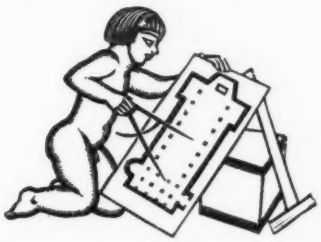
THE

ARCHITECTS'



JOURNAL

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NEXT WEEK THE *CURRENT ARCHITECTURE SECTION* will be devoted to a selection of the more important work of Mr. Evelyn Simmons, including his new church at Gretna. Mr. A. Trystan Edwards has undertaken the writing of an appreciative estimate of his work.

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PRINCIPAL CONTENTS

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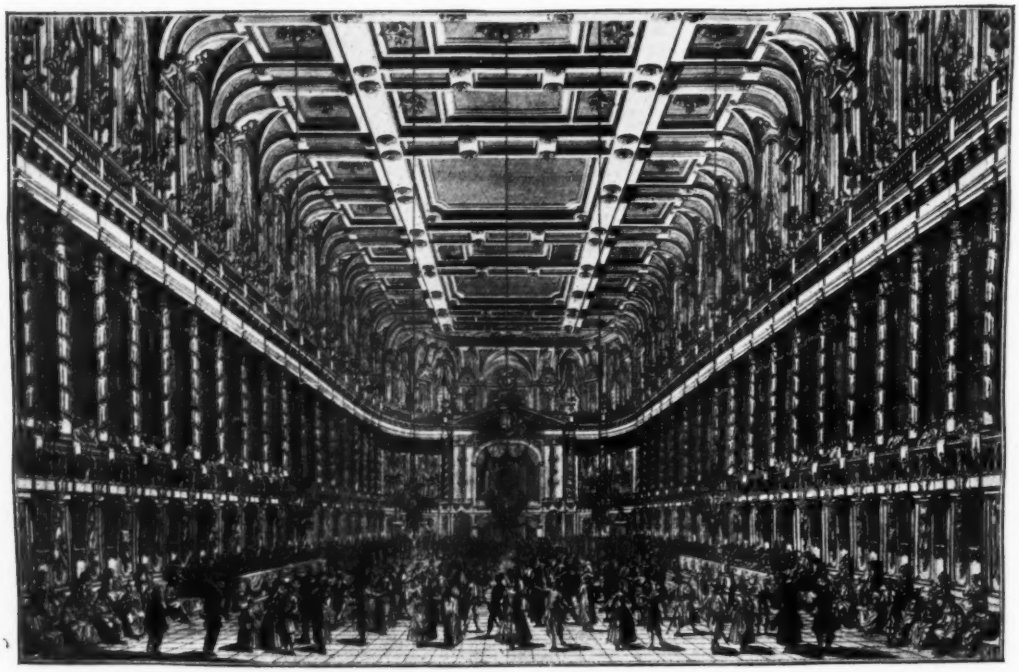
CHRISTIAN BARMAN, *Editor*

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



RENDERINGS OF ARCHITECTURE

Selected and annotated by Dr. Tancred Borenius.

xxvii: Giuseppe Bibbiena (1696-1756).
A Court Ball in Vienna.

This is an engraving from the same volume entitled "Architettuve e prospettive" (Augsburg, 1740) as No. xxv. It represents a ball given in celebration of the marriage of the Archduchess Marianne of Austria to Prince Charles of Lorraine. For this occasion the Imperial Riding School at Vienna was converted by Bibbiena into a big ballroom in the sumptuous fashion seen in the engraving. An orchestra is placed on either side of the room; the centre of the floor is occupied by a number of couples dancing. In order not to confuse the design only five of the cut-glass chandeliers which supplied the illumination during the night are shown in the background; there were in reality forty of them, and a total of eight thousand wax candles were used. Accustomed as we are to the coldness of the electric light, we can scarcely form an idea of the wonderful effect which a big room lit in this fashion must have produced.—[Victoria and Albert Museum.]

THE ARCHITECTS' JOURNAL

Wednesday, July 21st, 1926

HOUSING SUBSIDIES

The significance of statements made last week in the House of Commons during the debate on the Estimates of the Ministry of Health, so far as they affect the future of housing, has escaped general notice. Mr. Neville Chamberlain, at the opening of his speech, declared that he was bound under the Act of 1924, after October 1 next, to review the conditions of the amount of the subsidy given to encourage house building. Although much pressure has been brought upon him to anticipate this review, in order to allay the inevitable uncertainty and anxiety felt by those local authorities and others who have to make their arrangements to keep up the continuity of the building programme, it was expressly stated at the end of the debate that under Section 5 of the Housing (Financial Provisions) Act it was very difficult to see how it was possible to come to any decision before that date.

Certain important pronouncements, however, were made by Government speakers. There is to be no variation in the financial arrangements made to assist in slum clearances. Further, it is obvious that the Government intend to propose in the autumn a policy for housing that will cover not only the next few months but an extended period.

It is, therefore, expected by some who have had the privilege recently of taking part in private discussions with the Minister that he will announce in October that there will be no substantial change in the subsidy until the end of the financial year, but that after that it will be reduced, possibly on a graduated scale. There would appear to be little doubt that in the present financial position of this country the Treasury will insist on a heavy " cut " for the year 1926-27 in housing grants. The figures of the costs of post-war housing are now so stupendous that economy cannot be avoided.

But to consider housing subsidies from the point of view of the architect. It is generally granted that the present high costs of building are holding back many possible clients from deciding to build town halls, banks, offices, or houses. Many an architect is short of work to-day because of unduly enhanced building costs. These must be reduced.

A few days ago the Government received unexpected support for the policy of reducing housing subsidies from Sir J. Walker Smith, formerly Director of Housing, and now Director of the National Federation of Building Trade Employers. He insisted that the present high cost of building is largely due to the combined operations of the Government subsidy and the rate-aided operations of local authorities. " It must be realized," he said, " that in an exclusively home industry such as building, in which prices are not fixed by world competition, the cost of wages is readily passed on to the consumer, and as long as he is content to pay so long will prices tend to increase." He asked that the subsidy should not be applied where excessive demands are made by the Government and local authorities upon a sheltered industry. On this point it is interesting to note how the increase of the subsidy given by Mr. Wheatley, amounting in capital value to between £75 and £80, coincided with the rise in costs, which since then have steadily been on the increase. It is believed that a departmental inquiry is taking place into this mysterious relation between housing subsidies and building costs, and that the results of this investigation will be available to guide Mr. Neville Chamberlain and Sir John Gilmour when they have to review the position in the autumn. On the evidence now available it certainly would appear that if the subsidy is reduced building costs will come down, and that this will lead to more work for architects and builders.

Although this will be to the personal interests of architects, not one of the profession would desire it at the price of worse housing for their fellow-countrymen. Fortunately the facts point all the other way. Since the armistice up till April 1, 614,024 houses have been built. Of these 391,508 had been built with State assistance, and 225,516 without any State assistance. This is certainly a remarkable record. But it is also noteworthy that out of the 614,000 houses only 223,674 were built by local authorities. It is, therefore, largely due to private enterprise, stimulated partly by help from public funds, that we are at last beginning to catch up the shortage of houses.

The rate of progress is, indeed, far more rapid than it was before the war. In the five years between 1909 and 1914 the total number of houses of all classes completed per year was 61,000. For the last financial year 173,000 houses were built, and of these some 153,700 may be taken as working-class houses. This year there is every promise that upwards of 200,000 houses will be completed. In view of such figures, and bearing in mind our heavy financial responsibilities as a nation, we must expect that there will be a reduction in the Wheatley subsidy, and probably the abandonment, or substantial curtailment, of the grants now given to private builders. Admittedly the subsidies were only temporary expedients designed to revive the small builder. He has returned, and his handiwork, in some cases unduly hideous, is visible in every part of this country, and with his revival comes a decreased need for uneconomic State help.

NEWS AND TOPICS

NEXT Friday we shall no doubt be given some information about the regional plan of the county of Hertfordshire. For after a five months' interval a meeting is being held, consisting of representatives of the corporations and district councils of the county, and a number of co-opted members, and at this the scheme prepared by Mr. W. R. Davidge, F.R.I.B.A., will no doubt be discussed. The regional plan for such a county as Hertfordshire, with an area of over four hundred thousand acres and a rateable value of over £2,000,000, is important. But of even greater importance is the fact that Hertfordshire contains the only two garden cities, Letchworth and Welwyn, that have yet been formed, and that Mr. Neville Chamberlain has publicly stated that the county now have it in their power to be an example to every other county. Of special interest, too, is the proposal to reserve a broad belt of land north of London as an open space for agricultural and recreational purposes. If this can be carried out, it will inspire the movement for open spaces throughout the Empire.

* * *

An engineering correspondent's comments upon Sir Owen Williams's letter to the *Times* on Waterloo Bridge will be of interest to many of my readers.—Given a bridge of great artistic beauty sinking unequally into a river bed upon overloaded and underscoured foundations, what should be the first step towards its repair? he asks.—Sir Owen Williams's proposal to lighten the structure of Waterloo Bridge by the removal of the earth filling from between its arch rings and its roadway almost seemed to answer the question until a doubt was cast upon the fact that any earth was there to be thrown out. Old drawings and descriptions of the construction of the bridge show that there is a continuous layer of earth under the whole length of the roadway, the thickness of the filling being some 5 ft. at the crowns of the arches, and from 9 ft. to 10 ft. at their haunches. But, from the haunch of one arch to the haunch of the next, the thickness of the earth is reduced again to 5 ft. or thereabouts, and this bed for the road surface is here supported upon parallel rows of spandril walls, each wall being three bricks in thickness. In the light of these contradictory statements, first that there is a solid earth filling, then that the space is occupied by spandril walls, and lastly that the space is occupied partly by the one and partly by the other, it would appear that throwing out the earth is, after all, not the first step, which should be a detailed examination of the structure. When all the facts are known, repairs can be devised in an intelligent manner to meet the needs of the case.

* * *

If spandril walls exist, it may still be possible to substitute a lighter, stronger, and more connected framework in place of them, but it is essential that any such alteration should be made only after mature consideration. Builders one hundred years ago still habitually dealt in arches and vaults, and their equipoise and stiffening by means of inverted arches from haunch to haunch, and by the use of spandril walls. It is necessary for the modern engineer to master this business before, and not after, he begins to throw out ballast which may have been designed to assist in loading the arch rings.

Among all that has been said concerning Waterloo Bridge as a work of architectural art, it is more than a little surprising that no protest has been raised against its defilement by the rubbish tip on the windward face of its Surrey end. While distinguished artists from every civilized country write in praising the beauty of Rennie's masterpiece, dirty refuse is blown upon it from the open dust-carts on the adjoining wharf, and a disgusting stream of waste papers and filthy straws floats beneath its arches.

* * *

The JOURNAL's leading article last week on the menace of the motor-car dealt with a subject which is now engaging the particular attention of the inhabitants of New York. Skyscraper congestion is causing building reformers in that city to draw horrible pictures of what the future of the American metropolis will be like unless the authorities forbid the construction of mammoth buildings that house more people than the traffic facilities of the city can accommodate. Manhattan Island being long and narrow, the buildings could not spread out as in the ordinary city, and the skyscraper spreading upwards was New York's solution of its own problem of expansion. The solution, however, is to-day proving utterly inadequate. There is no possible way whereby New York can continue to carry its millions of population to and from work if the skyscrapers herd together, providing space for 50,000 persons in offices in a single block, gathering them in at a single time, and also letting them out simultaneously. A new underground railway system is now being built under Manhattan Island, and new skyscrapers are being erected along the route near the stations. Thus instead of the additional railway facilities serving to relieve the existing congestion of the streets, the estate developers are making sure that it will do nothing of the kind, for the inhabitants of the new skyscrapers will themselves tend to monopolize the extra traffic facilities provided by the new railway service. Recently the municipal authorities adopted a regulation limiting the height of the skyscrapers in certain districts to twenty-five stories on wide avenues and fifteen stories on narrow streets, while where the widths of thoroughfares are less than normal, avenue heights are restricted to fifteen stories, and heights on side streets to nine stories; but these measurements refer only to the sheer height straight up from the street level. Beyond, 25 per cent. of the area of the buildings can be used for indetermined continuation of the height, built upward in terrace fashion.

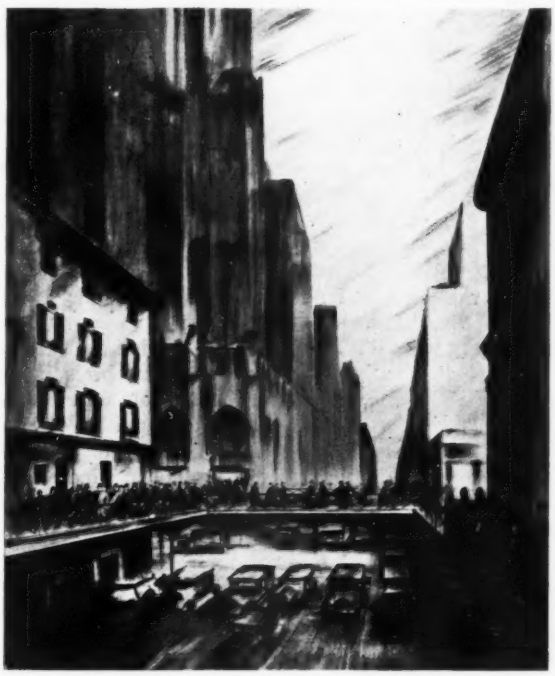
* * *

It is now realized that this compromise has not been a success. Huge terraced office structures are springing up almost overnight in the congested business districts of the city, gigantic in size and crooked in appearance, and providing space for ever more thousands of office workers, regardless of traffic facilities. Citizens of organizations disquieted at the inability of the municipal authorities to deal adequately with this situation are beginning to evolve plans of their own and to rouse public opinion in their support. Mr. Henry H. Curram, formerly Commissioner of Immigration at Ellis Island, and now legal adviser and general manager of the City Club, has proposed in the name of this organization that the height of all buildings be limited to the widths of the streets. This would mean a maximum of ten stories for buildings on avenues and six stories for buildings on side streets. Such a regulation,

although it would be an improvement on those at present in force, would, however, result in a very ugly and monotonous formation of street buildings, but the important point to notice is that the protest against the skyscraper is growing in volume. Mayor Walker, of New York, has just appointed a committee of citizens to investigate the future development of the city and provide plans for its proper direction, but this committee will be long in session and skyscrapers can be put up in from six to nine months. A rush is now being made to erect them in congested places, and the movement will have got out of hand before the Mayor's committee can make its report. Official action by the city is necessary to prevent such a catastrophe, and seems certain eventually to be forthcoming.

* * *

The accompanying designs show the methods along which an eventual evolution for street congestion in large cities may possibly be achieved, as Mr. Harvey Wiley Corbett, the well-known American architect, designer of the Bush House in the Strand, and the twenty-nine-story Bush building in New York visualizes it. In the first the



occupants of houses have been induced to provide parking space from the area covered by their building, thus avoiding the encroachment on public rights to the roadway. They may begin by considering this abusive; they must be led to see that the general welfare is also to the individual's advantage as the relief these spaces affords facilitates access to business or residential quarters. The proportions in the diagram take buildings of high proportions into consideration, but the pictorial rendering might serve equally to illustrate the older parts of New York, London, or Paris. The second illustration shows the ultimate development so far as Mr. Corbett foresees. It will be observed that the arcaded side-walks, which he says are perfectly feasible in steel structures, revive methods adopted in stone buildings long ago in different European towns like Paris, Berne, and Milan, while the overhead bridges recall the devices Nature imposed upon the designers of the City of Lagoons as Mr. Corbett has proudly intended. And perhaps it may be allowed further to anticipate, especially for New York, a time when, with houses built on pillars in the water, a plunge into a yet remoter past will be made, and the era of the prehistoric lake-dwellers called again into being.

To judge by the evidence of Professor Miloutine Borissavliévitch in his *Théories de l'Architecture*, English architects and architectural writers have been singularly reticent on the theory of their art. In the chapter devoted to French theory there is a section on the writings of Fréart, Blondel, Perrault, Le Clerc, Boffrand, and their compeers, and another on Viollet-le-Duc. The German chapter has eight sections dealing with eight individual authors, from Kant to Wölfflin. The next chapter is headed :

CHAPITRE V

L'ANGLETERRE

Théorie de John Beltcher

Apart from a cursory reference to Spencer and Ruskin in the preface, that sums up all that is said about us. I have a great respect for the author of *Essentials in Architecture*, yet I seem to remember several others who are at least worthy to be placed beside him. But there are many good things in Professor Borissavliévitch's book, and on some of the more ambitious Germans he is wonderfully illuminating. I was also much taken with his quotation from the contemporary French writer Breucq, who says, in his *Qu'est-ce, que le Beau*, that he was able to predict the impending insanity of a young architect from his use of asymmetry for the sake of asymmetry. I know one or two fellows who ought, by this token, soon to share the fate of Dr. Breucq's friend. None of them, however, is exactly young. The book is published by Payot, at the price of 25 francs.

* * *

Item from a *Home Handybook :* " To remove stains from plasterwork, rub well with an old potato." But how do you remove the stains of the old potato ?

ASTRAGAL

HARROW SCHOOL WAR MEMORIAL

[BY OSBERT BURDETT]

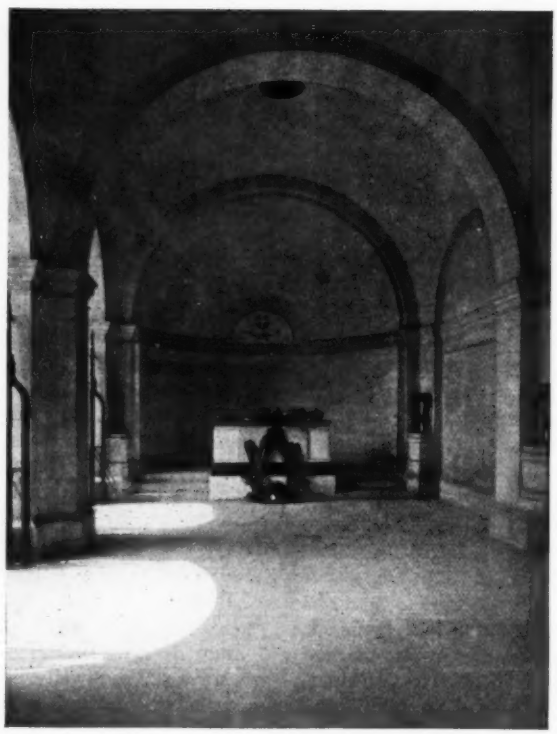
THE memorial buildings, which have now been completed, are of architectural interest in several peculiar respects. Because the main road runs through the little town on the hill, and thus divides the school into buildings grouped irregularly on either side of the street, there is an absence of architectural unity in Harrow School that can never be obviated satisfactorily. The excuse provided by the war memorial gave, however, a chance, not merely of adding a new building to the school, but of linking the principal existing buildings into an æsthetic whole, and the attempt is the really interesting point in the memorial. A plan as well as a photograph would be necessary to make the attempt clear, but a few words can summarize the nature of the problem.

On the west side of the street stands the original red brick building, with the famous fourth form room, dating from 1611, and opposite, on the other side of the highway, are the chapel, of flint, and the Vaughan library, of red brick, both in modern Gothic. The original building is also on a higher level than the chapel and the library. By clearing a sloping site between the original building and the highway space was found for the memorial building, which is on the level of the road, and for a double flight of steps rising from the road to the old building above it. A means, therefore, was required of linking the old building of brick to the modern chapel of flint which would also harmonize the transition, and nullify, to the eye at least, the dividing line of the road. The architect, therefore, decided to make the memorial building of red brick with stone-mullioned windows in the manner of the original buildings, and to use flint for the central wall on either side of which the steps descend. By this means a relation is established between the buildings divided by the road.

The memorial building and the foot of the steps are both on the road level, and on the flagged space between them is a site for a cross. This space gives access to the ground floor of the building which forms the shrine, between the open pillars of which can be seen the names of the fallen Harrovians incised, in pleasant lettering, upon its walls. At one end of the shrine is a cenotaph in the form of an altar, which bears a bronze sword upon its top and an inscription on the altar-front below. One passes through the shrine into the interior of the building. This, the middle section of the ground floor, is occupied by the central hall, which, as a few busts already indicate, is to be used for sculptural memorials to distinguished Harrovians. The hall is continued into a corridor that provides an architectural approach to the existing speech-room beyond. From the hall rises the main staircase leading to the first floor. This staircase rises to a vast mullioned window, and then divides on either side to complete its ascent. In the bay of this window stands, splendidly lighted, a pedestal with a bust of Sir Robert Peel. The first floor consists of three rooms, the chief of which, occupying the entire length of the shrine below, possesses a mullioned window facing the steps. This, itself almost a hall, is a panelled room with a vast carved stone fireplace, and is intended to be used exclusively by parents and guardians when visiting their boys. The panelling is dark to give the effect of age, and to form a suitable background for the old refectory table and carved chairs which furnish it.

This brief description confines itself to the principal features of the building, and takes no note of the other rooms contained in it. Within, if the open shrine may be included in the term, the memorial stands or falls by the shrine and the great reception room given by Lady Fitch above it, though the hall and main staircase, as we have seen, are also worthy of note. Without the test is how far the memorial building is worthy of the original school building that stands alone and in a line with it. Every photograph should include the two, since the new building would not be what it is had the original building set a different note of harmony. For example, both old and new are chiefly distinguished by the brick of their walls and the great mullioned windows that dignify them. Here certain differences are obvious. The old building is of red brick, the new of red brick with some blue ones, and a layman may wonder whether the change is an improvement. The stone windows again show a difference of proportion, and taper into lines so graceful in the old that one wishes these could have been followed.

It is to be remembered, however, that the object of the building was to link other divided buildings into an æsthetic whole, and to reconcile different materials by



Harrow School War Memorial. By Sir Herbert Baker. The interior of the memorial shrine.

Harrow School War Memorial. By Sir Herbert Baker. An exterior view.

providing a transition between them. This the architect, Sir Herbert Baker, has undoubtedly achieved, and his achievement cannot be fairly judged until the whole architectural group is visited and inspected. Those who remember the site before the memorial was made can alone judge how great is the improvement. The problems involved make the Harrow School Memorial one of the most interesting in the country.

A FAMOUS PARIS SQUARE

[BY E. BERESFORD CHANCELLOR]

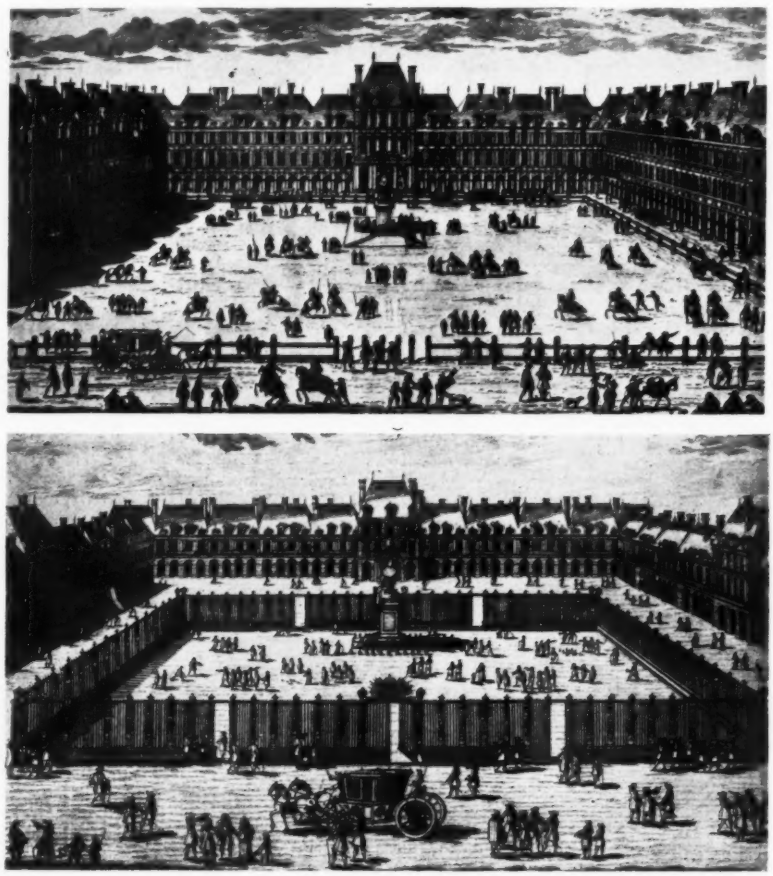
VICTOR HUGO, in one of his rhetorical flourishes, once asserted that it was the lance of Montgomery which created the Place Royale (as the Place des Vosges was originally called), and it came about in this way. Before the year 1565 the site of the Place was occupied by a royal residence known as Les Tournelles; after the death of Henri II, accidentally killed in a passage of arms by the Sieur de Montgomery, his widow, Catherine de Medicis, caused the structure to be entirely demolished, and for a time its space remained derelict, being used, *inter alia*, as a horse market, and, like our Leicester Square, for occasional duels; that between the Mignons and the partisans of the Guises taking place in it in 1578. In 1604 Henri Quatre, anxious to establish in Paris the manufacture of "soie et argent filé à la façon de Milan," projected setting up workshops here. The idea, however, for some reason was abandoned, and in the following year the king leased the ground for the erection of private dwellings on a symmetrical plan, and there arose around it the buildings in red brick, faced with stone, and carried on a series of arcades, which remain to-day among the most beautiful examples of the architecture of old Paris.

During the seventeenth century "the Place" (as Madame de Sévigné, who was born in it, called it, *tout court*) was the very heart and centre of fashionable life. The famous social events that have taken place in it, fêtes, tournaments, duels, an armed camp during the Fronde, a lounging centre for the *haut-ton* during less turbulent times, can only thus be adumbrated, so numerous have they been, and often so far-reaching in results. In 1639 Richelieu caused a statue of Louis XIII to be set up in its centre, the combined work of Daniel, Volterra, and Biard, but during the Revolution it shared the fate of such things, and was melted down. In 1811 a fountain was erected on its site, but seven years later the stone statue which remains here, being apparently overlooked by the Communists of 1871, was set up, having been executed by Cortot and Dupaty. Originally the central garden was enclosed by simple wooden palings, but these were replaced by beautiful wrought-iron grilles, the latter being in their turn taken away during the reign of Louis Philippe, and the present rather banal ones erected in their stead.

But it is the beauty and completeness of the houses which surround the square that make it so admirable an architectural study; just as it is the fame of past residents that gives it its historic value. The north side is in the

third Arrondissement, and can be entered by a turning from the Rue de Turenne; the rest is in the fourth Arrondissement, and is approached by the little Rue de Birague from the Rue St. Antoine. Looking from the main thoroughfare down this short street one sees its end completely filled up by one of the two pavilions which form, as it were, the keystones to the square. The one we here see is that which Henri Quatre himself occupied, his intertwined cipher being prominent on its façade; its companion directly opposite, on the north, being that in which his queen, Marie de Medicis, lived.

It may be said with truth that there is not a single house in the Place[1] in which some illustrious family, often several, or at least some notable person, has not lived. If the façades bore tablets one would hardly be able to see the brickwork; the whole area is a sort of architectural Almanach de Gotha. Here, at No. 21, on the north side, Cardinal Richelieu was living during the construction of his vast palace near the Louvre, and later his nephew, the notorious Duc de Richelieu, occupied the house—a house later (1761) to be the residence of the Duchesse de la Tremoïlle. At No. 23 Marechal Bassompierre resided in 1624, and the Marquis de Flavacourt in 1758; while the mansion next to it, No. 24, remained in the Lescalopier family from 1610 to 1880, a unique example in Paris of a single family occupying the same house for such a length of time.



Above, La Place Royale under Louis XIII. Below, La Place Royale at the close of the reign of Louis XIV.

As one reads the annals of the Place, the pages are sown with names famous in French national and social history. The *ancien régime*, in its most illustrious manifestations, seems here to spring again into life, before the Faubourg St. Germain came to put the Place out of fashion, and the Parc Monceau and the L'Etoile district, later, were destined to smother those earlier, more urbane, *locales* with something of the blatancy, some might say the vulgarity, of a factitious period.

The splendid names of a once familiar *noblesse* shine forth from these noble dwellings: Rohan-Chabots, d'Aumonts, de Villequiers, Breteuils, Chatillons, Dangeaus, de Tessés, and the rest, so many of whose bearers were destined to flap for a while here their gilded wings, and when the appointed time came to pass along the familiar Rues St. Antoine and Honoré to a better apotheosis in the Place Louis XV than they might have gained had they but died in the odour of luxury and selfishness in the Place Royale.

And with these once great, but in many cases forgotten, names are linked names which will not so soon be obscured by the flight of years. At No. 9 Rachel took up her short residence in 1858 before going to die at Canet; at No. 5 Jules Cousin, who created the Musée Carnavalet, died in 1899; at No. 1 Madame de Sévigné was born in 1626; at No. 6 Victor Hugo lived from 1833 to 1848, that prolific period which saw the creation of Ruy Blas, Les Burgraves, and so many other masterpieces of dramatic and poetic art; at No. 8 Theophile Gautier resided (with his famous red waistcoat) on the second floor, and Alphonse Daudet succeeded him.

There are innumerable interesting associations clustering around the more notable of the London squares, but few, if any, can compete in this respect with the Place des Vosges. For one thing, this Parisian quadrate dates from over a century earlier than does the oldest of ours; for another, its genesis was directly due to royal influence, and it occupies the site of a royal residence. It has, besides, had kingly inhabitants as well as the fine flower of an ancient nobility and the nobility of genius. Those who visit Paris are taken to all sorts of interesting and famous monuments, but the Place des Vosges is so often overlooked that few English people seem to be aware of its intrinsic importance, even if they know (they frequently do not) of its existence. If we remember that in London the only actual contemporary domestic architecture we possess of this period is Staple Inn, and then compare its half-timbered frontage with the Renaissance style exhibited in the Place des Vosges, we shall alone be able to realize the age of the latter—an age which seems to be wholly negatived by the comparatively modern appearance of its exquisite *ensemble*.

[1] La Place Royale was its first name, then for a time it was called Place des Fédérés à la Revolution; in 1793 Place de l'Indivisibilité, and Place des Vosges tentatively in 1802, and definitely in 1870.

CURRENT
ARCHITECTURE
SECTION

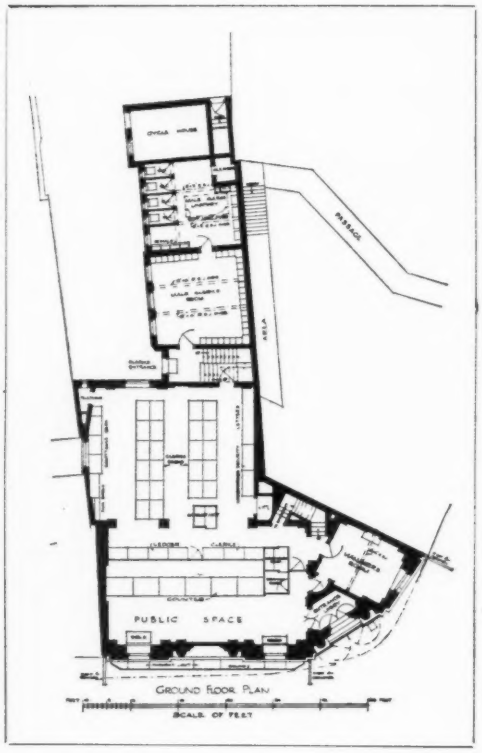
BANKS AND MODERN ARCHITECTURE: ii

[BY H. P. CART DE LAFONTAINE]

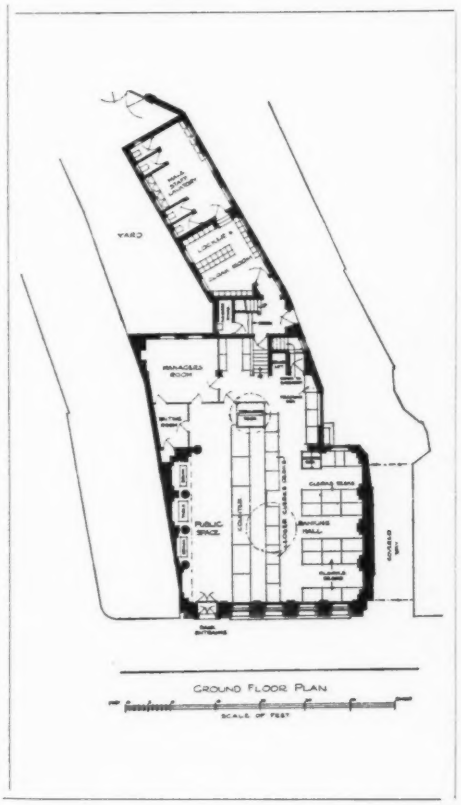
IN the preceding article on the branches of the Midland Bank a general survey of the problem was made, and certain conclusions were arrived at as to the essential features which would probably be considered by the architect in studying the composition. But two important factors which, indeed, were mentioned may be further examined as they apply to the banks illustrated in the present notes; firstly, the subtle question of the influence of local materials on the region or district and on the design; secondly, the influence of business manners and customs of the average client, which should be seen in the composition. These considerations were not overlooked, but were not touched upon because in the branches situated in London and the southern counties the use of local materials is not so marked a characteristic as in the industrial towns of the Midlands and the northern counties, situated for the most part on the stone belt which traverses this district. But in the banks illustrated in these pages it has considerable influence on the planning and external appearance of the building. And, as it appeared from the conclusion arrived at in the preceding article, in England the treatment should be in the main conservative and traditional for psychological reasons, and it is not surprising to find that in such towns as Darlington, Northallerton, Ripon, and Broadway the local tradition in masonry design is followed with satisfactory results. The use of stone in such districts as Cardiff, Swansea, and Swindon is not so definitely indicated, and it is curious to see that this is reflected in the character of the buildings themselves, though in part (as we shall see) due to other reasons. The more subtle influence of the life and mentality of the towns or area is generally evident if the illustrations of these banks in the Midland and Yorkshire districts are compared with those published last week. The main difference is a more formal treatment, a definite look of business, and less appeal to the private client and that fast vanishing type, the country gentleman. The elevations are treated with the classic pilaster, column, frieze, pediment or attic; and the interiors are stately rather than domestic. The plans show more space for clerks, etc., and less for public and cashiers in these industrial towns. From this point of view it is interesting to compare the bank at Darlington by Messrs. Brierley and Rutherford with the treatment of a similar site at Hove by Messrs. Whinney, Son, and Austen Hall; or the Wakefield branch, designed by Messrs. Brierley and Rutherford with the bank at Farnham by Messrs. Whinney, Son, and Austen Hall. In both cases the architects have interpreted the special character of the district in an excellent manner, and produced striking compositions in harmony with the architectural traditions of the towns in which they are built.

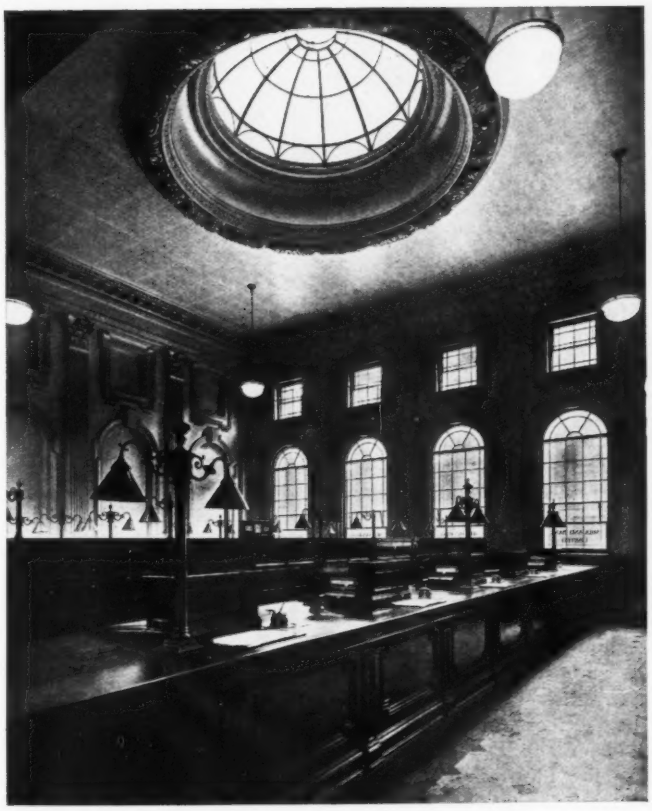
Midland Bank, Darlington.
By Brierley and Rutherford.

I think one of the most successful of the banks designed by Messrs. Brierley and Rutherford is that at Northallerton. Here is the simplest possible expression of a bank façade in a commercial town, and a stone district, but although simple in treatment the excellence of the proportions gives a delightful front. Equally simple and



Midland Bank, Darlington. By Brierley and Rutherford. Above, the elevation to Prospect Place. Below, the banking hall and the ground-floor plan.

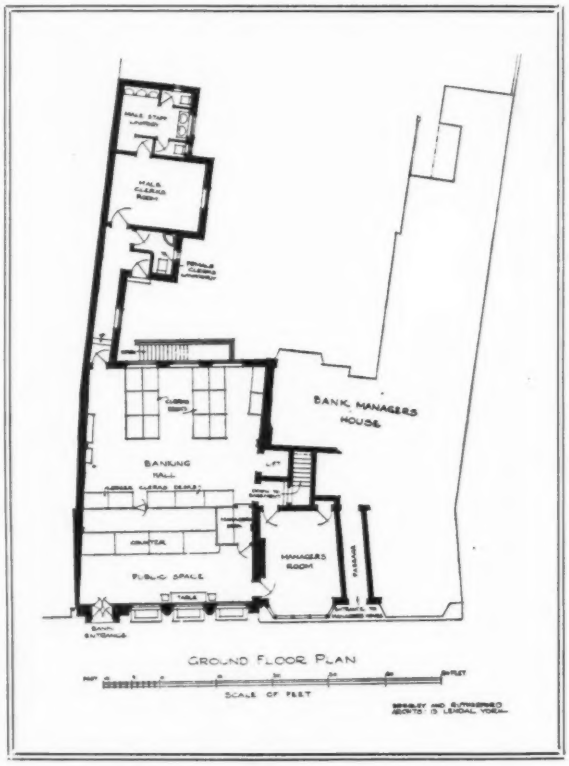




Midland Bank, Wakefield. By Brierley and Rutherford. Above, the elevation to Westgate. Below, the ground-floor plan and the banking hall.

satisfactory is the interpretation of the characteristic stone tradition of the Cotswolds by Messrs. Woolfall and Eccles in the bank at Broadway, where we get back to the more domestic type in contrast to the branches in the Yorkshire towns already mentioned. The banks at Cardiff and Swindon designed by the same architects seem less satisfactory; they are not so happy in proportion and are tinged with a lack of restraint, but are probably well suited to the general character of the towns in which they are situated, and are probably less recent work than some others illustrated.

The bank at Nelson designed by Messrs. Taylor and Simister appears a little too blunt in its treatment of what can be the most refined and graceful of the five classic orders; the illustration does not appear to do justice to this front but reveals its defects rather unkindly. Or is it that the architects have



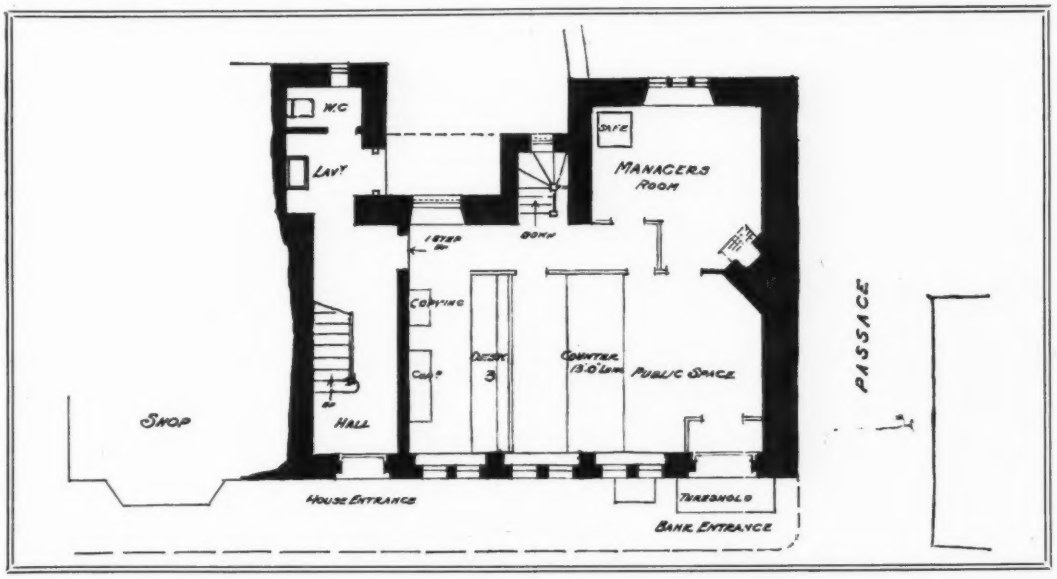
Midland Bank, Northallerton. By Brierley and Rutherford. Above, the elevation to High Street. Below, the ground-floor plan.

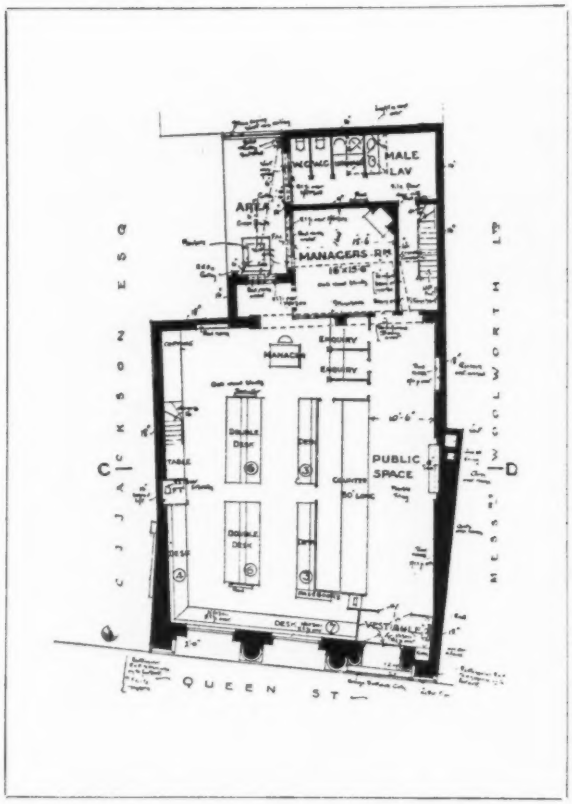
successfully and faithfully portrayed the main characteristics of the Nelson folk? If so they must be blunt, level headed men of business, free from sentiment and, perhaps, rather unimaginative. But this line of thought will lead us too far afield to be included in these notes; one can merely suggest a rather fascinating inquiry as to the subconscious mind and its part in architectural design.

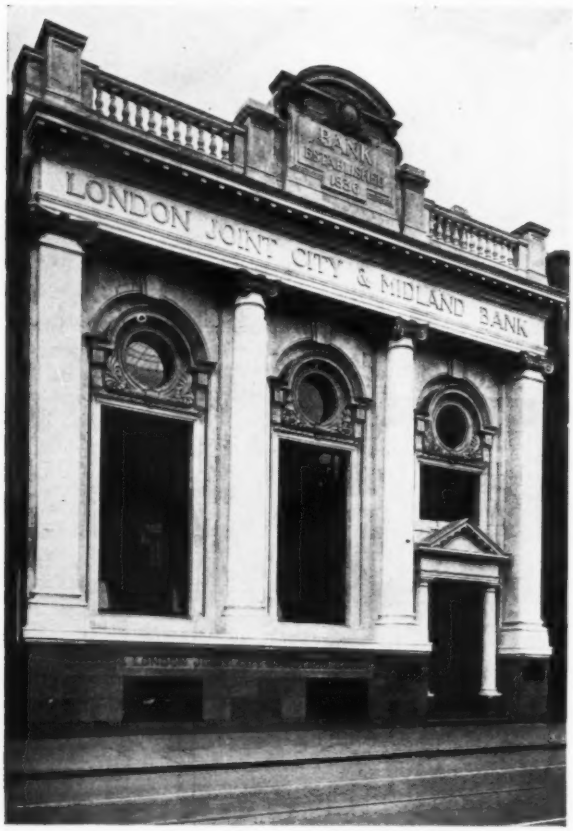
The branch at Ripon, designed by Messrs. Elcock and Sutcliffe, presents a difficult problem which is increased by the sloping site. Here again the illustration is not over kind to the building. The treatment of the angle with bold and well proportioned engaged Doric columns is affected by the small windows at the base and the massive treatment of the entrance which appears to obscure the line of the columns just where it is most essential to the composition as a whole.

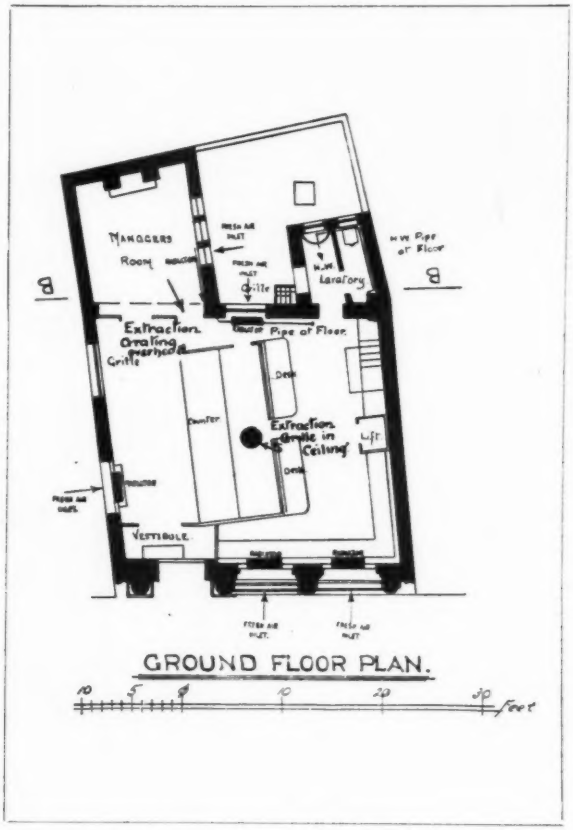
Similarly an extremely

Midland Bank, Broadway, Worcestershire. By Woolfall and Eccles.
Above, the elevation to High Street. Below, the ground-floor plan.

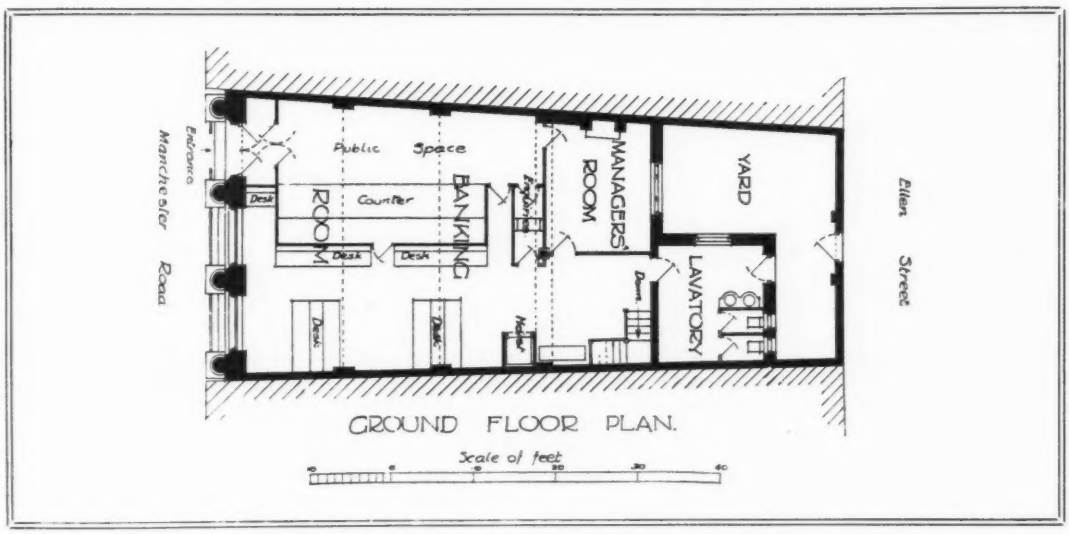








Left, Midland Bank, Queen Street, Cardiff. By Woolfall and Eccles.
Right, Midland Bank, Wood Street, Swindon. By Woolfall and Eccles.

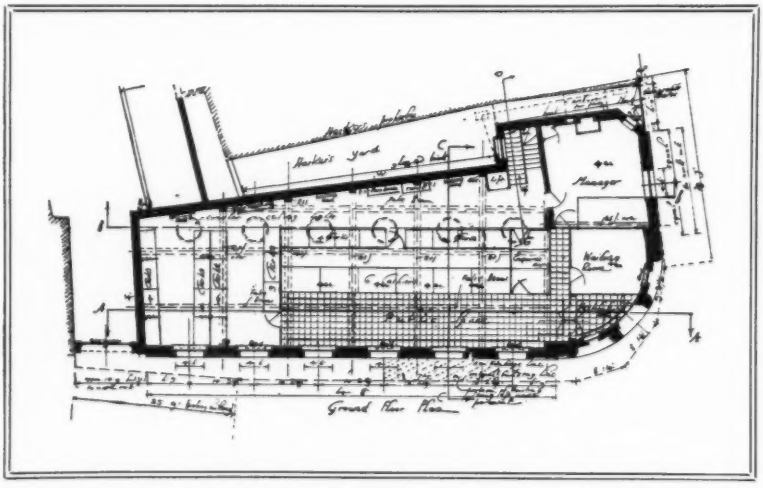


Midland Bank, Nelson. By Taylor and Simister. Above, the elevation to Manchester Road. Below, the ground-floor plan.

interesting composition for a difficult site in the new London branch at Baker Street, where the lighting problem has been solved in an able and scholarly design, is affected by the intrusion of a stone frame beneath the big arched opening and the simple metal treatment of the window space. I feel personally that a more restful and certainly more logical treatment would have been to eliminate all masonry from this big recessed opening, making door, frame, and infilling in metal. Apart from this the treatment is simple, delicate and refined. The interiors do not call for any special comment but the plan is interesting and should be studied in conjunction with the illustration of the street front.

Following are the names of the contractors and some of the sub-contractors of the work illustrated :

DARLINGTON. General contractor, Mr. Thos. Lumsden, of Newcastle and Jarrow. Sub-contractors : Wm. Nicholson and Sons, Leeds, fittings and finishings in banking hall; British Reinforced Concrete Co., Manchester, reinforced concrete work; Faldo & Co., asphalting; Mellowes & Co., Sheffield, bronze casements; Gilbert Seale and Sons, fibrous plaster; W. R. Pickup, Ltd., Horwich, sanitary fittings; Chas. Smith, Sons & Co., Birmingham,



Midland Bank, Ripon. By Elcock and Sutcliffe. Above, the elevations to Skellgate and Westgate. Below, the ground-floor plan.

Midland Bank, Baker Street, London. By Elcock and Sutcliffe. A detail of the entrance.

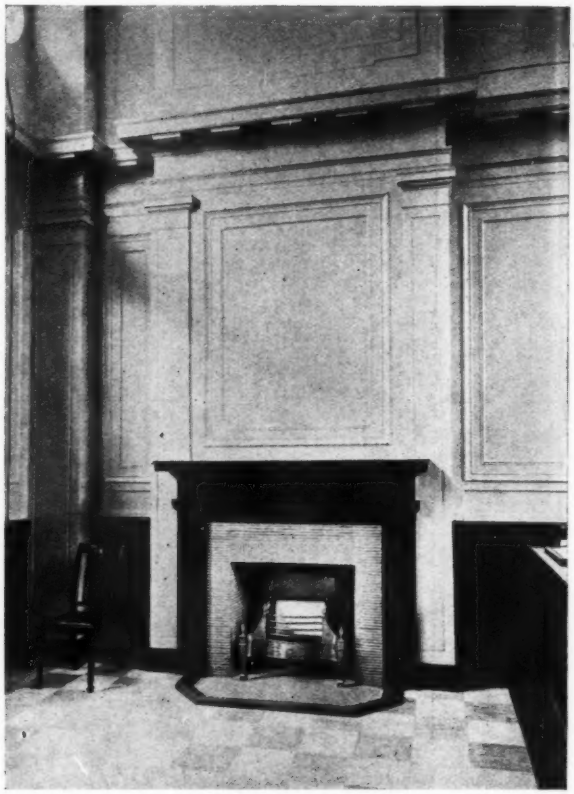
ironmongery and hardware; Rosser and Russell, Ltd., Leeds, heating installation; The Express Lift Co., Liverpool, electric lift; H. H. Martyn & Co., Cheltenham, stone carving; Chas. Smith, Sons & Co , Birmingham, and H. H. Martyn & Co., Cheltenham, electric light fittings.

WAKEFIELD. General contractors, Wilson Lovatt and Sons, Wolverhampton. Clerk of works, Mr. J. Vause. General foreman, Mr. T. McIntyre. Consulting engineer, Mr. J. Edwin Storr (electrical). Sub-contractors : Thos. Faldo & Co., asphalt; F. J. Barnes, Portland stone; Mellowes & Co., casements, patent glazing; G. P. Bankart, cast lead and decorative plaster; Jos. F. Ebner, wood-block flooring; Green and Smith, and Chas. Smith Sons & Co., electric light fixtures; Dent and Hellyer, sanitary fittings; James Gibbons, door furniture; Art Pavements and Decorations, Ltd., tiling; Waygood-Otis, Ltd., lifts.

NORTHALLERTON. General contractors, Messrs. Wm. Bellerby, Ltd., of York, who were also responsible for the furniture and fittings. Sub-contractors : R. L. Lowe & Co., Liverpool, wood-block flooring; Rosser and Russell, Ltd., Leeds, heating and hot water; Waygood-Otis Ltd., Leeds, bullion lift.

BROADWAY, WORCESTERSHIRE. General contractors, T. H. Kingerlee and Sons, Oxford. Sub-contractors : John Pye, Moreton-in-Marsh, leaded glazing, metal casements, and window furniture; Docker Bros., Birmingham, paints and varnishes; Musgrave & Co., Ltd., Liverpool, sanitary fittings; H. H. Martyn & Co., Ltd., Cheltenham, cast lead, decorative plaster, carving to stonework, bank fittings.

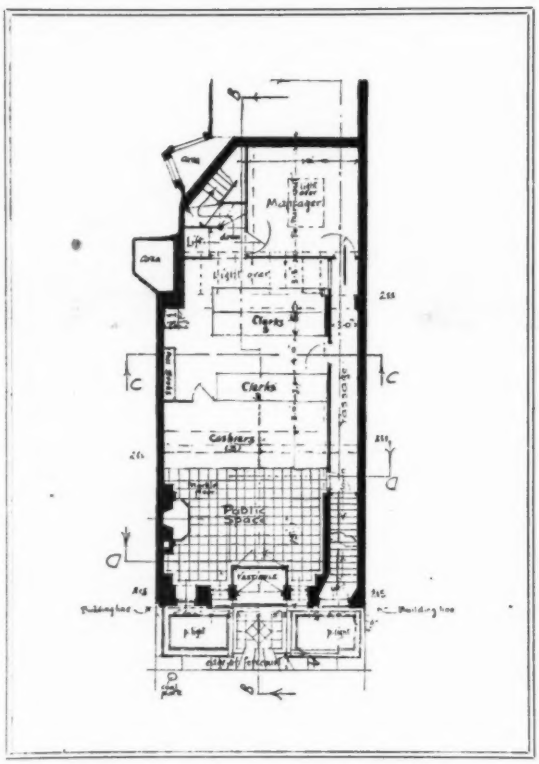
CARDIFF. General contractors, William Nicholson and Son (Leeds), Ltd., Leeds. Sub-contractors : Leeds Fireclay Co., Ltd., Leeds, glazed bricks; British Reinforced Concrete Co., Ltd., Manchester, fireproof construction; Mellowes & Co., Sheffield, patent glazing; Excellence, wood-block flooring; Brightside Foundry and Engineering Co., Ltd., Sheffield, central heating; Saunders and Taylor, Ltd., Manchester, ventilation; Charles Smith, Sons & Co., Ltd., Birmingham, bronze door furniture; Earp, Hobbs, and Miller, Manchester, stonework carving; John Stubbs and Sons,



Liverpool, marble flooring and tiling; William Nicholson and Son (Leeds), Ltd., Leeds, fittings; George Johnson, London, lifts; Gardiner, Sons & Co., Ltd., Bristol, iron dome light, iron railings, and grilles.

NELSON, LANCASHIRE. General contractors, Whitworth Whittaker & Co., Ltd., Oldham. Sub-contractors: G. M. Callender & Co., bitumen dampcourses; Thos. W. Ward, Ltd., Sheffield, structural steel; Marley Bros., Ltd., Birmingham, electric light fixtures and door furniture; Adamez, Ltd., Scotswood-on-Tyne, sanitary fittings; Rea Metal Casements, Ltd., Liverpool, casements, folding gates, and metalwork; Ratner Safe Co., Ltd., London, strong-room doors; H. C. Tanner, London, marble flooring; Wm. Nicholson and Son (Leeds), Ltd., Leeds, furniture and fittings; George Johnson, Ltd., London, book lift.

RIPON. General contractors, Messrs. F. Shepherd and Son, Ltd., York. Sub-contractors: Redpath Brown & Co., Ltd., London, steelwork and strong-room reinforcement; The British Reinforced Concrete Co., Ltd., London, fire-resisting floor and roof; H. C. Tanner, marble paving; W. Nicholson and Son (Leeds), Ltd., hardwood fittings.



Midland Bank, Baker Street, London. By Elcock and Sutcliffe. Above, two views in the banking hall. Below, the ground-floor plan.

SWINDON, WILTS. General contractors, T. H. Kingerlee and Sons, 35 Queen Street, Oxford. Sub-contractors: Ragusa Asphalte Co., Ltd., London, dampcourses and asphalt; Gardiner, Sons & Co., Ltd., Bristol, structural steel and roofs; Hollis Bros., Hull, wood-block flooring; Best and Lloyd, Birmingham, electric light fixtures; Musgrave & Co., Ltd., Liverpool, sanitary fittings; Marley Bros., Birmingham, and James Gibbons, Wolverhampton, door furniture; Art Pavements and Decorations, Ltd., London, marble paving and tiling; Mussellwhite and Son, Basingstoke, bank fittings; Express Lift Co., Ltd., Westminster, lift.

BAKER STREET. General contractors, Howard & Co., London. Sub-contractors: Redpath Brown & Co., Ltd., London, steelwork and strong-room reinforcement; Marley Bros., Birmingham, bronze front and special electric light fittings; H. C. Tanner, Hanwell, marble paving; Wm. Nicholson and Son (Leeds), Ltd., London, hardwood fittings; George Jennings, Ltd., London, sanitary fittings; British Reinforced Concrete Co., London, fire-resisting floors.

TRIBULATIONS OF EARLY PRACTICE

[BY KARSHISH]

iii : EARLY FRUSTRATIONS

WHEN a man embarks in private practice he will be considerably discomposed. Directly he sets about designing and directing the erection of a building his troubles begin. He feels at sea. He finds that he scarcely knows what he is about, that he is ignorant where he thought himself informed, and that matters which he believed himself perfectly competent to handle present surprising and extraordinary difficulties. Everyone experiences this startling sense of inadequacy, but the degree of discomfiture will depend upon a man's temperament—whether sanguine, nervous, or plethoric—and upon his character. The sufferer may, however, take courage in this, that the more conscientious he is, the more exacting the demands he makes upon himself, the greater his anxiety to do justice to the occasion, the keener, in short, his perturbations in those early months, the better will results satisfy his hopes. The man who—whether from self-consequence, lack of imagination, or indolence—is not in this way tortured with indecision and stressed by anxiety and apprehension, is likely soon to find things tumbling about his ears in all directions. To recognize that this sense of frustration and incompetence is, in greater or less degree, the lot of everyone, and to understand the cause of it, is to be armed to face and vanquish it. Let us then inquire into its origin.

The leading fact is that our architect is for the first time occupying a position of responsibility; but we are not, therefore, to suppose that his discomfiture is due to the nervous self-consciousness called "stage-fright," which prevents a man from doing in public what he is perfectly able to perform under other conditions. The matter goes far deeper. It is true that the responsibilities of the architect are burdensome, and specially so when his practice is small and he has no one to relieve him of preoccupations with the minutiæ of routine; but the real difficulty is that those responsibilities demand proficiencies which he has never before had occasion to acquire, much less to exercise. He has never before been called upon to decide refractory questions of design and construction; and he has never had to deal with the men and with the affairs of building which, as they involve conflicting interests and niceties of law and custom, are also highly refractory. This lack of experience in the affairs of building and with the men concerned in them is an obvious stumbling-block. We can all imagine the difficulties a young man may have, for instance, in upholding his own opinion of the integrity of a brick against that of the foreman, the brick-maker, and the builder; but in point of fact the general good intentions of everybody and the spirit of craftsmanship which still dignifies the calling of the private builder, makes these matters far less discouraging than the troubles which surprise the architect in his own special province of design and construction. He expects difficulties in dealing with the persons and affairs of building, and is heartened to find those difficulties not so formidable as he feared; but the perplexities that paralyse him at his drawing-board are entirely unexpected and, therefore, extremely disconcerting.

The nature and origin of these perplexities become clear if we consider the manner in which they may be provoked by an ordinary feature of an ordinary building, and bear in mind that what is true of the chosen example will be true also of all features of all buildings. An example which gave wide scope for variety of form and treatment, and was closely related to the design of the building—such, for instance, as a Tudor oriel window—would best serve the author's purpose of a convincing illustration; but the architectural indecisions attendant on handling such a feature might be deemed peculiar to it, and not typical. On the other hand, the perplexities provoked by a simple feature will be common to all parts of a design, and greatly magnified in many of them. We will therefore choose, as an example, a deal, sliding sash window with cased frames, of the Georgian tradition. This will serve our purpose, and as it would be difficult to hit on any feature of architectural building more familiar, self-contained, and elementary in the principles of design and construction involved, no one will be likely to object to the choice.

It has already been said that our architect is supposed to be a properly trained and qualified student with experience as assistant in the office of an architect of standing. As both student and assistant he has been used to designing and making working drawings of sliding sash windows, and in performing that feat he has, perhaps, felt the peculiar gusto we all enjoy when we know exactly what we are at, and when the thing pictured in our minds leaps into the reality of a working drawing as fast as we can handle set-square and put pencil to paper. We may even imagine that our architect has come to consider himself a peculiarly deadly hand at sash windows; yet, when he sits down to design one for a building of his own, he finds that he has never, in fact, designed one before. It is then that he discovers that though he has acquired knowledge of the mechanism by which others perform the feat he has yet to learn how to do it himself. As a student nothing he did was ever carried into execution; and if he ever asked himself what the sash window he was designing would look like in execution he never had an opportunity of answering the question. His horizon was limited by the views of his master; his methods, his ideas, his knowledge, were derived from, and tested against, what he saw others doing. The standards set in the studio were the considerations that directed his choice and justified his discretion. His every doubt was relieved—his every question answered—as soon as it arose in his mind, by reference to authority, or to custom, or to the decision of a wider experience than his own. His final aim was to identify himself with the expectation and win the approbation of a master whose opinion was in the main guided by a wide familiarity with authority and custom.

When our architect passed from the studio to the drawing office of a practising architect he found himself in a very different place. Much that he had learned to be important ceased to be so, and considerations which had never before been presented to him occupied their place. Sash windows, in common with everything else, were not designed and constructed in one, but in a variety of different ways; and they were never twice alike. Books scarcely offered any solutions of the problems before him, and his seniors, instead of being ready to dissolve his doubts off-hand, seemed to find new difficulties and to resent being called upon to relieve him of his. At every turn he was brought up short by obstacles and confounded by consideration which previously had no existence for him : restrictions of cost; limitations imposed by specifications; the need for full and clear instructions to the builder; the call for alertness in achieving minute practical efficiency, and the exercise of forethought in every detail. In spite of these calls upon his inventive ingenuity, agility of mind, and imagination, his horizon was still limited by the problem immediately under his hand; the standard of accomplishments was still that his work should conform to the custom of the office, accord with directions given him, and meet with the approbation of his master. Although he might sometimes have opportunities of viewing buildings in which features detailed by him were incorporated, he was no better able to associate the thing he had drawn with its appearance in the building than when he was a student, for the design was, still, in no sense his own. It had been elaborated under direction, and the conception it embodied had never coloured his own, but another's mind. He was not called upon to decide the thing to be done; the manner of its doing was always indicated to him, and the reasons for alterations in his drawings were not, in any full sense, made clear to him. He had no conception what was in the mind of his master when, for instance, he varied the contour of a moulding, increased the thickness of a glazing bar one thirty-second part of an inch and brought the face of the glass three-sixteenths of an inch towards the outside. He still had no responsibility. Even his tracings were checked, and if he checked those of others the consequences of his overlooking a mistake—whatever measure

of blame was meted out to him—would not rest on his shoulders. He had no cares, and when he covered up his drawing-board at five o'clock he hid away all thought of the problem envisaged there until he uncovered it at half-past nine the next morning.

When our architect sets up in practice, however, he has no such release. His work occupies his mind; it becomes his being; he has plenty of cares and takes them all faithfully home to bed with him, and solves, or fails to solve, many a problem while lying awake in the morning. There is no longer anyone to tell him what next to do, nor how to set about doing it; no one to settle difficult questions for him—except those whose extreme readiness to do so in their own interests and in conflict with his wishes is a source of daily anxiety—and there is no one to overlook his work and make good his oversights, or advise him of omissions or errors of judgment.

When, thus circumstanced, our architect first comes to design the familiar sash window, he is at a complete loss. His very familiarity with the thing adds to his difficulty, for it now takes on a quite new meaning. He gradually realizes that he has never, hitherto, designed a sash window. For the first time he now approaches the problem of so fashioning a sash window that it shall satisfy in the building the sense he has of it as an element in his design. He may have a clear conception of the expressiveness, the character, the feeling he wants to get; he knows that the effect he aims at depends upon the size and proportions of the window, upon the dimensions of the frame, the size and arrangement of mouldings, the section of the rails and muntings and bars, and the number of squares into which the sashes are to be divided. The last matter will not be likely to baffle him; he will know whether deep or shallow surround mouldings on the outside, or none at all, will give the effect he wants, but on the other points he will realize that he has no knowledge which will do more than torment him with perplexing alternatives, for he has never before approached the design of a window in the sense of giving form to an idea in his own mind, much less noted the measure of success or failure of such a design when carried into execution. He knows nothing of the matter which is the basis of design. He can make the window look right in the drawing, but he notices that it displays a different character, or expression, in the half-inch detail to that it exhibits on the one-eighth scale elevations.

The aspect of the drawing is obviously misleading, and when he analyses the parts of the window in full-size sections, even the half-inch detail proves vague and indecisive, and he finds himself face to face with a problem he has never before encountered. He has to visualize the effect of the sizes, arrangement, and form of every part of the window. He knows how to make the thing look weedy and mean, how to make it appear cumbersome and out of scale; it needs little experience or observation to do either, but how to get the effect of a competent, four-square, well-made window, with just that flavour of simple, workmanlike solidity, guileless of conscious elegance, which he relies on to give style to his design, is quite beyond his experience and entirely outside his knowledge. He realizes with a shock that though he has been in the habit of drawing sash windows with a kind of fierce skill for seven years or more, yet he does not know how thick the window bars should be. He knows they may be five-eighths of an inch or even less; or one and an eighth inches, or even more; but except an uncertain memory to help a guess—which has no part in the knowledge he needs—he has no experience which will help him to design bars for his purpose—that is to say, no knowledge of the effect which window bars of a certain width, as part of a particular window, will give. He realizes for the first time that skill in architectural designs subsists in this knowledge, and in the particular kind of observation and instinctive memory which informs it, and he learns that he is only on the threshold of accomplishment, and equipped only with the means of exercising this new proficiency when he has acquired it. To acquire it he has to recondition himself and, if not to make a fresh start, at least to readjust himself to his purpose. Books, advice, and studying the designs and drawings of others will help him little, if at all, in the attainment of those qualities which will enable him to express himself in terms of architecture or, in other words, to become an architect. If he is purposeful and energetic he will go out armed with note-book and foot-rule and inform himself, by recording in his mind and by storing away in memoranda, those things in new and old buildings which are most actively identified with his sense of perfection; but no such memoranda are of any service unless they are related to an active impression in his own mind. If he is less masterful in resolution he will rely upon only the knowledge derived from trial and error in his actual work. Knowledge so gained, coupled with a power of enormous concentration and a peculiar quality of imagination, is the means by which men acquire the radical equipment for eminence in architectural design. There is no royal road: all have to feel their way and acquire in the practice of their art the knowledge by which alone that art can be practised.

[*To be continued*]

CORRESPONDENCE

MILLES' WORK AT SALTSJÖBADEN

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—Mr. Eric Gill's article on Carl Milles' work at Saltsjöbaden is very interesting, but there is something about these sculptures which I do not think he drew attention to, and that is the sense of material. The trouble with so many of Mr. Gill's "trade carvers" is that they haven't got this sense of material; they simply carve or model—that is all. What the material is in which their ideas are to be expressed does not appear to trouble them. And it is here that this work of Milles' is significant.

Let us, perhaps, agree with Mr. Gill that these are not "masterpieces," but above all let us notice that the altar carving is so obviously designed for alabaster—like Chinese work (soapstone, is it?). The door sculptures have so evidently been modelled for casting, and again are so splendidly graphic, shall we say, cinematographic? And why?

Because people do not hang around about doors; they move past them with a crowd into the church or out of it. Besides the doors are things made to move, so sculpture on them must be easy to read quickly.

KENNETH GLOVER

"THE ARCHITECT AND DEFAULTING CLIENTS"

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—Some three years ago you published under the above title a paper by the present writer, in which were discussed some of the conditions occasioning the loss by architects of their professional fees, and the difficulties in the way of providing against such losses by means of insurance. It may be of interest to readers of that paper to learn that it has been decided to extend the scope of the "architects' indemnity policy" to provide, where required, assistance to the extent of 75 per cent. of the costs incurred to architects who may be obliged to bring actions to recover their fees, in cases where the action is defended on a plea of non-liability, or by a counter claim for damages. While it is still felt in view of the considerations previously advanced, that the offer of any comprehensive insurance against loss of fees, or of costs in all cases, is impracticable, it is believed that the new provision will be of material assistance to architects in meeting the worst cases of loss.

LEONARD LAIT

Manager, Architects and Professional Indemnity Agencies, Ltd.

THE ARCHITECT AND WATERLOO

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—The question of the demolition of Waterloo Bridge is in the architects' own hands. Every architect seems to love the old bridge: every architect should decline to replace it by another.

NOT AN ARCHITECT

PRESENT-DAY BUILDING CONSTRUCTION: iii

[BY WILLIAM HARVEY]

ii: JOINERY IN THE SMALL HOUSE

How large a part is played by handwork even in this age of machinery may be realized by visiting the small house after the roof is newly tiled and the joiner is busy erecting the stairs and hanging the doors and casements. A certain amount of joinery that has been cut out and moulded by machinery is delivered on the site, but a great deal of adjustment during the process of fitting it to the building is still performed by hand, notwithstanding the fact that it is upon the neatness and accuracy of the fitting that the appearance of the whole work depends. A critical person, whether he be an architect or the prospective purchaser of the house, is keenly alive to the quality of the joinery, and is immediately struck with the contrast of its colour with that of the wall surfaces. Nothing is more readily detected than irregularity in the vertical edges of doors and window frames, for, when anyone roams about the house, pairs of vertical lines come into the field of vision simultaneously and any divergency of line advertises itself immediately. "Things that are equal to the same thing are equal to one another," and each edge of a door or door lining sets up a standard for judging the straightness and verticality of any other edge seen approximately in line with it at a greater distance from the eye.

The experienced building surveyor makes a practice of momentarily and almost unconsciously sighting along the door jamb of each room as he passes into it, since the view of any distant object out of plumb with the door warns him at once that here at least is something which calls for his critical attention. The joiner fixing his material knows full well that his work will be subjected to criticism in this respect. He must not allow the lines of his architraves to stray from the vertical on pain of their immediate confession of the fact. The lady of the house may not know a word concerning architecture or building construction, but her eyes can and do tell her whether a long triangular slip of wall surface is seen between the near door jamb and the far one when the two are almost in line with one another.

Figure one shows the joiner in the act of holding up in position the square-edged architrave fillet which surrounds the coal-hole door in a subsidy cottage. His problem is to make a neat scribed joint against the hand-rail, and yet keep the fillet vertical so that it will fade out of sight gracefully as the critical eye passes behind the door jamb, on the left of the photograph. The joiner's respect for the oak hand-rail is shown by the way in which he has carefully left it intact, and has scribed and gouged away the deal architrave fillet to fit its moulded contour. At two points nearer the foot of the door he has found it easier to cut back portions of the two torus beads, where they project beyond the outer face of the outer or hanging string of the staircase flight. These minor details were not shown on the architect's drawings, and were settled by the joiner in the light of his own experience. A point of design in which joiner and architect entered into collaboration is illustrated in the arrangement of wood and plaster in the soffit

Figure one, left. Trying an architrave fillet in position after scribing it to fit the moulded hand-rail. The torus beads of the outer string have been notched to permit of this. Figure two, right. Stairs in process of being fitted. The grooves and wedges used for fixing the risers in the strings and the angle blocks below the treads are clearly seen.

of the stair just beside the joiner's right hand. Under the difficult conditions of planning for the subsidy, the height of the coal-hole door had to be made less than the adjoining parlour door by the amount of the rise of one step. What was still worse, the line of the soffit would have encroached upon the corner of the parlour architrave, and the plaster surface would have descended low enough to be in danger of breakage by blows from broom handles brought to be stowed away on a rack in the coal-hole. As the result of thinking things out on the spot, it was determined to stop the plaster at the higher level and finish the underside of one step of the upper flight as a piece of joinery to be coloured together with the parlour door and the other joinery in sight. By this means the line of the parlour architrave was maintained and the plaster soffit kept high enough to be out of the way of damage from the broom handles.

Figure two illustrates the site of this momentous decision and the state of the joinery at the time when it was made. The staircase has been provided with the usual glued blocks under the soffit of each step, though it may be doubted whether they afford support for very long in a climate like ours, which is calculated to make ordinary animal glue return to a gelatinous condition unless it is protected with some paint, polish, or varnish impervious to moisture. Continuous fillets screwed both to strings and treads would be far more serviceable, since they would remain in position despite the slight shrinkage and expansion which must take place in the joinery with age or damp, and the vibration due to trampling feet on the stair. The traditional method of " housing in " the ends of the steps into grooves in the string can also be seen together with the wedges used in keeping the risers in position. Certain concessions were made, however, to meet a particular difficulty of erection, for the risers are screwed to the back edges of the treads instead of being housed into them. The wall strings also are cut to fit the underside of the winders because space in the subsidy cottage is portioned out by the quarter-inch, and there was no room to adjust the housing of winders into grooves in the strings and into the newel. The winders were, therefore, screwed down on top of the cut string and the screw-heads covered with a splayed skirting fillet mitred at the returns of treads and risers. The luxurious-looking bull-nosed step at the bottom of the flight is another concession to the extraordinary restriction on space brought about by planning to obtain the subsidy. A bottom step with a square corner would have been cheaper to make, but would have projected an inch or so into the fairway of the passage, where it would have been liable to trip up the unwary passer-by. The veneered front of the curved portion of the bull-nosed riser was carefully pared down from the board which also formed the straight portion of the step, and was curved round and wedged to the solid block which forms the backing of the step. The use of rough pieces of wood to protect the new treads and risers is well exhibited in the photograph.

How far modern joinery practice still is from entire reliance upon machinery is to be seen in figure three, where the joiner is fitting a piece of ovolo moulding to a larder shelf and against a wall built of bricks and left unplastered. The brick faces are hard and impervious, and washable with boiling water, soap, and soda, and in these respects are more suitable for a position where they may receive greasy splashes than a porous absorbent plaster of lime and sand would be. Their surfaces are, however, slightly undulating, and to make a good joint it was necessary to scribe and pare the adjoining face of the wood. The dividers with their points opened to the extent of about a quarter of an inch are being dragged along the wall with one point on the brick-face and the other scratching a mark parallel to it, and faithfully representing its undulations on the wood. When the mark has been scratched deeply enough to be easily visible, the piece of moulding is removed from the wall to the bench, and the part projecting beyond the mark on the wall side of it is pared away with a chisel. The remainder of the rounded fillet is then fitted again and lies snugly in place. Whatever small open joint remains is stopped with putty if the wood is to be painted, or with white lead if it is to be left clean for scrubbing. In this illustration, figure three, the joiner's body and left arm are covering a rounded corner in the larder shelf, which he has just cut and fixed in the cottage from some of the boards seen in the right-hand lower corner of figure two. The boards are sent to the site machine planed, but all further work upon them is performed by hand.

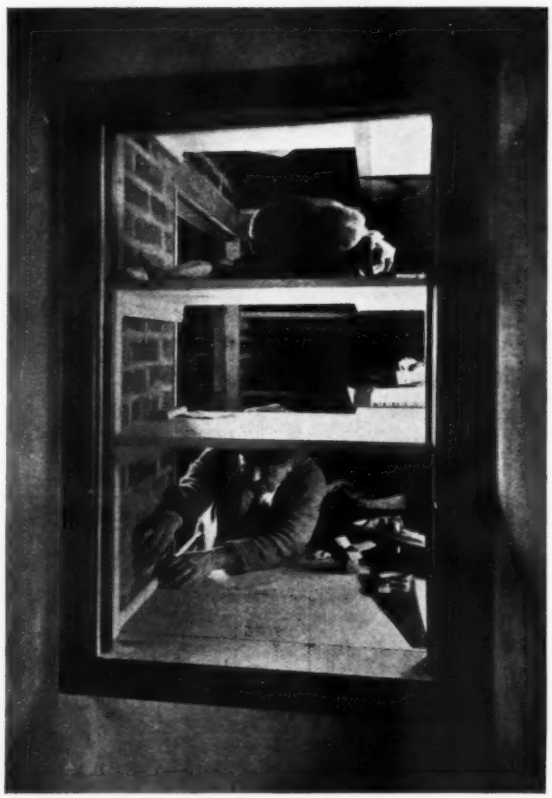


Figure three. Marking on a piece of moulding the pattern of the undulations of the slightly irregular surface of the wall against which it is to fit.

Figure four shows how the joiner set out and cut a curved corner in the line of the shelf. Having sawed off a length of board just long enough to fit tightly across the width of the larder he had next to pare away one side of it to prevent its corner projecting beyond the jamb of the larder door. To economize material, however, he wished to make use of the full width of the stuff at its junction with the part of the shelf under the windows. Although the nearest band-saw was two miles away, and no frame saw or slot saw was available, the rounded junction between the narrow and the wide parts of the board gave the joiner no anxiety. He first sawed out the main block of the corner he wished to remove with a pair of straight saw-cuts, and then turned the straight line of the short splay cut into a curve by paring away chips with a gouge tapped in with the flat side of his hammer. The gouge is sharpened specially for such purposes on a round-edged oil-slip, with the level of the edge on the hollow inside, and not on the convex outside, of the tool. The bench improvised out of a sawing-stool with a clean piece of floorboard nailed to the top of it, and the graceful attitude of the joiner as he sits on the work, seem rather suggestive of the golden age, though the photograph shows, nevertheless, a perfectly straightforward example of present-day building construction.

Figure five shows the use of the mitre-box on the site in the cutting of an ovolo moulding for fixing around the frames of the casement windows to cover the joint between the wood and the

Figure five, left. Cutting a mitre in the mitre-box. The two saw-kerfs in the sides of the box are set out at angles of 45 deg. to the line of its length and guide the saw blade as it is used to cut at a similar angle across any moulding placed in the box. Figure six, right. Scribing a piece of ovolo moulding to surround a window frame. The end of the moulding has been cut to a mitre in the mitre-box to provide an accurate setting out line for the gouge to cut to.

plastered or brick surface of the reveal. The moulding is marked to fit the extreme widths or lengths of the window-opening and is placed in the mitre-box with the mark against the appropriate saw-kerf in the side of the box. The word "appropriate" is inserted in the last sentence to remind the reader that it is possible to cut two mitres in the same direction on the same piece of wood so that it is necessary to decide carefully and make the mitre in the right direction. The thumb of the left hand is used to hold the wood steady while the right hand controls the saw, and draws it to and fro in the saw-kerfs which act as guides for its blade. When large mouldings are being mitred it is necessary to wedge them into position in the mitre-box, for mere thumb-pressure would not suffice to hold them steady against the motion of the saw. But the mitre is not always considered the best form of joint for use with cover fillets or other architectural mouldings which will be fixed by nailing and screwing them to plugs in walls or to other pieces of wooden framing. Next to inaccurate alinement in the fixing of joinery, gaping joints are probably the most self-evident defects, and for several reasons the mitre is liable to gape after fixing. All ordinary timbers used for conversion into joinery stuff in England shrink in seasoning more across the grain than along it, so that any mitred joint formed in ordinary wood is liable to open, in accordance with natural laws of shrinkage and geometry which insist that the acute angled corner of the mitre shall grow more acute and the obtuse angle more obtuse. Even if the too acute angled tips of the mitre remain in contact with one another, the remainder of the joint gapes. There is also the possibility that, under certain conditions of fixing, the two pieces of wood will be drawn slightly apart and the open joint will be even more apparent.

The rival advantages of scribing a moulding instead of mitreing it were actually demonstrated by the contractor, himself a joiner, who came on to the scene while his assistant joiner was being photographed for figure five. For the scribing process, as applied to surrounding a window-frame with a quadrant moulding, two lengths of moulding are cut square across at the ends to the exact lengths required to fit tightly into position at the heads and sill of the window where they are forced home between the reveals and fixed with brads or screws to the window-frame. The pieces of moulding to form the uprights are then marked and cut in the mitre-box so that their extreme length from tip to tip of the acute angles of the mitres are just "the thickness of a line" longer than the height from window-board to the underside of the lintel. These mitred pieces of wood will not, of course, fit the square-ended pieces already fixed in position, and the mitres have only been cut as a preliminary operation to provide a geometrically accurate setting-out line for the next process of scribing.

Figure six shows the joiner in the act of transforming the mitred end of the moulding into a scribed end by chipping away a rounded hollow with the gouge. Laying the moulding on the improvised bench with one of its flat sides downward, and the intersection of the mitre and the moulded surface to the top, he is using this intersection

Figure four. Cutting a hollow corner with the help of a gouge. A straight cut has been made with a saw, and the curve is being chipped to shape. In the machine shop such work would be performed with the band saw.

line as a guide for the gouge and is chipping vertically downwards from it through the substance of the wood. The result of this operation is that the end of the moulding is shaped to an outline which is an accurate negative version of the profile of the moulding, and which will therefore fit it, and is capable of sliding smoothly over it. The sliding action is counted upon in making a tight joint. When both ends have been scribed, one end is placed in position in the top corner of the window and, since the length has been cut a trifle too long, the other end reaches to a point some few inches out from the corner along the moulding already fixed at the sill. The upright moulding is then gently tapped with the hammer to force it home into its final and truly vertical position up the reveal, where it fits in the tightest and snuggest fashion. A small block of wood is interposed between the hammer-head and the moulding to avoid bruising the work. Beside this initial advantage that the scribed joint can be erected under pressure and is a tight fit to begin with, shrinkage does not open so wide a joint as occurs at the obtuse angle of a mitre.

Given the same shrinkage of material in both cases, the worst gape of the scribed joint is only equal to the shrinkage of one piece of moulding, whereas the mitre gapes to the extent of this shrinkage multiplied by the square root of two. What is even more to the point than this curious mathematical fact is that the small crack of the scribed joint is found in practice to be reduced still further in appearance, since it does not present itself squarely to the eye, whereas the gape of the sprung mitre advertises itself and exhibits its full dimensions to the most casual glance. The advantage of the mitre is that it can be applied to any form of moulding, whereas scribing becomes impracticable when the moulding is undercut.

THE COMPETITORS' CLUB

THE DEAD HAND

The influence of tradition on the art of architecture in demanding the retention of forms evolved by methods which have become obsolete is not peculiar to our own day, but may be traced back to the earliest times of which we possess any remaining records. This influence has the merit of stabilizing taste and discouraging uncouth and illogical experiments, but it has at the same time the demerit of slowing down the development, ultimately inevitable, of the expression appropriate to new methods of construction, and there is little doubt that at the present moment the art of architecture is suffering from an undue preponderance of the "academic" feeling that certain forms and features must inevitably be employed. It is true that these forms display a degree of subtlety in proportion and grace in detail which it is very difficult to transfer to any new and unfamiliar substitutes. It is so often seen that when traditional features are abandoned their place is taken by something no more logical and having relatively little beauty. All the same their gradual elimination must be visualized if architecture is to retain vitality as an art.

Of all the paraphernalia of Gothic and Renaissance design, how much, or rather how little, is really expressive of the spirit of our age? Probably the proportion is fairly expressed in the simplest of our country-house designs, which are recognized throughout the world as appropriate to the present standards of domestic life; how little "flummery" these show relatively to our large commercial and public buildings. It is true that the latter show a tendency to come into line with the simpler manner, but commerce still exhibits a desire to indulge in ostentation which the architect is only able to satisfy by loading his building with traditional features.

It has been dinned into our ears with superfluous reiteration that the simplest cottage is architecturally satisfying if the proportions are right and the materials are suitably employed, but we rarely find the same principles emphasized when we come to more important buildings. The reason may be that in the cottage the materials are usually of a traditional character, whereas large buildings are demanding new materials and new modes of construction. Steel and concrete are undoubtedly capable of architectural expression as may be sometimes, but not always, seen in the work of the engineer, but hitherto the architect has felt that they must be disguised to simulate brick or stone built structures.

But what has all this to do with the architectural competition? As much as, if not more than, most other architectural questions. The assumption may be made that a new school of design is developing which aims at finding a mode of expression appropriate to the material employed. In fact to call this an assumption is understating the case, as the fact may be proved by some of the designs in the schools which show clear evidence of progress in this direction. These are reviewed with sympathy by judges, who may, it is possible, be chosen as having an open mind on the question, but it is more than doubtful if they would secure approbation in the average public competition in comparison with designs showing an accomplished rendering on traditional lines. Recently a competitor was heard to express his regret that he had had to drop a design he was keen on doing, for the reason that it was working itself out on such radically untraditional lines that he felt that the assessor nominated, a confirmed traditionalist, would not look at it.

Now the moral of this incident must not be taken to be that architects working on traditional lines are not qualified for the position of assessor, as this would exclude many of those who are very efficient in this capacity. Rather it may be regarded as an argument for adjudication by a jury, as is the general practice outside this country, and not merely just any three or more men, but by a jury selected with due regard to the subject of the competition and comprising those whose qualifications complement each other. There have been several juries appointed in recent competitions, but the selections in these cases indicate that the need for ensuring that different schools of thought should be properly represented is not yet adequately appreciated.

But even without the extension of the jury system, it may be expected that this difficulty may eventually, in a measure, right itself. If the new movement towards expressionist design has real vitality it will make its influence felt throughout the profession, and even those who may not personally adopt it will be able to appreciate this quality and place it in its due position as compared with the traditional methods; it is just as well that it should not have so easy a run as to become a craze, as in such a case we might easily get a preponderating number of designs having logical consistency but perhaps little else, and sacrificing too much to this, in disregard of the demands of harmony between a building and its surroundings.

Maybe our competitor was wrong: there is always hope that an assessor may be seized by a spasm of admiration, even for something remote from his own methods, if it be vigorous and imaginative in its particular way; while what can be more boring to him than to see numberless handlings of the subject on lines with which he is familiar? Despite the fact that occasional successes have been so achieved, the practice of "playing" up to an assessor's recognized manner must be deprecated as not only inherently insincere but as tending to lower the general standard of design below that which results from competitors producing work unfettered by such consideration. The designs submitted in competitions are an education to assessors as well as to competitors, and should therefore illustrate to the maximum degree possible the current movements in architectural thought. The fact that there are more ideas in the profession than the resources of promotors can translate into actual being is one of the justifications for the competition system. The formulating of these ideas in a design has a value both to their author and his confrères, quite apart from their actual execution.

If competitors work out their designs in the fashion they honestly believe in, whether it be a revolutionary one or otherwise, their influence on the progress of architecture is bound to make itself felt to the full extent of their deserts; but if they temporize and try to qualify their work to accord with some, possibly imaginary, prejudices of an assessor, the chances are really less of their ultimate arrival at the position which is due to them.

SENESCHAL

LITERATURE

COLOUR AND INTERIOR DECORATION

It once fell to the writer's lot to help place in order of merit the sitting-rooms of twenty or more young married couples, whose flats or houses were scattered about Greater London. They had entered their rooms for a newspaper competition, and we drove round all day in a car, thus licensed to pry and to peer. We, or at least I, the only woman judge, found an unexpected difficulty. It seemed unfair to decide upon the merit of these rooms without seeing and knowing their owners. For these were no state apartments, no detached æsthetic essays, but rooms in which people passed, and intended to pass, a great deal of time. These rooms, whose character, while certainly reflecting their creator's, would in turn modify the lives which were passed within their mould. We were in this connection particularly struck with a mauve, black and gold room, that showed Chinese feeling in its furniture and decorations. If not very profound, it was full of style and dash. "Can they really live up to all this?" we wondered, goggle-eyed. There are women like that, we reflected, and wondered if there ought to be. But if she had left books about, or had a typewriter, a sewing-machine, or children with a shabby doll, the room would have been ruined.

Unless we have a great superfluity of them, rooms are not pictures; we ourselves are their chief furniture, and we must confess our weakness before we embark upon house-decorating. Mr. Basil Ionides, in his delightful book, warns the intending householder of every sort of pitfall; of how the aspect, lighting, and shape of his room must be considered, and of how, if he already has furniture or a collection of china or pictures, these must be most carefully studied. All faults must be admitted in order that colour and line may under his ingenious suggestion add distinction or gaiety or even correct proportion to the room that is to be treated. The book is arranged under colour-headings, as brown, pink, green, and so forth. Various schemes are tabulated under each colour, and general advice is given as to the sort of rooms in which the colour in question can be used. But, above all, the reader is given hints as to how it can best be employed. For Mr. Ionides is full of resource, and has fully realized, and here expounded, the battery of devices that are at the disposal of the modern decorator who can grain, scrumble, stipple, marble, sponge, paint, panel, superimpose, and touch up, till he can give a great variety of effects with what seems to the layman a single colour.

Some idea of Mr. Ionides' method and of his agreeable way of writing can be gathered from his description of the sitting-room in an all-white house: "The walls were whitewashed—no blue in it—and the woodwork was painted dead white, then given a coat of deep cream and stippled, producing a soft effect as well as making a good background for the oak furniture. The woodwork was finished with a matte surface. This room faced south and east, and great originality was displayed by the owners, as a constant change seemed to come over the room. This change was due to the fact that at the windows were coloured net curtains, sometimes pink to the east and yellow to the south, sometimes vice-versa, and sometimes, in summer, cool greens and blues. The use of these curtains cast a reflected glow over the whole room, and gave a shot effect from using one colour to south and another to east. Sometimes, also a very brightly-coloured piece of silk or embroidery would be placed on the sill, and one summer a bed of scarlet antirrhinums outside the window constantly reflected their colour on the ceiling. At night this room has its lights shaded with gold-coloured parchment shades which give a sunlight effect. The shades must be closed in at the top; if they are open too much light escapes, and the colour reflections are swamped. The big curtains throughout the house are white also." His advice about variety in ground colour is invaluable; many a colour-scheme in Britain has been spoiled because the foreman painter has maintained with all the authority of an expert and a professional that a "nice neutral" was the right ground for any sort of "finishing coat."

As to his advice about paint surfaces, it is excellent and all but exhaustive; but, alas, for the reader who with a high heart tries to get the aforesaid foreman painter to carry it out! Mr. Ionides is extremely wise about such things as loose covers and curtains; and here, with less interposition of stiff-necked professionals, the reader will find it easier to follow him in practice.

In Mr. William Rankin the author has found an admirable illustrator, and his gaily-coloured pictures add greatly both to the attractiveness and usefulness of the volume, which, with its tables and clear exposition, combines the advantages of a treatise and a text-book. How well and successfully Mr. Ionides and Mr. Rankin can co-operate in actual decoration, those who are wise enough to lunch or dine in the newly-furnished restaurant at Claridge's may see for themselves.

A. WILLIAMS-ELLIS

Colour and Interior Decoration. By Basil Ionides. Country Life, Ltd. Price 10s. 6d.

TURPENTINE, WHITE SPIRIT, AND LINSEED OIL

The British Engineering Standards Association has just issued British Standard Specification No. 243-1926 white spirit, type 1, for paints, No. 244-1926 turpentine type 1, for paints, and No. 245-1926 raw linseed oil for paints. They contain clauses regulating the composition, together with standard reception tests, for the purchase of white spirit, turpentine and raw linseed oil for paints; and appendices giving methods of carrying out the tests. These specifications have been prepared at the request of the paint manufacturers by a committee representative of both the buying and manufacturing interests, and as in the case of all British Standard Specifications, they will be reviewed as experience of their working or progress in the industry renders it necessary, and revised issues will be published from time to time.

Specifications (Nos. 243, 244 and 245-1926) B.E.S.A. Publications Department, 28 Victoria Street, London, S.W.1, 1s. 2d. each, post free.

COMPETITION CALENDAR

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

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.

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.

Liverpool Metropolitan Cathedral

Bishop Dobson, speaking at the last meeting of the Cathedral Executive Committee, said that when it was deemed an opportune time for the building of the proposed Liverpool Metropolitan Cathedral, there would be an open competition for designs.

IN PARLIAMENT

[BY OUR PARLIAMENTARY CORRESPONDENT]

The Housing Position

A refreshing spirit of optimism pervaded the review of the housing position given by the Minister of Health during the discussion in the House of Commons on the estimates for his department last week. "When I first came to the Ministry of Health in 1923," he said, "the problem of housing was so acute and so pressing that it practically excluded the consideration of any of the other activities of the department. That was an unnatural state of affairs, and I am very glad to be able to report that things have very much improved, and, if we have not yet found a solution of the housing problem, we are well on the way to a solution, and the housing question is now taking up something much more approaching its normal perspective in the affairs of the department"—an announcement which was greeted with general cheers.

Going on to give figures to prove his statement, Mr. Chamberlain said that in the five years preceding the war the total average number of houses of all classes completed per year was 61,000. For the twelve months ended on March 31 last the corresponding figure was no less than 173,000, of which total about 153,700 might be taken as working-class houses. The rate of progress still continued to increase. For example, the number of houses completed per month during the first five months of the present administration was 6,900, whereas during the last five months the figures had increased to 9,900 per month, and during the last two months there had been completed over 21,000 houses. It would be seen, therefore, that the rate at which the arrears of housing was being overtaken was increasing, and that the general rate of progress in regard to the building of new houses was eminently satisfactory.

As to grants for housing in the estimates the Minister said that £370,000 had been given under the 1924 Act, £750,000 under the 1923 Act, and no less than £7,320,000 under the 1919 Act. The Exchequer liability under the 1923 Act was £6 a house for twenty years; under the 1924 Act it was £9 a house for forty years; but under the Addison scheme it was £41 per house for sixty years. "Long after many of us are in our graves," exclaimed Mr. Chamberlain, "the estimates for my department will be burdened in respect of 176,000 houses built under the Addison scheme, and they would run up to as much as one-third of the whole of the expenditure of the department." Under the Act of 1924 the conditions of the subsidy had to be reviewed next October, and, in order to remove uncertainty, conversations were proceeding with representatives of the local authorities.

Town Planning Progress

After referring to the good work which was being done at Watford, under the direction of the Committee of Scientific Research, a department specially devoted to research into the problems of house-building materials, and questions of ventilation and heating, Mr. Chamberlain dealt briefly with the question of town planning, to which he said he attached considerable importance, and which, on the whole, was proceeding satisfactorily. Over 2,000,000 acres were to-day subject to town planning, and he attached great importance to the comparatively recent development of regional planning, which covered the area of more than one local authority. At present there were thirty-six of these regional schemes in operation, covering 550 authorities, and comprising a population of 17,500,000. He welcomed these regional schemes, which covered vast areas of country, and which, while interfering very little with legitimate development, did control it in such a way that the country was not cut to pieces, and we still retained the special characteristics of our countryside.

Later in the debate, Sir Kingsley Wood, the Parliamentary Secretary to the Ministry of Health, gave the interesting information that since the armistice 614,024 houses had been built, and of these 391,508 were built with State assistance, and 225,516 without State assistance. That was a very remarkable record, but what was more remarkable was that of the 614,000 houses, 233,674 were built by local authorities, and 380,350 by private enterprise. That showed what private builders had done to solve the problem.

Waterloo Bridge

During the discussion of the estimates for the Ministry of Transport, Sir G. Hume, who is a member of the L.C.C., said that the whole lay-out of London must be considered in dealing with the traffic problem. The bridges of London were only part of the problem, which was far wider than that. The whole question had to be considered, and no one authority was in a position to do so from the broadest point of view. They had heard something about a Royal Commission being set up to consider this problem. He hoped that the Royal Commission would be so constituted and would have such a reference as would enable it not merely to consider the question of bridges but that of the southern approaches to them. He took it that the question of finance would not be left out in making the reference. If the London improvement authority was to be interfered with, and its responsibilities were to be clipped, if some outside national body was going to say what should be done, then he who set the tune must pay for it. Above all, speed was of the essence of the problem. There was not the slightest doubt that in setting up the Royal Commission the hope was that Waterloo Bridge might be saved, and that St. Paul's Bridge might be stopped. But Waterloo Bridge would not wait for Royal Commissions or anybody. Waterloo Bridge was gently settling down quietly, and the London County Council could not stand aside and see the upper districts in London, such as Putney, almost submerged by reason of the river being blocked. There was a tremendous need of proceeding rapidly in this matter.

ARCHITECTURAL SOCIETIES AND SCHOOLS

REGISTRATION AS PROBATIONER R.I.B.A.

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

R.I.B.A. MAINTENANCE SCHOLARSHIPS IN ARCHITECTURE

The Board of Architectural Education of the R.I.B.A. announces that the following awards of R.I.B.A. Maintenance Scholarships in Architecture, varying from £50 to £100 per annum, have been made :—

Austen K. Brown, Sunderland; E. L. W. Davies, Colchester; B. I. Day, Bideford, Devon; H. Jackson, Birmingham; E. J. White, Hull; J. O. Wylson, Whitstable (Artists' General Benevolent Institution Scholarship).

The scholarships are intended to enable promising students to attend approved courses at Schools of Architecture recognized by the R.I.B.A. for the purpose of exemption from its examinations. Applications for scholarships were received from forty candidates, and it was a matter of great regret to the Committee responsible for the award of the scholarships that it was impossible on financial grounds to award a greater number. The scholarships clearly supply a need in the architectural profession, and the Board hope in the future to be in a position to award scholarships to a total value of £1,000 annually. With this object in view a capital fund has been started which it is hoped to increase materially, and it is further intended to found other scholarships for brilliant students to enable them to continue their architectural education for longer periods.

UNIVERSITY OF LONDON SCHOOL OF ARCHITECTURE

The following elections have been made :—

Mr. Frederick William Holder, of University College School, to the Trevelyan Goodall Scholarship; Mr. Hugh Hubbard Ford, of Eastbourne Municipal Secondary School, and Mr. Eric Frank Starling, of Whitgift Middle School, Croydon, to Bartlett Entrance Exhibitions of £40 a year for five years, tenable in the School of Architecture at University College, London.

LAW REPORTS

ACTION FOR LIBEL AGAINST THE EXECUTIVE OF THE LONDON MASTER BUILDERS' ASSOCIATION.

Bovis Limited v. *Thorne and Others.*

In the King's Bench Division, Mr. Justice Horridge and a special jury heard an action by Bovis Limited, the well-known London builders, against Mr. F. Thorne, Mr. E. J. Brown, Mr. W. J. Rudderham, Mr. H. T. Holloway, Mr. W. G. Panton, Mr. D. Bartlett, and Sir W. Lawrence, claiming damages and an injunction in respect of certain alleged libels contained in notices sent out by the seven defendants.

Defendants by their defence denied publication of the alleged libels, and pleaded privilege and justification of their action.

Sir John Simon, K.C., Mr. Willis and Mr. Gluckstein appeared for the plaintiffs, and Mr. Stuart Bevan, K.C., Mr. Jowett, K.C., Mr. Chapel and Mr. Rimmer for the defendants.

Sir John, in opening the case to the jury, said his clients, Bovis Limited, had been concerned in important building operations in various parts of London and they brought this action for libel and asked for substantial damages. They complained that they had been persistently and grossly libelled by the defendants, who formed the executive council of the London Master Builders' Association. The plaintiffs belonged to the Association at one time, but at the time of the libels they did not belong to it. The defendant, Mr. Thorne, was president of the Association, Mr. Brown was director, Mr. Rudderham was secretary, Mr. Holloway was managing director of Holloway Bros., well-known London builders, Mr. Panton, was a director of James Smith & Sons, Norwood, builders, Mr. Bartlett was a director of Messrs. Perry & Co., and Sir W. Lawrence was director of W. Lawrence & Sons. The reason why the action was brought against these individuals was because there was a certain difficulty in suing a trade union as the law stood at the present time. The plaintiffs had proved a very successful firm. He should submit that the libels were defamatory libels and were not without malice. The defendants had persisted in circulating broadcast the statement that Bovis Limited "are in wage rate default." Counsel's submission was that this was a statement which obviously libelled the plaintiffs. A defaulter was somebody who had broken his word or had failed to fulfil his obligation. But the real truth was that the plaintiffs were not wage rate defaulters at all. They were actually paying more than the standard rate, and this was what the defendants intended to convey by saying what they did. Plaintiffs were singled out by the defendants for the purpose of being libelled in the way that was alleged, while other persons, colleagues and friends of the defendants, who had done exactly the same thing, had never been denounced or attacked at all in the way plaintiffs said they had. If this was the case the jury would have no doubt it was a serious libel, and that it had resulted in plaintiffs losing business in competition with the people, who, counsel said, were trying to ruin them.

The defendants sought to give the words "wage rate default" a special dictionary meaning, and said they only meant that the plaintiffs were not willing to sign a document in which they were to be bound to do whatever the London Master Builders' Association thought they should do in connection with any trade dispute. The plaintiffs were not prepared to put the whole conduct of their business in their relations with labour in the hands of the Association.

Mr. Gluckstein, one of the chief directors of the plaintiffs, took the view that if he could secure an adequate output, good wages and high wages were a good thing for industry.

Counsel complained that there was a concerted move on the part of this Association to libel the plaintiffs as letters were sent by them to Sir Edwin Cooper, architect of Lloyds new building, and Sir Aston Webb, architect for some large new insurance buildings. Plaintiffs continued to do well, and the defendants then conceived another idea to put the plaintiffs out of business and that gave rise to the "wage rate default." A form was put forward for members to subscribe to which bound the members to pay the standard rate of wages (except in certain circumstances to pay more) and the willingness to carry out the directions and instructions of the Association in all matters relating to trade disputes. Some of the members of the Association had refused to subscribe to that document, whilst others did so and by it paid wages in excess of the standard rate.

Sir John Simon said as the plaintiffs did not sign the first document sent them by the defendants, a revised form, form B, was sent them, which said that as they were paying wages over the standard rate they would be deemed to be a firm "in wage rate default," and that the Council would take such steps as they were empowered to take. Although seven days' grace was given them, within that time, counsel said, Mr. Thorne wrote to the architect of a London municipality, who were about to erect a clinic, and mentioned Bovis Limited as being in "wage rate default." Letters were sent broadcast giving a list of firms, including the plaintiffs, as being in "wage rate default." Three of the defendants, Holloway, Panton and Bartlett, pleaded that they had nothing to do with the issuing of the documents, but counsel's comment was that they were conscious of what was being done by their own members. The action by the plaintiffs was to recover damages from the Association. The letter of defendants was open to the construction that the plaintiffs were paying either less than the standard rate or that they had broken a promise.

Mr. Sidney Gluckstein, the first witness for the plaintiffs, said the Company was registered in 1908 as a private limited company. Shortly afterwards they became members of the Association. In 1913 witness was appointed to the Council of the Association. The business was very successful. Up to April, 1921, they paid an increase of a penny on standard rates. Since then they had paid the standard rates.

Mr. Gluckstein said that apart from the question of passing over the lowest tenders he considered that his firm had been unfairly treated in the way the rules of the Association had been applied.

The witness agreed that after resigning from the Association he made complaints about other firms paying more than the standard rate. Before he resigned he wrote a letter excusing himself for allowing his foreman to pay extra to men whom he considered worth it; technically he was in breach, but he considered that the men were worth the extra as an output bonus, which it was legitimate to pay.

During the stoppage of 1924 Bovis Limited posted a notice that union men would not be taken back until a complete national settlement was arrived at They took the men back ten days before the Association by paying a penny an hour extra and thereby helping to break up the lock-out. The result of the payment of more than standard rates by Bovis Limited and some other firms was to reproduce the conditions which the national agreement was designed to prevent. Form A was sent in December, 1924; Form B not till March, 1925.

It was his confirmed belief that there was an organized conspiracy on the part of the Association to push Bovis Limited out of the trade, and so get rid of a very nasty thorn in their side—a firm who were just beginning to take some of the big contracts which had hitherto been the preserve of a few firms.

In re-examination witness said there were several reasons why Bovis Limited decided to take back their men before the members of the Association took back theirs in the stoppage of 1924. They considered that they had been treated with gross discourtesy and had not been kept properly informed of the position. In July they wrote to the Association that they considered the declaration of a lock-out a mistake, and that they could not acknowledge a leadership with which they did not agree, of a body to which they did not belong. Bovis Limited took their men back at an advance of a penny an hour. After Lord Buckmaster's report the men got a rise of a halfpenny, so Bovis Limited were then paying a halfpenny in advance of standard rate.

Mr. Samuel G. Joseph, a managing director of Bovis Limited gave evidence of an interview between himself, Mr. Thorne, and representatives of Messrs. Higgs and Hill on June 5, 1925, at which Mr. Thorne proposed that they should sign Form A and rejoin the Association. The witness said that Bovis Limited were prepared to sign Form A provided that within six months every other member of the Association signed it. But Mr. Thorne would not accept any time limit for obtaining the signature of the other members.

It was the custom of his firm to keep one very big contract running, and when that was finished to seek to obtain another. Their contract for Chesham House, Regent Street, for £230,000, was expiring, and they had failed to get another large contract since; he knew of no reason except the libels why they should have failed to get another. So far certificates had been issued for £226,500. Bovis Limited had had a larger contract; that for Africa House, Kingsway, was £362,000. There were still some jobs going in Regent Street; a company in which he was interested was trying to get the contract for Oddenino's.

Mr. Bevan: Is that company known as Nox?—Yes.

With a capital of £400?—And my guarantee. I am managing director of Nox, too.

Mr. Bevan suggested that it was immaterial to Bovis Limited whether they got contracts as Bovis Limited or as Nox. The witness agreed that Bovis Limited held all the shares in Nox.

Mr. Bevan submitted: 1, That there was no evidence against the defendants Panton and Bartlett; 2, that there was no case against any of the defendants in respect of the publication of any of the circulars. They had pleaded justification, and Mr. Gluckstein in the box had been taken through the statements in the circulars and had admitted that they were true.

His lordship: I think you are right on that; what has Sir John to say?

Sir John Simon: I submit that it is for the jury to say whether the defendants have made out their defence. Your lordship has ruled that I cannot give evidence in support of my innuendo, but I submit that it is still for the jury to say what is the meaning which an ordinary person would put upon the circulars, quite apart from any special meaning which I sought to give them. It is true that the by-laws are a document which can be seen; it is true that Form B was sent; it is true that the plaintiffs declined to sign Form A; it is true that the council had declared the plaintiffs to be in "wage rate default." But the question is whether any ordinary person would understand from the words "according to the by-laws" that "wage rate default" meant something which had nothing to do with wages or with rates or with default.

His lordship said that he had come to the conclusion that he ought not to allow the case to go any further. The alleged libel was contained in the circulars of April 8, 1925, and subsequent dates.

It was not necessary for him to consider whether those documents meant merely that the plaintiffs had been declared to be wage rate defaulters or that they were in fact wage rate defaulters, because on the admitted facts they were wage rate defaulters according to the by-laws, and had been declared to be so.

His lordship dealt with the documents and the by-laws, and said that it was common ground that when Form B was sent to Bovis Limited they were, in fact, paying more than standard wages, and they had placed themselves, as Mr. Gluckstein had been bound to admit, in the position of being declared in wage rate default. He (his lordship) was not going to stray, or be tempted to stray, into imaginary cases, such as people being called "murderers under the rules of the Stock Exchange." In this case and on these documents the words complained of were true in substance and in fact, and a verdict to the contrary would be set aside as perverse. He must, therefore, direct the jury to return a verdict for the defendants.

The jury formally returned a verdict in accordance with his lordship's ruling, and judgment was entered accordingly for the defendants, with costs.

LIGHT AND AIR DISPUTE

Horton's Estates, Ltd. v. *James Beattie, Ltd. Chancery Division. Before Mr. Justice Lawrence*

His lordship delivered his reserved judgment in this case, which was reported in THE ARCHITECTS' JOURNAL for July 7.

It was an action by Horton's Estates, Ltd., of Colmore Row, Birmingham, against James Beattie, Ltd., of Victoria Street, Wolverhampton, for an injunction to restrain a threatened nuisance by the obstruction of light and air to ancient windows in plaintiffs' property known as the "Joiners' Arms," 15 Darlington Street, Wolverhampton, and a mandatory injunction on the defendants to pull down a wall they had erected.

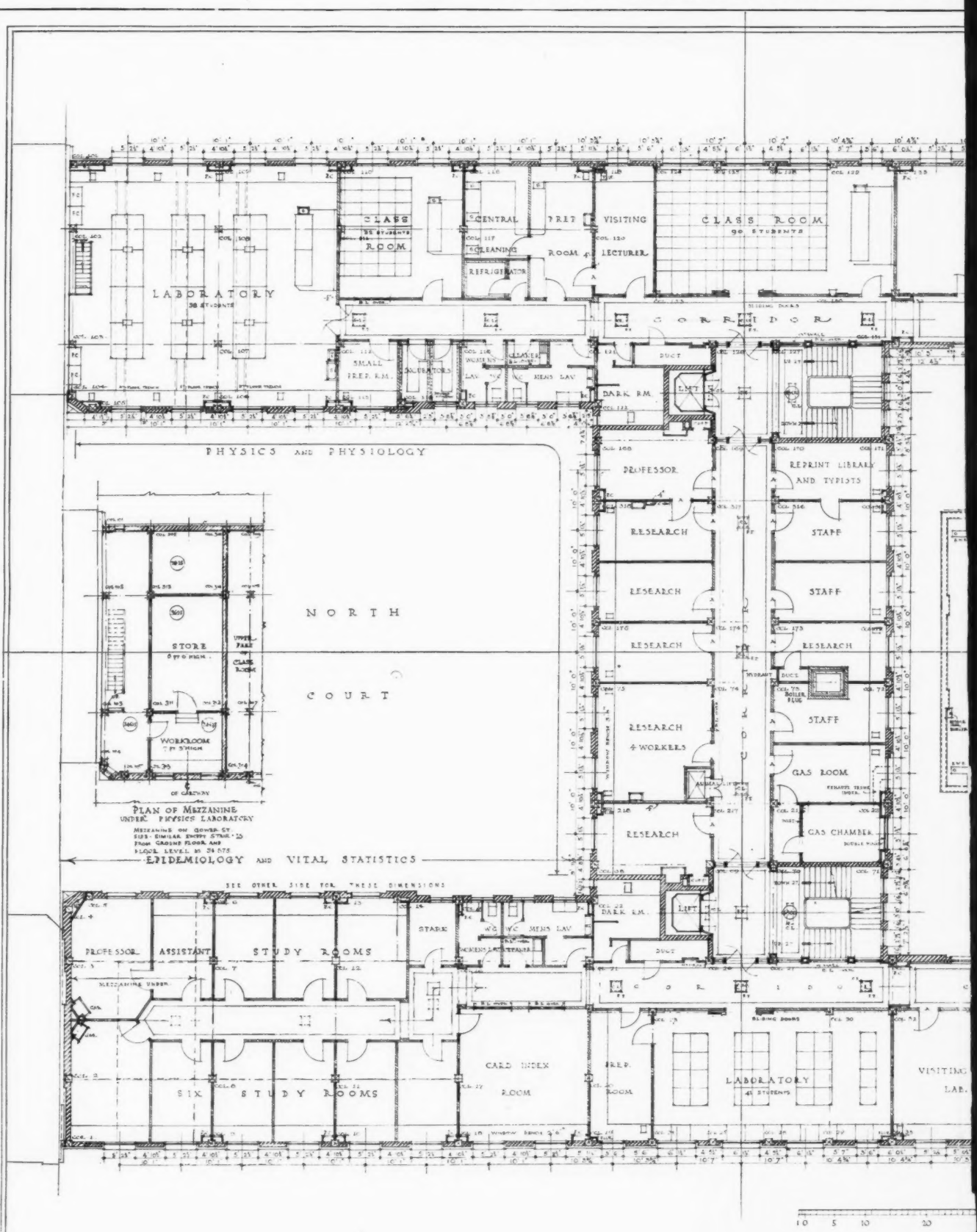
Mr. Bennett, K.C., appeared for the plaintiffs, and Sir H. Cunliffe, K.C., for the defendants.

His lordship, in the course of his judgment, said that although the pleadings related to three windows or ancient lights, he would disregard all but the ground-floor window, as no case could be made out as to the other two. The "Joiners' Arms" was a freehold property owned by the plaintiffs, fronting to the north on Darlington Street, Wolverhampton. On the south it abutted on an alley-way, on the other side of which was a large garden. The unobstructed access of light from the south was enjoyed by the window in question. The "Joiners' Arms" was no longer a licensed house, and sooner or later the plaintiffs would reconstruct the premises for other purposes. The defendants proposed to erect at a distance of 5 yds. from the window a building 42½ ft. high and extending right across the plaintiffs' premises. The effect would be to deprive the room of all direct light from the south, and to leave as uninterrupted light only such light as would reach the window from the south-west. The new building had so far reached a height of about 30 ft. In his opinion the plaintiffs had clearly proved that if the defendants erected their proposed building the room lighted by the window in question would not have sufficient light for ordinary use and enjoyment.

It was argued that even if the evidence showed that the room was inadequately lighted according to ordinary standards, a different standard must be applied in the case of a room situated in a manufacturing town such as Wolverhampton. He was unable to accede to that argument. It was true that in some of the reported cases there were found references to locality in regard to nuisances of noise and smell, and occasionally in regard to obstruction to lights. But he knew of no reported decision which established that an obstruction to an ancient light which rendered a room inadequately lighted and caused an actionable nuisance ceased to be an actionable nuisance in a different locality. In default of any authority to that effect he declined so to hold. The standard of light required to be left so as to prevent a nuisance was an absolute one. The human eye required as much light for comfortable reading or sewing in Darlington Street, Wolverhampton, as in Mayfair. He held that the plaintiffs had established a cause of action.

The next point to consider was whether he ought to grant the plaintiffs an injunction or allow the building to go on, and compensate them by damages for the legal injury inflicted. In estimating the damages he was entitled to consider the diminution in value of the whole of the plaintiffs' premises considered as a site—i.e. the diminution in site value. On that footing not only would the damages be very substantial, but there was also the difficulty of estimating the diminution in site value, and one could not feel quite sure that adequate compensation had been paid. It was a case in which an injunction ought in common justice to be granted to the plaintiffs.

Also, in his opinion, an order to pull down should be made. The defendants began a building which they must have known would cause actionable and serious damage to the plaintiffs. They never consulted the plaintiffs, and when complaint was made intimated their intention to proceed. They did so until stopped by injunction. That came very near acting in reckless disregard of someone else's rights. It was agreed that if the height of the building did not exceed 23 ft. 6 in. the plaintiffs would be adequately protected, and he therefore made an order on the defendants to pull down so much of their building as exceeded that height. The defendants must pay the taxed costs of the action.


LABORATORY
CLASS ROOM
CENTRAL
PREP
VISITING
CLEANING
ROOM
LECTURER
REFRIGERATOR
CLASS ROOM
CORRIDOR
SMALL PREP. RM.
INCUBATORS
WOMEN'S LAV
CLEANER
MENS LAV
DARK RM.
DUCT
LIFT
PHYSICS AND PHYSIOLOGY
PROFESSOR
REPRINT LIBRARY AND TYPISTS
RESEARCH
STAFF
NORTH
COURT
STORE
WORKROOM
UPPER PART OF CLASS ROOM
BOILER FLUE
RESEARCH & WORKERS
GAS ROOM
GAS CHAMBER
PLAN OF MEZZANINE UNDER PHYSICS LABORATORY
EPIDEMIOLOGY AND VITAL STATISTICS
SEE OTHER SIDE FOR THESE DIMENSIONS
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ASSISTANT
STUDY ROOMS
STAIRS
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MENS LAV
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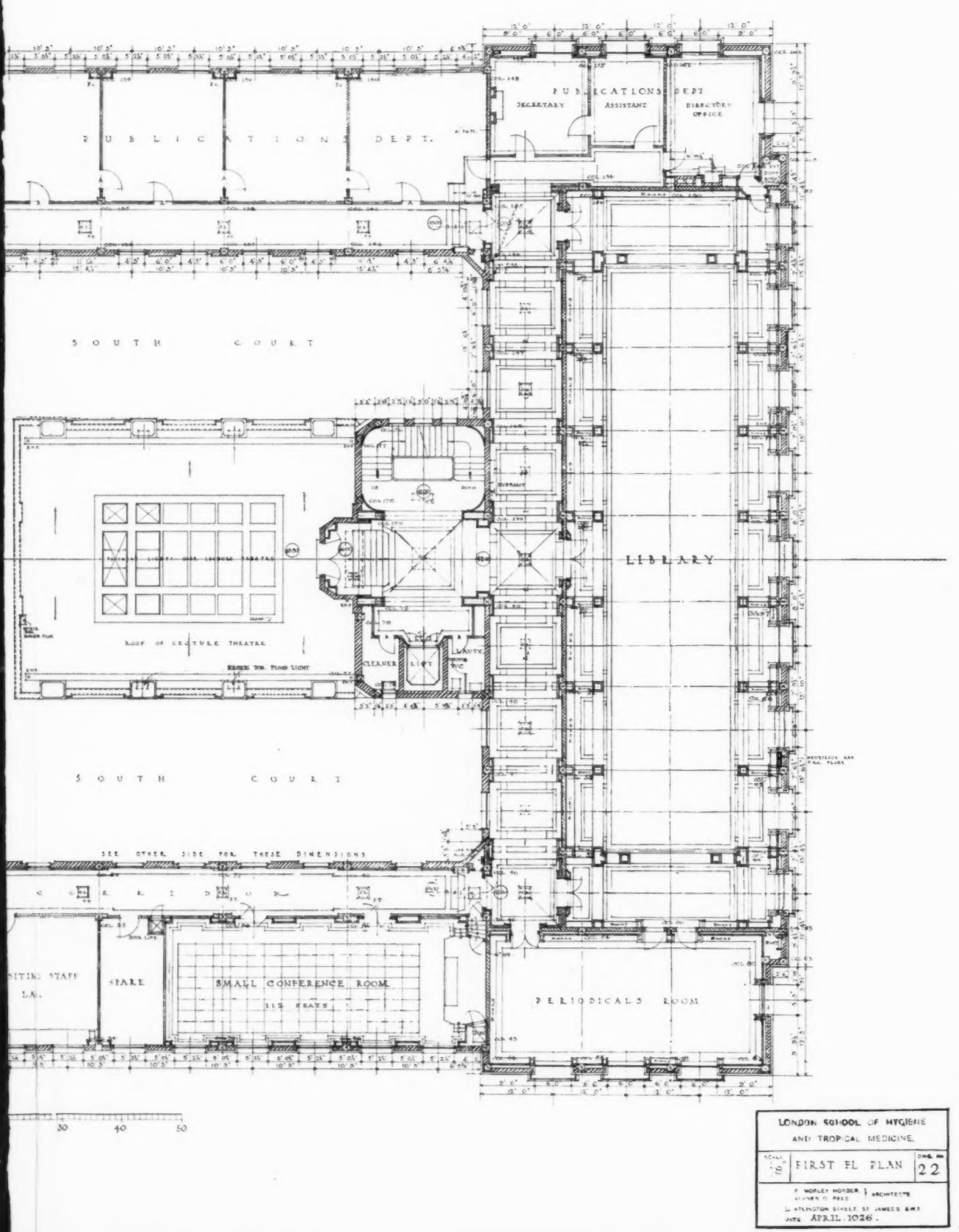
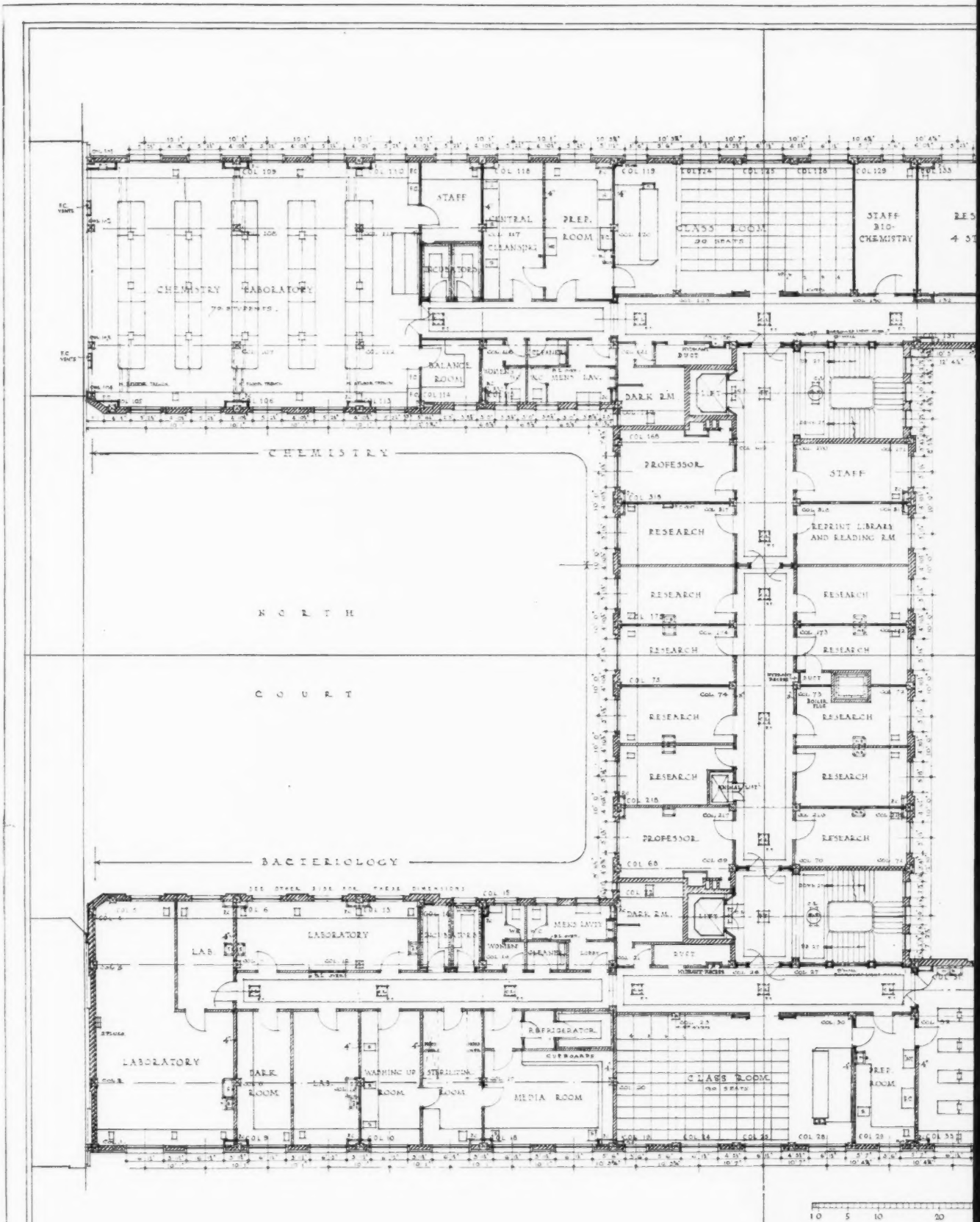


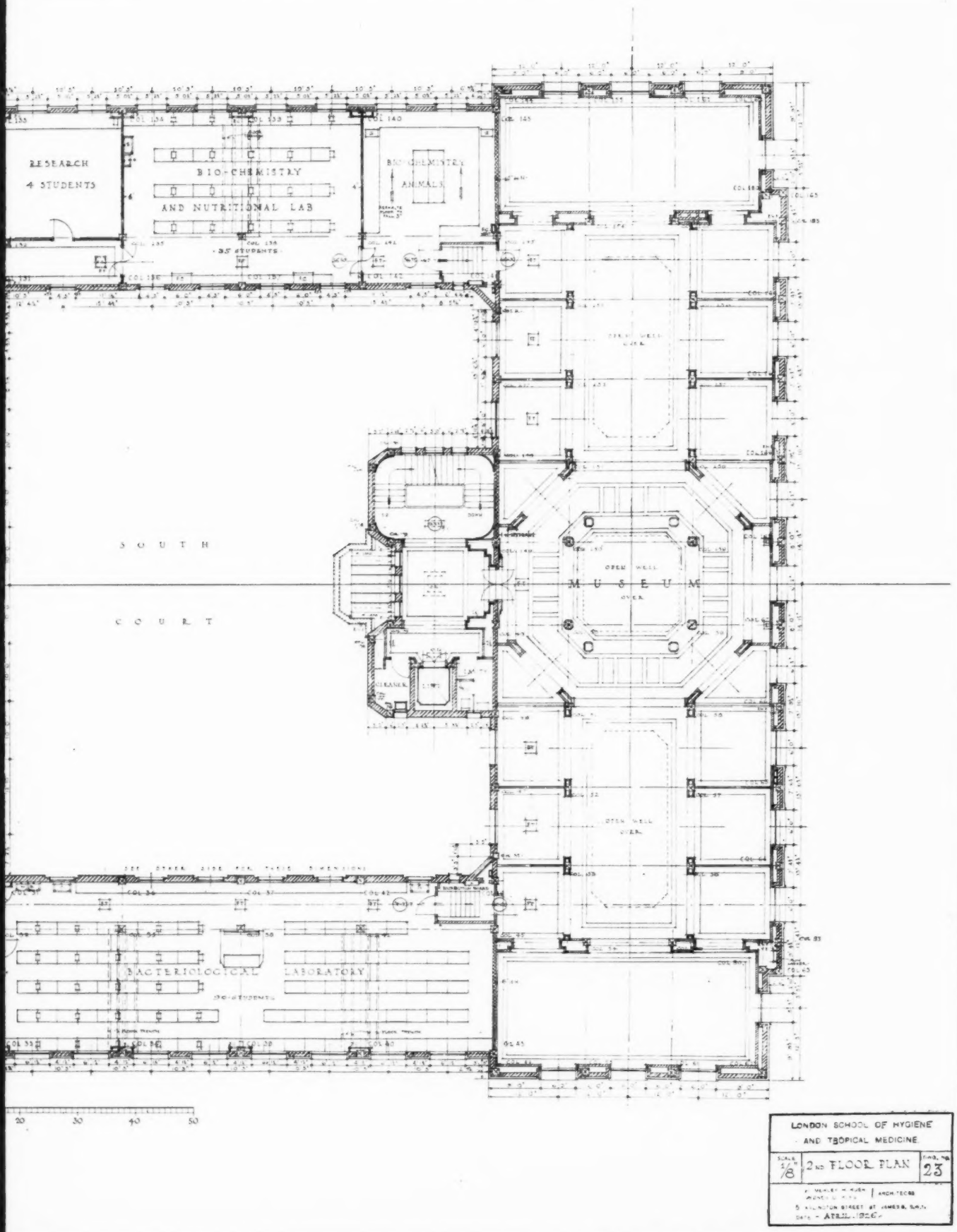
LONDON SCHOOL OF HYGIENE AND TROPICAL MEDICINE.

SCALE 1/8 | FIRST FL PLAN | DWG. NO 22

P. MORLEY HORDER & VERNER O. REES ARCHITECTS
2 ARLINGTON STREET ST. JAMES'S S.W.1
DATE APRIL 1926.

THE LONDON SCHOOL OF HYGIENE AND TROPICAL MEDICINE, GOWER STREET, LONDON. BY P. MORLEY HORDER AND VERNER O. REES. THE FIRST-FLOOR PLAN.


CHEMISTRY LABORATORY
79 STUDENTS
STAFF
CENTRAL CLEANSING
PREP. ROOM
CLASS ROOM
90 SEATS
STAFF BIO-CHEMISTRY
BALANCE ROOM
WOMEN
MEN
DARK RM.
CHEMISTRY
PROFESSOR
STAFF
RESEARCH
REPRINT LIBRARY AND READING RM.
NORTH
COURT
BACTERIOLOGY
LABORATORY
LAB.
WOMEN
CLEANER
MEN'S LAVS.
REFRIGERATOR
CUPBOARDS
DARK ROOM
WASHING UP
STERILIZING
MEDIA ROOM
CLASS ROOM
130 SEATS
PREP. ROOM
10 5 10 20



THE LONDON SCHOOL OF HYGIENE AND TROPICAL MEDICINE, GOWER STREET, LONDON. BY P. MORLEY HORDER AND VERNER O. REES. THE SECOND-FLOOR PLAN.

THE WEEK'S BUILDING NEWS

Houses at Sunbury

Plans for twenty-three new houses have been approved by Sunbury Council.

Essex Bridge to be Rebuilt

Pleshey Bridge, near Chelmsford, is to be rebuilt.

New Clinic for Poplar

Poplar is building a new clinic in the Isle of Dogs.

Building in Worthing

During the last twelve months 830 plans were passed by the Corporation for buildings of a constructional value of £575,755.

New Children's Homes, Portsmouth

New children's homes are to be erected by the Guardians at Peaked Field, Cosham, Portsmouth.

Garden Suburb's New Institute.

Lord Crewe cut the first sod on Monday of the new institute buildings to be erected at Hampstead Garden Suburb.

Housing at Hove

Hove Council is purchasing 53 acres of land on the old Shoreham road from the Brighton Corporation for housing purposes. The price is £14,600.

Housing in Dungannon

Dungannon Rural Council has accepted tenders for the erection of 159 cottages in various parts of the rural district at a total cost of £47,820.

Forty New Houses at Molesey

Steps have been taken to acquire land near Beauchamp Road. The proposed houses will extend along Spreighton Road and Grange Road, and forty are contemplated.

Bury Infirmary Extensions

The executors of the late Colonel John Barlow, of Bury, have placed £65,000 at the disposal of the Bury Infirmary for extensions.

Stepney's Building Works New Manager

Mr. Thomas K. Deakin has been appointed building works manager to Stepney Council, out of ninety-four applicants, at £400 a year.

Housing at Grove Park, Lewisham

A tender of £72,184 for the erection of 134 houses, the first section of the Lewisham Council's Grove Park housing scheme offered by William Griffiths, Sons and Cromwell, Ltd., has been accepted.

New Corner House in Oxford Street

The cost of Messrs. Lyons' Corner House, which is to be erected on the site of the New Oxford Theatre, Oxford Street, is estimated at about a quarter of a million pounds. The work will probably take two years.

New Isolation Hospital

The tender of £10,350, submitted by Messrs. J. G. Porteous, Ltd., Middlesbrough, for the construction of a new isolation hospital at Guisborough, has been accepted.

A New Edinburgh Fire Station

A Sub-Committee of the Plans and Works Committee of the Edinburgh Town Council has resolved to recommend approval of a proposal for a new fire station for the eastern district of the city, in the neighbourhood of Piershill.

Town Planning at Glasgow

The Sub-Committee on Housing at Glasgow has agreed to recommend that the Corporation pass a resolution to prepare a town-planning scheme in each of the following districts within the city boundaries as extended: Western district, northern district, eastern district, and southern district.

Town Planning at Cheltenham

At a recent town-planning conference convened by the Cheltenham Corporation a resolution was passed that a town-planning scheme for an area extending approximately four miles from the centre of the borough should be prepared by the Corporation.

A New School for Wolverley

The foundation stone of the new elementary school for Wolverley parish, provided and built by the Trustees of the Sebright Charity, has been laid on a commanding site opposite to the grammar school. The school will accommodate 144 children. The cost is approximately £10,000.

New Baths at Lutterworth

At a meeting of Lutterworth Guardians the question of the proposed new baths and lavatories at the institution came up for discussion. No further steps will be taken until a visit from the newly-appointed district (Ministry of Health) inspector has been made.

More Houses for Horsforth

The Ministry of Health has notified Horsforth Urban Council that the proposals for the erection of a further 100 houses on the Cragg Hill estate will be approved, subject to satisfactory prices being obtained. The Council has also applied for sanction to borrow £5,500 for extension and improvements of sewage disposal works.

Improvements at Port Glasgow

At Port Glasgow progressive efforts have been made in the provision of houses and in clearing out slums at a cost of over £500,000, and the Town Council is now proceeding with a slum clearance scheme under which 182 houses are to be cleared away and new houses erected, at an estimated cost of £75,000.

Slum Clearance at Wapping

In order to accelerate the clearance of the Prusom Street slum area at Wapping, the L.C.C. propose to use a school for the immediate erection of dwellings so that accommodation may be available for displaced tenants. A site for the school will be found elsewhere. The total cost of the scheme is £70,000.

Building Plans at Westminster

The Westminster city engineer is to prepare plans for a public laundry and a maternity centre on land in Dufours Place. Land in Willow Street is also to be acquired for a housing scheme, and approval has been given to plans prepared by Mr. A. N. Prentice for library buildings on the Orange Street site.

Contracts and Apprentices

Doncaster Rural Council have decided to agree to a suggestion by the Doncaster Labour Exchange Advisory Committee, that future contracts with builders should contain a clause that a percentage of indentured apprentices should be employed. The committee said existing conditions were conducive to inefficient work, and constituted a menace to the community.

Liverpool Metropolitan Cathedral

A start in the building of the Liverpool Metropolitan Cathedral in the year 1929 is a practicable proposition, said Bishop Dobson at the last meeting of the Cathedral executive committee. Nothing had been settled as to the architect or design of the Cathedral. When it was deemed an opportune time for building to be commenced there would be an open competition for designs.

New Bank at Nottingham

New National Provincial Bank premises are to take the place of those now standing in High Street, Nottingham. The whole design, when complete, will embody three schemes—the new bank premises, the east entrance to the new City Exchange through an arcade with shops each side, and the link with the offices of the Commercial Union Assurance Company. The architects for the bank and the architect for the City Exchange—Messrs. Bromley and Watkins and Mr. T. C. Howitt respectively—have arranged their design to harmonize, and also to fall in line with the Commercial Union Offices, already erected, so as to form, as far as possible, a satisfactory elevation extending across the whole of the eastern frontage of the City Exchange site. An attic story has been added to the present National Provincial Bank to raise it to some extent to the height of the new City Exchange. The new bank and the City Exchange portion will be erected in Portland stone. The interior of the bank will be lighted by a glass dome.

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
A₂	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
B₂	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
B₂	Aylesbury ..	S. Counties	1 4½	1 0½
B	BATH ..	S.W.Counties	1 6	1 1½
B₂	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
B₂	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
A₂	Bewdley ..	Mid.Counties	1 6½	1 2
B₂	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
B₂	Bognor ..	S. Counties	1 4½	1 0½
A	Bolton ..	N.W.Counties	1 8	1 3½
A₂	Boston ..	Mid. Counties	1 6½	1 2
B₁	Bournemouth	S. Counties	1 6	1 1½
A	Bradford ..	Yorkshire	1 8	1 3½
A₂	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
B₂	Brixham ..	S.W. Counties	1 4½	1 0½
A₂	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
A₂	Buxton ..	N.W.Counties	1 6½	1 2
B	CAMBRIDGE	E. Counties	1 6	1 1½
B₂	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
B₂	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
A₂	Crewe ..	N.W.Counties	1 6½	1 2
A₂	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
A₂	Driffield ..	Yorks	1 6½	1 2
A₂	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
A₂	Filey ..	Yorks	1 6½	1 2
A	Fleetwood ..	N.W.Counties	1 8	1 3½
B₂	Folkestone	S. Counties	1 4½	1 0½
A	Frodsham ..	N.W.Counties	1 8	1 3½
B₂	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
A₂	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
B	Harwich ..	E. Counties	1 5	1 1
B₂	Hastings ..	S. Counties	1 4½	1 0½
B₁	Hatfield ..	S. Counties	1 5½	1 1½
B	Hereford ..	S.W.Counties	1 6	1 1½
B	Hertford ..	E. Counties	1 5½	1 1½
A₁	Heysham ..	N.W.Counties	1 7½	1 2½
A	Howden ..	N.E. Coast	1 8	1 3½
A	Huddersfield	Yorkshire	1 8	1 3½
A	Hull ..	Yorkshire	1 8	1 3½

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

			I	II
			s. d.	s. d.
A	ILKLEY ..	Yorkshire	1 8	1 3½
A	Immingham	Mid. Counties	1 8	1 3½
B	Ipswich ..	E. Counties	1 6	1 1½
C₁	Isle of Wight	S. Counties	1 4	1 0½
A	JARROW ..	N.E. Coast	1 8	1 3½
A	KEIGHLEY	Yorkshire	1 8	1 3½
B₂	Kendal ..	N.W. Counties	1 5	1 1
B₂	Keswick ..	N.W.Counties	1 5	1 1
B	Kettering ..	Mid. Counties	1 6	1 1½
A₂	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
A₂	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
B₂	Lewes ..	S. Counties	1 4½	1 0½
A₂	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
A₂	Malvern ..	Mid. Counties	1 6½	1 2
A	Manchester	N.W.Counties	1 8	1 3½
A	Mansfield ..	Mid. Counties	1 8	1 3½
B₂	Margate ..	S. Counties	1 4½	1 0½
A₂	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
A₂	Middlewich	N.W. Counties	1 6½	1 2
A	Monmouth & S. and E. Glamorganshire	S. Wales & M.	1 8	1 3½
A₁	Morecambe	N.W. Counties	1 7½	1 2½
A₂	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
A₂	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
A₂	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
A₂	Retford ..	Mid. Counties	1 6½	1 2
A	Rhondda Valley	S. Wales & M.	1 8	1 3½
A₂	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
A₂	Rugeley ..	Mid. Counties	1 6½	1 2
A	Runcorn ..	N.W. Counties	1 8	1 3½
A₂	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
A₂	Shrewsbury	Mid. Counties	1 6½	1 2
A	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
A₂	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
A₂	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
A₂	Worcester ..	Mid. Counties	1 6½	1 2
A	Worksop ..	Yorkshire	1 8	1 3½
A₁	Wrexham ..	N.W. Counties	1 7½	1 2½
B	Wycombe ..	S. Counties	1 6	1 1½
B₁	YARMOUTH	E. Counties	1 5½	1 1½
B₂	Yeovil ..	S.W. Counties	1 5	1 1
A	York ..	Yorkshire	1 8	1 3½

* Plasterers, 1s. 9d.

† Carpenters and Painters, 1s. 8½d.

‡ Plumbers, 1s. 9d.

§ Painters, 1s. 6d.

‖ Carpenters and Plasterers, 1s. 8½d.

¶ Painters, 1s. 7d.

PRICES CURRENT

EXCAVATOR AND CONCRETOR

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

Broken brick or stone, 2 in., per yd.	£0	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:			
Whithed, 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 18s. 0d. per square.

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

See "Sundries for Asbestos Tiling."

CARPENTER AND JOINER

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

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

7×3, per std.	£23	0	0
11×4, per std.	33	0	0
Memel or Equal. Slightly less than foregoing.			
Flooring, P.E., 1-in., per sq.	£1	5	0
DO. *T. and G., 1 in., per sq.*	1	5	0
Planed Boards, 1 in.×11 in., per std.	33	0	0
Wainscot oak, per ft. sup. of 1 in.	0	2	0
Mahogany, per ft. sup. of 1 in.	0	2	0
DO. *Cuba, per ft. sup. of 1 in.*	0	3	0
Teak, per ft. sup. of 1 in.	0	3	0
DO., *ft. cube*	0	15	0
FIR fixed in wall plates, lintels, sleepers, etc., per ft. cube	0	5	9
DO. framed in floors, roofs, etc., per ft. cube	0	6	3
DO., framed in trusses, etc., including ironwork, per ft. cube	0	7	3
PITCH PINE, add 33⅓ per cent.			
FIXING only boarding in floors, roofs, etc., per sq.	0	13	6
SARKING FELT laid, 1-ply, per yd.	0	1	6
DO., 3-ply, per yd.	0	1	9
CENTERING for concrete, etc., including horsing and striking, per sq.	3	10	0
SLATE BATTENING, per sq.	0	18	6

PRICES CURRENT; *continued.*

CARPENTER AND JOINER: *continued.*

DEAL GUTTER BOARD, 1 in., on firring, per sq.	£3	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: 4ths 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, ¼ 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	0
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, including cutting and waste, fixed on, but not including studs or grounds, per ft. sup. from 3d. to	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, 5/32 in., grey flat, per yd. sup.	0	2	3
DO., *corrugated, per yd. sup.*	0	3	3
ASBESTOS SHEETING, fixed as last, flat, per yd. sup.	0	4	0
DO., corrugated, per yd. sup.	0	5	0
ASBESTOS slating or tiling on, but not including battens, or boards, plain "diamond" per square, grey	2	15	0
DO., red	3	0	0
Asbestos cement slates or tiles, 5/32 in. punched per M. grey	17	0	0
DO., *red*	19	0	0
ASBESTOS COMPOSITION FLOORING: Laid in two coats, average ¾ in. thick, in plain colour, per yd. sup.	0	7	0
DO., ½ in. thick, suitable for domestic work, unpolished, per yd.	0	6	6
Metal casements for wood frames, domestic sizes, per ft. sup.	0	1	6
DO., *in metal frames, per ft. sup.*	0	1	9
HANGING only metal casement in, but not including wood frames, each	0	2	10
BUILDING in metal casement frames, per ft. sup.			
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
¾ m/m figured ash, per ft. sup.	0	0	5
4½ m/m 3rd quality, composite birch, per ft. sup.	0	0	1½