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So many readers have expressed their appreciation of the illustrated article on *Some Public School War Memorials*, published last week, that the Editor has decided to devote an early issue to the illustration of war memorial panels.

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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.

XXXVII. Samuel van Hoogstraaten (1627-1678).
A Portico.

The painter of this delightful, spacious portico of a Dutch seventeenth-century house devoted particular attention to the study of perspective : for some years visitors to the National Gallery have had an opportunity of becoming familiar with his amusing "Peepshow of a Dutch Interior" at one time in the possession of the late Sir Henry Howorth. The very definite diagonal of the composition seems to call for a companion piece ; and as a matter of fact such a one exists, in the collection of Mr. Wynn Finch, at Barrow-on-the-Hill, and has been published in the Burlington Magazine, *October 1916. Hoogstraaten, it may be mentioned, was no stranger to England : a much-travelled man, he spent some five years in London, from 1662 to 1666, and was present at the Great Fire in the latter year.*—[The Hague, Mauritshuis.]

THE ARCHITECTS' JOURNAL

Wednesday, September 29th, 1926

SUCCESS IN ARCHITECTURE

KARSHISH, in the series of articles which he has recently completed in these volumes, has renewed the discussion as to the qualities which go to make the successful architect. Like the old Battle of the Styles, partisans range themselves, for the most part, pretty evenly into two sets: those who believe that man is "captain of his soul," and that success comes from within and not from without, and those who believe that success is fortuitous and outside man's control. Like the combatants in the Battle of the Styles, too, it will be found that adherents are divided, not so much by a difference of opinion as by a difference of temperament, so that reconciliation by means of argument must remain an impossibility. In fact, to some extent the two attitudes epitomize Occidental and Oriental thought, and it is only the ignoramous or the sentimentalist who fondly believes that Western methods can be adopted, or even understood, in the East.

Let us take the case of two young architects, A and B, who set up office side by side. Into the office of A there comes a rich aunt, upon philanthropy bent, who commissions her nephew to design a Home for Indigent Females of Gentle Birth. He does so, incidentally delighting his aunt and beautifying his native town. The immediate result is a trickle of commissions, which trickle develops into a flow, a stream, a deluge, and in thirty years A has more work than he can cope with. Architect B has no rich aunt, nevertheless he succeeds, in the course of a year or two, in landing a client who wants a country house; a testy, unscrupulous tradesman, who on some trivial grounds brings an action for negligence against his architect. The client loses his case, but B loses his reputation, and his exiguous capital, in costs, and applies to A for a post, and he gets taken on as one of A's increasing staff of draughtsmen.

In another town two young architects, C and D, have adjacent offices. On a certain day they are both invited to join a panel of local architects to design houses for a large local authority's housing scheme. C's houses are an immense success. They add to the amenity of the district, the tenants are delighted with the internal arrangements, the contract has been handled with tact, and the price is moderate. C's next job is the Cottage Hospital War Memorial, and by degrees he becomes the leading architect of the district. D's houses, on the other hand, are failures. Although they are by no means ugly, the planning is full of those pinpricks of inconvenience which are —not surprisingly—so irksome to the housewife; moreover, there is constant friction with the contractor, and, at the outset none too cheap, the houses become intolerably expensive owing to the addition of countless extras. Thus D fails to make good, and in a few months applies to C for a post, and he gets taken on as one of C's increasing staff of draughtsmen.

What are the qualities, the presence of which made A and C successful and the absence of which made B and D unsuccessful? Assuming that A had no say in the selection of his parents, the possession of a rich aunt bent on philanthropy was a piece of luck quite outside his control. Not so the handling of the opportunity which chance gave to him. Here he displayed his good taste, his skill, his technical knowledge, his tact and his patience, but he had an easy client to deal with, and money was plentiful. But B was unfavoured by chance. His client was shrewd, parsimonious, unscrupulous, and possessed execrable taste, against which B's good taste, skill, technical knowledge, tact, and patience availed him nothing. Had chance given B a rich aunt then, doubtless, all would have been well. Had A—with his equal inexperience—been given B's first client there is little doubt but that he, too, would have come a cropper.

C and D, however, started fair, chance favoured neither of them, but C succeeded because of his greater skill, his greater capacity for grasping essentials, his better taste, his more pleasant manners, his keener insight, in fact, on account of those qualities which make for success generally in Western civilization, and D failed because of his lack of them.

And that seems to be about the long and short of it. In architecture, as in most walks of life, half a dozen men owe their success to a piece of quite fortuitous good luck, whereas six men owe their success entirely to their own endeavours. Be that as it may, though, the fortuitous circumstance by itself can do nothing for a man unequipped to take advantage of it. The bird may come towards you, but if you are unprepared, or if you cannot aim straight, you will not bring it down. The successful Oriental may be he who can gaze longest and in greatest contentment at a Lotus flower, the successful Occidental is he who has a list of good achievements to his name, an ample bank balance, good health, and a happy countenance. Good luck may aid him, bad luck may thwart him; but luck can do little for the architect who is unwilling or unable to help himself.

NEWS AND TOPICS

FLORIDA: THE BREAKING OF AN ENCHANTMENT — TOWN PLANNING IN SOUTH LONDON — BUSINESS AND BEAUTY — THE BUYING-UP OF FRANCE — A SOVIET SPEECH TOWER

THE destruction which came in one day to Miami will cause it to take its place among those destroyed cities of older civilizations, the uttering of whose names even now must throw one into profound reflection upon the impermanence of all material things. Miami—a name which might have been that of some beautiful tropical hummingbird—was a Florida coast-resort, built and laid out as the playground of a whole continent—a continent that is preposterously rich. It is said that the sea-front had reached a value per square yard greater than that of Broadway; the marble columns of wonderful villas gleamed in the sunlight, palatial hotels soared to the sky. And a wind came and swept all this away as chaff in the hand might be swept away by a breath; buildings of the most modern construction were cleared off the ground with as little resistance as might have been displayed by the rickety scenery of some theatrical touring company. Many morals might be pointed, but one is left so aghast at the tremendous scale upon which Nature works that the moralist within one dies.

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Some technical details which have come to hand go to show that the bodily removal of the roof of a building was a common form of damage. In the case of light wooden structures the walls soon followed the roof, and often inflicted battering blows upon other buildings against which they were violently hurled by the wind. Buildings of brick and stucco did not escape, and the extra weight of the brick wall sometimes failed to prove an effective contribution to its stability. As in violent storms in other parts of the world, the lifting power of the wind was again demonstrated. Open verandas and projecting eaves were the first to suffer, but once the wind gained access to the interior of a building through an open porch, archway, or burst-in window, an internal pressure was created which tended to nullify the inertia due to the weight of the roof timbers and their covering. It is highly unusual for roofs to be calculated to resist lifting pressures, or for ordinary house walls to be designed to meet great forces applied horizontally, and few cities are built in a manner to render them safe under such exceptional strains. The report that a skyscraper building was twisted on itself in the course of its height and was left standing at an angle of seventy degrees to the horizon seems to demonstrate that even modern constructional methods have their practical limitations. The trifling allowance that is made to deal with wind pressure on modern buildings obviously and admittedly fails to do justice to the magnitude of the forces developed by exceptional cataclysms. The science of designing structures to resist lateral forces is still in its infancy, and there are signs that as knowledge becomes more perfect, the means to apply it to general construction will grow less and less as the cost of building grows higher. A restored Florida will provide some examples of "wind-resisting" buildings, but it must be anticipated that a great many houses will be rebuilt about as flimsily as before; just as the Japanese cling to wood and paper construction, despite innumerable fires and earthquakes; and the Bedouin still lives in a tent after experiencing repeated sand storms. If all men were prudent and highly industrious they might, perhaps, all live in permanent houses strong to resist all agencies of destruction, but the cost is too great for ordinary humanity, and we make shift and take chances in the time-honoured fashion.

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One of the most important town-planning schemes of recent years has just been inaugurated by the London County Council, which body has determined to save the outer semicircle of South London from the danger of haphazard and overcrowded building that has made so much of the metropolis south of the Thames a disgrace to those responsible for its development. The L.C.C. has taken advantage of its rights under the 1925 Town Planning Act to schedule 11¼ square miles of lightly developed or undeveloped land in South London stretching from Putney Heath in the west to Blackheath and Greenwich. This means that the future development of these areas will be controlled by the L.C.C., and it will be able to determine where factories may or may not be built, whether certain areas can be built over or remain open spaces, how many houses may be erected per acre, and other matters pertaining to amenity of hygiene. The scheme has yet to receive the approval of the Minister of Health. Another scheme which the L.C.C. now has under consideration is a plan for the improvement of the south side of the Thames. The area in question stretches from the County Hall on the west to Blackfriars Bridge on the east. It is proposed to take that considerable river frontage and the properties lying south of it to a depth of 500 yds. While full details are not at this stage available the main features, it is understood, will include the abolition of factories and wharves, the construction of an embankment similar to the Victoria Embankment, the erection of large offices and places of business of modern design, the improvement of the southern approaches of Westminster and Blackfriars Bridge, and—need I mention it—a new Waterloo Bridge.

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It is good news that a long-deferred work of architectural restoration is now to take place. Professor W. Capps, formerly United States Minister at Athens, and Professor of Classical Philology in Princetown University, New Jersey, has advised the American School at Athens that the amount necessary to complete the task of the re-erection of the fallen columns of the Parthenon has been successfully collected in America. The re-erection of the prostrate columns was begun by M. Balanos, architect inspector of works at the Greek Ministry of Public Construction, but he was forced to abandon operations owing to lack of funds. Professor Capps, who at that time was at Athens, referred to the matter at a banquet which was given in New York in honour of Mr. Howland, president of the Greek Refugees' Settlement Commission, and expressed the hope that the necessary money would be collected in America. A subscription list was immediately opened and very soon completed. The money collected has been handed to the American Ministry of Education with the request that it be transmitted to the American School of Classical Studies at Athens with the authority to allocate funds for the immediate continuation of the erection of the columns which, in the words of Professor Capps, "have lain so pathetically prone on Attic soil for two and a half centuries."

Whenever a wealthy American buys up one of our ancient buildings, and takes it home for re-erection across the Atlantic, a certain amount of interest is momentarily aroused in the safe custody of our diminishing store of irreplaceable authentic monuments. Generally speaking, little practical good to English architecture follows the display of emotion, and the "letters to the Editor" often reveal the fact that the monument was already deserted and uncared for when the purchaser appeared on the scene. It is lamentable that Englishmen should empty their country of treasures which have great historical value at the same time that the land is being overspread with buildings of such a flimsy character that our children can look forward to seeing the end of some of them.

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Americans are rightly credited with business ability, and these speculations in ancient monuments are not merely the result of idle whim. The doctrine of the cash value of accepted beauty in works of art has been preached by American architects, and their words have been responded to in a manner that is almost incredible in England where architects are looked upon rather in the nature of a bad joke, or at best, as expensive ornamentalists; anything but practical men.

* * *

Agcroft Hall, which is being re-erected in Virginia, had been unoccupied for twenty-one years, and had been allowed to become deeply grimed with coal dust from an adjoining pithead. As a place of residence it lost its attractions when a railway was built only 200 yds. from the old hall. The moral seems to be that our railway surveyors and all those who apply the means of modern progress to our land should be instructed in the economic aspects of estate development with special reference to the value of ancient monuments and fine scenery. In a wisely ordered State the ancient buildings would be recognized as the nuclei around which the town planner should lay out his modern works so artistically that both new and old benefit by their juxtaposition. More thought, and greater use of the aids to thought, such as plans, models, aerial photographs and the like, are needed for this artistic and truly economical development of our resources.

* * *

In France the traffic in ancient monuments is still more serious. Already the Gothic windows from a Dominican Abbey, and a staircase of François I from Abbeville, have been bought by Americans. I hear that one exquisite shrine, dating from the fifteenth century, was recently purchased for 500 francs, or about £3 in our money. An American sculptor is said to have bought a cloister for 7,000 francs and sold it for 12,000,000. Another cloister at St. Martory was sold a few months ago for 10,000 francs. In view of this menace one of the French senators is urging that the law in France should be altered in order that those who own buildings of definite architectural or historical interest should not be allowed to sell them to the highest bidder.

* * *

Long years after Benvenuto Cellini was dust, someone discovered a portrait impressed upon the reverse of the helmet of the "Perseus" that stands in the Loggia dei Lanzi in Florence. Was it Cellini's face? The puzzle remains. Now the "butterfly" on some of Whistler's etchings emerges as the satiric face of the artist. At least so Mr. Sydney F. Pavière believes, and in the *Bookman's Journal* he challenges Whistlerians to confute or support his assumption. Wherefore I now walk the streets looking for architects' fingerprints. Does the face of Wren look out from the dome of St. Paul's?

* * *

A design for a rostrum for a Soviet politician, which a correspondent sends me from Moscow, leaves me no option but to quote a line or two from Tolstoy's short story "Ivan the Fool"—a story which, indeed, I had recourse to for these notes a week or so ago. For surely the architect who designed this speech-tower, whilst pretending to be a staunch supporter of the Soviet, had his tongue in his cheek. "So the gentleman went up into the watch-tower and began to speak from there. And the fools gathered together to look on. The fools thought that the gentleman was actually going to show them how to work with the head without the hands. But the old Devil only taught them with words how it was possible to go on living without working. The fools understood not a word. They stared and stared, and then went about their business. The old Devil stood all day on the

watch-tower; he stood there all through the second day, and he talked the whole time. He would have very much liked something to eat, but the fools had no idea of this, so they brought no bread to him on the top of the watch-tower. They thought that if he could work so much better with his head than with his hands, it would be a mere trifle for him to earn himself some bread with his head. So the old Devil continued standing on the watch-tower all through the second day, talking all the time. And the people went to look at him, and when they had looked their fill they came away."

* * *

A London daily paper asks why the English do not see more of England. One of the main reasons is the advertisement hoardings which line the railways and roads.

ASTRAGAL.

AUTHORITY AND LIBERTY IN ARCHITECTURE

[BY ARTHUR J. PENTY]

ii: THE VERNACULAR MOVEMENT

THOUGH the immediate influence of Ruskin was bad, it was not entirely so. For he influenced not only the many who mistook liberty for license, but also the few capable of discrimination and whose labours were to lay the foundations of a real revival of architecture. Foremost among these were William Morris and Philip Webb. In 1859 Morris decided to build a house close to the village of Upton in Kent, but as in the meantime he had forsaken the profession of architecture for the decorative arts, he placed the designing of it in the hands of his friend, Philip Webb, with whom he had worked in Street's office. Morris wanted the house not merely as a place to live in, but as a fixed centre and background for his artistic work; and in it his theories and those of Webb on domestic building and decoration were to be worked out in practice. Accordingly, Webb designed the shell. Externally it was faced with red brick, which in those days was a sufficient novelty to justify its being called the Red House, while small panes were used instead of the usual large sheets of plate glass. Morris and his friends designed and executed the interior decorations. The plastered walls and ceilings were treated with designs in tempera. The furnishing presented a problem. Taste was then at its worst, having lamentably fallen since the Great Exhibition chiefly under the influence of the Second Empire taste in upholstery. There was not a chair, a table, or a bed, any curtains or hangings, a candlestick or a jug, to be bought ready-made that could satisfy the taste of Morris, who condemned all such objects of manufacture as intolerably ugly—Persian carpets and blue and white china being the sole exceptions to this rule. Consequently, Morris and Webb designed them all specially, and out of the designing and furnishing of this house sprang Morris's career as a decorative manufacturer and the so-called Queen Anne revival in architecture. [See Mackail's *Life of William Morris*, vol. i, p. 139 *seq.*]

It is not evident how this movement became known as the Queen Anne revival. The appellation is anything but descriptive. So far from the taste of the movement being confined to the period of Queen Anne, it was eclectic, and borrowed freely from a wide range of tradition, English supplemented by Dutch. The movement also was something more than a revival, inasmuch as its aim was less to revive any particular period of architecture than to get back to the basic principles underlying all styles, accepting the vernacular traditions as the starting point. Thus it was a broadening of the conception of architecture, since by including the vernacular it identified architecture with building. It was a new approach to the problem of style; an approach from the point of view of local building tradition instead of from the point of view of those more abstract types of design that have the misfortune to be called monumental architecture. For such reasons I have called the movement the Vernacular Movement—a name which, while it is not entirely satisfactory, since it suggests to the uninitiated the idea that the principles of the movement are only capable of a limited application with no relevance to the higher forms of the art, is more accurate than the Queen Anne revival. Though the movement is to be dated from the building of the Red House at Upton in 1859, it was not until the seventies that it began to attract serious attention. The reason for this, perhaps, is to be found in the fact that Philip Webb was not accustomed to illustrate his work in the building papers, presumably because he was of the opinion that to do so encouraged imitators whose incompetence brought genuine work into discredit. But in the seventies Norman Shaw came on the scene, and he had no such misgivings. He was the finest black-and-white artist of his day, and he impressed the new ideas on the profession by a series of striking designs, mostly for town and country houses, that stood out in sharp contrast against

185 Queen's Gate, London, S.W. By R. Norman Shaw (1890).

170 Queen's Gate, London, S.W. By R. Norman Shaw (1890).

contemporary work by their unmistakable superiority, as anyone must admit who consults the files of the *Building News* for those years. It was not merely that his designs stood head and shoulders above other domestic work illustrated, but that with the exception of the work of his college Nesfield very little of the other work can be classed as architecture at all, and that little is a reflection of his influence. This fact accounts for Norman Shaw's enormous reputation in the nineties when the battle was won. His reputation had its foundation in the fact that he effected a revolution in architecture which in its essentials still remains. At first the public and the profession did not know what to make of his designs; for they challenged all their accepted notions of architecture. The public had identified the use of large sheets of plate glass with the cause of progress and evolution in much the same way that many architects to-day regard the use of reinforced concrete, and it seemed to them that to use small panes was entirely an anachronism. It was putting the clock back, and it seemed as incredible to that generation that Shaw's example would be followed as it is to this generation that society will return to the social economy of the Middle Ages. Norman Shaw's use of white paint for window frames was also a startling innovation, and led his critics to speak of his architecture as being after the manner of a doll's house. They refer to Shaw's peculiar style of design, his eccentricity, evidently regarding the movement as something entirely ephemeral in its nature, as a fashion that would have its day and pass, leaving not a trace behind it.

Yet this has not proved to be true. For though to-day we do not stand exactly where Shaw stood, yet it is just those things which raised the ire of his critics that have remained. Small panes have remained, and white paint has remained. We realize to-day how fundamental small panes are to any reasonable treatment of design. But it took twenty years to persuade the profession that their use was anything more than a bit of eccentricity; and it is well to remind architects to-day, when it is fashionable to disparage the work of Shaw, that it was he who successfully challenged the reign of plate glass. I remember when, as a pupil, I first became acquainted with the designs of Norman Shaw how completely they revolutionized any ideas I had of architecture; and any knowledge of the subject I may have and any skill in design I may possess are to be traced to the impulse which they gave me. And what is true of me is, I imagine, true of most architects, if not all of my generation. We knew that in bringing back small panes, in inculcating lessons of simplicity and restraint in design, Shaw had removed the greatest of all obstacles to the revival of architecture; and for that reason the rebirth of architecture dates from Shaw, and his predecessors Morris and Webb.

We may acknowledge our general indebtedness to Norman Shaw, whilst regretting that in one direction his influence was pernicious, namely, in the fashion he set for the use of sham half-timber and tile-hanging. Shaw appears to have been led into this folly by a too close regard for theoretical considerations. The so-called Queen Anne revival arose not only from a recognition of the fact that ecclesiastical Gothic was unsuitable for domestic work, but it was also part of a movement which sought to counter the fashion for Italian and French Gothic which obtained in the fifties and sixties by insistence upon national traditions. This gave rise to the question: What was national tradition? For its character varied from county to county. That of Kent differed from that of Essex, and both differed still more from that of Yorkshire. In these circumstances it became evident that the appeal to national tradition had no finality about it. To carry the idea to its logical conclusion meant the acceptance of local style and tradition, and this was the position at which the movement eventually arrived. Now in Surrey, where most of Shaw's houses were built, the only local style is that of the picturesque, which makes use of half-timber, tile-hanging, roughcast,

and weather boarding. The explanation of this style appears to be that when bricks were first introduced the builders who had hitherto been accustomed to half-timber construction did not realize that a house would stand if its walls were only 9 in. thick, and sought therefore to strengthen their brickwork by reinforcing it with the familiar timber-framing, which generally began at the first floor level. But this form of construction was not satisfactory, for the builders were unable to make a weathertight joint between the timber and the brickwork. To remedy this defect one of three things was subsequently done. The side or sides of a building that were exposed to the driving rains were covered with tile-hanging, roughcast, or weather boarding, as the case might be. The result was very picturesque. But it was not the kind of building that would serve as a basis for the revival of architecture in changed circumstances. Nevertheless, Shaw made the attempt. His study of the Surrey style could not have been very close; for while he employed half-timbering and tile-hanging he did not follow the rational local usage but employed them decoratively, much as took his fancy. His genius enabled him to pull it off, and to give to his designs an appearance of structural reality that they did not really possess. It was fraudulent, and in the hands of less competent men the fraud became manifest. Half-timbered and tile-hung houses became more amd more indefensible, until at last they became a byword of contempt. The bottom was reached when speculating builders began to imitate half-timbering in cement.

It is extremely doubtful whether Shaw came to see the error of sham half-timber; for the evidence is not conclusive. But whether he did or not, he did something to introduce a corrective, for in the year 1890 he built No. 170 Queensgate in the Georgian style. This turned the current of architectural taste in that direction. It should also be remembered that during the nineties his influence was exerted in favour of the Renaissance. His designs for the Gaiety Theatre and Hotel (now Marconi House) and the Piccadilly Hotel, and the influence he exercised as assessor of competitions, were instrumental in turning Renaissance architects from French to English models, and in encouraging simplicity in design. In view of these facts it seems rather ungrateful of the classic school to-day to remember only Shaw's errors, and to ignore their large indebtedness to him.

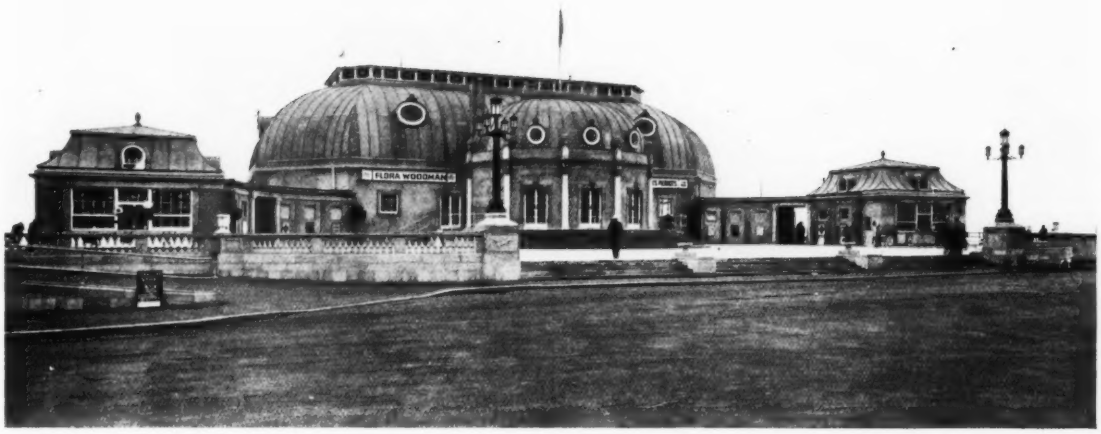
Mention has been made of W. Eden Nesfield. It should be more than a passing one, for his influence was, in his day, second only to that of Shaw. For a brief period in the sixties they were in partnership; their published sketches from the Continent were so similar in character, and their designs were so alike in spirit and intention, that their names became for a time as closely linked together as those of Morris and Webb. Mention should also be made of Sir Ernest George, whose influence was equally fruitful, especially in the introduction of a more logical type of plan. The plans of Shaw and Nesfield were interesting, but they were too individualistic to serve as the basis of a revival of planning. But Ernest George revived the Elizabethan plan, and to this fact I am disposed to trace the better planning of recent times. His designs were invariably pleasing in general conception, but they suffered from a tendency to use architectural trimmings in a loose and decorative rather than structural way, and from a taste for crude ornament. His reputation among architects suffered because in his town work he was seen at his worst. But it is some testimony to the essential rightness of his general approach to the problem of design that such architects of to-day as Sir Edwin Lutyens, Sir Herbert Baker, and Mr. Guy Dawber received their training in his office.

For the space of eighteen years the movement was without a spokesman. Even Morris, who in later life became so well known as a lecturer on architecture and the crafts, was contented at first to assume that good work would of itself produce its own influence, apart from any active attempt to inculcate first principles by organized teaching; and it was not until 1877 that he delivered his first lecture which was given to the Trades Guild of Learning, and entitled "The Lesser Arts" [*Hopes and Fears for Art*]. The title is not without significance, for it shows what was uppermost in his mind—the conviction that all the arts were interdependent, and that the major ones could not survive if the minor ones remained neglected. Morris insisted that what he had to say was scarcely more than an echo of what Ruskin had said in the chapter in the *Stones of Venice*, entitled "On the Nature of Gothic," where, he told his audience, the truest and most eloquent words that could be said on the subject were to be found. Yet in spite of this disavowal on the part of Morris of any difference between his point of view and that of Ruskin, he had, I think, moved farther away from the position of Ruskin than perhaps he was aware. Ruskin's teaching became a different thing after it had infiltrated through the mind of Morris. For whereas Ruskin approached the problem of art primarily from the point of view of the major arts, Morris approached it from the point of view of the minor ones. Ruskin is for ever discoursing on the relations of architecture, painting and sculpture; whereas Morris loves to dwell on the beauty of the cottages of the countryside. This suggests that, in his conception, architecture was primarily a matter of building simply in good proportion, with beautiful material in a natural manner. This, and not decoration, is the basis of Morris's teaching—a fact that has been strangely overlooked by many of his critics, who suppose that, because in his work Morris was primarily concerned with decoration, he thought of architecture entirely in such terms. It is true to say that Morris thought of architecture as an assemblage of the crafts, but not necessarily the decorative crafts.

The extent to which Morris's lectures expressed the point of view of the movement at its inception must be entirely a matter of conjecture. For though the ideas enunciated by Morris were implicit in the movement from the start, it is an open question to what extent they were consciously held. If we may judge from the actual work produced it seems probable that, though Morris and Webb departed from the Gothic revivalists in recognizing the importance of vernacular architecture, it was yet only by degrees that they came to an appreciation of simpler work. The tendency of the movement towards greater simplicity is its ultimate justification, for it meant that it moved towards fundamentals. In contrast with the Gothic revival, it may be said that whereas the Gothic revival was dominated by the antiquarian spirit, the so-called Queen Anne or Vernacular revival was primarily a movement of taste and experiment. It broke down that restricted view of architecture which limited it to the more ornate and formal examples of the styles, and by securing recognition for the fundamental importance of vernacular art, it prepared the way for the great awakening in the architecture and the crafts that took place in the nineties.

[*To be continued*]

CURRENT
ARCHITECTURE
SECTION



THE WORTHING SEA FRONT

[BY CHRISTIAN BARMAN]

THE seaside town in this age of problems is a problem of its own, and so is the architecture of the seaside town. The intricacy of the problem was borne in upon me a little while ago when I arrived with a friend at a seaside town which shall be nameless. A policeman stood on point duty at the junction of the main street with the promenade. We drew up and inquired of him where we could park our car for the space of an hour or so. "It is out of the question," he said, "to park a car at ——on-Sea. The town is inhabited by retired soldiers and old ladies, mostly old maids, with a sprinkling of boarding-house keepers. Therefore you cannot possibly park a car at ——on-Sea." I am afraid that a long argument followed upon this pregnant observation, an argument which

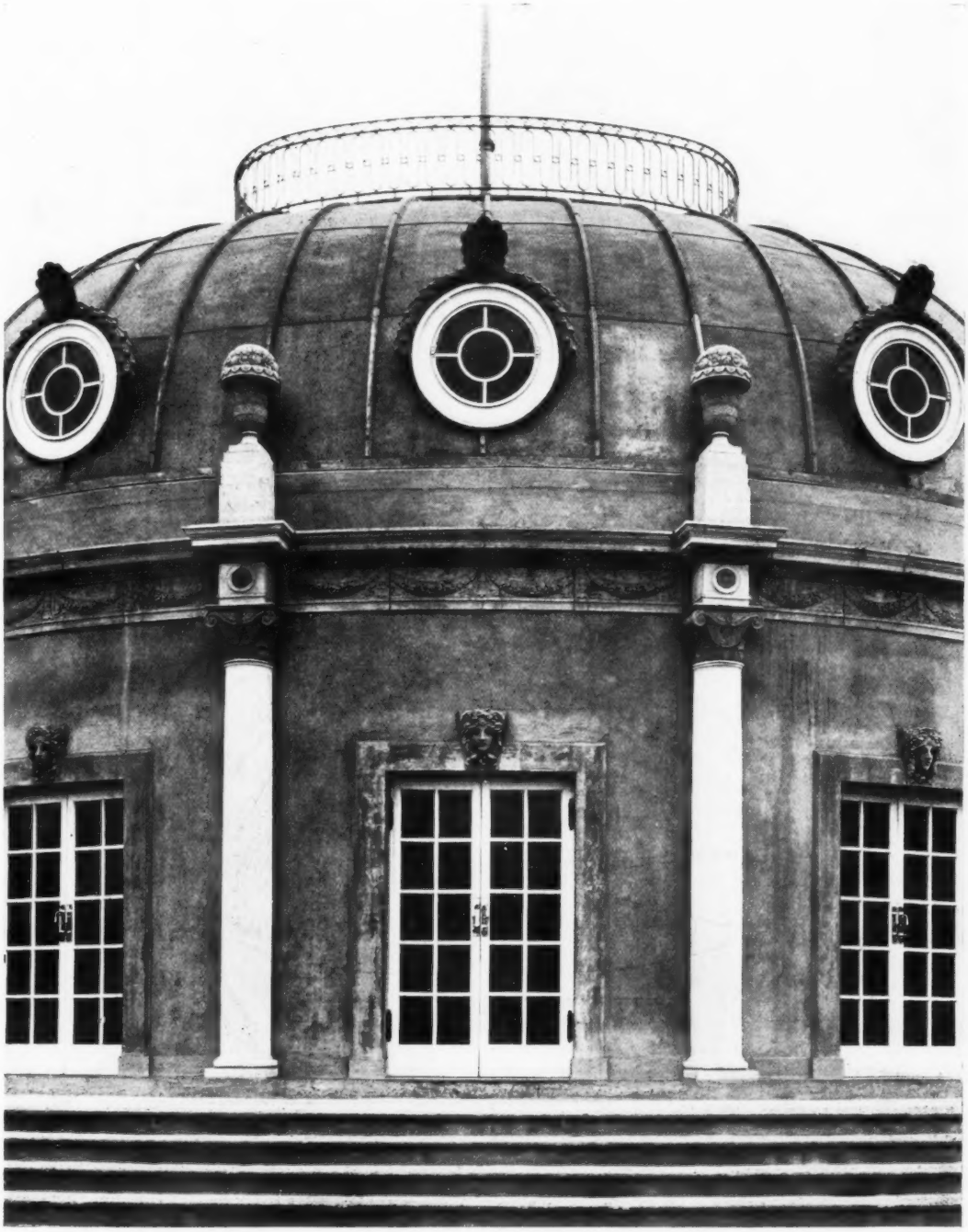
Worthing pier pavilion and band enclosure. By Adshead and Ramsey. Above, the pavilion. Below, the band enclosure.

D

Worthing pier pavilion. By Adshead and Ramsey. Above, looking south-east. Below, the vestibule block.

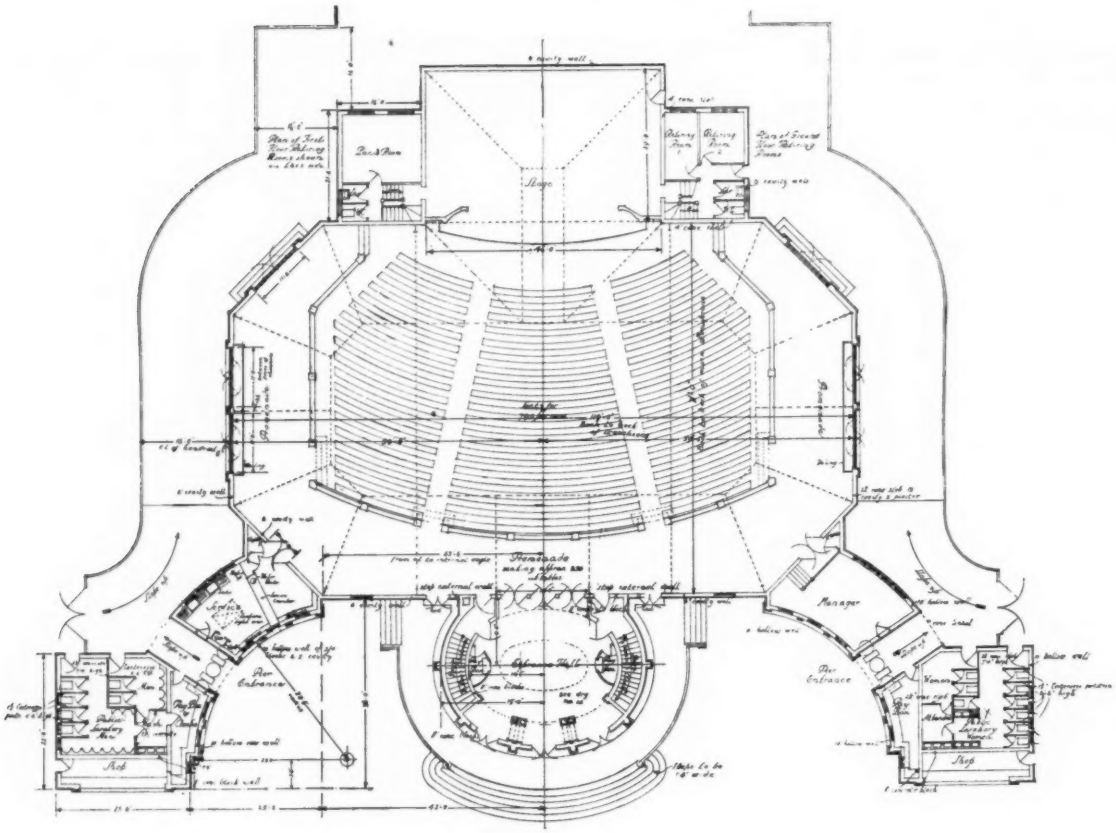
was conducted with growing curiosity on our side, and with unexampled patience on the policeman's. The upshot of it was, however, most satisfactory to us, for we were told that it was quite all right, and that we might leave the car anywhere we chose so long as it was not in the way.

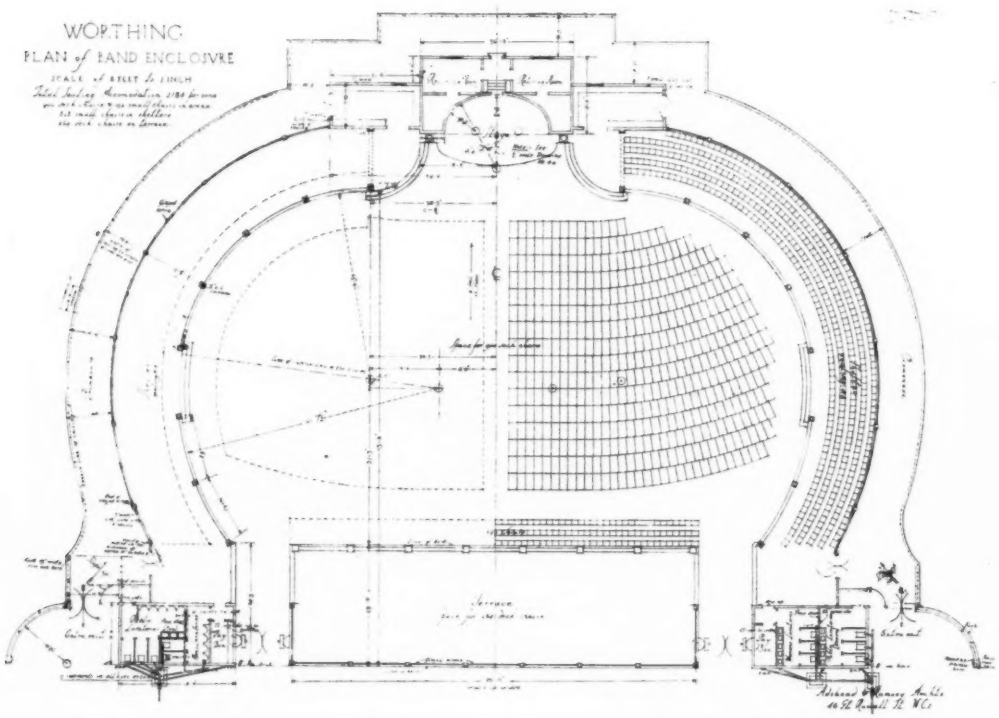
Our uniformed friend was, clearly enough, a master of compromise, and compromise is what the seaside town demands in large measure of those who rule as well as of those who serve it. Most often an experiment in Socialism conducted by a little group of Tories of advanced age, it depends for its success—nay, for its very life—on the power of just and noble compromise. The two buildings put up on the front at Worthing by Messrs. Adshead and Ramsey possess many qualities that are common to all good architecture, but among the less common (and, indeed, less called-for qualities) they possess that of compromise in a most unusual degree. Whatever else they may be, they are certainly a most remarkable piece of psychology. They hold the balance between the retired colonel and the happy tripper with astounding precision. They have discovered how to attract and satisfy at once the Queen's Hall person and the Corner House person. I do not



Worthing pier pavilion. By Adshead and Ramsey. The entrance.

WORTHING PIER PAVILION





Worthing pier pavilion and band enclosure. By Adshead and Ramsey. Above, a plan of the pavilion. Below, a plan of the band enclosure.

know whether the gentlemen of the Worthing Council have as yet been able to solve this difficult problem musically, but there can be no doubt whatever that their architects have solved the problem architecturally. They have shown that it is possible at the same time to park and not to park, to be jolly with the jollifiers and respectable with respectability.

Apart from this, both buildings have the same primary purpose: they are both designed for musical performances. But they are different in everything else. The music in the pavilion is inaudible from the outside: that in the band enclosure may, I am told, be heard (by some curious trick of acoustics) with great strength and clearness two or three miles inland. The pavilion is entered through a vestibule, the band enclosure through a turnstile. The one is flanked by a pair of shops, the other by a pair of conveniences. Moreover, the pavilion contains an efficient stage framed in a delightful proscenium arch with sculptured panels in bas-relief, while in the band enclosure the musicians play under a striped awning against a vaulted elliptical recess. Lastly, the pavilion exhibits its cement rendering in the natural cement colour, which is not the kind of colour by which we are most easily excited to riotous mirth. The band enclosure, however, is distempered to a very pleasant shade of ivory white, and the inside of its curve is enriched with a Pompeian frieze by Miss Mary Adshead, one of the best pieces of minor decoration that have been done of recent years. Architects might well go down to Worthing in their hundreds to see this frieze alone, and to learn how the secrets of architectural colour may be recaptured in the decoration of subsidiary parts.

A great deal of the lesson contained in Miss Adshead's frieze has been applied to a much larger scale in the interior of the pavilion. As you enter it from the *stuc*-finished vestibule it presents quite a thrilling sight. To ask that the colour here should equal the little frieze in richness and delicacy would, of course, be ridiculous. It is not as good, and it could not possibly be. I should first say that the monochromy of the vestibule is unusual, possibly of set intent. Everything is white, or almost white; and it is thence, through the open door, that one suddenly discovers the scarlet and blue and orange within. The wooden hand-railing which defines the promenade, the painted cane furniture, the proscenium curtain, the great lanterns of coloured silk, the neatly laid-out trellis-work

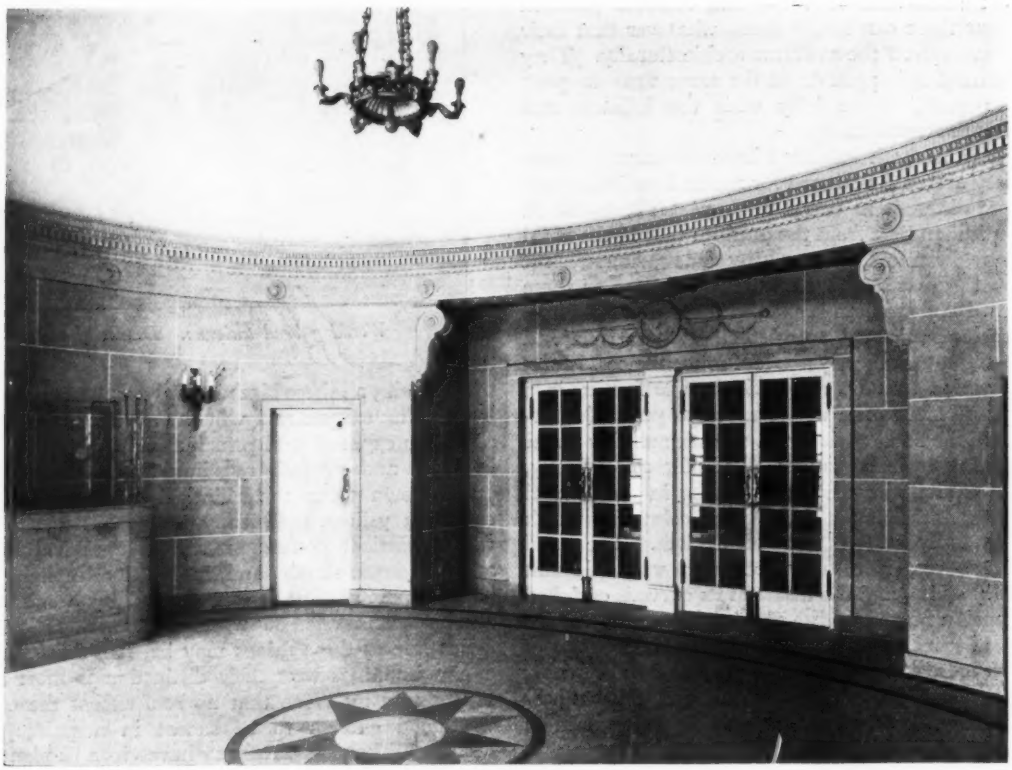
Worthing pier pavilion. Detail of caps to exterior columns round entrance hall.

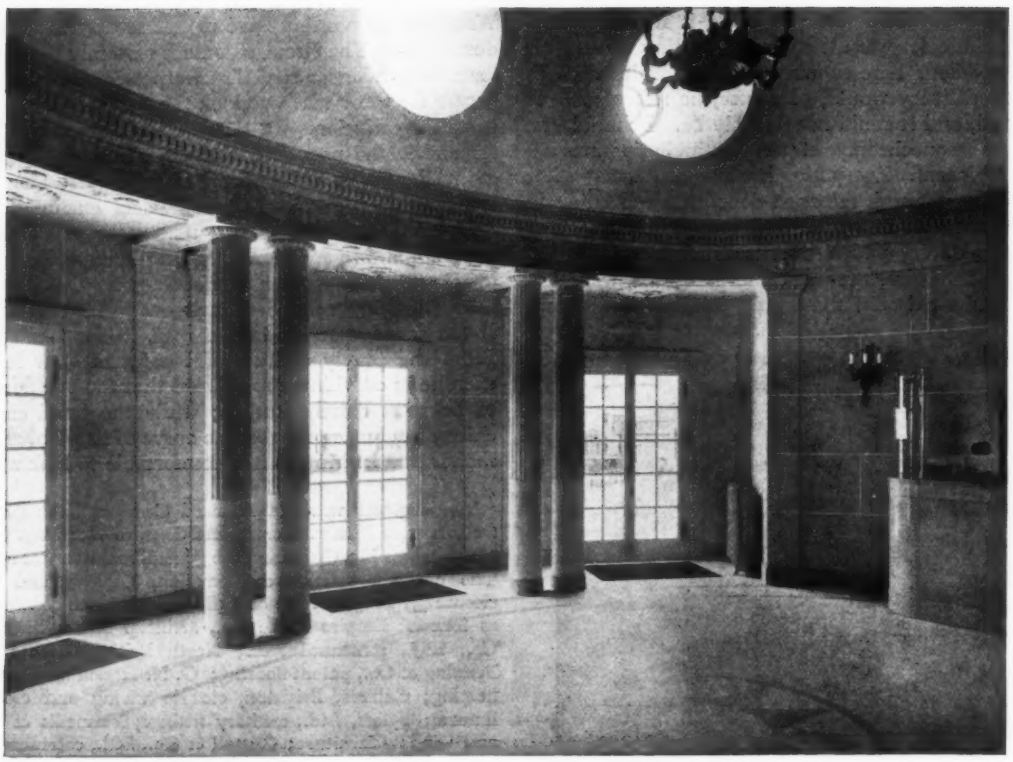
Worthing band enclosure. Details of vases.

on the walls, all these blaze brightly or dimly in the warmer hues. The carpets and window curtains, the auditorium seats, the exposed steel principals supporting the roof, are in blues and neutral, receding tints. The light which pours down from the elliptical *œils-de-bœuf* is a deep cadmium yellow, sufficiently moderated not to interfere with theatrical performances in a darkened hall. The scheme sounds simple, and, indeed, its simplicity is one of its best points. But it is enlivened by a subtle variety, and has been carried out with the closest attention to detail.

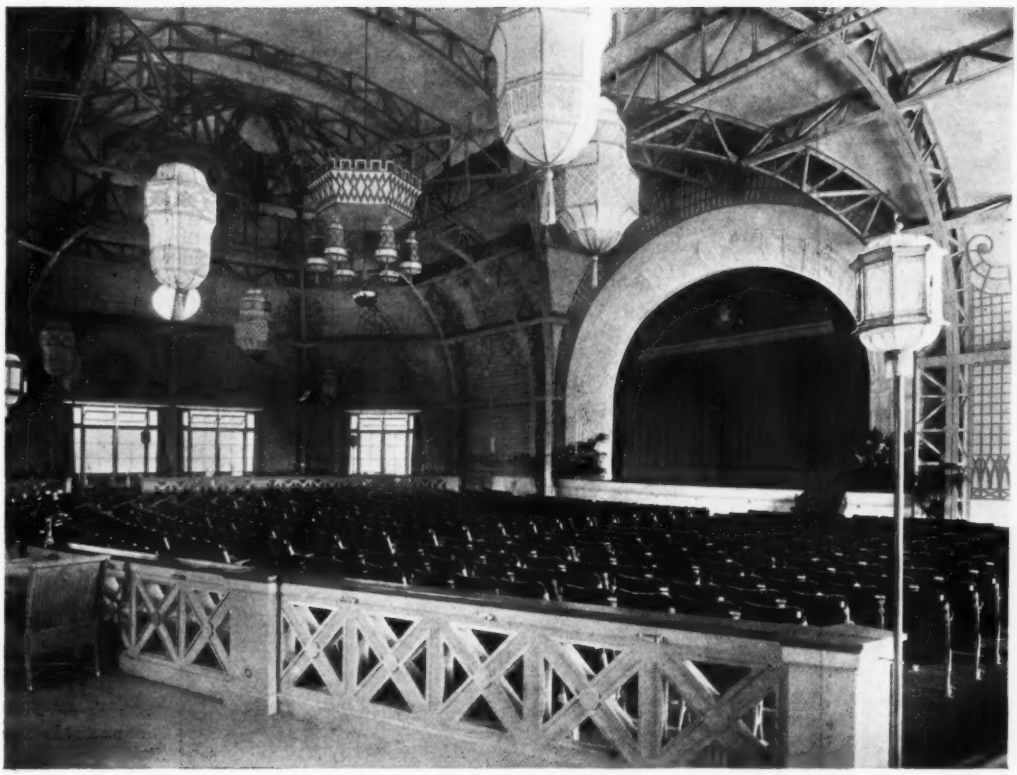
But fine as these things may be, it is from the exterior of the buildings that their distinction is most apparent. It was said by Wren that no roof except the curvilinear was good enough to be shown in a public building. Messrs. Adshead and Ramsey have given us plenty of roof, and have made it all—with the exception of the pediment over the bandstand—curvilinear. By this word, however, Wren cannot possibly have meant to describe the circular dome only. The circular dome is certainly the commonest form of curvilinear roof that we possess, but there is little excuse for those who overlook the other forms that answer to this description. In particular we must be careful to remember the possibilities of the elliptical dome as used so brilliantly by Erlach, and the square dome of which Rickards has given us a matchless example. Messrs. Adshead and Ramsey have used both of these in their pavilion, and in addition they have made their auditorium terminate in irregular semi-octagons, which yield an interesting dome-shape of their own. Furthermore, there is the concave sweep of the roofs to the flanking shops. From the purely architectural point of view it is as an exercise in curvilinear roof-forms that the pavilion deserves to be most closely studied; while the band enclosure is chiefly interesting for the fine curve of its plan, as good for shelter and hearing as it is comfortable to look at.

The engineer was Mr. Burnard Geen, and the general contractors were Messrs. Sandell and Sons, of Worthing. The clerk of works was Mr. Quin, and the general foreman was Mr. S. Ball. The contract prices were, pavilion, £29,855, and band enclosure £19,125, a total of £48,980. The sub-contractors were as follows: Empire Stone Co., artificial stone; Braithwaite & Co., Ltd., structural steel; North British Rubber Co., and Fenning & Co., patent flooring; G. N. Haden and Sons, central heating; Galliers, Brighton, electric wiring and electric light fixtures; Tylors, Ltd., sanitary fittings; Yannedis & Co., door and window furniture; Crittall & Co., Ltd., casements; Ellison & Co., Ltd., folding gates; Rudd, Tanner and Son, decorative plaster; J. Couper & Co., metalwork; Beck and Windebank, chairs; J. Holliday and Sons, curtains. Messrs. Sandell and Sons were responsible for the joinery, &c.

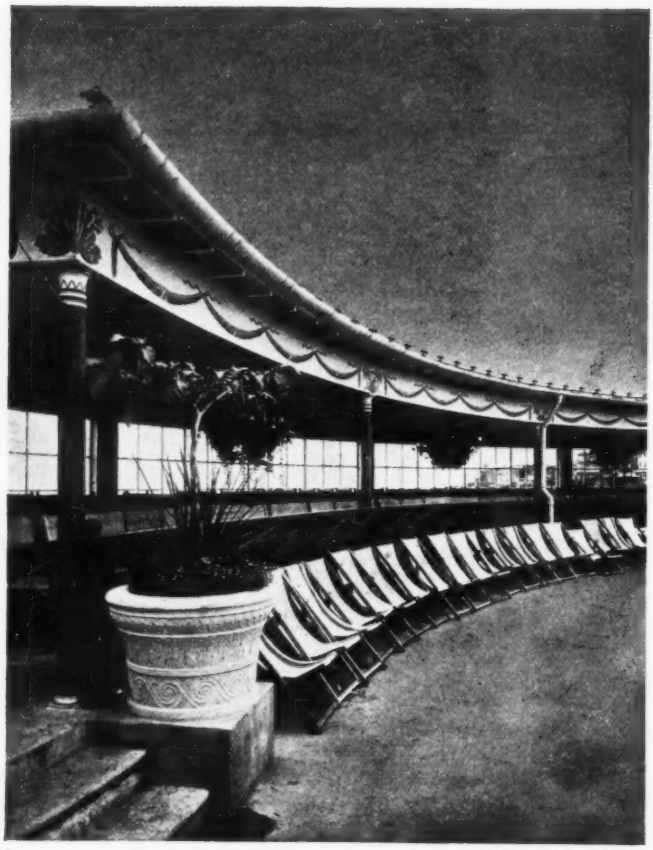




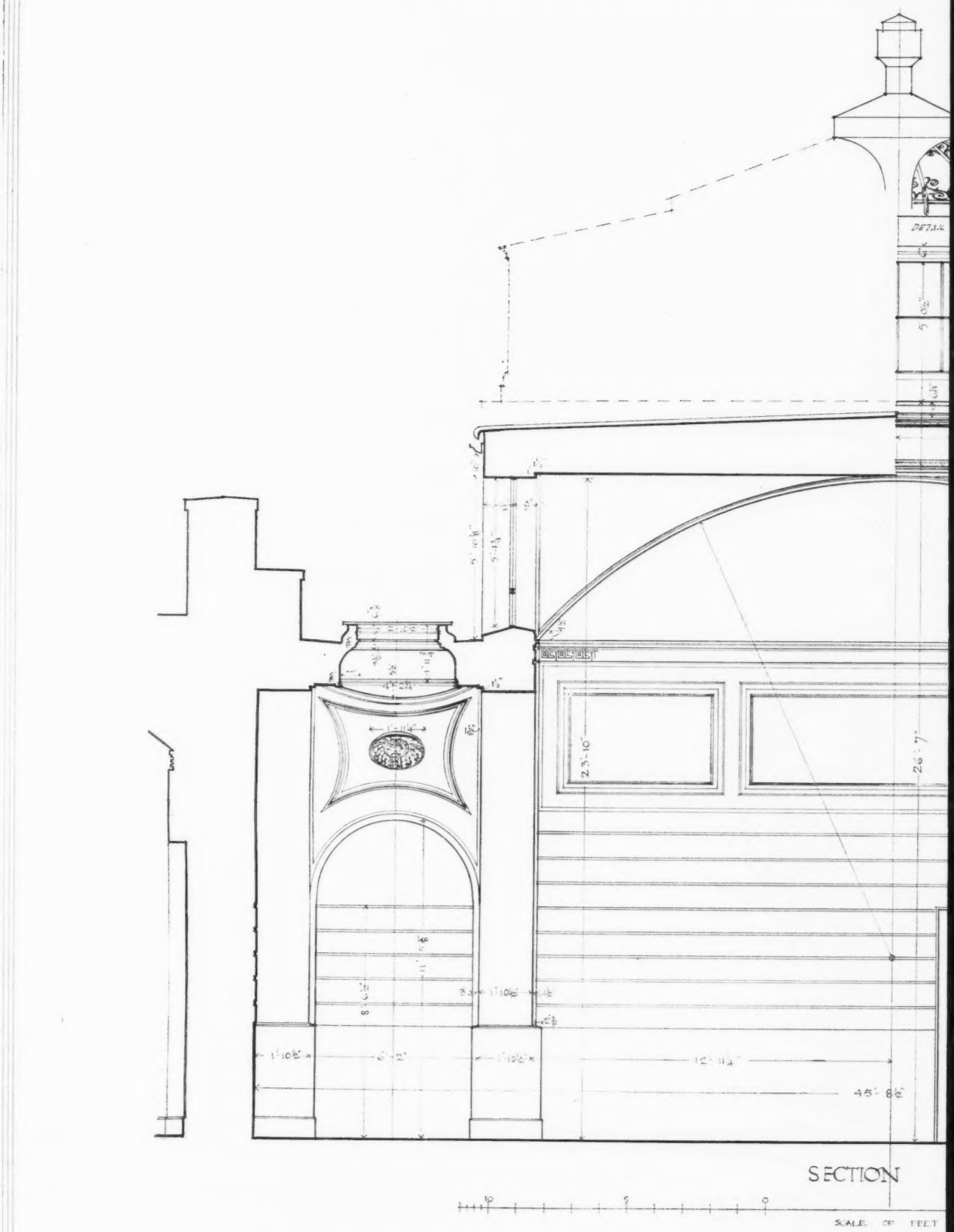
Worthing pier pavilion. By Adshead and Ramsey. The vestibule. Above, a view from the street entrance. Below, looking towards the street.



Worthing pier pavilion. By Adshead and Ramsey.
Above, the proscenium arch. Below, the auditorium.

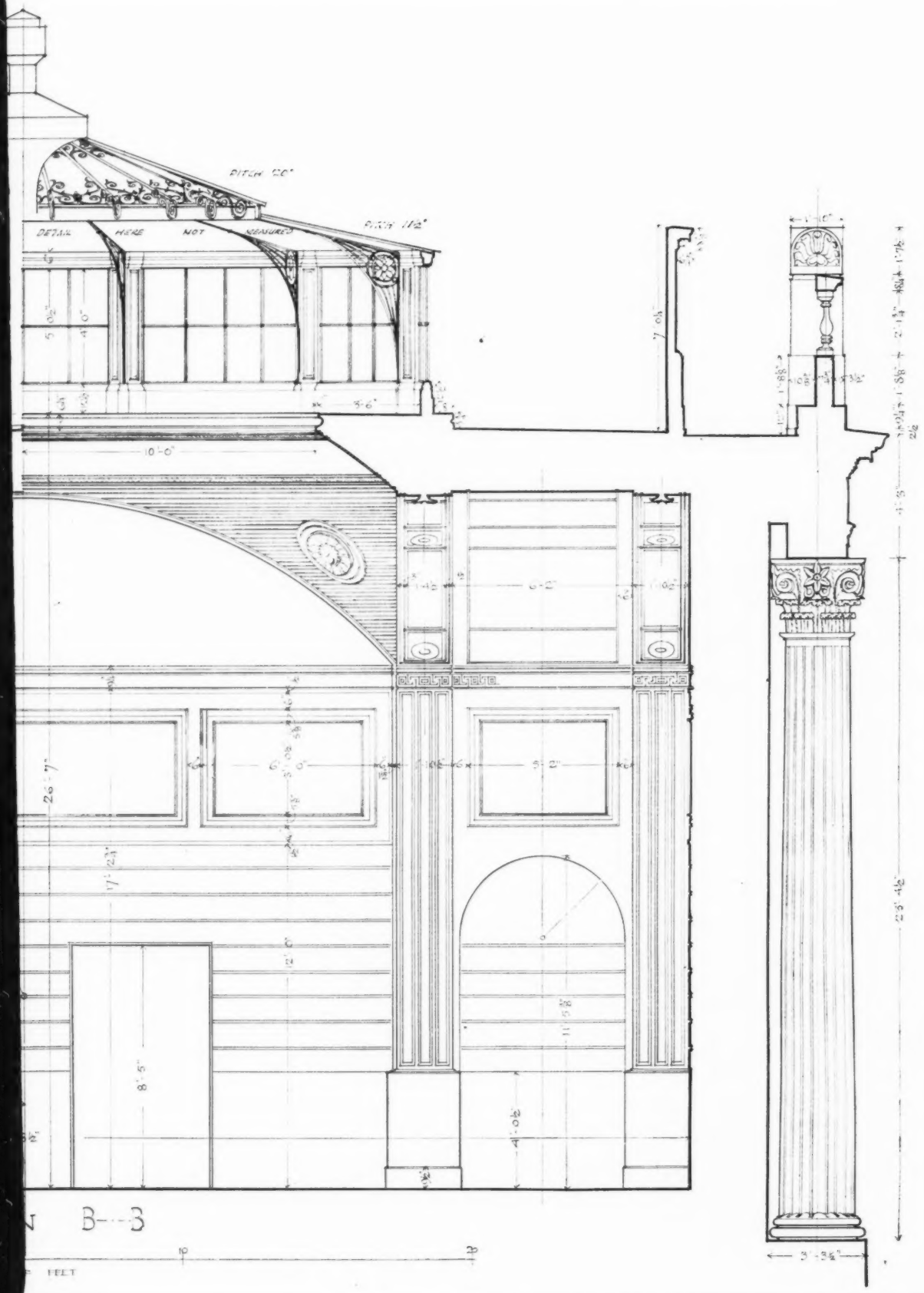


Worthing band enclosure. By Adshead and Ramsey. Above, the bandstand. Below, the painted frieze round the enclosure. By Miss Mary Adshead.



SECTION

SCALE OF FEET



SOANE'S BANK OF ENGLAND. MEASURED DRAWINGS OF THE INTERIORS. (*i*) THE BANK STOCK OFFICE. (*c*) CROSS SECTION

SOANE'S BANK OF ENGLAND

i: THE BANK STOCK OFFICE

c: Cross Section

In the choice of materials Soane knew how to practise economy. The rustications and square sunk panels on the walls and the simple fluting of the piers were easily run in the stone which was used for these parts, but where the decoration became more complicated, as in the band of Greek fret running round the room at the level of the dome springing, Soane cut back the face of the stone and applied the design in plaster. The ring-stones at the eye of the dome were similarly treated; the top plain bead showed as stone, but the floral motif below it was executed in the less expensive material.—[H. ROOKSBY STEELE.]

TALKS TO STUDENTS OF ARCHITECTURE

[BY W. S. PURCHON]

iii: HOW TO STUDY HISTORY OF ARCHITECTURE

AMONG the reasons for which the history of architecture may be studied are: *a:* to pass examinations; *b:* to get to know interesting details which can be incorporated into designs; *c:* as a fascinating way of spending time: and, *d:* to develop one's powers of tackling modern problems. You will probably begin with *a*, or, perhaps, a mixture of *a* and *b*, but it is my hope that you will gradually be converted to a frame of mind bordering on a mixture between *c* and *d*. The first subject in the Intermediate Examination is the general history of architecture. The second subject consists of the specialized study of one of a series of periods: *a:* Greek and Roman; *b:* Byzantine and Romanesque; *c:* French and English Gothic; *d:* Italian, French, and English Renaissance; and if you limit your general study to those periods, plus some work on pre-Greek and Early Christian architecture, you will not go very far wrong. Romanesque work in Italy, Germany, France, and England should be included in these general studies. Other things being equal, I would suggest Greek and Roman for the second subject, or Italian, French and English Renaissance as being, on the whole, most likely to be fruitful. You will probably, however, find it better to spend say one year on the General History, and a second year on the special period, plus the revision of the general work.

If you can attend courses of lectures on the history of architecture by all means do so. It will be assumed, however, that you are thrown back on your own resources. It is best, perhaps, to begin by getting some general idea of the whole subject. This can be obtained from a comparatively slight book, such as *The Story of Architecture*, by P. Leslie Waterhouse, and, for English architecture, *English Architecture at a Glance*, by Frederick Chatterton. With the help of these books draw up an outline statement giving for each period and sub-period the principal buildings, with their approximate dates, leading characteristics, a few typical sketches, and, where applicable, names of important architects. You can then consider how you can best tackle the bigger task, and here a few hints may be helpful. You ought to know a certain number of dates, mainly in order that you can grasp the order of certain developments, and the fact that changes took place in some countries earlier than in others, but do not let dates become an obsession with you.

Do not copy out long statements from books, but read the statements until you grasp them, and then make brief notes *in your own words*.

Rely very little on written work, but mainly on sketches to which brief notes are added. Much of your sketching must of necessity be done from books, and if that is done in the right way it can be particularly helpful, but whenever possible sketch from actual buildings. Sketching in perspective is very useful, but do not overlook the great importance of sketching in elevation, plan, and section, and of giving details to a larger scale of important parts of the building. Varon's *Indication* will supply you with plenty of hints on simplification.

One good way to study this history of architecture is to look upon each building you examine as a solution of a definite problem. Put yourself in the place of one of the architects of the period you are studying. Try to picture how the manner in which he is working has arisen and developed, see him with his available materials about him, and the means he had of dealing with them. With what methods of construction was he familiar, and with what sort of climate had he to deal? He has to design a building, what then are its requirements? If it is a sacred building, is it one in which a large congregation ought to see and hear a preacher, is it one through which hosts of pilgrims will pass, or is it one which needs dim and mysterious chambers to which only a few are admitted? If you tackle your history of architecture in this sort of way you will gradually find it a real delight, and as you see how architects of the past solved their special problems you will learn how to tackle your own.

In making your sketches, whatever the period may be, analyse the building as you sketch. For example, you may be studying the Egyptian temple. Sketch its plan, and as you sketch note to what extent it is symmetrical and to what extent it departs from symmetry. Note the scheme of the pylons, the courtyard, and the culmination in the hypostyle hall. Sketch the section, and note how light is obtained by the clerestory windows, and how the bud capitals and open flower capitals are placed with regard to the lighting. Sketch the front elevation, and make a note of the scheme of the composition. See that you are quite clear about the construction of the building. Note its material and the influence of the latter on the carving and ornament, examples of which should also be sketched. Or take a typical Greek temple, study and sketch its plan, section, elevation, and details. Then take an exceptional case, such as the Temple at Bassæ, and note the variations. Continue the process with the Roman rectangular temple plan, noting how certain features persist while others are modified. The methods of construction used by the Romans and their influence on architectural design are particularly valuable studies. Or you may try Roman work from another angle, and prepare a series of studies of the various ways in which the orders were used, and a detailed study of Roman planning.

Always remember to *think as you sketch*. You can experiment for yourself the value of this. Sketch the plan of the Pantheon, then put your sketch and the original on one side and do a sketch from memory. The chances are that you will find you have made a large number of mistakes. Now start again, and as you sketch your plan, concentrate your mind on its leading features, noting the relative positions of the entrance and the semicircular and rectangular niches, the relative thicknesses of walling and the scheme of the portico, with its sixteen columns and two niches. When you try your memory sketch again you will make quite a different job of it. Or again, get together a set of studies of an Italian palace, such as the Farnese. Start with an outline plan which simply shows the main entrances, staircases, and courtyard, and from this, proceed until you have studied the plan completely, watching particularly such special features as the angle piers of the court and the connections of the court to the entrances. Similarly work at the elevation, starting with its general proportion and proceeding to the composition of its horizontal and vertical divisions, the emphasis given to the central feature, the crowning cornice, the treatment of the angles, and the details of the leading parts. A similar effort at the internal treatment of the court, and then you will not only know something about a noteworthy example of the Italian Renaissance, but you will have developed your power of tackling a problem. While working at the history of architecture you ought at the same time to study architectural composition, for each building is an example of it. Look for it in the medieval architecture of France and England. Sir T. G. Jackson's *Reason in Architecture* is an example of a book which, while not looked upon as a normal text-book of architectural history, yet helps materially to an understanding of that subject.

You may have Fletcher's single volume *History of Architecture*, or you may have Simpson's three-volume work, but do not be satisfied with these even for your general history of architecture, but look up some of the special books given in the R.I.B.A. lists, even if you can only examine them in a library. Choisy's *L'art de bâtir*, for instance, will help you a very great deal, even if you cannot read French, and even a glance at the illustrations of his *Histoire* will start you off on all kinds of exciting adventures. Do not forget what has been said about memory sketching. As soon as you have started the subject of architectural history you have provided yourself with a fund of material on which to practise memory work at any spare moment you may have. And, finally, take every available opportunity, and make more opportunities, for sketching and measuring worthy buildings on the spot.

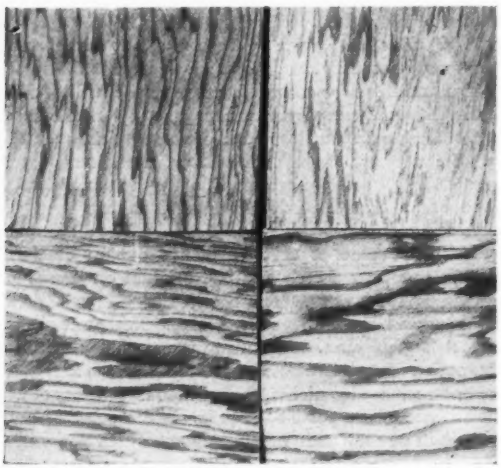
[*To be continued*]

BUILDING AND DECORATIVE TIMBERS

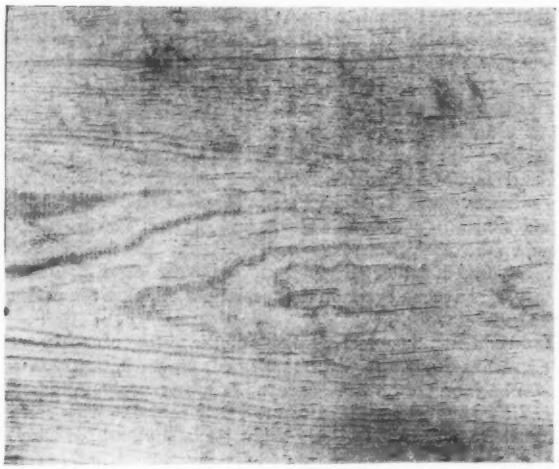
[BY G. A. T. MIDDLETON]

IV: U.S.A. TIMBERS

THE frontier line between Canada and the U.S.A. is almost wholly artificial; thus it follows that the timbers of the southern part of Canada and the northern part of the States are practically identical. These include the white pine, the hemlocks, Douglas fir (now known as Oregon pine), and the maple; and of some of these more is imported into England from the U.S.A. than from Canada, even though they may grow more largely in our own Dominion. It is not necessary, however, to refer to these in detail again, except to suggest that U.S.A. "Oregon pine" plywood, circular cut to display the grain, is now much used for door panels, and deservedly so.



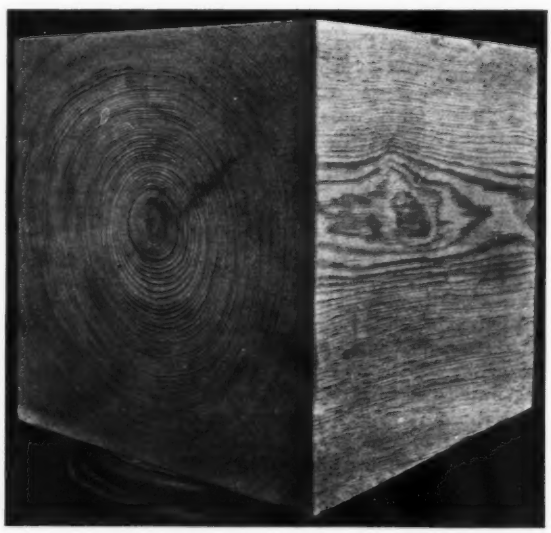
Oregon Pine [Ply-board].



Pitch Pine.

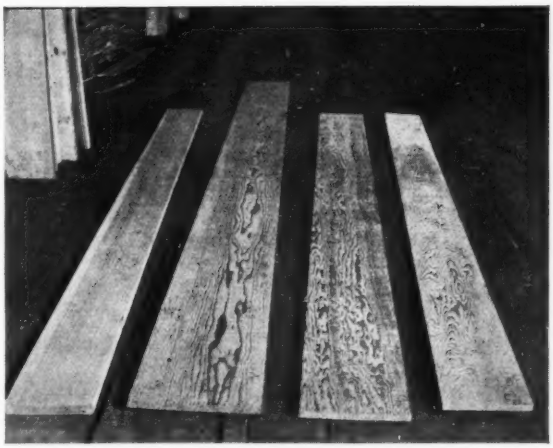
The principal softwoods peculiar to the States are the southern pines. These are all known in this country as pitch pine, though there are several species, each having its own characteristics. The more important are the longleaf, the loblolly, and the shortleaf, but only the highest grade of longleaf is of equal quality to high-class Douglas fir. As all these timbers are sold under the same general name in England, and their appearance is very similar, much caution has to be used when high quality is required. In all species the wood is highly resinous, tough and clean, and difficult to work. It is obtainable of large scantling, and up to 30 ft. in length. The grain is distinctly marked. This, together with its comparatively low cost, at one time made it fashionable as a substitute for oak in church furniture. Its strength and durability, however, make it a valuable timber for tie-beams and other structural work. The supply of the true longleaf is diminishing, while the home demand is increasing, with the result that comparatively little is imported here. The species have a reddish-brown heartwood, and a yellowish-white sapwood. The width of the annual rings varies with the age of the tree, being greatest in early life, and least in the sapwood of mature trees.

Sequoia is another important softwood of the United States. It grows in the same low latitudes in the west, as does the pitch pine in the east: in other words, in the valleys and dark hollows in California, west of the Sierra Nevada mountains. The trees are the most gigantic in the world, and rise in exceptional cases to a height of as much as 350 and even 400 ft.: equal, in fact, to that of St. Paul's Cathedral. Trees of this size take some centuries to grow, and although each may contain a large amount of timber, reforestation, once they are cut down, is hardly a commercial proposition. The wood, too, has all the usual defects of very light timber (it only weighs some 18 lb. per cubic foot!) It is soft, weak, and brittle, so that it is not of much use for building purposes, though it is durable in contact with soil and damp. Some twenty years ago it had a temporary vogue in this country for dados and wainscoting owing to its straight grain, its beautiful cedar colour, and its property of taking either a dull wax or a high French polish. But this vogue did not last, the panels being found to shrink and the mouldings to chip.



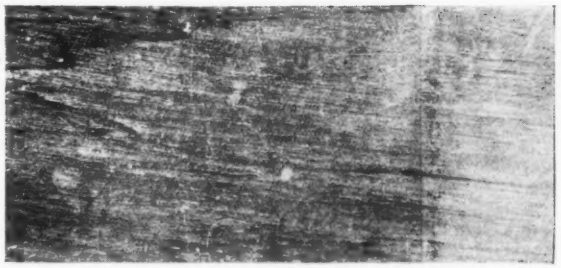
Pitch Pine: a cubical block showing cross section and longitudinal grain.

At the present time oak probably is the U.S.A. timber which is imported most largely into England. It is used so largely



Douglas Fir: Showing effects of different ways of cutting

that it has become a byword that where English oak is specified American is often supplied. Except as a matter of patriotism, there is little to choose between them, at any rate so far as the white oak is concerned, which grows between 28 deg. and 48 deg. of north latitude, and from the east coast to the State of Illinois. It has much the same appearance as English oak, and much the same qualities. Planks can be readily bent when steamed without splitting them. Logs of very large size up to as much as 28 in. square and 40 ft. long are obtainable. It is, therefore, a very sound and valuable wood. The live oak, found in the Southern



Walnut.

States near the sea coast is even stronger. It is the strongest oak known, and has a rich brown colour. It is difficult to work, and generally of crooked or compass shape, and consequently it is of little use in building work.

Two other American oaks, the "Baltimore" and the "Red," only call for notice in order to recommend their avoidance. Although they are easy to work, of rich colour, and often obtainable of considerable size, they have the defects of low strength and little durability. Fortunately they are easily detected, except by the colour-blind, for they both turn of a reddish hue if kept covered up for a few weeks.

Walnut, though obtainable in Europe, is mainly American. It is used chiefly for furniture, because it takes a good polish, and has a rich brown colour. Except in the roots, or when cut tangentially, the figure is not often ornamental.

For facilities for obtaining the accompanying illustrations, the author has to thank Messrs. J. and C. Bowyer, Ltd., the Merchant Trading Co., Ltd., and the American Pitch Pine Export Co., through the U.S.A. Consul General.

[*To be continued*]

LITERATURE

THE WIRRAL REGIONAL-PLANNING SCHEME

This report of the Joint Committee is illustrated by good plans and by a number of very informative aeroplane photographs; yet it fails to give the vivid picture of social and economic conditions that we have become accustomed to expect after reading other reports of this type. This, possibly, is due to the fact that as far as can be seen the presentation of the report has been in the hands of a committee, aided doubtless by competent officers; but without a dominant and controlling personality, charged with the task of placing the conditions in the area in due proportion to each other, and in co-ordinating the information in respect of all the various aspects of the problem. Considering the comprehensive studies of this district that have been made under the auspices of Liverpool University, which it may be assumed were available, the survey of existing conditions and the statistical information bearing on these seem slight and sketchy, and the committee have not felt inclined to go very far in character zoning and in generally foreshadowing the future development. Possible they felt that it would be safer to leave these matters to the various bodies charged with the preparation of statutory schemes, but it certainly seems as if rather more guidance should have been provided for them. Roads and traffic have been very fully dealt with; indeed, with the exception of a few general regulations, this section forms the bulk of the report, and it is evident that it has engaged the attention of the committee to such an extent as almost to exclude other factors. The recommendations under this section seem useful and reasonable, but it is difficult to test their validity when so little else is given as to the anticipated future destiny of the areas they serve.

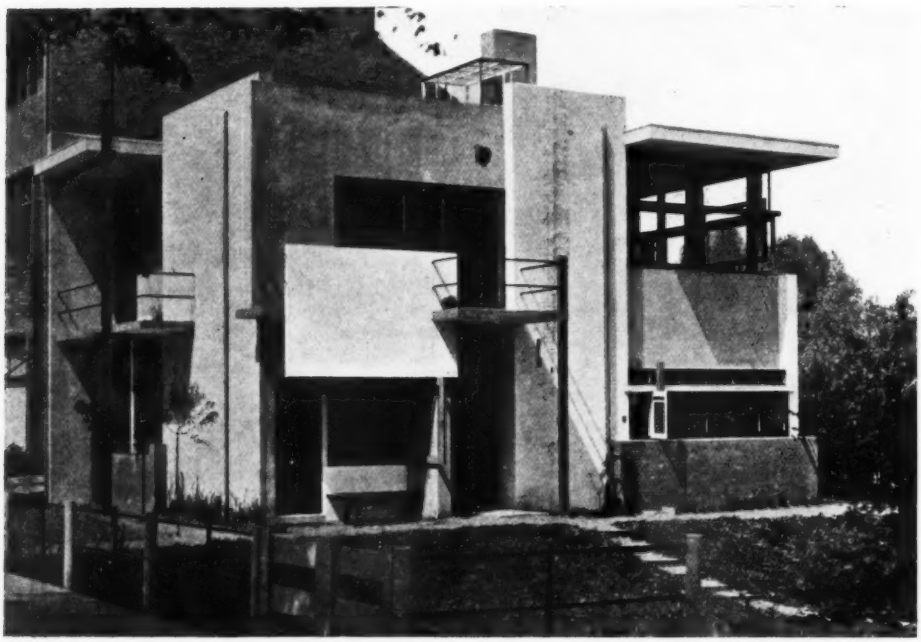
The district dealt with, the peninsula lying between the Mersey and the Dee, possesses no outstanding features of natural beauty, but it has a pleasant coast line, and is largely occupied by the homes of those employed in Liverpool and Birkenhead, affording besides opportunities for recreation to those dwelling within these towns. It also includes Port Sunlight, and a considerable stretch of the Manchester Ship Canal. With the completion of the new Mersey tunnel, recently commenced, there is bound to be an increasingly rapid development for residential and probably also for industrial purposes. The anticipations, according to this report, are that industries will locate themselves in two areas, one a strip extending westward from the head of the Birkenhead Dock system, and the other stretching along the bank of the Mersey and the Ship Canal in a south-easterly direction from Port Sunlight. These areas are both suited to industries on a large scale, but doubtless more detailed provision will be made later on for the location of smaller industrial concerns in other parts, which are at present assumed to be agricultural or residential, together with a few appropriate reserves for recreation.

H. V. LANCHESTER

The Wirral Regional-Planning Scheme. The Report of the Joint Committee.

MODERN DUTCH ARCHITECTURE

How far the buildings selected for illustration in this book are fairly representative of every serious movement in modern Dutch architecture I am not in a position to say. What is here illustrated by Mr. Yerbury's admirable photographs shows work which, with few exceptions, appears to have no kind of relationship in style to the past architecture of Holland. The one common link with previous periods is the material—good Dutch brick. If there be any school of Dutch architects directly developing a traditional manner little of their work has found its



House in Utrecht, 1924. By G. Rietveld. [*From* Dutch Architecture of the Twentieth Century.]

way into the present volume. Mr. Mieras, who is responsible for the brief introduction preceding the photographs, is careful to say at the outset that he does not propose "to enter into a defence of the architecture represented in the following collection of plates," or to engage in any special pleading in favour of particular buildings. "True art," he says, "can be consecrated only by an unshakable belief in it." Whether it is that I approach the illustrations of the buildings that follow—illustrations not wholly unfamiliar—in an insufficiently receptive spirit, or whether Mr. Mieras himself has a too patriotic predisposition in favour of the productions of his countrymen I am not sure. But I cannot help feeling that at least some of the buildings here presented must impose upon the most robust credulity a greater strain than is reasonable.

That form of criticism which seeks to damage works of art by comparing them to irrelevant and ludicrous objects is familiar to all of us. Ruskin practised it extensively, and it is now sufficiently discredited. At the same time all things have associations, and in architecture it is, I would submit, essential that a building have the right kind of associations; for only on these conditions can it possess a recognizable character. If a town hall proclaims itself unmistakably to be a town hall, well and good. If it merely looks like a building, good—though not good enough. But if it suggests irresistibly something else, something incongruously remote from the whole world of architecture, then the fact may legitimately be the subject of comment.

There are buildings in this collection which, in so far as they can be connected with anything, recall meat safes, refrigerators, incubator cells, gramophone cabinets, tanks, and compositions in piano cases. Possibly it is in these unexpected references that their especial appeal may reside. Personally, however, I must confess to a prejudice in favour of buildings looking like buildings. The more advanced of these works have, Mr. Mieras explains, not merely a mien: they "make a gesture." He is, I believe, illuminatingly right. They do positively make a gesture, but it is not one that should ever be made in polite society. It would be unfair to leave the impression that the book contained nothing better than work of this type. Actually it includes many fine examples of that authentic modernism which does seriously seek to advance architecture in a comprehensible direction. If extravagancies have been suffered to appear side by side with such work, the motive has clearly been to exhibit typical manifestations of the new spirit in Holland.

LIONEL B. BUDDEN

Dutch Architecture of the Twentieth Century. Edited by J. P. Mieras and F. R. Yerbury. London: Ernest Benn, Ltd. 1926. 32s. 6d. net. Pp. xiv. Plates 100.

NEW INVENTIONS

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

LATEST PATENT APPLICATIONS

21997. Bean, F. J. Concrete buildings. September 7.
21910. Gooding, W. J. Building bricks, etc. September 6.
21990. 21991. Harby, A. Boards or panels for building. September 7.
21975. Oakley, W. A. Manufacture of artificial stone, etc. September 6.
22361. Paveley, J. H. Brick for buildings, etc. September 10.
22167. Stirling, T. Roofing tiles. September 8.

SPECIFICATIONS PUBLISHED

257744. Street, T. Greenhouses, hothouses, and other glass structures.
257796. Watson, C. P. Semi-collapsible vehicular buildings.
250905. Mauterer, A. Construction of walls of metal piles.
257812. Steven, J. Devices for facilitating the driving of nails.
257857. Rylance, E. Chimneypots, stacks, and flues.

ABSTRACT PUBLISHED

255230. Evans, H., Linacre, Lansdowne Crescent, Worcester. Moulding walls *in situ*.

THE COMPETITORS' CLUB

COMPETITIONS IN FRANCE

M. G. VEISSÈRE, addressing the Société Centrale des Architectes, in June last, referred to the competition for the Law Courts at Cairo, and said that while this competition had been banned in England owing to its unsatisfactory conditions, it had not been found practicable to prevent French architects of repute from taking part. He pointed out that Government and municipal authorities as well as private persons were prone to promote competitions with inequitable conditions and faulty programmes; and that in France there was at present no machinery to secure unity of action among architects for obtaining the necessary amendments, and consequently the architects entering ran the risk of an unfair or futile result. The need to take steps to ensure equity in the programmes, premiums, adjudication, etc., was insisted on as a matter of urgency to the profession.

He mentioned that the two French societies had pronounced themselves in favour of competitions being conducted in two stages, and referred to the question of estimates. He supported the view that estimates based on cubic contents or even on superficial area ought to be sufficient for the purposes of a competition.

Apparently not only are estimates based on quantities frequently required, but the condition is sometimes made that an undertaking should be submitted from a contractor of substance to carry out the design at a given price, this condition only to be rescinded upon payment of a penalty. Of course this seems a preposterous course as applied to a competition, and shows how necessary it is for our French *confrères* to organize themselves, when we learn that they have often submitted to this condition.

Such a condition must operate unfairly in many ways. The young architect might find it very difficult to find a contractor willing to give him an estimate on such terms, while even the more experienced architect, who could demand this support from a contractor, would have to put in a great deal of special work to make a valid estimate possible. Contractors would be justified in refusing to quote under these circumstances, for while they are subject to a penalty if they withdraw their estimates, they have no guarantee that they will ultimately secure the job. Surely this case is better met by the British condition that if the successful competitor fails to obtain a tender within a specified percentage of his own competitive estimate, the promoters are relieved of their obligation to employ him.

To show the confusion of mind sometimes exhibited by promoters of competitions, M. Veissière quoted a recent case where a French City, in inviting contractors to submit designs and tenders for a swimming bath, disregarded entirely the architectural aspect, and asked for competitive schemes from contractors. Fortunately the President of the Société Centrale was able to get this rectified, and though the architects and contractors were still required to collaborate in designs and estimates, the names of the former came first. Another competition mentioned as organized in a curious manner involved the assessors in great difficulties, as while a wide discretion as to accommodation was left to the competitors, the directions were that the merits of the designs were first to be considered, and after that their position could be revised on a scale proportionate to their economy, as shown by the estimates. Even with an exact schedule of requirements, it is no easy matter to strike a balance between architecture and economy, but with a locse one it is next to impossible, if they are put in opposition in this way. Such an opposition has so little relation to fact that it is only introducing an artificial complication into the work of adjudication.

The suggestion made by M. Veissière that such an idea may be met in the future by deciding a competition on the design and on a contractor's estimate for it jointly, will hardly appeal to architects or to promoters in this country. The objections to obtaining contractors' estimates on competition designs have been referred to above, and we feel that our assessors, whatever their shortcomings, are usually able to decide whether a scheme is unduly extravagant. Moreover, the actual cost of construction is often of less importance than the convenience and suitability of the arrangements when the building comes to be occupied, so that cost is only one of the factors among a number that have to be taken into the account. Extravagant planning is usually bad planning, and extravagance in architectural treatment bad architecture, but it does not follow that a small expenditure above the minimum possible may not be justified in improved convenience and in adequate expression of purpose.

Sympathy and support may well be offered to the architects of France in their demand for a more definite organization with a view to securing a clearly defined standard of practice both as regards competitions and other professional matters. The architectural competition in France is, at its best, conducted with a degree of logical efficiency unknown elsewhere, but it appears that too often it is far removed from this standard and, as we have found here, only united action in the architectural profession will secure it against exploitation and ensure the rectification of defective and unfair competition programmes.

SENESCHAL

COMPETITION CALENDAR

The conditions of the following competitions 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.

October 30. New Offices for Scottish Legal Life Assurance Society, Bothwell Street, Glasgow. Assessor, Mr. John Keppie, A.R.S.A., F.R.I.B.A. Particulars from Mr. William Watson, Secretary, 84 Wilson Street, Glasgow, before August 21. Deposit £1 1s.

November 30. *a:* Design for a house costing £1,500; *b:* design for a house costing £850. Assessor, Mr. E. Guy Dawber, P.R.I.B.A., together with two others to be appointed by him whose names will be made known later. Premiums in each section: First, £150; second, £100; third, £50. Particulars from the secretary, *Daily Mail* Ideal Houses Competition, 130 Fleet Street, E.C.4. The prize-winning £1,500 house will be erected and completely furnished and equipped at the 1927 *Daily Mail* Ideal Home Exhibition at Olympia to be held next March.

January 3, 1927. Academy, Perth. Open to Architects practising in Scotland. Assessor, Mr. James D. Cairns. Premiums: £100 and £50. Particulars from Mr. R. Martin Bates, Education Offices, Perth. Deposit £1 1s.

January, 8, 1927. Town Hall Extension and Public Library Building for the City of Manchester. Assessors, Messrs. T. R. Milburn, R. Atkinson, and Ralph Knott. Preliminary competition open to architects of British Nationality. Particulars from Mr. P. M. Heath, Town Clerk. Deposit £1 1s.

January 25, 1927. 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.

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

No date. Town Hall and Library, Leith. Assessor, Sir George Washington Browne, R.S.A. Particulars from the City Chambers, Edinburgh.

No date. Incorporated Architects in Scotland: 1: Rowand Anderson Medal and £100; City Art Gallery and Museum; 2: Rutland Prize (£50) for Study of Materials and Construction; 3: Prize (£10 to £15) for 3rd year Students in Scotland; 4: Maintenance Scholarship, £50 per annum for 3 years. Particulars from Secretary of the Incorporation, 15 Rutland Square, Edinburgh.

THE WELSH NATIONAL MUSEUM

AN AMERICAN APPRECIATION

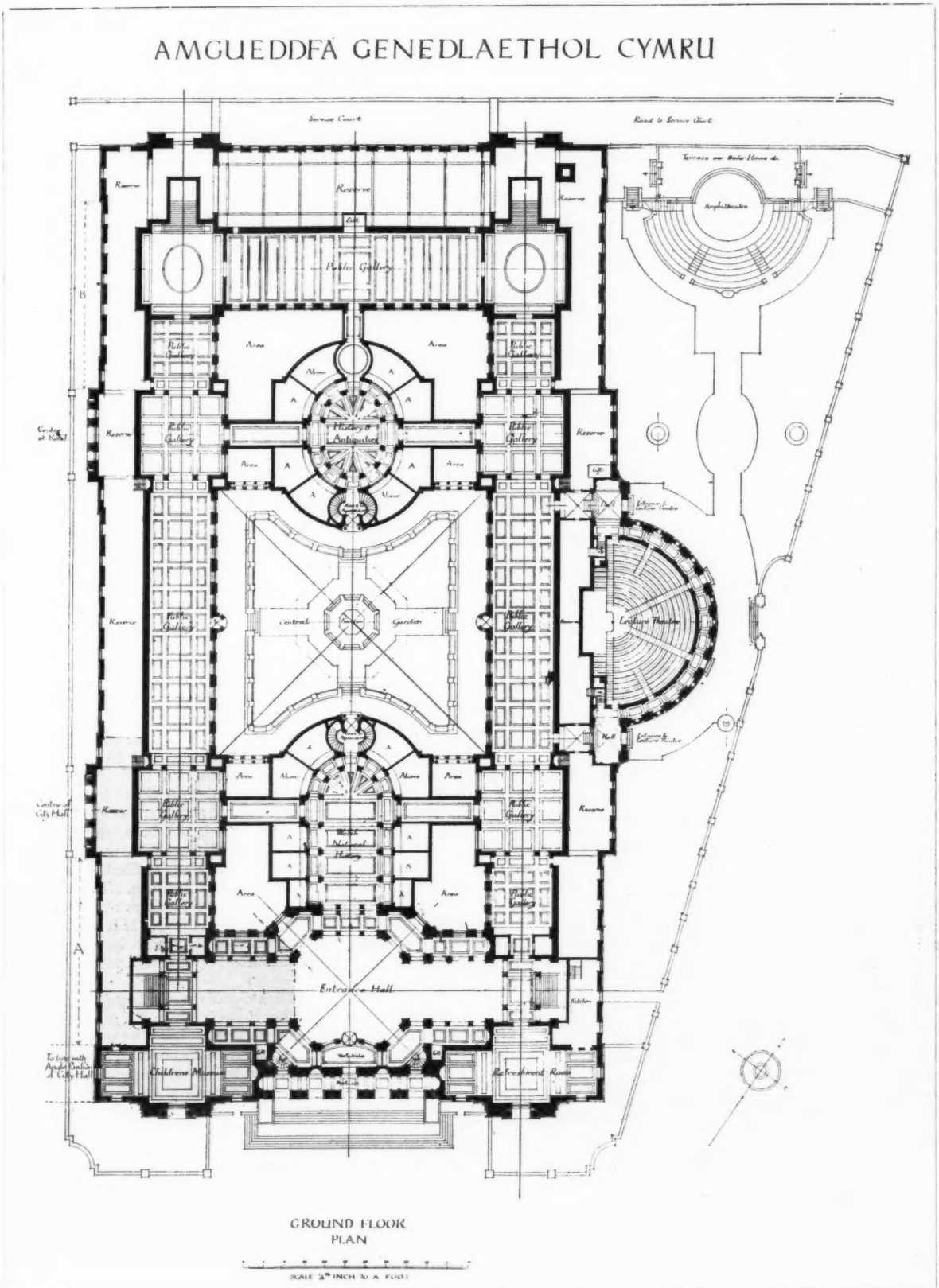
THERE has been much discussion in recent times on the question of criticism by architects of each other's work. Of the high value of such criticism this is not an appropriate occasion on which to write, rather will be urged here the especial importance to architects of reasoned criticism from those who are experts in the use of a particular type of building. Mr. Benjamin Ives Gilman, of the Museum of Fine Arts, Boston, U.S.A., has been investigating the National Museum of Wales at Cardiff, designed by A. Dunbar Smith and the late C. C. Brewer, and in passing it may be mentioned that he acknowledged the illustrated article on this museum contributed by Mr. W. S. Purchon to THE ARCHITECTS' JOURNAL on November 15, 1922.

Mr. Gilman is of opinion that the Welsh National Museum stands almost alone among great museums as an example of intelligent planning, and that most of the enormous projects recently conceived in the United States for museum buildings, costing from five million to twenty million dollars, prove on examination markedly deficient in ideas—especially in tested ideas. This is a statement which could not come gracefully from an Englishman, but coming from an American expert, it may well be considered as conveying something more than a pleasant tribute to British ability. Mr. Gilman's views are given in an article entitled "A Great Museum Intelligently Planned" in a recent issue of *Museum Work*, a publication of the American Association of Museums, and while we may not agree with all of them, they are at least, distinctly worthy of our careful consideration. It will be well first to give in outline the causes, in Mr. Gilman's opinion, of what he considers to be the low general standard of museum design. These are, briefly, the indefiniteness and the novelty of the task before the projectors of the schemes. The designers of many other types of buildings have more definite taste and more precedents before them; such buildings have more clearly limited purposes, and many experts have had special training and long experience in the use of them.

In the case of the museum, the aim of the promoters is often vague—the housing of growing collections of objects of indefinite growth in number and variety—while the task of dealing with such collections has only been tackled in a scientific spirit in comparatively recent times. Even yet there is much confusion of thought as to the purposes which museums ought to serve. As a result, Mr. Gilman feels that many museums are little more than the result of planning a building as large and fine as funds permit, provided with halls and passages in which objects can be set up and visitors walk about and see them in adequate light. To this generalization there are, however, some exceptions, some examples in which the experience already gained by experts has been utilized. Such exceptions express fixed convictions of purpose, and among them Mr. Gilman considers the National Museum of Wales a shining illustration. For this opinion he gives a series of definite reasons, which may be summarized briefly as follows:

1: The use of a lower outer portion and a higher inner part, giving a terrace effect to the building.

The National Museum of Wales, Cardiff. By Smith and Brewer. A view from the south-west.



The National Museum of Wales, Cardiff. By Smith and Brewer. The ground-floor plan.

2: The use of a dome, carried up internally to its full height, to mark the entrance. This Mr. Gilman prefers to a dominating central feature; as a matter of fact he preferred the original design for Cardiff with a lower dome more fitted to the purpose of dominating the front rather than of commanding the whole building.

3: The absence of the skylights which normally mar the exteriors of museums—see also 8.

4: The skilful use of a tapering site by forming a semicircular auditorium in the centre of the eastern façade and an open-air theatre at the N.E. corner—see also 11 and 15.

5: The treatment of the great central court with low pavilions at the ends and properly laid out central space.

6: The definite division of available space into reserve and exhibition galleries, the reserve galleries being on the outside and indicated architecturally as pointed out in 1.

7: The definite division of varied collections into departments more or less structurally separated from each other.

8: The use of side lighting. "The whirr of the air motor sounds the knell of the skylight in museums." The principle of using skylights in order to display as many objects as possible has been dethroned by the device of show and study series. Wall windows give varying illuminations, and protection from glare is given by "clerestory lighting," and in the case of many of the lower windows by opening them into the courtyard.

9: The inclusion of an aquarium in the scheme. Experience elsewhere has shown this to be an extraordinarily attractive feature.

10: The provision in the completed scheme of a model of a coal mine in a sub-basement. This is considered particularly appropriate for a Welsh museum.

11: The provision of an open-air theatre, which will doubtless be particularly valuable for choral singing.

12: The arrangement of four main staircases at the angles of the building, uniformly, simply, and liberally planned for the handling of large crowds.

13: The display of group exhibits in closed alcoves.

14: The excellent placing of library and administrative offices on the second floor of the entrance block.

15: The inclusion in the scheme of an auditorium with independent access from the street and with its own offices and cloakrooms.

16: The provision of a conveniently placed restaurant with an ample kitchen with outside exposure.

17: The fine children's room, one of the latest additions to museum design.

18: The definite allocation of galleries for temporary exhibitions.

19: The proper provision of cloakrooms, etc., not only for the public and staff, but also at the lecture hall. The provision at the public cloakrooms of independent means of ingress and egress.

20: The excellent scheme of heating and ventilating.

21: The provision of a strong-room, an essential rarely planned in advance.

Mr. Gilman's closing paragraph may well be quoted in full. "The study of this admirable design awakens a vivid wish. It is greatly to be hoped that some man of ability and opportunity, who has found in the hills and streams of Wales and in the qualities of its people factors of a great fortune, will one day repay the debt by completing so highly intelligent a plan, and endowing the country with a museum not only thoroughly modern at its inception, but promising to remain modern through a long future."

CORRESPONDENCE

ARCHITECTURAL DRAWING

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—The whole paragraph dealing with my book, *Sketching in Lead Pencil for Architects and Others*, which is included in an article headed "Literature," and signed G. Holt, is made up largely from a quotation from the book so inserted as to alter the true meaning of the original text, and interpolated by remarks which succeed only in obscuring the whole meaning. He says: "The text does not help much." I beg to state that among the several reviews that have appeared in both art and architectural journals this is the only adverse one that I have seen, and that the special point made in all these reviews is that the text *is* very helpful. The reviewing of two or three books in one article or under one common heading is greatly to be deprecated, and the fortifying of opinions on one book by making detrimental references to another is unfair, especially when the books deal with quite different subjects making comparisons entirely out of place. The only motive of writing this particular book was to stimulate architectural students in the art and practice of sketching, and just simply to show how this might be done in his spare time in the medium of lead pencil, and to produce the book at a price which the student can afford.

JASPER SALWEY

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—Your reviewer of my book, *Modern Technical Drawing*, charges me with a certain heaviness of line in the drawings and some "slovenliness" in the use of symbols. To the first charge I plead not guilty. A reference to the first edition, from which this is a reprint by a new process, would prove that this "heaviness" is due to the large reduction made in the printing block, for which the author is not responsible. As to the charge of slovenliness I would be glad if you would point out more specifically where this occurs. Being myself unable to search for the above-mentioned reason, I asked a teacher of perspective to look through the chapter on that subject, the only one in which "symbols" occur, and he failed to discover any errors in these. If your reviewer will kindly favour me with particulars, any error he may point out shall be rectified in the next edition.

GEO. ELLIS

Mr. G. Holt, in reply to Mr. Jasper Salwey and Mr. Geo. Ellis, says: With regard to Mr. Salwey, I indeed grieve he thought me unjust. It is the last thing I meant to be. The letterpress to his book does not greatly help because it merely enlarges the message already conveyed by the reproductions, and those betray the author's conception of what a sketch should be unmistakably, and in clear sequence. To me this kind of book is misguided in its object. We have outlived the merely picturesque or the automatically accurate. Architects and students need not so much guidance on how the two should be attained, singly or combined, as a method which will deal with proportions (and here I pay another tribute to Mr. Salwey's efforts), but also with the superb combination of geometrical forms. These it is that should be emphasized, for on these architecture always has relied and always will rely for its æsthetic effects. It is the tackling of such basic difficulties that Mr. Salwey should have undertaken, because once mastered, the sketching of details will be found less and less important.

With regard to Mr. Ellis's objections, the first is justified after his explanation that the heaviness is due to the reprint by a new process, whereby the large reduction made in the printing block is the cause. The second objection I answer by saying that the word "symbol" was used in its generic meaning as a sign, a character. Thus, a diagram is a symbol in the way that + or ≮ are symbols; the latter are simple ones, the former is a compound symbol, but a symbol nevertheless. I said they were slovenly, by which I meant that they were carelessly chosen, and not on par with the excellent text. No reference to the chapter on perspective, a sound one, was intended.

SOCIALISM AND GREAT ARCHITECTURE

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—I am sorry that I wrote the sentence to which Mr. Herbert Mansford takes exception, for, of course, there can never be an even distribution of wealth until there is also an even distribution

of blue eyes, of health, of brain, and of talent. Stockholm and Cardiff have beautiful civic buildings because wealth is unevenly distributed; because Stockholm is richer than Malmo, and Cardiff is richer than Newport.

The subject, however, is too immense to be dealt with in the correspondence columns of this or any other journal, for we should first have to decide what is wealth and what is great architecture, and this, I fear, might lead us to a discussion as to the purpose of our presence on this planet.

H. J. BIRNSTINGL

SOCIETIES AND INSTITUTIONS

The R.I.B.A. (Henry Saxon Snell) Prize, 1926-1927

The attention of competitors is called to the fact that on page 28 of the current R.I.B.A. prizes and studentship pamphlet the list of drawings required for an isolation hospital includes an "⅛ in. detail of a sanitary block and any special feature of the design." This should read "½ in. detail" etc.

The Architects' Defence Union

It is intended to call a general meeting of architects to discuss the proposals with regard to the proposed Architects' Defence Union, and to sanction the establishment of the new body. This meeting will be held at the R.I.B.A., 9 Conduit Street, W.1, at 6 p.m., on October 18. The new Defence Union will not be limited to members of the R.I.B.A. and its allied societies. All architects are, therefore, cordially invited to be present at this meeting.

Architecture for Workers in the Building Trades

The Council of the R.I.B.A. are holding an informal illustrated lecture on architecture, confined to workers in the building trades. This lecture will take place on Thursday, October 7, at 7.30 p.m., at the R.I.B.A., 9 Conduit Street, W.1. The subject will be "The Job," and the lecturer will be Mr. L. Sylvester Sullivan, F.R.I.B.A., hon. secretary of the Board of Architectural Education. All men employed in the work of building are cordially invited, admission being free. Buffet refreshments will be served at 7.30 p.m., before the lecture.

R.I.B.A. Exhibition of Students' Designs

The designs of students of schools of architecture recognized for exemption from the R.I.B.A. intermediate examination will be exhibited in the R.I.B.A. Galleries, 9 Conduit Street, W.1, until October 2, from 10 a.m. to 7 p.m., Saturday from 10 a.m. to 2 p.m. The R.I.B.A. Board of Architectural Education bronze medal and £5 in books for recognized schools is awarded for the best set of drawings submitted. This year the following schools, which are recognized by the R.I.B.A. for the purpose of exemption from its intermediate examination, have sent exhibits: Robert Gordon's Colleges, Aberdeen; Birmingham School of Architecture; Bombay School of Art; R.W.A. School of Architecture, Bristol; Cambridge School of Architecture; Technical College, Cardiff; Edinburgh College of Art; Glasgow School of Architecture; Leeds School of Art; Liverpool University School of Architecture; Architectural Association School of Architecture, London; School of Architecture, University of London; Northern Polytechnic, London; Victoria University, Manchester.

The Town Planning Institute

Following is the programme of the eighth annual country meeting of the Town Planning Institute, to be held at Stratford-upon-Avon. The meetings will be held at the Town Hall by permission of the Mayor and Corporation.

Thursday, October 7, delegates arrive.

Friday, October 8. Morning 10.30. Meeting at the Town Hall. Welcome by the Mayor, Councillor W. P. Bullard. Reply by the President, Mr. W. R. Davidge. "Town Planning —Stratford-upon-Avon and Environs." Joint address by Professor Patrick Abercrombie and Mr. F. W. Jones, Borough Surveyor. Discussion. Afternoon, 2.30. Meeting at the Town Hall. "Midland Joint Town Planning Advisory Council," by Mr. Herbert H. Humphries. Discussion. Evening, 7 for 7.30. Dinner at Shakespeare Hotel (evening dress).

Saturday, October 9. Morning, 10. Meet at Shakespeare Hotel. Professor Patrick Abercrombie, Mr. F. W. Jones, and Mr. F. C. Wellstood (secretary and librarian to the trustees of Shakespeare's birthplace) have kindly consented to conduct the party to view places of interest in the borough. Afternoon, 2. Visits to Warwick Castle and Kenilworth Castle. Motor charabancs will call for party at Shakespeare Hotel. Tea at Kenilworth. Evening, 8.15. Smoking concert at the Memorial Lecture Room, Waterside, by invitation of the Mayor (Councillor W. P. Bullard).

Sunday, October 10. A motor charabanc trip to the Cotswolds (Chipping Norton, Burford, Bourton-on-the-Water, Stow-on-the-Wold, and Broadway) will be arranged if a sufficient number intimate their desire to take part. Lunch at Burford and tea at Broadway.

Electrical Associations at Lunch

A luncheon, to which representatives of every branch of the electrical industry had been invited, was given at the Hotel Cecil by the British Electrical Development Association in conjunction with the Electric Lamp Manufacturers' Association of Great Britain. The purpose of the luncheon was to inaugurate an extensive campaign which is shortly being launched to explain to the public the great advantages of electricity, and to bring about its wider use in the home and country generally. Major-General Sir Philip Nash, K.C.M.G., vice-president of the B.E.D.A., presided.

Mr. L. C. B. Atkinson, A.M.INST.C.E., in explaining the objects of the campaign, said that it was about forty years since electric light was started in the country, and during that time a great structure had been built up. The homes of Great Britain in the bulk, however, had not as yet had the benefits of electric light. There were figures that showed that out of about seven million homes within range of existing supplies, only about a million and a quarter had adopted electric light or power in any form. He wanted to introduce electric light into the homes of the poorer classes. From past experience those in the industry had learned that it was possible to remodel the work in the home by applying electricity to the task of heating, lighting, cleaning, and cooking. He had figures which showed that over a thousand new full-sized cookers of British make were being put into service weekly, and that miners who had coal given them for nothing were installing electric cookers in their houses.

Probably before the end of the year the Electricity Bill would become law, and under that Bill the smaller electricity stations of this country would give way gradually to the supply from larger stations, and in doing so the country would have a supply which, in cheapness, would vie with countries where supplies came from water-power. But it was necessary that electricity should be used universally, and it was with that aim in view that the campaign had been organized.

Mr. J. Y. Fletcher, chairman of the E.L.M.A., proposed the health of the visitors, and Sir Ernest Benn replied.

In connection with this future campaign the British Electrical Development Association is promoting a competition to interest the public, and show people the benefits of electric lighting. There are a number of prizes, the first being either a cheque for £2,000, or a house fully equipped with electrical appliances, which has been designed by Messrs. Imrie and Angel, and which can be erected on any site selected by the winner. Particulars of this competition are published in a booklet which can be obtained from the Association's offices, 15 Savoy Street, Strand, W.C.2.

ARCHITECTS' ESTATES

Mr. Nicholas Hartley Hacking, of Highfield House, Barton-upon-Irwell, Lancs., architect, left £41,041 (net personalty £28,419).

Mr. Henry Leslie Paterson, of Clarendon Road, Sheffield, architect, left £7,385 (net personalty £7,018).

THE WEEK'S BUILDING NEWS

Cottages for Oxted

Mr. P. E. Stenning is to erect forty cottages at Oxted.

Town Planning at Aberystwyth

The Aberystwyth Town Council has a town-planning scheme under consideration.

Houses for Gravesend

The Gravesend Council proposes to build another 100 houses.

A New School for Buckie

A new school at Buckie, which has cost £30,000 to erect, is shortly to be opened.

A Factory for Shropshire

A beet sugar factory costing about £250,000 is to be erected in Shropshire.

Future Housing Schemes at Dunbar

Further housing schemes are to be entered upon shortly in different parts of Dunbar.

Housing at Chatham

The Chatham Council has entered into contracts for the erection of 180 houses.

Building at Woking

Loans amounting in all to about £20,000 are to be used by the Woking Urban District Council for building purposes.

A Cambridge Theatre Reconstructed

The old Theatre Royal at Barnwell, Cambridge, has been reconstructed and will shortly be opened.

Housing at Loughborough

The Loughborough Town Council has decided to erect 100 houses at a cost of £51,260.

A Loan for Lewisham Houses

The Lewisham Council is applying for a loan of £56,000 for the Grove Park housing scheme.

Two New Cinemas for London

Two new cinemas are to be built, one at Golders Green Road and the other at Hendon Circus.

A Stores for East Ham

A large departmental stores is to be built on the St. John's Church site, High Street, North East Ham.

Baths and Washhouses for Bermondsey

The Bermondsey Council proposes to spend £20,000 on building new baths and washhouses.

Developments at East Sheen

An estate at East Sheen is to be developed by the erection of 370 flats, fifty shops, bank offices, garages, and six tennis courts.

A Lecturer on Building

The Middlesex Education Committee is to appoint a lecturer on building for their evening classes.

Shops and Tenements in the City

A number of shops, with tenements above, are to be built in Middlesex Street, E., by the City Corporation.

Garages for East Ham

The East Ham Council has approved the building of forty lock-up motor garages in Flanders Road.

A School for Enfield

A new elementary school is to be built at Bush Hill Park, Enfield, at a cost of £37,632.

Plans Passed at Harpenden

The plans of eighteen houses have been approved by the Harpenden Urban District Council.

A Berkhamsted Housing Site

The Berkhamsted Urban District Council proposes to acquire a housing site of about twenty-five acres at Swing Gate Lane.

Housing at Aylesbury

Amended lay-out plans have been prepared for the erection of sixty-two houses on land at California, by the Aylesbury Borough Council.

More Houses for Rawmarsh

The Rawmarsh Urban District Council has decided to apply to the Minister of Health for sanction to borrow £31,000 for the erection of sixty-one houses.

More Houses for Loanhead

The Scottish Board of Health has approved of the erection of sixteen additional houses at Loanhead, making the total forty-eight in all.

A New Harbour at Nairn

Application is being made for a provisional order in connection with the new harbour works at Nairn. The estimated cost of the new works is £47,000.

A Further Loan for Glasgow

The Glasgow Corporation Housing Committee has decided to borrow a further £2,000,000 to finance the municipal housing schemes.

Birmingham—Derby Road Bridge Completed

The new bridge carrying the Derby-Birmingham turnpike over the River Dove, near Burton-on-Trent, has been completed at a cost of £42,000.

The Cost of St. Paul's Bridge

It was stated before the Royal Commission on Cross-River Traffic in London that the estimated cost of the proposed St. Paul's Bridge was £3,306,696.

A Bridge Building Congress

The International Bridge Building Congress, which is being attended by 200 experts from European countries, has been opened at Zurich.

Housing at Whittlesey

The Ministry of Health has approved of the Whittlesey Rural District Council's scheme to build the remaining twenty-six houses in the rural district.

More Houses Needed at Rochford

The Housing Committee of the Rochford Rural District Council has decided to press for the erection of a further twenty houses of the non-parlour type.

Stockton Hospital Extended

Princess Mary, Viscountess Lascelles, recently opened extensions to the Stockton and Thornaby-on-Tees Hospital, completed at a cost of £71,000.

A Barry Development Scheme

The Barry Urban District Council has completed the purchase of 150 acres of land on the Porthkerry estate, with a view to the further development of Barry as a seaside resort and watering-place.

Town Planning in Bucks

A joint town-planning committee is to be set up by a number of Buckinghamshire towns to discuss a proposed South Bucks and Thames-side joint town-planning scheme.

A New Infirmary for Falkirk

A start is to be made with the building of a new infirmary for Falkirk, the site for which was procured some time ago on the grounds of Gartcows, Falkirk. The cost of the new building is estimated at £100,000.

More Houses for Shepton Mallet

The Shepton Mallet Urban District Council has decided (subject to the approval of the Minister of Health) to extend their housing scheme by providing another thirty houses.

Town Planning at Dover

The Dover Rural District Council has been advised by the East Kent Chambers of Commerce to prepare a comprehensive town-planning scheme in view of the advent of coal raising in Kent.

Housing Approved at Bridgwater.

The Ministry of Health has approved of a scheme for the erection of a further ninety-eight houses by the Bridgwater Town Council, and has given sanction to the borrowing of £48,000.

Hendon's Amenities

The Hendon District Council recently disapproved of a scheme for constructing a large number of garages at Brent Green, one of the few remaining rural spots in the district. The applicant appealed to the Ministry of Health, but his appeal was dismissed.

THE WEEK'S BUILDING NEWS—*continued.*

Improvements at Southend Pier

The Southend Corporation has decided to spend £45,000 on improving the berthing accommodation for passenger steamers at Southend pierhead, and £16,000 on improving the miniature railway on the pier.

A Cottage Hospital for Brixham

A new cottage hospital for Brixham is being designed by Mr. J. Archibald Lucas, F.S.I., F.R.I.B.A., of Exeter. The hospital is being provided by Mr. Charles Hellyer, J.P.

An Approach to the Sacré Cœur

Sloping terraces, well-laid-out gardens, and flights of stone steps are now being constructed on the waste ground in front of the Basilica of the Sacré Cœur, which dominates the Butte of Montmartre in Paris.

A New Spitalfields Market

A number of slums in Spitalfields are now being demolished to make room for the erection of a new fruit and vegetable market. The cost of the scheme is estimated at £2,000,000.

Housing Delay at Aylsham

The Aylsham Rural District Council recently decided to erect twenty-four houses, but as there is some difficulty over the question of sites, the matter is being delayed.

Loch Lomond Road Improvement

Proposals for the improvement of Loch Lomond Road at its junction with Carman Road at Renton have been approved by the Western District Committee of the Dumbarton County Council.

Bradford Public Hall

The Special Public Hall Committee of the Bradford City Council has considered a revised scheme for a public hall, and has given instructions for further particulars with respect to two other sites in or near the centre of the city to be obtained.

A London Market to be Abolished

At a recent meeting of the City Corporation a letter was read from the London County Council stating that it has decided to apply to Parliament next session for authority to purchase and abolish the Hay Market at Aldgate.

A Site for Swadlincote

The Housing Committee of the Swadlincote District Council has recommended that necessary steps be taken to acquire the land situate between Gresley Wood Road and Hall Street as a site for the erection of approximately fifty houses.

The Ypres Memorial

The war memorial, for British soldiers who fell in the Ypres salient, designed by Sir Reginald Blomfield, is almost completed. The names of some 60,000 men of the British Empire who died but whose graves are unknown will be inscribed in stone.

Developments at Margate

The Margate Town Council has passed the plans of thirty-one houses, and has decided to apply to the Minister of Health for sanction to erect an additional seventy-eight houses on the Dane Valley housing estate.

The Preservation of Ancient Cottages

The Labour Party has nominated Mr. Ramsay MacDonald, Mr. F. W. Jowett, and Miss Mary Carlin to attend the conference which is being called by the Royal Society of Arts to promote the preservation of ancient country cottages.

Ellesmere College.

The ceremony of laying the foundation stone of the Chapel of Ellesmere College, Shropshire, which is being erected as a memorial to old Ellesmerians, will take place on September 29, and not September 30 as previously announced.

The Reopening of Crowland Abbey

Crowland Abbey has been reopened by the Bishop of Lincoln on the completion of the work of restoration. Extensive alterations have been carried out, including the lowering of the floor 18 in., and the entire reseating of the Abbey.

A Chailey Housing Scheme Approved

The Ministry of Health has approved of the Chailey Rural District Council's scheme for assisting private enterprise in the erection of thirty houses. The Ministry has also approved in general of the Council's proposal to proceed with the erection of 115 houses in various parishes.

Housing Prospects at Dudley

It was stated at a recent meeting of the Dudley Town Council that the question of clearing slum areas was receiving attention, and that accommodation was wanted for at least a hundred families. There was the possibility that 2,000 houses would be erected in the next two years.

Building at Kidderminster

The Kidderminster Town Council has received the plans of seventeen houses, a new garage, new education offices, and a domestic science centre, and a weights and measures office for the Kidderminster Corporation. Some opposition has arisen with regard to the two buildings last mentioned.

Hornsea's Town Planning Scheme

The Hornsea Urban District Council has received from the Ministry of Health a memorandum incorporating all the suggestions and objections of the property owners at the town-planning inquiry, together with a sketch plan. The main lines of the road system of the scheme have been adhered to as being the best possible for Hornsea, and the chief open spaces have also been retained.

Improvements at Aberdeen

The Aberdeen Town Council's Property Committee has completed the purchase, for something like £28,000, of the large block of buildings at 32 to 38 Union Street, and 11 to 19 Netherkirkgate. It is understood that the purchase has been made for the purpose of widening Broad Street and for the opening up of Marischal College.

The L.C.C. Town-Planning Scheme

A town-planning scheme, stretching from Putney Heath in the west to Blackheath in the south and involving some of the most populous areas of South London, is being prepared by the L.C.C. The L.C.C. has decided to exercise its wide powers under the 1925 Town Planning Act to schedule 11¼ square miles of lightly developed or undeveloped land in South London.

Crosby Hall Developments

When the Duchess of York visits Crosby Hall, Chelsea, in November, to unveil a commemorative tablet in the north wing, she will also receive donations and purses on behalf of the Endowment Fund. In this way it is hoped to secure the last £17,000 of the £50,000 which is needed to enable the British Federation of University Women to begin the building of the first residential wing.

Unemployment Schemes at Dundee

The Works Committee of the Dundee Town Council has appointed a sub-committee to inquire into the provision of work for the unemployed during the coming winter. A number of schemes were put forward which would provide work, chief of these being the construction of the Broughty Ferry foreshore road at an estimated cost of from £78,000 to £102,000. The capital sum involved in the adoption of the schemes put forward was £240,000.

Newport Market Scheme

A private scheme in connection with the Newport provision market and the widening of the High Street, drafted by Messrs. Griggs and Vaughan, the Newport architects, has been considered by the Parliamentary Committee of the Corporation. The new scheme provides for the widening of High Street and Griffin Street, and the replacing of the market by a series of arcades which would form an excellent shopping centre. It is estimated that the scheme would cost about £250,000.

Bethnal Green Housing

The Mayor of Bethnal Green, in laying recently a commemoration stone in connection with the Parmiter Street housing scheme of the Bethnal Green Council, said that the local authority had spent close upon a quarter of a million pounds in building between 180 and 190 dwellings, all of which were up-to-date and contained all the latest labour-saving devices. It was the ambition of the Council to rebuild as far as possible and do their best to make Bethnal Green a place fit, not merely for heroes, but for all men to live in.

RATES OF WAGES

			I	II
			s. d.	s. d.
A	ABERDARE	S. Wales & M.	1 8	1 3½
A₂	Abergavenny	Do.	1 7½	1 2½
B	Abingdon ..	S. Counties	1 6	1 1½
A	Accrington	N.W.Counties	1 8	1 3½
A₃	Addlestone	S. Counties	1 6½	1 2
A	Adlington ..	N.W.Counties	1 8	1 3½
A	Airdrie ..	Scotland	•1 8	1 3½
A	Aldeburgh	E. Counties	1 4	1 0½
C₁	Altrincham	N.W.Counties	1 8	1 3½
A	Appleby ..	N.W. Counties	1 4½	1 0½
B₃	Ashton-under-Lyne	N.W.Counties	1 8	1 3½
A	Atherstone	Mid. Counties	1 6½	1 2
A₃	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 4½	1 0½
B₂	Bognor ..	S. Counties	1 8	1 3½
A	Bolton ..	N.W.Counties	1 6½	1 2
A₃	Boston ..	Mid. Counties	1 6	1 1½
B₁	Bournemouth	S. Counties	1 8	1 3½
A	Brad ford ..	Yorkshire	1 6½	1 2
A₃	Brentwood	E. Counties	1 8	1 3½
A	Bridgend ..	S. Wales & M.	1 5	1 1
B₂	Bridgwater	S.W. Counties	1 7½	1 2½
A₁	Bridlington	Yorkshire	1 8	1 3½
A	Brighouse ..	Yorkshire	1 6	1 1½
B₁	Brighton ..	S. Counties	1 8	1 3½
A	Bristol ..	S.W. Counties	1 4½	1 0½
B₂	Brixham ..	S.W. Counties	1 6½	1 2
A₃	Bromsgrove	Mid. Counties	1 4	1 0½
C	Bromyard ..	Mid. Counties	1 8	1 3½
A	Burnley ..	N.W.Counties	1 8	1 3½
A	Burslem ..	Mid. Counties	1 7	1 2½
A₂	Burton-on-Trent	Mid. Counties	1 8	1 3½
A	Bury ..	N.W.Counties	1 6½	1 2
A₂	Buxton ..	N.W.Counties		
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 6	1 1
B	Carmarthen	S. Wales & M.	1 5	1 1
B₂	Carnarvon ..	N.W.Counties	1 7½	1 2½
A₁	Carnforth ..	N.W. Counties	1 8	1 3½
A	Castleford ..	Yorkshire	1 5½	1 1½
H₁	Chatham ..	S. Counties	1 5½	1 1½
B₁	Chelmsford	E. Counties	1 6	1 1½
B	Cheltenham	S.W. Counties	1 8	1 3½
A	Chester ..	N.W.Counties	‡1 8	1 3½
A	Chesterfield	Mid. Counties	1 4½	1 0½
B₂	Chichester ..	S. Counties	1 8	1 3½
A	Chorley ..	N.W.Counties	1 5	1 1
B₂	Cirencester	S. Counties	1 8	1 3½
A	Clitheroe ..	N.W.Counties	1 8	1 3½
A	Clydebank	Scotland	1 8	1 3½
A	Coalville ..	Mid. Counties	1 5½	1 1½
B₁	Colchester ..	E. Counties	1 8	1 3½
A	Colne	N.W. Counties	1 5½	1 1½
B₁	Colwyn Bay	N.W.Counties	1 8	1 3½
A	Consett ..	N.E. Coast	1 5½	1 1½
B₁	Conway ..	N.W. Counties	1 8	1 3½
A	Coventry ..	Mid. Counties	1 6½	1 2
A₂	Crewe ..	N.W.Counties	1 6½	1 2
A₂	Cumberland ..			
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 8	1 1½
A	Derby ..	Mid. Counties	1 8	1 3½
A	Dewsbury ..	Yorkshire	1 6	1 1½
B	Didcot ..	S. Counties	1 8	1 3½
A	Doncaster ..	Yorkshire	1 4	1 0½
C₁	Dorchester	S.W.Counties	1 6½	1 2
A₃	Driffield ..	Yorks	1 6½	1 2
A₃	Droitwich ..	Mid. Counties	1 7	1 2½
A₃	Dudley ..	Mid. Counties	1 8	1 3½
A	Dundee ..	Scotland	1 8	1 3½
A	Durham ..	N.E. Coast		
B₁	EAST-BOURNE	S. Counties	1 6	1 1½
A	Ebbw Vale	S. Wales & M.	1 8	1 3½
A	Edinburgh	Scotland	1 8	1 3½
A	E. Glamorganshire & Monmouthshire	S. Wales & M.	1 8	1 3½
B	Exeter ..	S.W. Counties	§1 7	1 2½
B₂	Exmouth ..	S.W. Counties	1 5	1 1
B	FELIXSTOWE	E. Counties	1 6	1 1½
A₃	Filey ..	Yorks	1 6½	1 2
A	Fleetwood ..	N.W.Counties	1 8	1 3½
B₃	Folkestone	S. Counties	1 4½	1 0½
A	Frodsham ..	N.W.Counties	1 8	1 3½
B₃	Frome ..	S.W.Counties	1 4½	1 0½
A	GATESHEAD	N.E. Coast	1 8	1 3½
A	Gillingham	S. Counties	1 5½	1 1½
B	Gloucester ..	S.W.Counties	1 6	1 1½
A₂	Goole ..	Yorkshire	1 7	1 2½
B₁	Gosport ..	S. Counties	1 5½	1 1½
A₃	Grantham ..	Mid. Counties	1 6½	1 2
A₂	Gravesend ..	S. Counties	1 7	1 2½
A	Greenock ..	Scotland	•1 8	1 3½
A	Grimsby ..	Yorkshire	1 8	1 3½
B₁	Guildford ..	S. Counties	1 5½	1 1½
A	HALIFAX ..	Yorkshire	1 8	1 3½
A	Hanley ..	Mid. Counties	1 7½	1 2½
A₁	Harrogate ..	Yorkshire	1 8	1 3½
A	Hartlepools	N.E. Coast	1 8	1 3½
A	Harwich ..	E. Counties	1 5	1 1
B₂	Hastings ..	S. Counties	1 4½	1 0½
B₂	Hatfield ..	S.W. Counties	1 5½	1 1½
B	Hereford ..	E. Counties	1 6	1 1½
B	Hertford ..	N.W.Counties	1 5½	1 1½
A₁	Heysham ..	N.E. Coast	1 7½	1 2½
A	Howden ..	Yorkshire	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 6	1 1½
B	Kidderminster	Mid. Counties	1 6½	1 2
B₂	King's Lynn	E. Counties	1 5	1 1
A₁	LANCASTER	N.W.Counties	1 7½	1 2
A₃	Leamington	Mid. Counties	1 6½	1 2½
A	Leeds ..	Yorkshire	1 8	1 3½
A	Leek ..	Mid. Counties	1 8	1 3½
A	Leicester ..	Mid. Counties	1 8	1 3½
A	Leigh ..	N.W. Counties	1 4½	1 0½
B₃	Lewes ..	S. Counties	1 6½	1 2
A₃	Lichfield ..	Mid. Counties	1 8	1 3½
A	Lincoln ..	Mid. Counties	‖1 9	1 3½
A	Liverpool ..	N.W.Counties	1 6	1 1½
B	Llandudno	N.W.Counties	1 8	1 3½
A	Llanelly ..	S. Wales & M.	1 9½	1 4½
	London (12 miles radius)		1 9	1 4
	Do. (12–15 miles radius)		1 8	1 3½
A	Long Eaton	Mid. Counties	1 8	1 3½
A	Loughborough	Mid. Counties	1 6	1 1½
B	Luton ..	E. Counties	1 8	1 3½
A	Lytham ..	N.W. Counties		
A₁	MACCLESFIELD	N.W.Counties	1 7½	1 2½
B	Maidstone ..	S. Counties	1 5½	1 1½
A₃	Malvern ..	Mid. Counties	1 6½	1 2
A	Manchester	N.W.Counties	1 8	1 3½
A	Mansfield ..	Mid. Counties	1 8	1 3½
B₃	Margate ..	S. Counties	1 4½	1 0½
A₃	Matlock ..	Mid. Counties	1 6½	1 2
A	Merthyr ..	S. Wales & M.	1 8	1 3½
A	Middlesbrough	N.E. Coast	1 8	1 3½
A₃	Middlewich	N.W. Counties	1 6½	1 2
A	Monmouth	S. Wales & M.	1 8	1 3½
A₁	S. and E. Glamorganshire Morecambe	N.W. Counties	1 7½	1 2½
A	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 7	1 2½
A	Northampton	Mid. Counties	1 8	1 3½
A₂	North Staffs.	Mid. Counties	1 8	1 3½
A	North Shields	N.E. Coast	1 6	1 1½
A	Norwich ..	E. Counties	1 8	1 3½
B	Nottingham	Mid. Counties	1 8	1 3½
A	Nuneaton ..	Mid. Counties		
B	OAKHAM ..	Mid. Counties	1 5½	1 1½
A	Oldham ..	N.W.Counties	1 8	1 3½
A₃	Oswestry ..	Mid. Counties	1 6½	1 2
B	Oxford ..	S. Counties	1 6	1 1½
A	PAISLEY ..	Scotland	•1 8	1 3½
C	Pembroke	S. Wales & M.	1 4½	1 0½
A	Perth ..	Scotland	•1 8	1 3
A₃	Peterborough	Mid. Counties	1 6½	1 2
A	Plymouth	S.W. Counties	¶1 8	1 3½
A	Pontefract ..	Yorkshire	1 8	1 3½
A	Pontypridd	S. Wales & M.	1 8	1 3½
B	Portsmouth	S. Counties	1 6	1 1½
A	Preston ..	N.W.Counties	1 8	1 3½
A	QUEENSFERRY	N.W.Counties	1 8	1 3½
B	READING ..	S. Counties	1 6	1 1½
B	Reigate ..	S. Counties	1 5½	1 1½
A₃	Retford ..	Mid. Counties	1 6½	1 2
A	Rhondda Valley	S. Wales & M.	1 8	1 3½
A₃	Ripon ..	Yorkshire	1 6½	1 2
A	Rochdale ..	N.W.Counties	1 8	1 3½
B	Rochester ..	S. Counties	1 5½	1 1½
A₁	Ruabon ..	N.W.Counties	1 7½	1 2½
A₂	Rugby ..	Mid. Counties	1 8	1 3½
A₃	Rugeley ..	Mid. Counties	1 6½	1 2
A	Runcorn ..	N.W. Counties	1 8	1 3½
A₃	ST. ALBANS	E. Counties	1 6½	1 2
A	St. Helens ..	N.W.Counties	1 8	1 3½
A₁	Scarborough	Yorkshire	1 7½	1 2½
A	Scunthorpe	Mid. Counties	1 8	1 3½
A	Sheffield ..	Yorkshire	1 8	1 3½
A	Shipley ..	Yorkshire	1 6½	1 2
A	Shrewsbury	Mid. Counties	1 7	1 2½
A₂	Skipton ..	Yorkshire	1 5½	1 1½
B	Slough ..	S. Counties	1 7	1 2½
A₂	Solihull ..	Mid. Counties	1 6	1 1½
B	South'pton ..	S. Counties	1 5½	1 1½
B₁	Southend-on-Sea	E. Counties	1 8	1 3½
A	Southport ..	N.W.Counties	1 8	1 3½
A	S. Shields ..	N.E. Coast	1 7	1 2½
A	Stafford ..	Mid. Counties	1 8	1 3½
A₂	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 5½	1 1½
B	Stroud ..	S.W.Counties	1 8	1 3½
A	Sunderland ..	N.E. Coast	1 8	1 3½
A	Swansea ..	S. Wales & M.	1 6	1 1½
B	Swindon ..	S.W. Counties		
A₁	TAMWORTH	N.W.Counties	1 7½	1 2½
B₁	Taunton ..	S.W. Counties	1 5½	1 1½
A	Teeside Dist.	N.E. Counties	1 8	1 3½
A	Todmorden	Yorkshire	1 8	1 3½
A₂	Torquay ..	S.W.Counties	1 7	1 2½
B₁	Tunbridge Wells	S. Counties	1 5½	1 1½
A	Tunstall ..	Mid. Counties	1 8	1 3½
A	Tyne District	N.E. Coast	1 8	1 3½
A	WAKEFIELD	Yorkshire	1 8	1 3½
A₂	Walsall ..	Mid. Counties	1 7	1 2½
A	Warrington	N.W.Counties	1 8	1 3½
A₃	Warwick ..	Mid. Counties	1 6½	1 2
B	Wellingborough	Mid. Counties	1 6	1 1½
A	West Bromwich	Mid. Counties	1 8	1 3½
B	Weston-s-Mare	S.W. Counties	1 6	1 1½
A₃	Whitby ..	Yorkshire	1 6½	1 2
A	Widnes ..	N.W.Counties	1 8	1 3½
A	Wigan ..	N.W.Counties	1 8	1 3½
B₂	Winchester	S. Counties	1 5	1 1
B	Windsor ..	S. Counties	1 6	1 1½
A	Wolverhampton	Mid. Counties	1 8	1 3½
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, 1*s.* 4½*d. per hour;* LABOURER, 1*s.* 4½*d. per hour;* NAVVY, 1*s.* 4½*d. per hour;* TIMBERMAN, 1*s.* 6*d. per hour;* SCAFFOLDER, 1*s.* 5½*d. per hour;* WATCHMAN, 7*s.* 6*d. 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 1*s.* 9*d. each and credited when returned at* 1*s.* 6*d.*
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, 1*s.* 4½*d. per hour;* TIMBERMAN, 1*s.* 6*d. per hour;* BRICKLAYER, 1*s.* 9½*d. per hour;* PLUMBER, 1*s.* 9½*d. per hour;* WATCHMAN, 7*s.* 6*d. 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, 1*s.* 9½*d. per hour;* LABOURER, 1*s.* 4½*d. per hour;* SCAFFOLDER, 1*s.* 5½*d. per hour.*

London stocks, per M.	£4	15	0
Flettons, per M.	2	18	0
Staffordshire blue, per M.	9	10	0
Firebricks, 2½ in., per M.	11	3	0
Glazed salt, white, and ivory stretchers, per M.	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, 1*s.* 9½*d. per hour;* DO. *fixer,* 1*s.* 10½*d. per hour;* LABOURER, 1*s.* 4½*d. per hour;* SCAFFOLDER, 1*s.* 5½*d. per hour.*

Portland Stone:			
Whilbed, per ft. cube	£0	4	7
Basebed, per ft. cube	0	4	8
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, 1*s.* 9½*d. per hour;* TILER, 1*s.* 9½*d. per hour;* SCAFFOLDER, 1*s.* 5½*d. per hour;* LABOURER 1*s.* 4½*d. 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	
TILING, 4 in. gauge, every 4th course nailed, in hand-made tiles, average per square	5	6	0
DO., machine-made DO., per square	4	17	0

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

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

See "Sundries for Asbestos Tiling."

CARPENTER AND JOINER

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

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

7×3, per std.	£21	0	0
11×4, per std.	31	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.	30	0	0
Wainscot oak, per ft. sup. of 1 in.	0	2	0
Mahogany, per ft. sup. of 1 in.	0	2	0
DO. *Cuba, per ft. sup. of 1 in.*	0	3	0
Teak, per ft. sup. of 1 in..	0	3	0
DO., *ft. cube*	0	15	0
FIR fixed in wall plates, lintels, sleepers, etc., per ft. cube	0	5	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	3	0
DO. *drawn pipes, per cwt.*	2	4	6
DO. *soil pipe, per cwt.*	2	6	6
DO. *scrap, per cwt.*	1	9	6
Copper, sheet per lb.	0	1	0
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	10	6
LEAD PIPE, fixed, including running joints, bends, and tacks, ½ in., per ft.	0	2	1
DO. ¾ in., per ft.	0	2	5
DO. 1 in., per ft.	0	3	3
DO. 1¼ in., per ft.	0	4	6
LEAD WASTE or soil, fixed as above, complete, 2½ in., per ft.	0	6	0
DO. 3 in., per ft.	0	7	0
DO. 4 in., per ft.	0	9	9
CAST-IRON R.W. PIPE, at 24 lb. per length, jointed in red lead, 2½ in., per ft.	0	2	5
DO. 3 in., per ft.	0	2	10
DO. 4 in., per ft.	0	3	3
CAST-IRON H.R. GUTTER, fixed, with all clips, etc., 4 in., per ft.	0	2	7
DO. O.G. 4 in., per ft.	0	2	10
CAST-IRON SOIL PIPE, fixed with caulked joints and all ears, etc., 4 in., per ft.	0	7	0
DO. 3 in., per ft.	0	6	0
Fixing only:			
W.C. PANS and all joints, P. or S., and including joints to water waste preventers, each	2	5	0
BATHS only, with all joints	1	18	0
LAVATORY BASINS only, with all joints, on brackets, each	1	10	0

PLASTERER

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

Chalk lime, per ton	£2	11	0
Hair, per cwt.	0	18	0
Sand and cement see "Excavator," etc., above.			
Lime putty, per cwt.	£0	2	8
Hair mortar, per yd.	1	7	0
Fine stuff, per yd.	1	14	0
Sawn laths, per bdl.	0	2	9
Keene's cement, per ton	5	15	0
Sirapite, per ton	3	10	0
DO. *fine, per ton*	3	18	0
Plaster, per ton	3	0	0
DO. *per ton*	3	12	6
DO. *fine, per ton*	5	12	0
Thistle plaster, per ton	£3	9	0
Lath nails per lb.	0	0	4
LATHING with sawn laths, per yd.	0	1	7
METAL LATHING, per yd.	0	2	3
FLOATING in Cement and Sand, 1 to 3, for tiling or woodblock, ¾ in., per yd.	0	2	4
DO. vertical, per yd.	0	2	7
RENDER, on brickwork, 1 to 3, per yd.	0	2	7
RENDER in Portland and set in fine stuff, per yd.	0	3	3
RENDER, float, and set, trowelled, per yd.	0	2	9
RENDER and set in Sirapite, per yd.	0	2	5
DO. in Thistle plaster, per yd.	0	2	5
EXTRA, if on but not including lathing, any of foregoing, per yd.	0	0	5
EXTRA, if on ceilings, per yd.	0	0	5
ANGLES, rounded Keene's on Portland, per ft. lin.	0	0	6
PLAIN CORNICES, in plaster, per inch girth, including dubbing out, etc., per ft. lin.	0	0	5
WHITE glazed tiling set in Portland and jointed in Parian, per yd., from	1	11	6
FIBROUS PLASTER SLABS, per yd.	0	1	10

GLAZIER

GLAZIER, 1*s.* 8½*d. per hour.*

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

DECORATOR

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

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

SMITH

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

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

SUNDRIES

Fibre or wood pulp boardings, according to quality and quantity.			
The measured work price is on the same basis . . . per ft. sup.	£0	0	2½
FIBRE BOARDINGS, 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, ⅛ in., grey flat, per yd. sup.	0	2	3
DO., *corrugated, per yd. sup.*	0	3	3
ASBESTOS SHEETING, fixed as last, flat, per yd. sup.	0	4	0
DO., corrugated, per yd. sup.	0	5	0
ASBESTOS slating or tiling on, but not including battens, or boards, plain "diamond" per square, grey	2	15	0
DO., red	3	0	0
Asbestos cement slates or tiles, ⅛ in. punched per M. grey	17	0	0
DO., *red*	19	0	0
ASBESTOS COMPOSITION FLOORING: Laid in two coats, average ¾ in. thick, in plain colour, per yd. sup.	0	7	0
DO., ½ in. thick, suitable for domestic work, unpolished, per yd.	0	6	6
Metal casements for wood frames, domestic sizes, per ft. sup.	0	1	6
DO., *in metal frames, per ft. sup.*	0	1	9
HANGING only metal casement in, but not including wood frames, each	0	2	10
BUILDING in metal casement frames, per ft. sup.	0	0	7
Waterproofing compounds for cement. Add about 75 per cent. to 100 per cent. to the cost of cement used.			
Plywood:			
3 m/m alder, per ft. sup.	0	0	2
4½ m/m amer. white, per ft. sup.	0	0	3½
¼ m/m figured ash, per ft. sup.	0	0	5
4½ m/m 3rd quality, composite birch, per ft. sup.	0	0	1½