund Bertram Kirby (Liverpool Architectural Society).

2. THREE REPRESENTATIVES FROM THE MIDLAND PROVINCE OF ENGLAND : Messrs. Albert Thomas Butler (Birmingham Architectural Association); Edward Thomas Boardman (Norfolk and Norwich Association of Architects); James William Fisher (Northamptonshire Association of Architects).

3. TWO REPRESENTATIVES FROM THE SOUTHERN PROVINCE OF ENGLAND : Messrs. George Churchus Lawrence (Wessex Society of Architects); Percy Morris (Devon and Cornwall Architectural Society).

4. THREE REPRESENTATIVES OF ALLIED SOCIETIES IN SCOTLAND : nominated by the Council of the Incorporation of Architects in Scotland : Messrs. John Keppie (Glasgow); Thomas Forbes MacLennan (Edinburgh); George Penrose Kennedy Young (Dundee).

5. ONE REPRESENTATIVE OF THE SOUTH WALES INSTITUTE OF ARCHITECTS : Mr. Charles Frederick Ward.

6. ONE REPRESENTATIVE OF THE ALLIED SOCIETIES IN IRELAND, to be nominated by the Council of the Ulster Society of Architects.

REPRESENTATIVES OF ALLIED SOCIETIES IN THE BRITISH DOMINIONS OVERSEAS, to be nominated by the Council of each of the following : the Royal Architectural Institute of Canada; the Federal Council of the Australian Institutes of Architects; the New Zealand Institute of Architects.

REPRESENTATIVE OF THE ARCHITECTURAL ASSOCIATION (LONDON) : Mr. John Alan Slater.

REPRESENTATIVE OF THE ASSOCIATION OF ARCHITECTS, SURVEYORS, AND TECHNICAL ASSISTANTS : Mr. Charles McLachlan.

STANDING COMMITTEES :

ART

FELLOWS : Professor Stanley Davenport Adshead; Sir John James Burnet; Messrs. Henry Philip Burke Downing; Harry Stuart Goodhart-Rendel; Philip Dalton Hepworth; Arthur Keen; Francis Winton Newman; Halsey Ricardo; Louis de Soissons; Walter Tapper.

ASSOCIATES : Messrs. Harold Chalton Bradshaw; Leonard Holcombe Bucknell; Cyril Arthur Farey; Hon. Humphrey Arthur Pakington; Messrs. William Harding Thompson; Michael Theodore Waterhouse.

LICENTIATES : Messrs. Reginald Francis Guy Aylwin; Archibald Stuart Soutar; Francis Robert Taylor.

LITERATURE

FELLOWS : Messrs. Louis Ambler; Martin Shaw Briggs; Major Hubert Christian Corlette; Messrs. Henry Martineau Fletcher; David Theodore Fyfe (Cambridge); Arthur Hamilton Moberly; Basil Oliver; Charles Sydney Spooner; Arthur Stratton; Sir Alfred Brunwell Thomas.

ASSOCIATES : Professor Lionel Bailey Budden (Liverpool); Mr. Charles Cowles-Voysey; Professor Frank Stephen Granger (Nottingham); Messrs. Henry Castree Hughes (Cambridge); Charles Edward Sayer; Grahame Burnell Tubbs.

LICENTIATES : Mr. W. Hodgson Burnet (Windsor); Capt. William Thomas Creswell; Mr. Arthur Edward Henderson.

PRACTICE

FELLOWS : Messrs. Henry Victor Ashley; William Henry Atkin-Berry; Frederick Chatterton; George Hastwell Grayson (Liverpool); Delissa Joseph; Gilbert Henry Lovegrove; Edward Charles Philip Monson; David Barclay Niven; Edward John Partridge; William Gillbee Scott.

ASSOCIATES : Messrs. Horace Cubitt; Harry Valentine Milnes Emerson; George Leonard Elkington; Philip Waddington Hubbard; John Douglas Scott; Charles Woodward.

LICENTIATES : Mr. Joseph William Denington; Captain Augustus Seymour Reeves; Mr. John Carrick Stuart Soutar.

SCIENCE

FELLOWS : Messrs. William Edward Vernon Crompton; Francis George Fielder Hooper; Alan Edward Munby; John Edward Dixon-Spain; Herbert Duncan Searles-Wood; Major Charles Frederick Skipper (Cambridge); Professor Ravenscroft Elsey Smith; Messrs. Digby Lewis Solomon; Alfred John Taylor (Bath); Dr. Raymond Unwin.

ASSOCIATES : Messrs. Hope Bagenal; William Thomas Benslyn; Edwin Gunn; Richard Goulburn Lovell (Whitstable); Alfred Ernest Mayhew; Harvey Robert Sayer.

LICENTIATES : Lt.-Col. Percy Alfred Hopkins; Messrs. George Nathaniel Kent; Percy John Waldram.

OTHER SOCIETIES AND INSTITUTIONS

Architects' Convention at Perth

The tenth annual convention of the Incorporation of Architects in Scotland was held at Perth. Fully 100 delegates were present. The delegates were accorded a civic reception by Lord Provost Dempster, and were afterwards entertained to tea by the Corporation. Mr. John Keppie, F.R.I.B.A., Glasgow, President, occupied the chair at the business meeting. The annual report, which was submitted and approved, showed that the membership was now about 660. The prizes awarded during the year were : Rutland Prize—certificate and £50, Mr. L. G. Farquhar, Hermiston, Bridge of Weir; and third-year student prize of £15, Mr. A. G. Lorimer, Glasgow School of Architecture. It was also stated that the General Trustees of the Church of Scotland had issued a scale of fees for work by architects for inspecting and reporting on churches and manses, and that some of the conditions were considered unsatisfactory. After representations, however, alterations were made in the scale of fees, and both parties were satisfied. Mr. G. P. K. Young, F.R.I.B.A., Perth, was elected President for

the ensuing year. The following were elected Incorporation representatives to the Council for the ensuing year: Mr. James Shearer, Mr. A. G. Henderson, A.R.I.B.A., and Mr. James Lochhead, F.R.I.B.A. Mr. W. J. A. Drummond was re-elected auditor. Subsequent to the business meeting, the delegates inspected St. John's Church, which is in process of restoration as a memorial to the men of Perthshire who fell in the war.

Liverpool Architectural Society

To mark the accession of Professor C. H. Reilly to the Presidency of the Liverpool Architectural Society the following gentlemen residing within the province of the Society, which extends to Chester and North Wales and as far north as Wigan, have allowed themselves to be nominated by him as Honorary Fellows of the Society: His Grace the Archbishop of Liverpool, the Rt. Hon. the Earl of Derby, K.G., the Rt. Hon. the Earl of Crawford and Balcarres, K.T., the Rt. Hon. Sir Archibald Salvidge, K.B.E., Sir James Reynolds, Bt., C.M.G., D.S.O., Lt.-Col. J. J. Shute, C.M.G., D.S.O., Mr. Thomas White, J.P., C.C., Mr. Peter Jones, J.P., Chester. Among the Honorary Fellows previously elected are the Marquis of Salisbury, the Bishop of Liverpool, and Dr. Adami. During the forthcoming session Sir Edwin Lutyens, R.A., has arranged to visit Liverpool and attend one of the early meetings.

TRADE NOTES

Those who experience trouble from smoky chimney should investigate the claims made for the Sankey down-draught preventing pot. The outstanding features of this pot are the wide louvres, and for exceptionally bad cases where, for example, a house stands in deep hollows or among high trees, the special cap. The wind striking upon the louvres is directed upward, and passes out of the opening at the top of the chimney. The force of the outgoing blast prevents other blasts from entering vertically at the top, and creates a partial vacuum in the chimney itself which exercises a powerful suction upon the smoke, drawing it upwards. When blasts of wind descend vertically into the opening, the wind, striking upon the louvres, is forced out at the side openings, in this case also creating a partial vacuum in the chimney, and giving the suction necessary for drawing out the smoke. The cardboard model issued by the manufacturers, Messrs. J. H. Sankey and Son, Ltd., provides a simple method of demonstrating the principles on which the pot works.

The British Reinforced Concrete Engineering Co., Ltd., Roads Department have recently filmed the operation of laying reinforced tarmacadam. The section filmed was laid on the Abergele main road, Colwyn Bay, for the Colwyn Bay Urban District Council (Mr. W. J. Dunning, surveyor). They have also made lantern slides showing many tarmacadam roads reinforced with B.R.C. fabric. These and the film showing the construction of upwards of 14 miles of B.R.C. reinforced concrete roads have recently been shown in North Wales. The company would be pleased to receive applications for their exhibition from engineers and other interested parties. The film can be shown in the country or at the London office of the company. Applications should be addressed to the British Reinforced Concrete Engineering Co., Ltd., Roads Department, King's Buildings, Smith Square, London, S.W.1.

The Aptus bath, the subject of a new catalogue just issued by Messrs. Shanks & Co., Ltd., of Barrhead, Scotland, is a cast-iron porcelain-enamelled bath with a flat, rectangular top, and so constructed that externally it may be enclosed with panels of marble, vitrolite, or white opaque glass, porcelain-enamelled iron, or tiles. The object is to meet the modern desire to secure in the bathroom a pleasing architectural finish by covering up the exterior of the bath, including its trap and connecting pipes, and making the covering panels contribute to the general appearance of the bathroom interior. The all-white bathroom has had a wide vogue for some years, but a desire for colour schemes is being frequently manifested. This, perhaps, can be best satisfied by the adoption of marble or tile panels. The bath must be white inside and on top, but the panels can be made to provide a fine touch of colour, as the pages in the catalogue illustrate. These panels may be made to correspond with the walls of the room, as many bathrooms are now being lined with marble or tiles with charming effect.

NEW INVENTIONS

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

LATEST PATENT APPLICATIONS

10939.—Bavegem, E. van.—Building construction. April 26.
11049.—Brown, W.—Building and decoration of walls, etc. April 27.
11204.—Eustace, R.—Sliding doors. April 28.
11522.—Saxe, Van R. P.—Reinforced concrete building construction. May 1.
11007.—Lamore Tile Machine Co.—Concrete blocks and moulds therefor. April 26.

SPECIFICATIONS PUBLISHED

251308.—Burditt, T. H. F.—Foundations for buildings.
251309.—Burditt, T. H. F.—Sectional buildings.
250998.—Birtley, R. C.—Portable cementing, plastering, roughcasting machine.
250878.—Bishop, C.—Production of insulating walls, partitions, and the like.
251042.—Morton, B.—Supports for shuttering for concrete structures cast *in situ*.
251135.—Dawe, J., and Pither, T. C. L.—Building blocks.

ABSTRACTS PUBLISHED

248965.—J. H. Bennetts.—Moulding walls *in situ*.

OBITUARY

Mr. J. W. Boyd

Mr. John William Boyd, a well-known Newcastle architect, died suddenly at the age of sixty. He took a keen interest in the Northern Architectural Association, and often presided at meetings of the students' branch of the Association. Early in life, Mr. Boyd was assistant to Mr. J. W. Taylor, a Newcastle architect, and later started business on his own account. At the time of his death, he was engaged in the construction of a memorial hall in connection with St. John Ambulance Brigade at Hebburn. Lately he designed the hall for St. Gabriel's Church, Heaton.

Mr. Edward Henry Bruton

We regret to record the death of Mr. Edward Henry Bruton. He was born in Oxford seventy-one years ago, and was articled to his father, Mr. E. G. Bruton, F.R.I.B.A., F.S.A. He went to Cardiff in 1881, and established for himself a prosperous practice, among his many successes in architectural competitions being the buildings for the Cardiff Institute for the Blind, the Barry Cemetery Chapel, the offices of Messrs. Cory Brothers and Company, Ltd., Cardiff Docks, and the church at Blaengarw, in the Garw Valley. Among his other important buildings were the Unitarian Church at Westgrove, the United Methodist Chapel, Penarth Road, churches at Pontycymmer, Pontyrhyl, and other places in South Wales, the Wilts and Dorset Bank, Newport Road, the Gwern-y-Milwr Hotel, Senghenydd, and the Baptist Wesleyan and Methodist chapels at Senghenydd. He also supervised the restoration of Hensol Castle for Sir Rose Price and Lady Price. He retired about 1912 and removed for a time to London, and six years ago made his home at Canford Cliffs, Bournemouth. Among his many pupils were the late Mr. Edgar Down, and Mr. Percy Thomas, of the firm of Messrs. Ivor Jones and Thomas, of Cardiff.

THE WEEK'S BUILDING NEWS

Housing at Wakefield

Forty-six houses are to be built for the Wakefield Rural Council in various districts.

A New School for Lewisham

An elementary school is to be built by the L.C.C. in Whitefoot Lane, Lewisham.

A New Staffordshire School

The Staffordshire Education Committee intends to provide a new school at Coton to accommodate about 150 children.

York Hospital Improvements

Extensions are to be made at the Fever Hospital and Fairfield Sanatorium at York, at an estimated cost of about £32,000.

A Housing Scheme for York

A site comprising about three and a half acres has been acquired in the Poppleton Road district for a new municipal housing scheme.

Flats for Caterham

The Caterham Urban District Council has passed plans for the erection of thirty-two self-contained flats.

Housing at Wimbledon

The Wimbledon Borough Council proposes to build sixty-nine houses in Durnsford Road, at a cost of £415 per house.

Plans Passed at Aberdeen

Plans of buildings costing £21,300 have been passed by the Plans Committee of the Aberdeen Town Council.

A Church for Colindale

A sum of £13,600 has been raised for the erection of a new church on the L.C.C. Watling estate at Colindale, Hendon.

A Proposed West Riding School

The West Riding Education Committee proposes to build a new council school on a site at Flaxley Road, Selby.

Housing at Truro

The Truro Rural District Council proposes to build 150 or 200 new Council houses in the near future on a site recently acquired.

Road Improvements at Woolwich

The Woolwich Borough Council is considering a road-widening scheme at Eltham which will cost £41,000.

An Open-air Bath for Barnes

The Barnes Council has decided to prepare a scheme for an open-air swimming bath on Palewell Common.

Housing at Houghton-le-Spring

The Houghton-le-Spring Urban District Council has been recommended to proceed with a further batch of twenty-six houses.

A School of Art for Margate

Proposals for a new building for the Margate School of Art have been presented to the Margate Town Council.

A Housing Scheme for Portsmouth

The Portsmouth Corporation has decided to erect 200 houses on the Portsdown Hill estate.

Building Plans at Ripon

At Ripon a scheme is to be prepared for the erection of a pavilion in Spa Park. Plans of forty-four houses have been passed.

Housing at Shipley

The Shipley Urban District Council has asked the surveyor to prepare plans for seventy houses on the Saltaire estate.

Wolseley House Sold

The sale is announced of Wolseley House, Piccadilly, to Barclays Bank, Ltd. The purchase price, it is understood, is in the neighbourhood of £250,000.

A New School for Motherwell

At Motherwell Dean of Guild Court plans have been passed for the erection at Knowetap, Motherwell, of a school for invalid children. The cost is estimated at £17,000.

A Greenock Auxiliary Hospital

It is proposed to build an auxiliary hospital in connection with Greenock Royal Infirmary, in Inverkip Road; £50,000 is required for this purpose.

A Housing Scheme for Rochdale

The Rochdale Housing Committee has approved an amended lay-out plan for the proposed Albert Royds Street estate, which comprises 128 houses.

Developments at Hastings

The Hastings Town Council proposes to apply to the Ministry of Health for sanction to the borrowing of a sum of £29,500 for the construction of roads, and the erection of fifty houses.

Housing Developments in Staffordshire

The Housing Committee of the Staffordshire County Council has submitted a lay-out plan for the development of the Tithe Barn estate, as well as designs for fifty-two non-parlour houses to be erected on the estate.

Housing Plans at West Hartlepool

The West Hartlepool Town Council has decided to apply to the Ministry of Health for sanction to erect an additional 151 houses on the Rift House estate, at a total estimated cost of £70,000.

A Leatherhead Housing Scheme

A meadow off Kingston Road, with an area of about eight acres, has been bought by the Leatherhead Urban District Council for the erection of houses. A lay-out plan comprising ninety-six houses has been prepared.

Shop Premises at Finchley

The Finchley Town Planning Committee has recommended the approval of plans for a block of twenty-seven shop premises on the Willow Lodge estate, fronting Ballards Lane and Long Lane.

Developments on a York Estate

The York Education Committee has approved plans for a new elementary school on the Tong Hall housing estate. A site has been purchased on the same estate for a new Roman Catholic church.

Housing Grants for Thorne

The Thorne Rural Council has decided to ask the Public Works Loan Commissioners to advance £30,312 for the erection of houses in Thorne, and also £30,000 for making grants under the Housing Act.

A Housing Site for Preston

The Preston Town Council has approved the proposed purchase of land at Callon House Farm, near Newhall Lane, for £10,000, for the purpose of erecting houses. There will be accommodation for 700 houses on this land.

A Tonbridge Housing Scheme

The Tonbridge Urban District Council proposes to apply to the Ministry of Health for sanction to erect ninety further houses on the land agreed to be purchased at Cage Green, and on the present allotment land in Shipbourne Road.

Housing Sites at Manchester

The Manchester City Council has decided to acquire two estates in Withington for housing purposes. The city surveyor considers that the estates should be bought for about £138,000. It is intended to build 3,000 houses.

Housing at Preesall

The Ministry of Health has sanctioned the Preesall Council's scheme for the erection of thirty houses on the Elletson Terrace site, and the Council is applying for sanction to borrow £15,000 for completing the scheme.

The Leicester Town Hall

At a recent meeting of the Leicester City Council the matter of accommodation at the present Town Hall was discussed. It was agreed to form a special committee to report on the advisability of centralizing the whole of the administrative offices. An expenditure of £500,000 was proposed.

A Canadian Assurance Building for Cockspur St.

The Sun Life Assurance Company o Canada announce the acquisition of the site adjoining the Canadian Government building in Cockspur Street, at present occupied by business premises. On the site are to be erected new headquarters for the Assurance Company, having a frontage of 108 ft. on Cockspur Street and 105 ft. on Pall Mall East, with an average depth of 150 ft.

LAW REPORTS

HOUSES OF CHARACTER

Barton v. *Stuart Hepburn & Co. King's Bench Division. Before Mr. Justice Rowlatt*

This action raised an interesting question in regard to the value of two old converted cottages to persons with taste for the Tudor period, and it arose out of a claim by the plaintiff, Mr. G. H. R. Barton, a solicitor, of New Cavendish Street, against a firm of estate agents, Messrs. Stuart Hepburn & Co., of Brompton Road, W., for damages.

Mr. Thorn Drury, K.C., for the plaintiff, said his client's claim alleged against the defendants breach of duty and contract, together with negligence in advising the plaintiff as to the purchase price of the Old House, Sudbury Court Road, Sudbury, Harrow, which plaintiff eventually bought, freehold, for £2,350, including £100 for fixtures. The plaintiff complained that defendants reported "the cottage appears to be free from damp and little decorative repairs are necessary beyond certain painting to the kitchen offices; floors and beams showing appear to be sound." Shortly, the plaintiff said, the house generally suffered from rot and decay, and the doctor ordered his wife (who had had rheumatic fever) to leave it. His client employed the defendants on October 23, 1924, to survey and make report as to condition. The house was two old cottages connected, with additions. The plaintiff was ready to pay £2,250; Mrs. Barton asked Mr. Rumball, of the defendants, to see it; he apparently inquired of the occupier what she was asking and then told her over the telephone that £2,000 would be about the price for a willing buyer; with £250 added for proximity to London.

Mrs. Barton gave evidence, and stated that defendants said they would value it for her for five guineas. In cross-examination she said the owner told her the house was not damp. She did not know the house was 300 years old. Her husband had re-sold the house for £2,050. She was not told that a survey with inspection of the drains would cost about fifteen guineas.

Mrs. Lumsden, the former owner of the house, declared that defendants' representative just walked through and glanced round the house. The house was old; there was a controversy whether it was late Tudor, she built the buttresses three years ago. She had not found the house damp. She gave £1,600 for it, and spent £400 in improvements. A dampness on the east wall she had attributed to a downpipe from the roof gutter.

Mr. W. George Kimpton, of Messrs. W. G. Kimpton and Sons, 34 Coleman Street, said value always depended on the mentality of the purchaser, but he valued this house in January 1925 at £1,600. It was likely to be expensive for upkeep. The tiles were in waves, and he recommended the suppositious purchaser not to buy. What he made he called a survey. He did not test the drains.

Mr. E. C. Desch, a surveyor, and Mr. W. H. Raffles, chartered architect, valued the house at £1,200.

Mr. Merriman, K.C., for the defendants, said all his clients were asked to do was to report what was a fair price for the house, and this they did.

Mr. Rumball, in evidence, said all the defendants were asked to do was to say whether the "price was right." Nothing was said about dampness or Mrs. Barton's illness.

Mr. H. G. Potter said, in his opinion, in May 1925 the house was worth £2,000. He found no damp in the dining-room. Reams of paper could be filled by criticism of any house of this age; its value was always there for a person who valued a house of this character.

Mr. Fredk. Henry Francis, who made the report, said he had long experience of valuing character houses and did not ask the price of this, and did not know what was offered. The house was a good investment, unique, and in three-quarters of an acre, which was a valuable building site.

Mr. William Blackstone Sinclair, F.R.I.B.A., said he inspected the house for alleged damp in February 1925. It was two workmen's cottages converted. He was surprised to find practically no dampness. It was a rainy season and a pool of water by a well had no structural origin. He valued the house with improvements at £2,400 all told. It was in far better structural condition than many modern houses he knew.

His lordship, after hearing other evidence, found in favour of the plaintiff, and awarded him £200, with costs. In giving judgment he observed that artistic people would put up with a lot of inconvenience in order to escape from hideousness. One had to go about the country nowadays trying to avoid things. For the last twenty-five years there had been things in Piccadilly which took away one's appetite, and one had to go round some other way. This litigation, he said, arose out of a course of conduct which he might be permitted to say was just a little haphazard on both sides, Mrs. Barton wanted to know *tête à tête* what was the value of the house, to test her undisclosed figure. His lordship thought that if a firm who practised as surveyors, auctioneers, and house agents undertook to give a report about value they must say: "We have not conducted a veterinary inspection or a thorough survey, but, assuming that to be right, we think £2,000 should be the price." If they took the line of giving a valuation on the view that word of warning was necessary in the case of property of this kind, they should say they were not responsible for the state of the structure, and plaintiff took the risks incidental to old property. The fee would have been quite right with the warning, but he could not see that defendants undertook to advise in any way as to the suitability of the house for Mrs. Barton.

DAMAGE BY TAR

Grant and others v. *Major & Co. Chancery Division. Before Mr. Justice Eve*

Mr. Justice Eve had again before him the case of Grant and others against Major & Co., Ltd., of Sculcoats, Kingston-upon-Hull. The plaintiffs were the trustees of the United Charities of Hull, and the action related to damage to the almshouses in Northumberland Avenue from the defendants' works. His lordship tried the action in May, 1924, and gave judgment restraining the defendants from causing a nuisance to the almshouses or inmates by the discharge of fumes or vapours from pitch when cooling or the discharge of tar or other substances through pipes conveying them to defendants' premises. He also directed an inquiry to be held as to the damage which had been sustained by the plaintiffs. As the result of the inquiry the Master in Chambers found for a sum of £500 damages, and the defendants now appealed to the Court to disallow or reduce that amount.

Mr. Manning, K.C., appeared for the defendants, and Mr. Clayton, K.C., for the plaintiffs.

His lordship said the matter was laid before the Master on evidence on behalf of the plaintiffs which, to his mind, mistook the rule to be applied in arriving at the true amount payable for damages. The rule was that in actions of this kind the basis for damages was the diminished value of the property and not the sum which it would take to restore it to its original state. In this case a claim for £672 was brought in. After dealing in detail with the various items constituting the claim, his lordship said a sum of £25 was put upon certain coping stones lying unused, and which seemed to have been bespattered by tar. They did not constitute any part of the plaintiffs' premises, and he certainly would not award that sum. There was a claim for £190 in respect of the painting of a comparatively small portion of the buildings which was an amount within a few shillings of the estimate for painting the whole buildings. No one suggested that the buildings were disfigured, or that the spots of tar upon them were now visible, or if visible, would make any difference in the price which a hypothetical purchaser would pay if they were not there. If he awarded the plaintiffs £50 for the painting, £50 in respect of the injury inflicted, he would have treated them liberally. As to the other claim he thought that certain damage was done to the turf by the escape of tar from pipes leading to the defendants' works. With respect to that, £197 was claimed, and he would award £150. The result was that the sum of £250 would have to be substituted for the £500 awarded by the Master. The defendants would get their costs of this application, the plaintiffs their costs of the inquiry, and there would be judgment for £250.

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
A₂	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
B₂	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
B₂	Deal ..	S. Counties	1 4½	1 0½
B₁	Denbigh ..	N.W.Counties	1 5½	1 1½
A	Derby ..	Mid. Counties	1 8	1 3½
A	Dewsbury ..	Yorkshire	1 8	1 3½
B	Didcot ..	S. Counties	1 6	1 1½
A	Doncaster ..	Yorkshire	1 8	1 3½
C₁	Dorchester	S.W.Counties	1 4	1 0½
A₃	Driffield ..	Yorks	1 6½	1 2
A₃	Droitwich ..	Mid. Counties	1 6½	1 2
A₂	Dudley ..	Mid. Counties	1 7	1 2½
A	Dundee ..	Scotland	1 8	1 3½
A	Durham ..	N.E. Coast	1 8	1 3½
B₁	EASTBOURNE	S. Counties	1 6	1 1½
A	Ebbw Vale	S. Wales & M.	1 8	1 3½
A	Edinburgh	Scotland	1 8	1 3½
A	E Glamorganshire & Monmouthshire	S. Wales & M.	1 8	1 3½
B	Exeter ..	S.W. Counties	§1 7	1 2½
B₂	Exmouth ..	S.W. Counties	1 5	1 1
B	FELIXSTOWE	E. Counties	1 6	1 1½
A₃	Filey ..	Yorks	1 6½	1 2
A	Fleetwood ..	N.W.Counties	1 8	1 3½
B₃	Folkestone	S. Counties	1 4½	1 0½
A	Frodsham ..	N.W.Counties	1 8	1 3½
B₃	Frome ..	S.W.Counties	1 4½	1 0½
A	GATESHEAD	N.E. Coast	1 8	1 3½
B₁	Gillingham	S. Counties	1 5½	1 1½
B	Gloucester ..	S.W.Counties	1 6	1 1½
A₂	Goole ..	Yorkshire	1 7	1 2½
B₁	Gosport ..	S. Counties	1 5½	1 1½
A₃	Grantham ..	Mid. Counties	1 6½	1 2
A₂	Gravesend ..	S. Counties	1 7	1 2½
A	Greenock ..	Scotland	*1 8	1 3½
A	Grimsby ..	Yorkshire	1 8	1 3½
B₁	Guildford ..	S. Counties	1 5½	1 1½
A	HALIFAX ..	Yorkshire	1 8	1 3½
A₁	Hanley ..	Mid. Counties	1 7½	1 2½
A	Harrogate ..	Yorkshire	1 8	1 3½
A	Hartlepools	N.E. Coast	1 8	1 3½
B₂	Harwich ..	E. Counties	1 5	1 1
B₃	Hastings ..	S. Counties	1 4½	1 0½
B₁	Hatfield ..	S. Counties	1 5½	1 1½
B	Hereford ..	S.W.Counties	1 6	1 1½
B	Hertford ..	E. Counties	1 5½	1 1½
A₁	Heysham ..	N.W.Counties	1 7½	1 2½
A	Howden ..	N.E. Coast	1 8	1 3½
A	Huddersfield	Yorkshire	1 8	1 3½
A	Hull ..	Yorkshire	1 8	1 3½
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	S. Counties	1 6	1 1½
B₁	Southend-on-Sea	E. Counties	1 5½	1 1½
A	Southport ..	N.W.Counties	1 8	1 3½
A	S. Shields ..	N.E. Coast	1 8	1 3½
A₂	Stafford ..	Mid. Counties	1 7	1 2½
A	Stockport ..	N.W.Counties	1 8	1 3½
A	Stockton-on Tees	N.E. Coast	1 8	1 3½
A	Stoke-on-Trent	Mid. Counties	1 8	1 3½
B	Stroud ..	S.W.Counties	1 5½	1 1½
A	Sunderland	N.E. Coast	1 8	1 3½
A	Swansea ..	S. Wales & M.	1 8	1 3½
B	Swindon ..	S.W. Counties	1 6	1 1½
A₁	TAMWORTH	N.W.Counties	1 7½	1 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 5½	1 1½
A	Tunstall ..	Mid. Counties	1 8	1 3½
A	Tyne District	N.E. Coast	1 8	1 3½
A	WAKEFIELD	Yorkshire	1 8	1 3½
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

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.

* Plasterers, 1*s.* 9*d.*

† Carpenters and Painters, 1*s.* 8½*d.*

‡ Plumbers, 1*s.* 9*d.*

§ Painters, 1*s.* 6*d.*

‖ Carpenters and Plasterers, 1*s.* 8½*d.*

¶ Painters, 1*s.* 7*d.*

PRICES CURRENT

EXCAVATOR AND CONCRETOR

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

Broken brick or stone, 2 in., per yd.	£0	11	6
Thames ballast, per yd.	0	13	0
Pit gravel, per yd.	0	18	0
Pit sand, per yd.	0	14	6
Washed sand	0	15	6

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

Portland cement, per ton	£2	19	0
Lias lime, per ton	2	10	0

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

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

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

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

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

HARDCORE, 2 in. ring, filled and rammed, 4 in. thick, per yd. sup.	£0	2	1
DO. 6 in. thick, per yd. sup.	0	2	10
PUDDLING, per yd. cube	1	10	0
CEMENT CONCRETE, 4-2-1, per yd. cube	2	3	0
DO. 6-2-1, per yd. cube.	1	18	0

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

LIAS LIME CONCRETE, per yd. cube	£1	16	0
BREEZE CONCRETE, per yd. cube	1	7	0
DO. in 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	19	0
Flettons, per M.	3	0	0
Staffordshire blue, per M.	9	12	0
Firebricks, 2½ in., per M.	11	3	0
Glazed salt, white, and ivory stretchers, per M.	21	10	0
DO. *headers, per M.*	21	0	0
Colours, extra, per M.	£5	10	0
Seconds, less, per M.	1	0	0
Cement and sand, see "Excavator" above.			
Lime, grey stone, per ton	£2	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	5	3
Basebed, per ft. cube	0	5	4
Bath stone, per ft. cube	0	3	9
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 18*s.* 0*d.* per square.

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

See "Sundries for Asbestos Tiling."

CARPENTER AND JOINER

CARPENTER, 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	5	0
MOULDED CASEMENTS, 1¼ 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 3 times.			
If in mahogany multiply 3 times.			
If in teak multiply 3 times.			
WOOD BLOCK FLOORING, standard blocks, laid in mastic herringbone :			
Deal, 1 in., per yd. sup., average	0	10	0
DO., 1¼ in., per yd., sup., average	0	12	0
DO., DO., 1¼ in. maple blocks	0	15	0
STAIRCASE WORK, DEAL :			
1 in. riser, 1¼ in. tread, fixed, per ft. sup.	0	3	6
2 in. deal strings, fixed, per ft. sup.	0	3	9

PLUMBER

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

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

PLASTERER

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

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

GLAZIER

GLAZIER, 1*s.* 8½*d. per hour.*

Glass : 4lbs in crates :			
Clear, 21 oz.	£0	0	6
DO. 26 oz.	0	0	7½
Cathedral white, per ft.	0	0	6½
Polished plate, British ¼ in., up to 2 ft. sup.	0	2	0
DO. *3ft. sup.*	0	2	6
DO. *7 ft. sup.*	0	3	6
DO. *25 ft. sup.*	0	4	0
DO. *100 ft. sup.*	0	4	6
Rough plate, ⅛ in.	0	0	6
DO. *¼ in., per ft.*	0	0	6½
Linseed oil putty, per cwt.	0	16	0
GLAZING in putty, clear sheet, 21 oz.	0	0	11
DO. 26 oz.	0	1	0
GLAZING in beads, 21 oz., per ft.	0	1	1
DO. 26 oz., per ft.	0	1	4
Small sizes slightly less (under 3 ft. sup.).			
Patent glazing in rough plate, normal span. 1*s.* 6*d.* to 2*s.* per ft.			
LEAD LIGHTS, plain, med. sqs. 21 oz., usual domestic sizes, fixed, per ft. sup. and up	£0	3	6
Glazing only, polished plate, 6½*d.* to 8*d.* per ft. according to size.			

DECORATOR

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

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

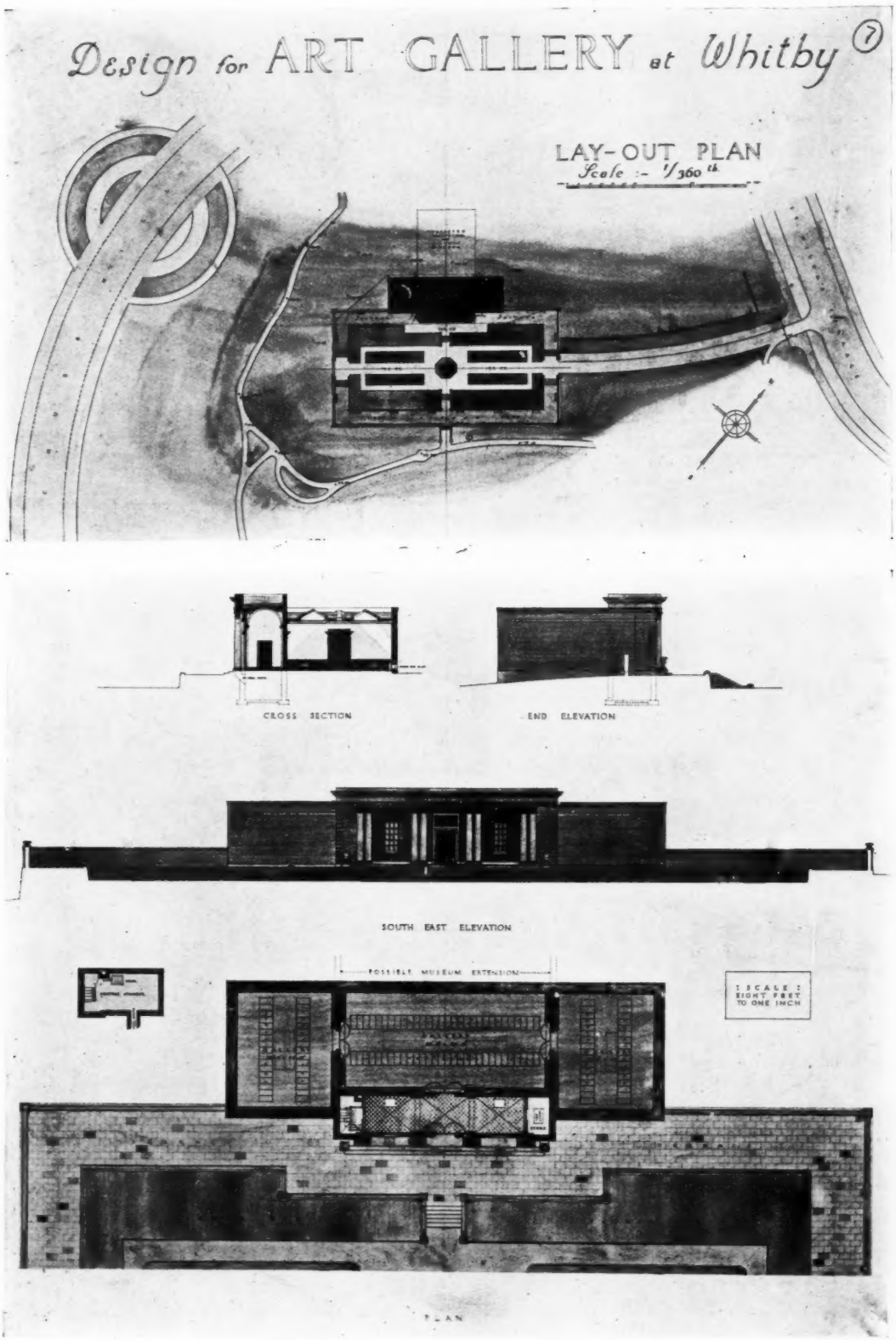
SMITH

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

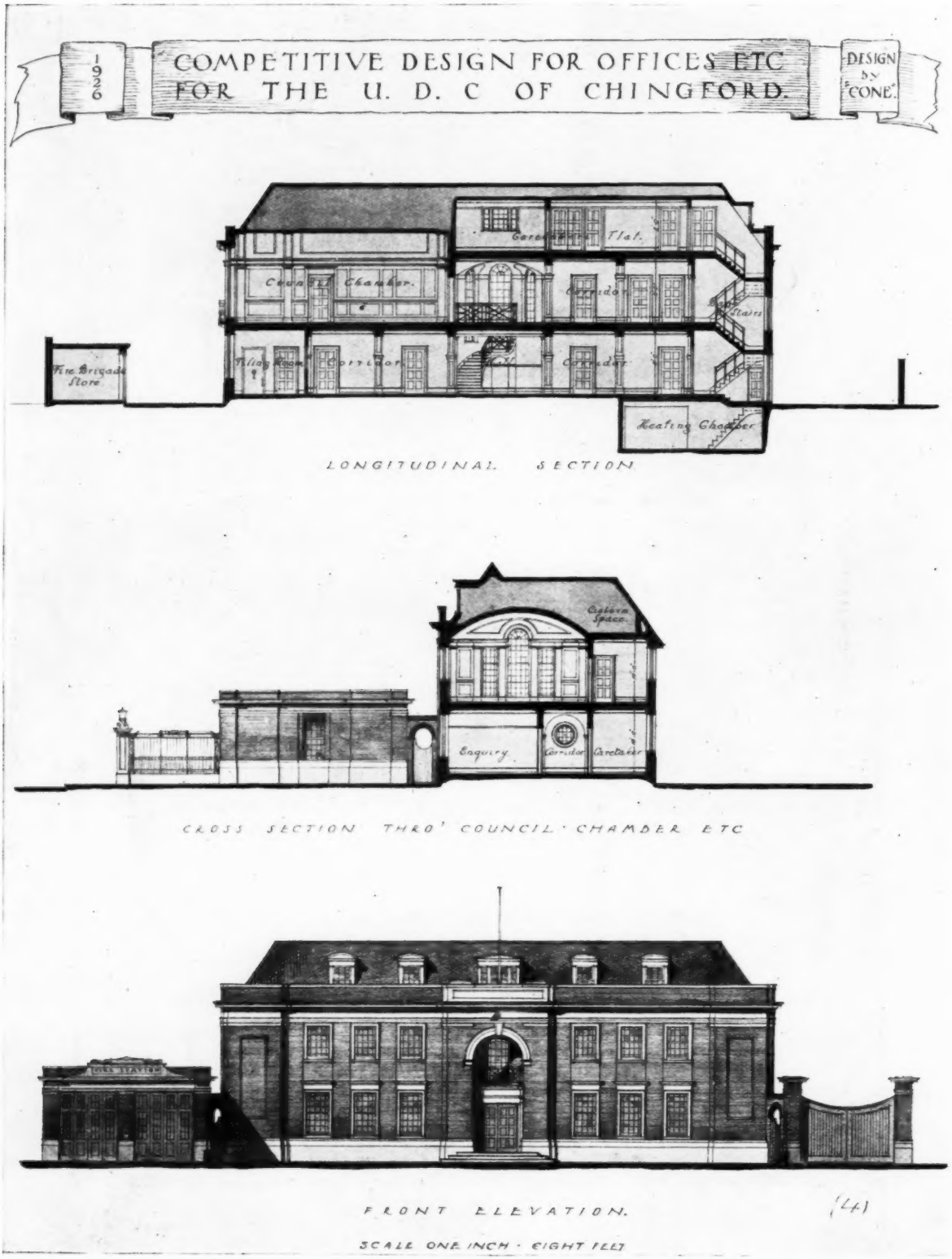
Mild steel in British standard sections, per ton	£12	10	0
Sheet steel :			
Flat sheets, black, per ton	19	0	0
Do., Galvd., per ton	23	0	0
Corrugated sheets, galvd., per ton	23	0	0
Driving screws, galvd., per grs.	0	1	10
Washers, galvd., per grs.	0	1	1
Bolts and nuts, per cwt. and up	1	18	0
MILD STEEL in trusses, etc., erected, per ton	25	10	0
DO., in small sections as reinforcement, per ton	16	10	0
DO., in compounds, per ton	17	0	0
DO., in bar or rod reinforcement, per ton	20	0	0
WROT. IRON in chimney bars, etc., including building in, per cwt.	2	0	0
DO., in light railings and balusters, per cwt.	2	5	0
FIXING only corrugated sheeting, including washers and driving screws, per yd.	0	2	0

SUNDRIES

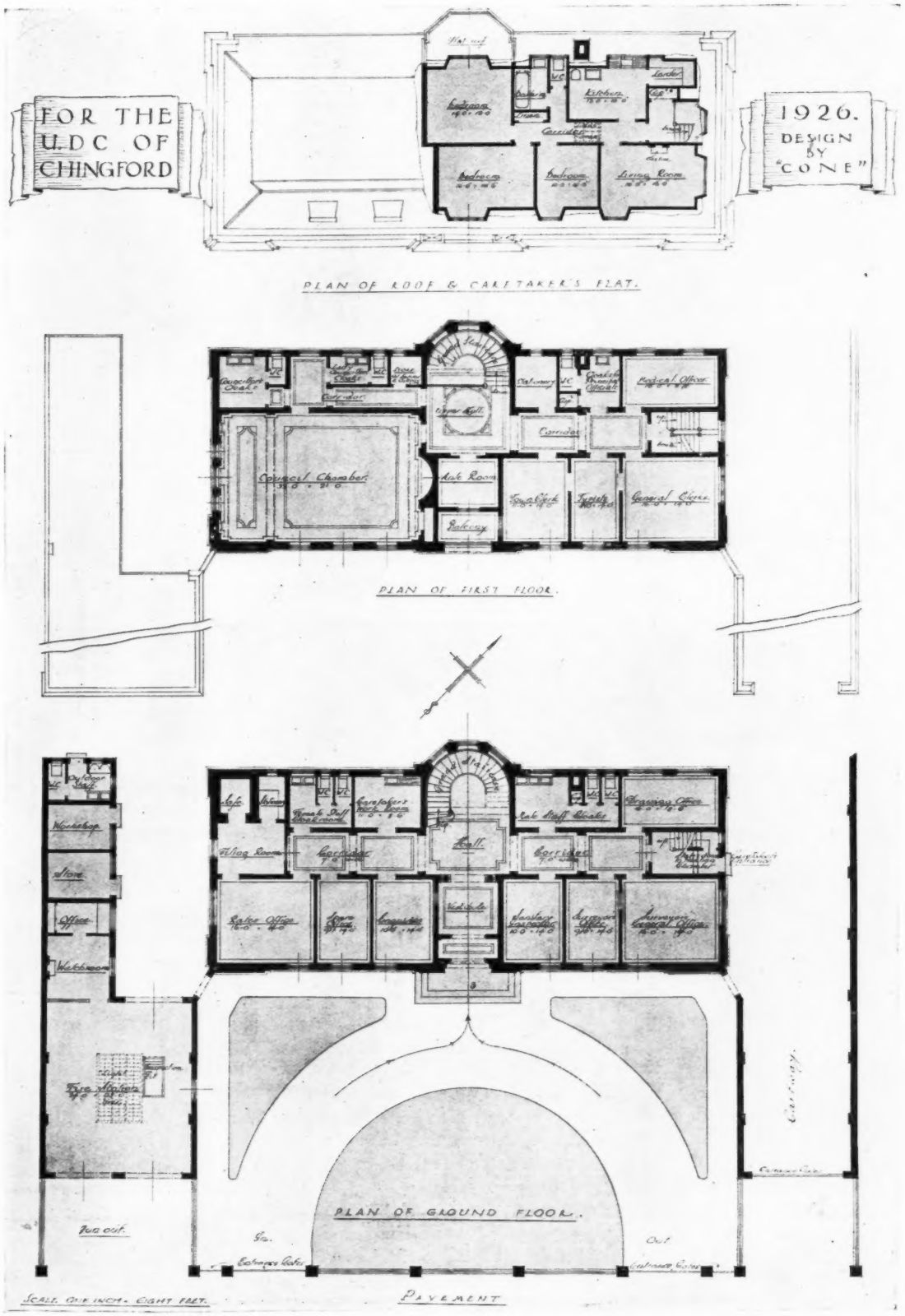
Fibre or wood pulp boardings, according to quality and quantity. The measured work price is on the same basis . . . per ft. sup.	£0	0	2½
FIBRE BOARDINGS, fixed on, but not including studs or grounds, per ft. sup.	0	0	6
Plaster board, per yd. sup. . from	0	1	7
PLASTER BOARD, fixed as last, per yd. sup. . . from	0	2	8
Asbestos sheeting, ⅛ 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, ⅛ in. punched per M. grey	17	0	0
DO., *red*	19	0	0
ASBESTOS COMPOSITION FLOORING : Laid in two coats, average ¾ in. thick, in plain colour, per yd. sup.	0	7	0
DO., ½ in. thick, suitable for domestic work, unpolished, per yd.	0	6	6
Metal casements for wood frames, domestic sizes, per ft. sup.	0	1	6
DO., *in metal frames, per ft. sup.*	0	1	9
HANGING only metal casement in, but not including wood frames each	0	2	10
BUILDING in metal casement frames, per ft. sup.	0	0	7
Waterproofing compounds for cement. Add about 75 per cent. to 100 per cent. to the cost of cement used.			
Plywood			
3 m/m alder, per ft. sup.	0	0	2
4½ m/m amer. white, per ft. sup.	0	0	3½
⅜ m/m figured ash, per ft. sup.	0	0	5
4½ m/m 3rd quality, composite birch, per ft. sup.	0	0	1½



Pannett Art Gallery, Whitby. (F. A. Tugwell, assessor.) First premiated design. By Hays and Gray.



Offices for the Chingford Urban District Council.
First premiated design. By Lassetter and Ellis.



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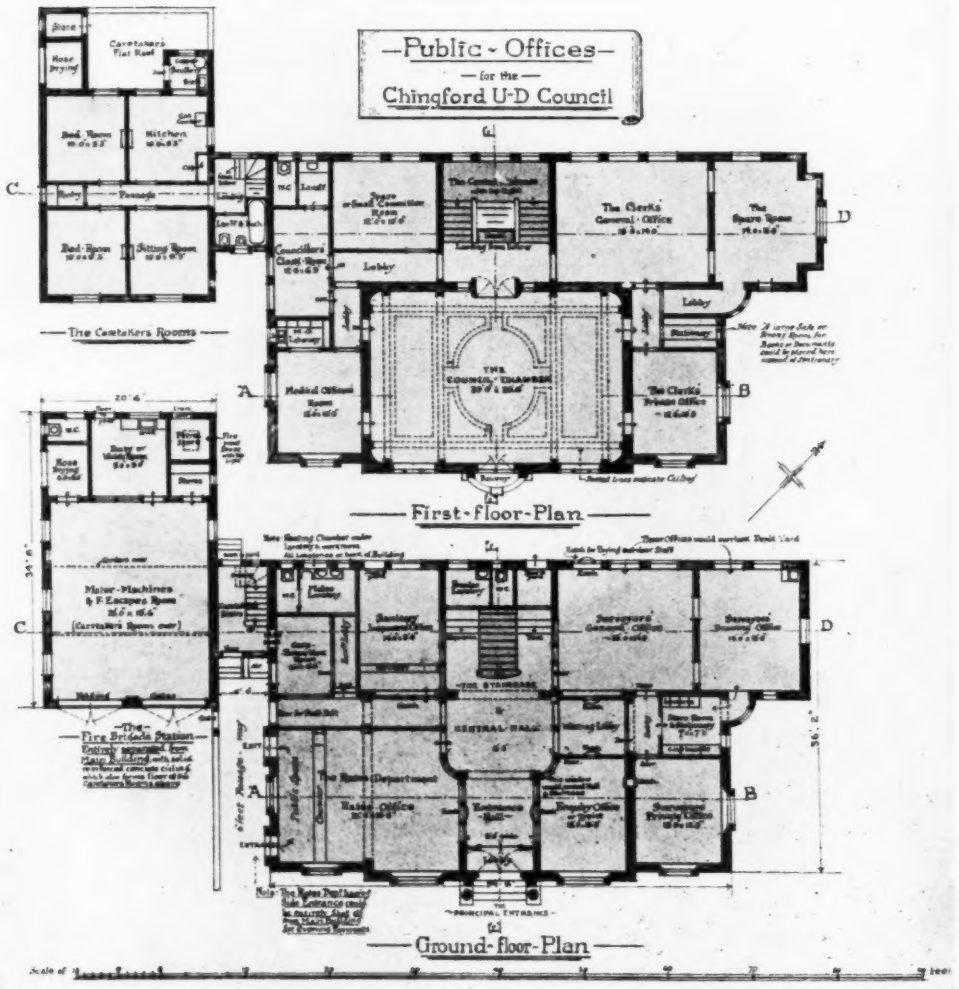
First premiated design. By Lassetter and Ellis.



Offices for the Chingford Urban District Council.
Second premiated design. By H. T. Bonner.