THE ARCHITECTS' JOURNAL

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"FRIENDS" OF THE PROFESSION

The right of a minority to express views of such a kind, and to act in such a way, as to jeopardize an undertaking approved by the majority is one of those matters concerning which it is unwise to be too dogmatic, for here, if anywhere, circumstances alter cases. The attitude of the conscientious objector in times of war is, perhaps, questionable; but the right of a political minority to express its views is surely unquestionable.

And what of the right of members of a minority of a professional body to endeavour to jeopardize and to compromise an undertaking which has received the sanction of the majority? For our own part we have no hesitation in saying that we deplore such action. And so, to turn from the general to the particular, we declare that we think the publishing of letters in the Press, and particularly in the lay Press, which are intended to arouse opposition to the proposed registration bill, to be reprehensible, for it is the unequivocally expressed wish of the majority of the members of the architectural profession that this bill should become law, and we think that a sense of loyalty and of dignity should have restrained individuals, who may hold dissentient views from expressing those views in public at the present time.

The whole subject of registration has occupied the attention of the profession for many years, and during these years of deliberation there has been ample opportunity for the mustering of opposing forces; for the expression of every shade of opinion; for the putting forward of any cogent argument of opposition; but that time has now passed, and the decision to proceed has been taken.

Various motives seem to actuate the writers of these letters; they desire to save the profession from itself, they desire to save the public from the profession, or they are filled with personal apprehension—although this is not so apparent—as to their own position should the bill pass. We had thought it would not be necessary again to combat arguments against registration, and at this time, too, when the very day of the second reading of the bill is fixed, but we do so willingly, in the hope that such action may yet be in time to silence captious critics. A putative effect of the bill, then, will be, according to these critics, to reduce architecture to a mediocre level, and to stifle genius. We see no reason to suppose that a central educational body in the profession of architecture should have this depressing effect any more than that, say, the Board of Education should have a depressing effect upon the education of the country as a whole, or the B.M.A. upon the education of doctors. The general level of the education of the country is steadily improving, and medical skill and knowledge are steadily increasing. If, however, a central board of architectural education were to have the effect of establishing some sort of architectural tradition, of bringing order our of the present chaos, it would have achieved something for which the whole country should be grateful. As for the stifling of genius, this is a common cry of the mediocre, and genius is not so easily stifled.

Another line of argument is that if architects are to be registered and recognized by the State, then there should be no need for district surveyors, for building by-laws and building Acts, and a burden of expense could thus be removed from the harassed tax and ratepayer. The suggestion shows a confusion of thought, and once again we turn to the medical profession for a counter question. Has the registration of doctors done away with the need for medical officers of health or with public health Acts? The building by-laws and Acts exist to prevent the layman from doing things prejudicial to the general welfare, they are not there for the benefit or guidance of architects. They are there to prevent the client insisting upon his architect designing a cinema with insufficient gangways and exits in order that he may increase his seating capacity; they are there to prevent the client insisting upon his architect designing a multiple store with great undivided spaces in order that he may save money; they are there to prevent the client insisting upon his architect developing his building land with too many houses in order that he may extract a greater rent, and for that reason they must remain, and with them the surveyors and inspectors.

Others argue that registration is useless, because it will effect so little, because it will leave untouched the activities of the speculative builder, and that by forbidding an unqualified person to designate himself architect you are not forbidding him to design buildings. That is unfortunately true; nevertheless we think it likely that in a generation the public may have learned to discriminate between the work of a body of qualified men and that of the few unqualified men.

And so is it too much to hope that these critics will restrain their pens? At any rate, we are glad to see that the profession has adopted the dignified course of silence, for therein lies a rebuke, and the spectacle of argument and counter argument in the lay Press would be as undignified as it would be prejudicial to the cause of registration.

NEWS AND TOPICS

MORE STEEL HOUSES—THE GARDEN CITY MOVEMENT AND THE TREASURY—COMMEMORATING FAMOUS STREETS—THE VIRTUE OF HIGH WAGES.

IT will be remembered that in the town-planning scheme for protecting the amenities of Oxford, special attention was given to preventing the erection of disfiguring advertisements and sky-signs. The City Council, however slow they may be to appreciate some of the advantages of town planning and the preservation of open spaces, were fully alive to the need to protect the central portion of their city from tawdry and vulgar advertising. I now understand that it has been discovered that there are no powers available to carry out this wise recommendation included in the Preliminary Statement of the Oxford City Council, and that therefore they must seek other means of preserving their historic city from vandalism.

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The Government have obtained authority from the House of Commons, by a majority of 178 to 78, to spend £165,000 more on "steel" houses in Scotland. This money, taken out of the taxpayers' pocket, is to be spent on 1,000 additional "steel" houses, and the motive is to accelerate and speed up the housing programme north of the Tweed. There is considerable misgiving, however, both inside and outside of Parliament, over this policy. No information was given during the debate as to whether the money is to be spent on "Weir," "Atholl," or "Cowieson" houses. No official reply was given to the allegations that the Weir bungalows had suffered very severely in recent gales, and that two of them, thought to be secure against fire, and erected with the help of a subsidy by a county council, had been burnt out in a few minutes. No information was given as to the relative cost of a "steel" house as compared with a brick house, or the estimated length of life. It was acknowledged that at Dundee the City Council had declined to pay any subsidy out of the rates for Weir houses. Dundee is, however, building Atholl houses. The question as to whether the Weir houses that were burnt complied with local building by-laws was ignored, nor was Parliament told what was the percentage of asbestos used in the walls. In spite of all, the Scottish Board of Health has now to expend another £165,000 on a rash experiment. The expenditure of about £1,000,000 from the Exchequer, for the benefit largely of certain interests, is a political question with which I am not concerned, but all architects and builders must smile at the ingenuous way in which the technical aspects of this question continue to be entirely ignored by the Government's spokesmen.

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Those architects who have been paying special attention to Garden City development, should note that this year the Treasury will consider whether to continue to give financial assistance to the Garden City movement. Mr. Neville Chamberlain has boldly expressed himself in favour of the State giving assistance in the form of loans to Garden Cities, which are extremely expensive in their initial stages of development. He has promised, further, that any influence that he can exert upon Mr. Winston Churchill will be used towards the prolongation of the assistance given under Section 16 of the Town Planning Act of 1925. Under this the Public Works Loan Committee may advance by way of loan to any authorized association such money as may be required for developing a garden city. The Welwyn Garden City, for example, has received in advances some £288,454, and Public Utility Societies erecting houses at Welwyn, £132,927. It must be recognized that decentralization of industry is a matter of much concern at the present time, and this fact no doubt will be taken into consideration by Mr. Churchill when he decides whether to continue giving financial assistance or not.

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At the R.I.B.A. on Monday night Mr. Harvey Wiley Corbett, the American architect, set himself the task of explaining how, with labour over four times as costly, New York could build at the same price as London. There were four factors which went to make up the actual cost of a building: architects' and engineers' fees, contractors' organization costs, material, labour. The first three factors were shown by Mr. Corbett to be the same in London as in New York. How, then, in New York, with four-times-as-costly labour, could the finished buildings, on a foot cube basis, cost the same? As far as physical "set-up" was concerned the problem in New York was much simpler than ours. Their building-plots were nearly all rectangular, owing to the "grid-iron" city plan. It meant that they could use standardized steel forms, which were easier to assemble and cost less to make. In New York, they were inclined to build rather sparely—without sacrificing efficiency and strength—while we built for posterity to admire our work. We built on earth, which required "spread" footings: in New York they built on rock. Furthermore, in London we built a limited number of stories on foundations that could carry many more.

* * *

But the chief saving in America resulted from the great size of the building operations—and that brought Mr. Harvey to the crux of the whole thing. "You have probably heard over-zealous Americans rhapsodize about American efficiency and American business organization until you are sick and tired of it. I don't blame you. I'm a little worn out by it myself. But the fact remains, we have it, and if we didn't, costs would be prohibitive in the building world. When labour is 60 per cent. of your final cost, delays mount up in money with terrifying rapidity. So our big construction organizations have highly-paid men whose sole business is to prevent delays. These men do nothing but make weekly and even bi-weekly inspections of the material during the process of its manufacture. They follow it up with as stern and anxious an eye as any trainer ever followed the progress of a Channel swimmer! The material must be finished on time, rooted on schedule, and delivered at exactly the psychological moment—no sooner, lest it clutter the streets and otherwise impede progress, and no later, lest our millionaire bricklayers and steam-fitters pile up wages without doing any work in return. The delivery of material to points on Manhattan Island is in itself a task of extraordinary complication, for much of it must change transport—rail, barge, and motor truck—several times before it reaches its destination." From the point of view of organization, the very cost of labour had compelled them to devise new ways and means whereby no labouring time was lost. And, finally, they had found that the labourer himself was more satisfied with his lot, and worked more contentedly and efficiently because he had greater incentive to better his position in the world.

The activity of the London County Council in commemorating the residences of deceased famous men and women is worthy of all praise, and is, indeed, an important contribution to the documentary evidence on which the history of the capital is based. The custom was inaugurated by the Society of Arts, which did excellent work in this direction, even if on occasion it was led over-hurriedly to associate some great name with the wrong house. The London County Council has greatly improved in its methods of identification, by never affixing a tablet to a dwelling until it has satisfied itself beyond all doubts as to the accuracy of its choice. All these tablets are so many landmarks in the history of London, and the streets in which they appear are made immeasurably more interesting by their presence and the train of thought they produce. But there is another direction in which we cannot but think the authorities might with singular advantage further their interest. What I would suggest is that beneath the signs bearing the names of the streets there should be set up the date or the approximate date of that street's formation. Bond Street, to take an instance, came into existence in 1686; Conduit Street was formed in 1713. Belgrave Square emerged on the Five Fields in 1825; Sackville Street was built about 1679, and so on.

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In many cases not anything like the exact year can be named; but if the wanderer in London knew that the Strand, say, dated from the twelfth century, and the original Regent Street from the nineteenth, one cannot but believe that a further interest and value would be added to his perambulations. I readily grant that it is not easy in many instances to discover when the genesis of some of the London thoroughfares took place. But that should only be the more helpful in tracing this portion of London's history, as in the necessary investigations among the rate books and such-like sources, all sorts of hitherto unknown facts might conceivably be brought to light. In certain cases, as in that of Regent Street, the reconstruction of a thoroughfare has been so complete as to result in a practically new street. In such instances, one would suggest that the original date should be followed by that of the rebuilding, as thus:

REGENT STREET
Formed 1820.
Rebuilt 1926.

Happily, such a double numbering would be necessary in but a few instances.

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And while on this subject, the analogous one of some tablet commemorating the previous existence of a lost and well-nigh forgotten landmark may be suggested. Thus, it would be interesting and instructive to thousands were such a memorial put up at the junction of Fleet Street and the Strand, pointing out where Temple Bar stood, or at the north corner of Northumberland Avenue indicating that the once architecturally interesting and historical Northumberland House once occupied the spot. As it is, we are losing sight of all sorts of monuments with nothing but hidden records " to point where the fabrics stood."

Decorative work by three women artists is now being shown in Bond Street. This simultaneous exhibition serves to emphasize the fact that women possess the decorative faculty. In the case of Ethel Walker, at the Redfern Gallery, there is a high degree of imagination added to her fluent and rhythmic expression. " The Seasons," and the " Zone of Love," designs in watercolour, vindicate the high praise which Frederick Brown, the artist's old professor at the Slade School, offers to this lady's highly-accomplished work. Lady Thomson, at the Gieves Gallery, is less original and more conventional. Her painted oil panels are designed for church adornment, and they have the advantage of adequately filling their spaces without any inordinate amount of detail. Marjorie Whittington works on a less ambitious scale in flat oil colours, and her panels are suitable for domestic interiors. That she has the architectural sense is seen in her watercolour drawings of Italy at the Gieves Gallery, where the New Forest Group is holding an exhibition. A fine architectural piece very appropriate to mural requirements is also shown by Hesketh Hubbard. It is a picture of Bickton Mill, Fordingbridge, treated in a somewhat stencilled style, with good, strong colour, opaque and linear, non-atmospheric, but yet sunlit with clean shadows. John Platts' drawings in watercolour of quays and small shipping are a very pleasant feature of this vital exhibition.

ASTRAGAL

ARRANGEMENTS

WEDNESDAY, MARCH 2

At the Royal Society of Arts. 8.0 p.m. Ulick R. Evans on the Corrosion of Metals at Joints and Crevices.

FRIDAY, MARCH 4

At the Royal Technical College Architectural Craftsmen's Society, Glasgow. 7.45 p.m. Martyn Webster, F.S.A.(Scot.), on Stained Glass.

At the Royal Institution of Great Britain. 9.0 p.m. Sir Herbert Jackson, K.B.E., F.R.S., M.R.I., on Some Colouring Agents in Glasses and Glazes.

TUESDAY, MARCH 8

The Designs and Industries Association, at the Goldsmiths' Hall. 8.0 p.m. Sports Trophies.

FRIDAY, MARCH 11

The Town Planning Institute, at the Caxton Hall. 6.30 p.m. Ewart G. Culpin on Decentralization.

At the Royal Institution of Great Britain. 9.0 p.m. George MacDonald, C.B., LL.D., D.LITT., F.B.A., on The Wall of Hadrian.

MONDAY, MARCH 14

At the Royal Institute of British Architects. 8.0 p.m. Howard Robertson on Modern French Architecture.

WEDNESDAY, MARCH 16

The Town Planning Institute (at the Caxton Hall). 6.0 p.m. Ewart G. Culpin on Decentralization.

FRIDAY, MARCH 18

At the Royal Technical College Architectural Craftsmen's Society, Glasgow. 7.45 p.m. Business meeting. W. McCrae on Architecture and Acoustics.

GASOMETER RED

[BY MRS. MANNING ROBERTSON]

WHICH came first, the gasometer or the red? There must be some genetic sequence by which one begat the other and so stands qualified as the official paint-ancestor of the gasometer, the cistern, the railway bridge, and the lamp-post. Who can picture the Victorian era in any costume other than four coats of murk red, or its terrible complement, the toneless perennial laurel green, alien to the reviving breath of spring? This meditation was consequent upon a successful wager, won after a holiday abroad two years ago. On landing in England the writer betted her companion that, during the journey up to London, they would not light upon one single example of external paint work except gasometer red and laurel green: white, not being a colour, was excepted. The houses passed were nearly all typical " backs," ranging from the narrow back projections of the town to more generous semi-detached houses. There were also " self-contained residences " outside the definitely suburban ring. Houses bordering important railways always appear more anxious than others to look their worst; it was the same story throughout, mercifully relieved by the kindly hand of sun and rain which—fading the yellow from the green—had left behind a bloom of blue that lent a delicacy to pergola and gate. The loser of the wager might on this account have challenged the result, but being a gentleman—and an architect—he did not press the accident home, nor take advantage of an innovation which had newly turned the woodwork of the local stations from chocolate brown into camp coffee. We agreed that the case had been won, said what we thought about the public, ate the winnings, and felt properly uplifted above the herd. And now, after two years, we can still sit in the train and wager with our fellow-travellers, or, if that fails, at least speculate as to who first introduced the red and bowed the knee to ferric oxide?

We are probably correct in assuming that originally oil paint as a preservative came in with the use of soft woods, or contrariwise of soft woods with oil paint. Traditional Tudor work is overwhelmingly associated with hard wood and darkened beams; stone mullions and leaded lights held their own till well on in the sixteenth century, and although the English tradition provides incidental coloured features in outside work, still the building craft of those days relied on brick patterns, stone, and texture for their general colour effect. Again, if we turn to the shipbuilding craft, where applied colour, perhaps influenced by Holland, has contributed a bounteous share, we discover that the hard oak below the water line was treated with water preservatives and was as dark as the oak beams of architecture; boss and gaiety were above the water line purely decorative, and presumably of tempera and gold without an oil base. The gloriously bedecked " Mary II " of Charles II is an example.

There appears to be a close connection between soft wood and the early domestic architecture of the Renaissance, and it would be interesting if scholars would tell us how it came about that white lead paint dominates the eighteenth-century woodwork. No one can question the good taste and propriety of white paint on wooden details; it has left a character that is as native as the dark oak which preceded it, the misfortune appears to lie in the absence of any tradition in the functional use of coloured oil paint preservatives at a time when art and utility went together. It is difficult to believe that the Georgians, who revelled in blue and gold in interior plaster, should definitely have eschewed the use of ornamental colour in outdoor oil paint work, or have used it so sparingly, if they had had other colours to choose from, and it is exciting to think of the difference it would have made to us if they had experimented freely in the treatment of mouldings and ironwork, and thus left us a tradition on which to form an acceptance.

Just as soft wood and white paint at first seemed inseparable, so later the familiar ferric oxide was married to the steel girder, in an age that was mostly unconcerned with beauty either in form or colour. Again, one would like to know how the manufacture and use of these colours developed, and whether the choice of red and green was dictated by any kind of necessity, or whether the engineers deliberately created a convention, the red " wood " brown to imitate the oak beam and the non-committal green to ape Nature, while harmonizing with nothing. As these derivatives multiplied so also the seemly white woodwork bowed to café au lait and sham graining, until we find ourselves back in the train, making wagers on the certainty of colour bankruptcy. The history of the use of exterior oil paint work must be much more familiar to others than it is to the writer, who can only meditate with the uncertainty of ignorance, but its study has a very real significance. The gallons of ill-considered top coats that we slap annually on the wood, metal, and stucco of these islands would fill a large lake. While it may be urged, with reason, that a sandfaced hand-made brick must of necessity be more expensive than a machine-pressed Fletton, or a tooled block of granite than a poured block of concrete, it cannot be shown that a good shade of green costs a penny more than aspidistra green, café-crème brown, jaeger dun, or flannelette pink.

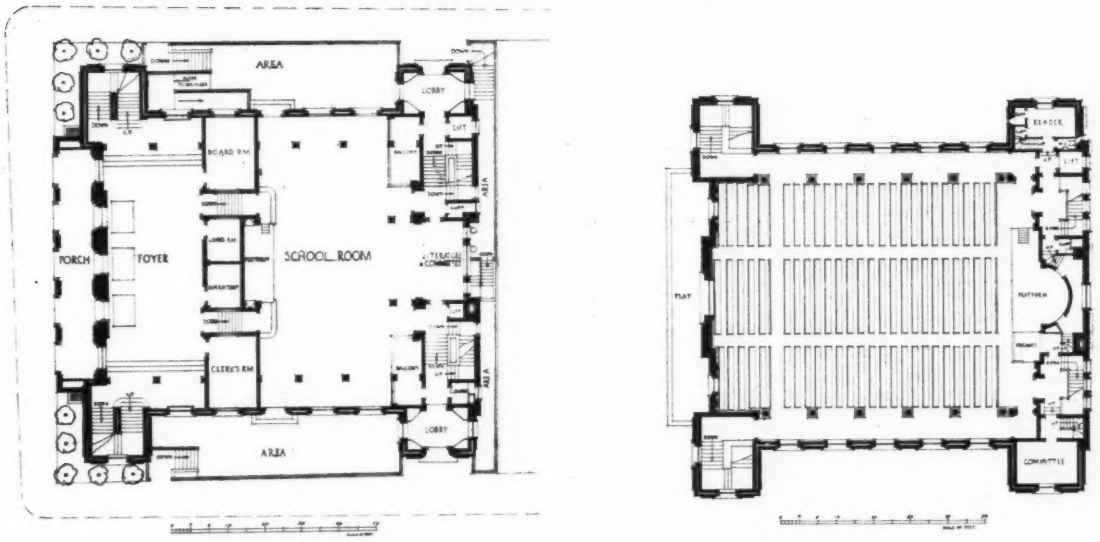
A certain architect, with high principles, was once visited by the representative of a colour firm. The man showed a card of colours. "Now, why?" said the architect, in those tones of special pleading which the architect reserves for the great lay public, " why do you not stock better colours? " He pointed dramatically to the selection of muddy subsoils. " Look at these! " The traveller fidgeted. " Sir," he said, " I will speak to you on any other subject, but I am, unfortunately, colour blind." If this story were not true it would be funny.

Fortunately, things are beginning to cheer up. The aluminium silver of the London lamp-standards should give character to other good colours when used alongside, while scarlet pillar-boxes have been joined by orange petrol pumps, and better shop fronts are adding to the liveliness of cities. As one of the outside lay public who has learnt in falling, may I warn your clients' wives that oil paint, especially when enamel finished, is not the same as a distemper; pigment (and its base) has its own light limitations, and what looks lively in a home-spun is dead on a painted dado; what is brilliant on a door knocker is exhausting on a dining-room wall. It may be too much to hope that some enterprising company will invite the architectural schools to get out colour schemes for their gasometers—or, to be pedantic, " gas-containers "—but even these bent before the storm during the war, in terms of camouflage, and if not to be jostled roughly away gasometer red may yet yield to the superior blandishments of electric blue.

THE LATEST CHRISTIAN SCIENCE CHURCH

[BY HENRY M. FLETCHER]

In its churches the Christian Science community tends more and more to simplicity. The singular building on the outskirts of Sloane Square and Messrs. Lanchester and Rickards' baroque church in Curzon Street have been followed by Sir John Burnet's brick pile in the Mall, Kensington, and now by Mr. Milne's new church in Nutford Place, between the Edgware Road and Bryanston Square. The site is approximately 120 feet square, and



The Eleventh Church of Christ Scientist, Nutford Place, W. By Oswald P. Milne. Above, a general view of the church. Below, the plans.

on this Mr. Milne has placed an auditorium 80 feet wide and 90 feet long, exclusive of the apse of the platform. Considering the number of staircases and subsidiary rooms to be worked in, and the need of good lighting for the schoolroom in the basement, this is no small feat, and it has been carried through with roomy and dignified planning in every part.

The size of the auditorium and its position on the first floor made it impossible to obtain a central approach or entrance, but Mr. Milne, being a good architect, has turned his difficulty to gain by skilfully arranged effects of contrast. The entrance hall, though spacious, is very low, with no more light than is needful. The staircases at each end are made attractive by a flood of light, but though easy of ascent are only as wide as to take the congregation without crowding. In consequence, the impression of space is surprising when the doors at the top are opened and you enter the auditorium by the passage aisles. Roomy as these are, they are narrow in comparison with the total width, and the span of the central area is 62 feet. The most noticeable thing on entering is the slope of the floor, about 3 feet downwards from the end wall to the foot of the platform, showing a complete break-away from ecclesiastical tradition. The whole auditorium has been planned for the particular form of service, and especially for easy seeing and hearing, and the acoustical problem is complicated, as on occasion members of the congregation may speak from their seats on any part of the floor. Acoustic plaster, woodwork and rubber tiles have been used and placed in the best positions to minimize this difficulty, and no doubt acoustic considerations have played a main part in the shaping of the ceiling. Visually, a barrel ceiling hardly begins to be effective unless its length is at least double its width. In this case the length is to the breadth as 1½ to 1.

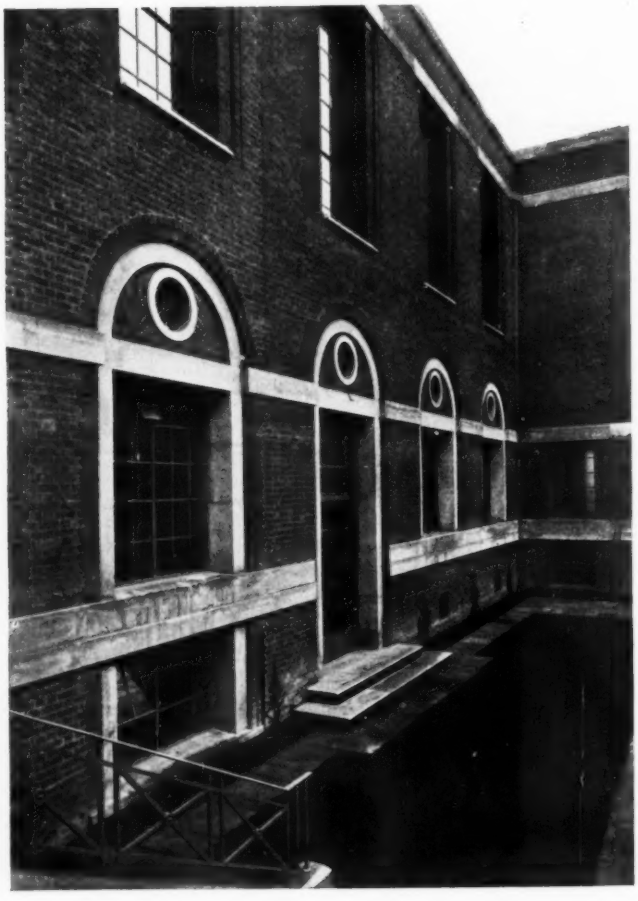
The Eleventh Church of Christ Scientist, Nutford Place, W. By Oswald P. Milne. The north entrance.

The colour-scheme is quiet and meditative. The walls are of plain grey-white plaster, with columns and beams of cream colour. The woodwork is limed oak, the semi-dome and cushions blue, the plinths, dados and architraves green-grey, and the gangway floors green-grey with black borders. The only strong colour is in the three great windows of the end wall facing the platform, where, as the aspect is south, stained glass has been used to lessen the glare in the eyes of those occupying the platform. Here the mesh is blue and the interstices are yellow, with touches of purple, ruby and green. The effect is quite unlike that of any medieval glass, but oddly and not unpleasantly recalls the colour-scheme of a child's kaleidoscope. The Sunday school is open and light, unexpectedly so considering its width, and is quietly treated in cream and black. This and the other lesser rooms, as well as the entrance hall and lobbies, show the restraint which is so delightful in Mr. Milne's work, and from which it draws its distinction. Nothing is over-designed.

Externally the building interests by the grouping of its masses, which are well calculated for shadow as the sun moves round. There is a suggestion of the couchant lion in its shape, with the main body guarded by the shoulders of the four limbs, and the projecting porch representing the folded paws. There is hardly a moulding to be seen except the caps and bases of the porch columns. The deep recessing of the windows gives a fine feeling of solidity, relieved from bareness by the slight double recessing of the jambs. The brickwork is finely handled; detail is used only where emphasis is needed, and is obtained, as brick detail should be, from slight projections or sinkings of courses or of individual bricks, and the main effect comes from large flat spaces of pleasantly varied colour and texture. I am not quite sure about the eaves. It was a logical idea, no doubt, to give dignity to the main block by bestowing on it the only horizontal shadow in the building, and to be as generous as possible with the width and depth of that shadow. But in execution, owing to the narrowness of the surrounding streets, the parapet of the aisle walls cuts off the bottom of the shadow and produces some confusion. Had the main walls been 5 feet higher or the aisle walls 5 feet lower, one feels that this particular effect would have gained, though perhaps to the injury of the general proportions. But anyone can suggest alterations in a design, and many foolish persons do. The abiding impression left by this building is one of an austere and reasonable serenity. It is not an easy impression to make.

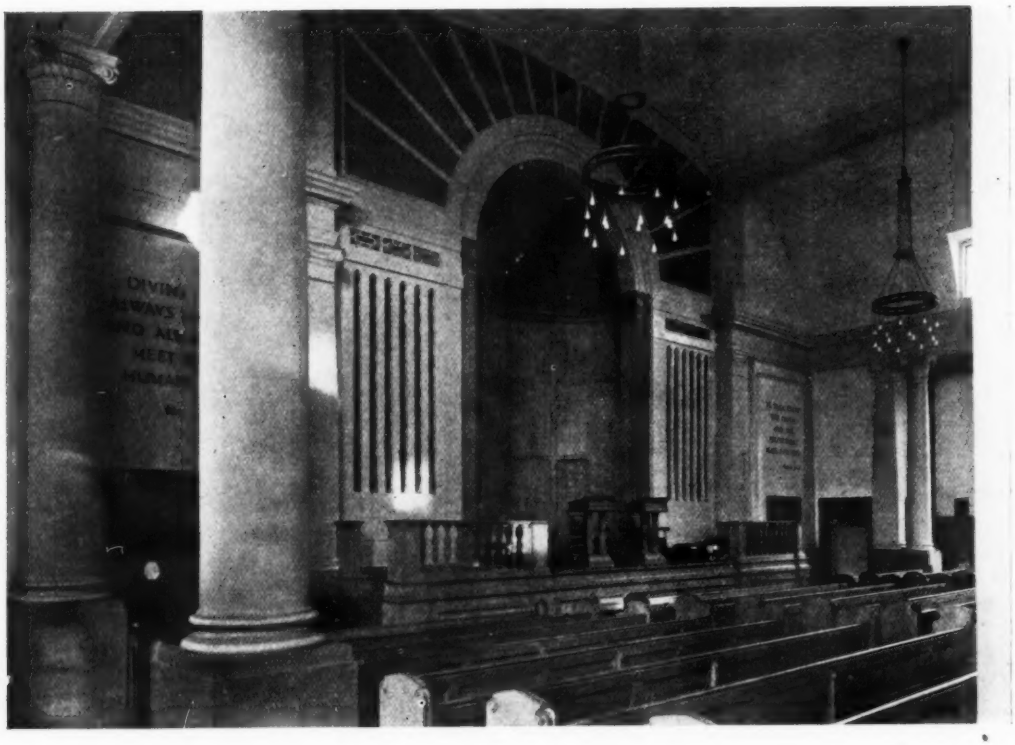
Dr. Oscar Faber, O.B.E., was consulting engineer for the constructional steelwork; Mr. Hope Bagenal was adviser on acoustics. Miss Jessie M. Jacob executed the stained glass, and Mr. Esmond Burton the stone carving. Following are the names of the general contractors and some of the sub-contractors: Dove Brothers, Limited, general contractors, who also executed the oak pew seating; May Construction Co., Ltd., acoustic plaster, Cabot quilting insulation to floors, and ventilating ducts; The Aston Construction Co., Ltd., constructional steel and ironwork; Bath Artcraft, Ltd., and E. G. Garton, electric fittings; Self-Sentering Expanded Metal Co., Ltd., expanded metal; Bell's United Asbestos Co., Ltd., flooring, rubber tiling; Morrison-Scott Flooring Agency, cork flooring; Bath Artcraft, Ltd., furniture, readers' desks, and chairs, etc.; Benham and Sons, Ltd., heating and ventilation; Comyn Ching & Co., Ltd., ironmongery; The Express Lift Co., Ltd., lift; Williams Gamon & Co. (Kaleyards), Ltd., metal casements: Hopton-Wood Stone Firms, Ltd., paving (stone); Burke & Co., paving (marble); Thomas Elsley, Ltd., rainwater goods; John R. Venning & Co., Ltd., sanitary fittings; Carter & Co., tiles; E. G. Garton, wrought-iron railings, staircase, balustrades, fencing and grilles, etc.

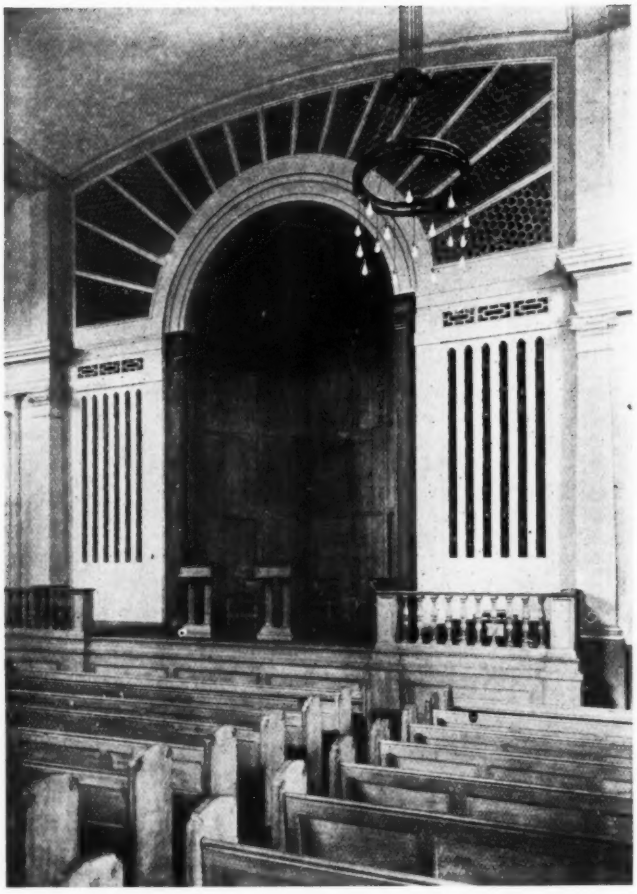
The Eleventh Church of Christ Scientist, Nutford Place, W. By Oswald P. Milne. Above, the south end. Below, within the porch.



The Eleventh Church of Christ Scientist, Nutford Place, W. By Oswald P. Milne. Above, the entrance porch. Below, an area.

The Eleventh Church of Christ Scientist, Nutford Place, W. By Oswald P. Milne. Above, view of a side aisle. Below, in the aisle looking south.



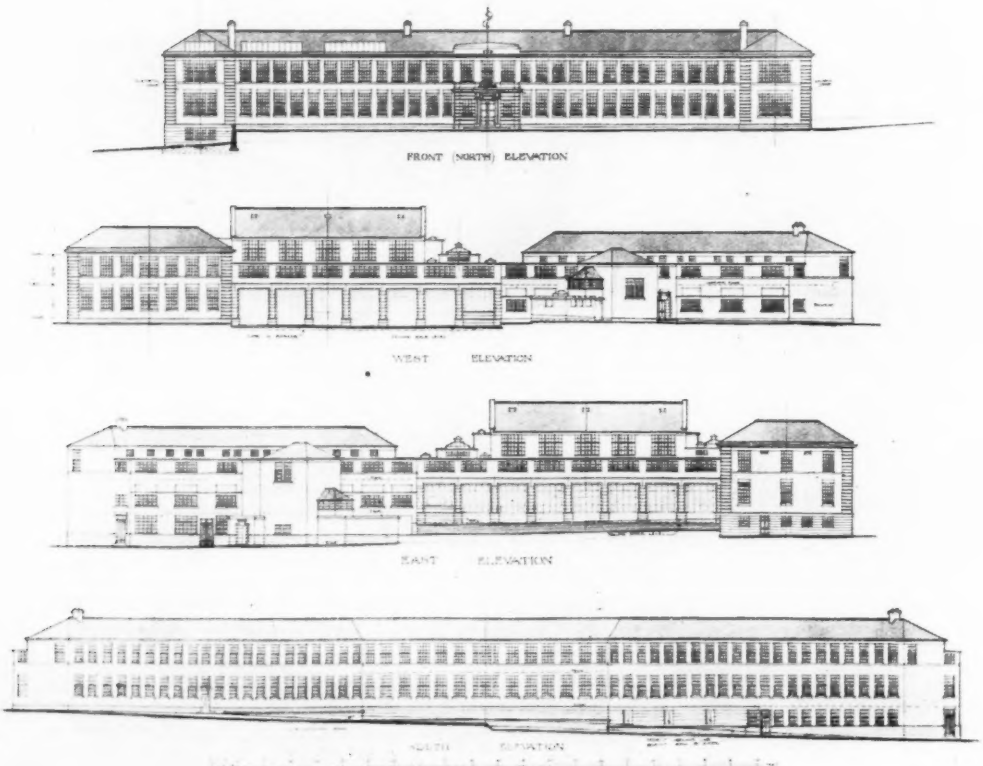


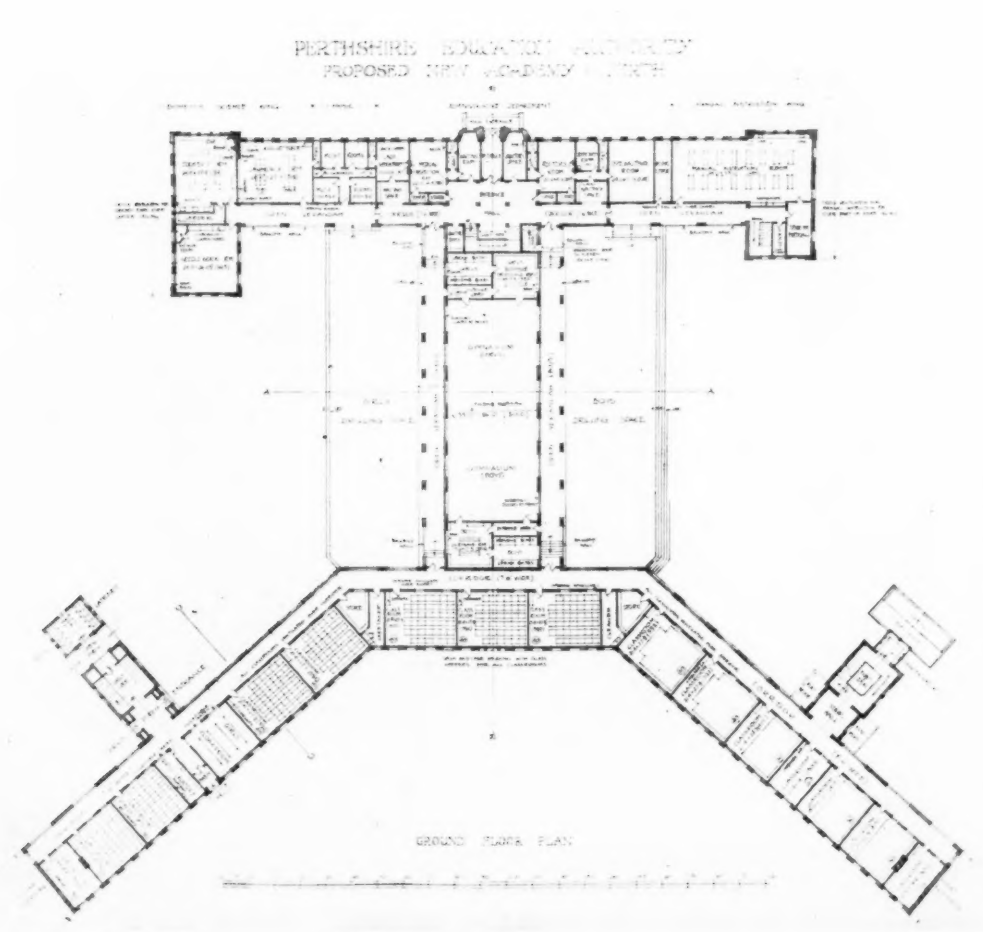
The Eleventh Church of Christ Scientist, Nutford Place, W. By Oswald P. Milne. Above, the platform. Below, a general view of the interior.

The Eleventh Church of Christ Scientist, Nutford Place, W.
By Oswald P. Milne. The platform and organ grille.

The Eleventh Church of Christ Scientist, Nutford Place, W. By Oswald P. Milne. Above, the foyer. Below, a subsidiary staircase and the side entrance.

PERTHSHIRE EDUCATION AUTHORITY
PROPOSED NEW ACADEMY - PERTH



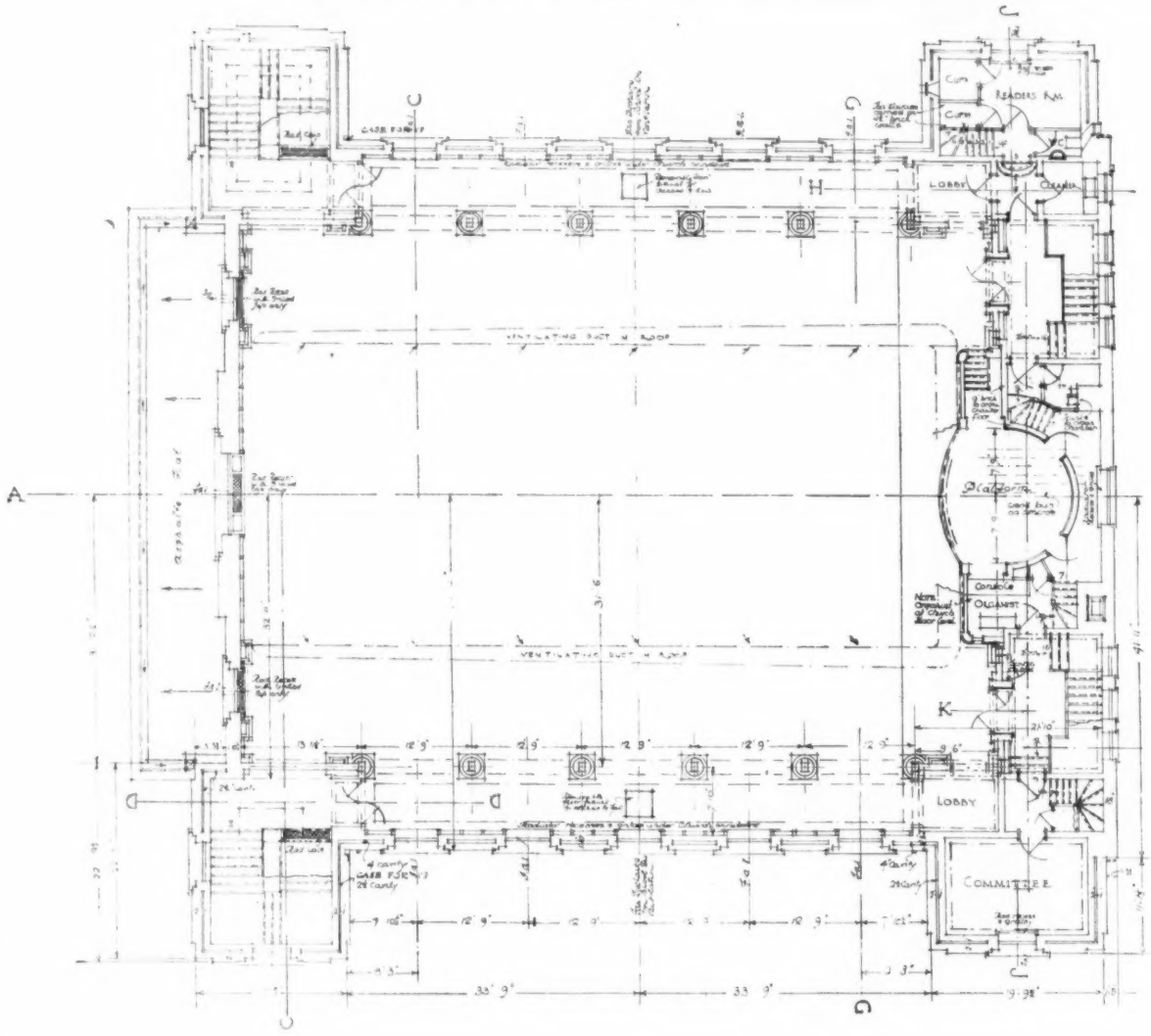


Perth Academy Competition. James D. Cairns, assessor. The first premiated design. By T. Aikman Swan, A.R.I.B.A. Above, the elevations. Below, the ground-floor plan.

ELEVENTH CHURCH OF CHRIST SCIENTIST, LONDON.

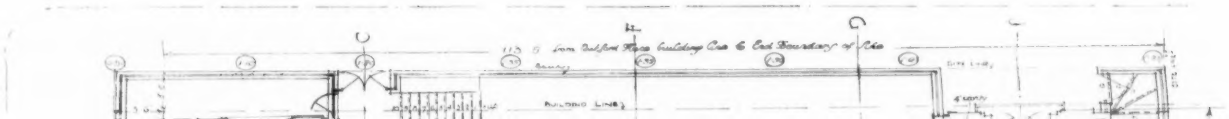
Drawing No. 3.

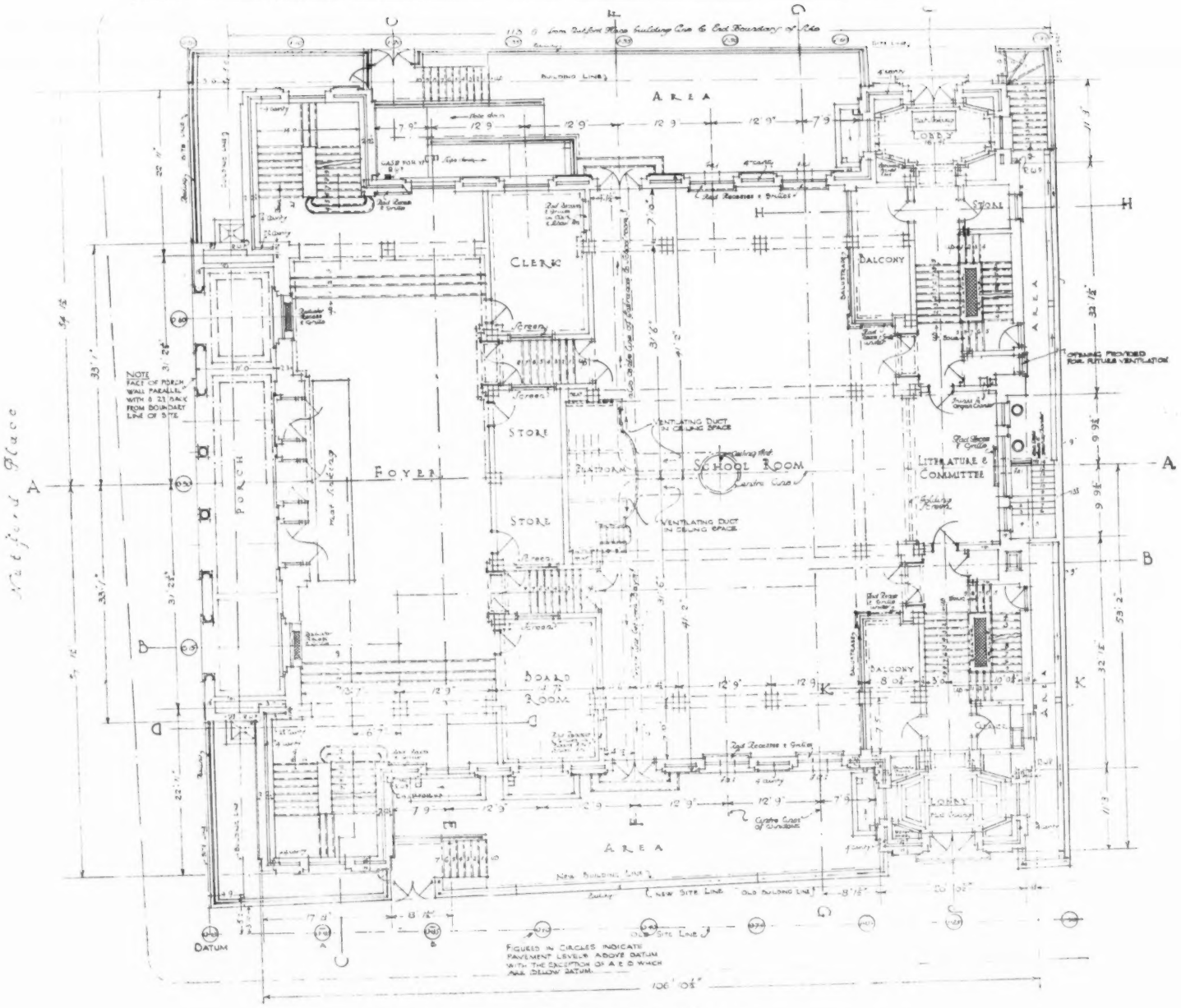
Scale: Eight Feet to One Inch



FIRST FLOOR PLAN
Church Floor

Brown Street





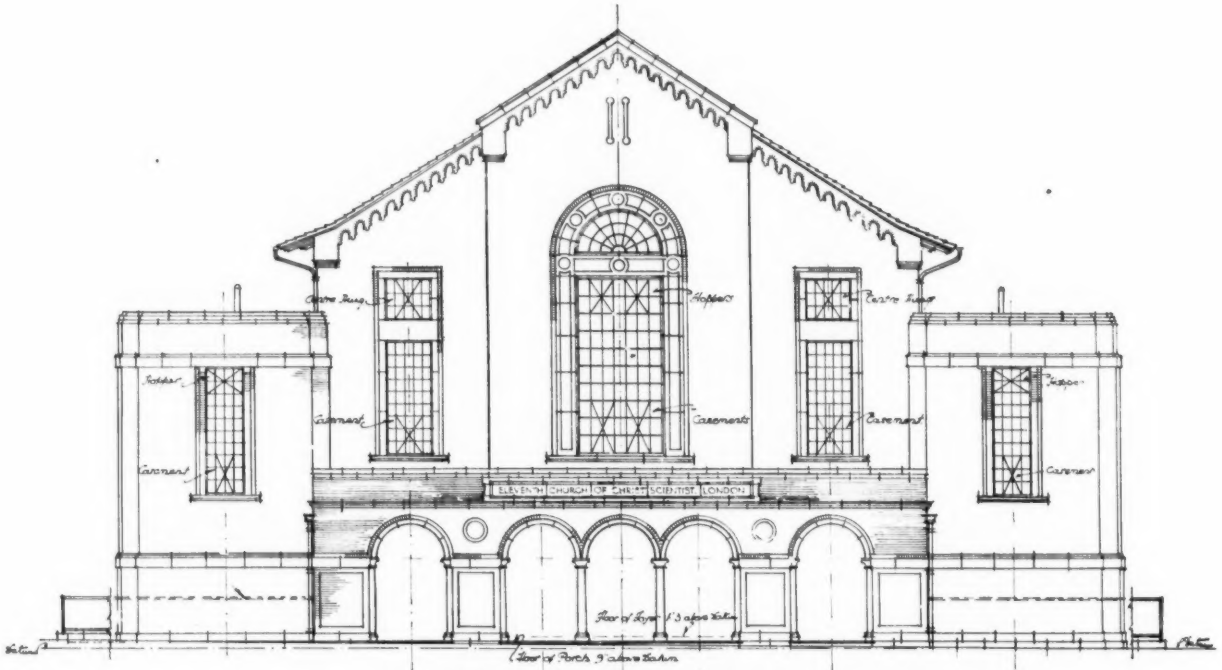
GROUND FLOOR PLAN

ELEVENTH CHURCH OF CHRIST SCIENTIST, LONDON. BY OSWALD P MILNE. THE GROUND AND FIRST FLOOR PLANS.

Drawing No 9

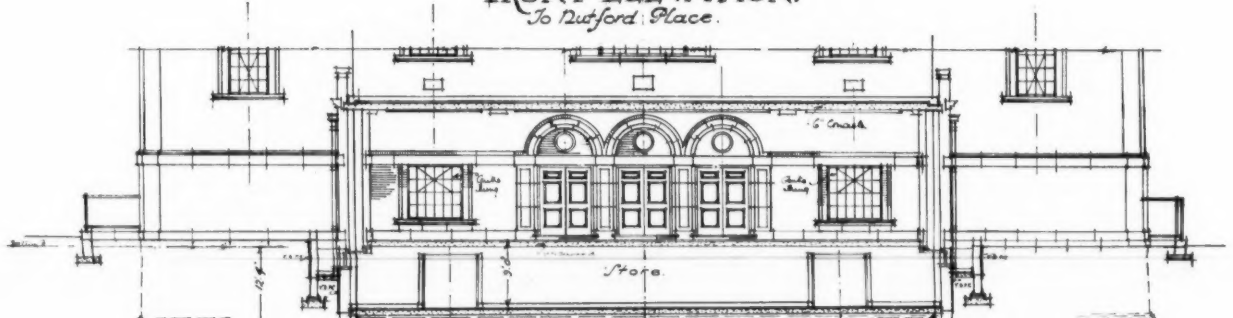
ELEVENTH CHURCH OF CHRIST SCIENTIST, LONDON.

Scale Eight Feet to One Inch

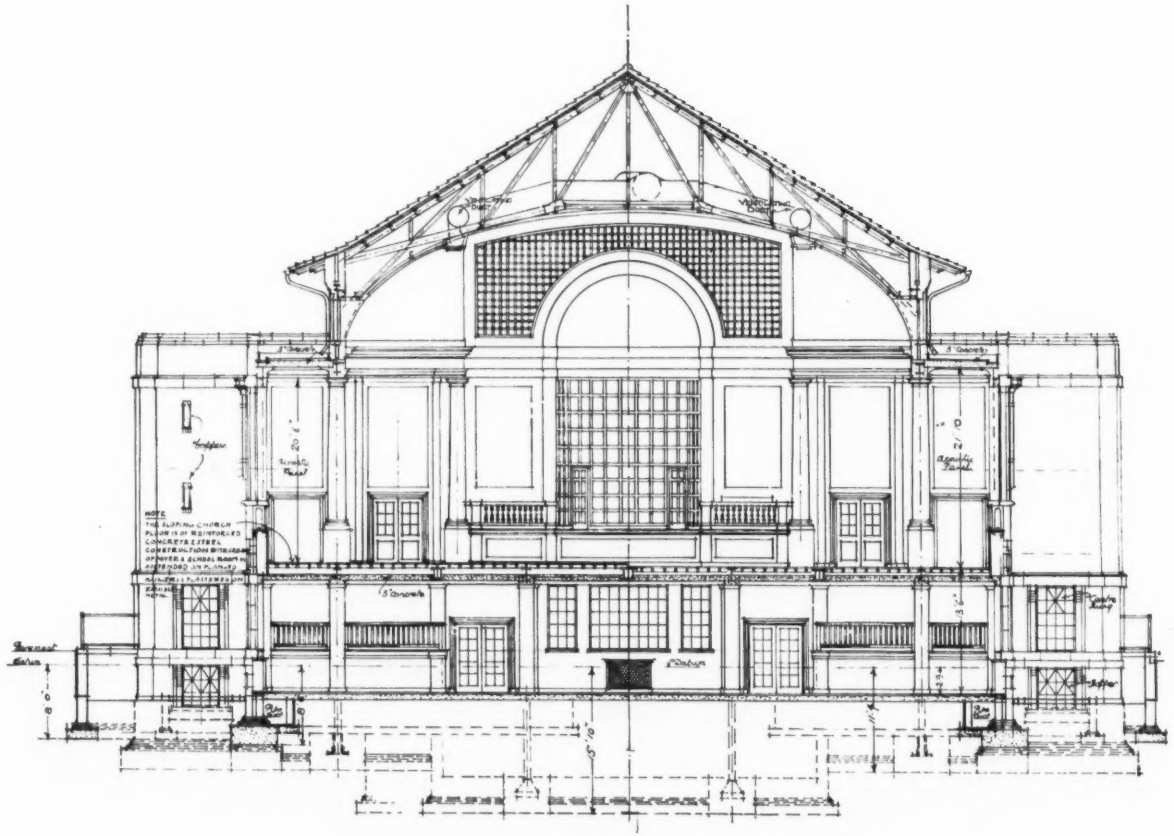


FRONT ELEVATION.

To Rutford Place.



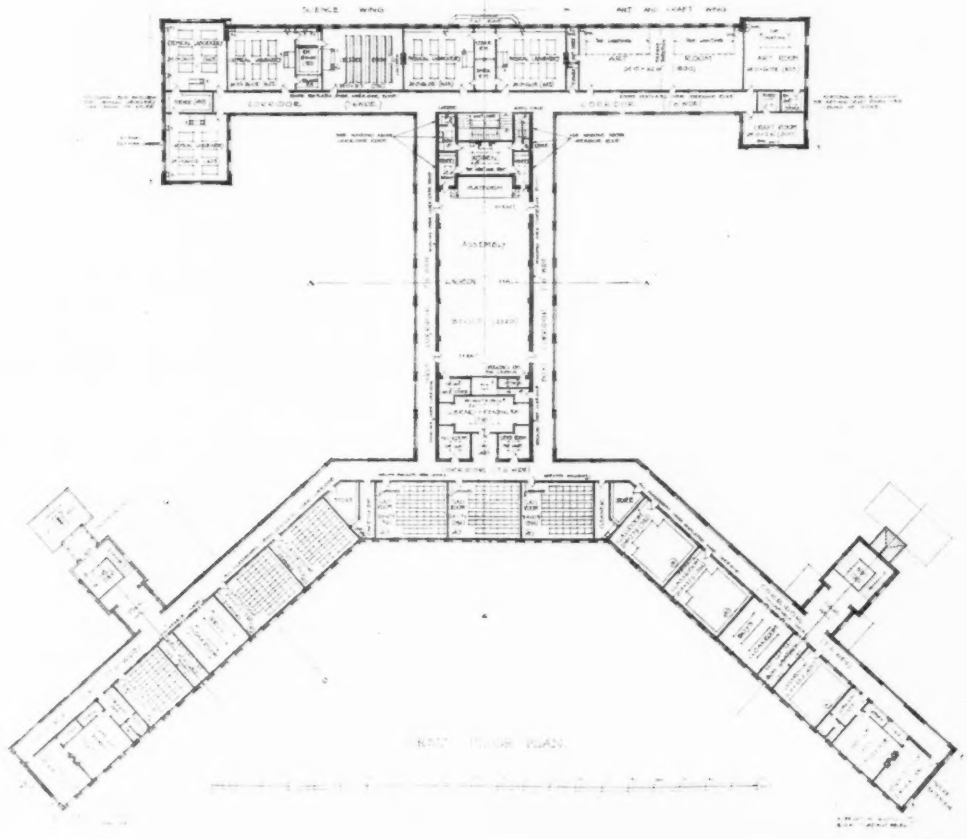
Long Section thro Porch & Store.



SECTION G.G

ELEVENTH CHURCH OF CHRIST SCIENTIST, LONDON. BY OSWALD P. MILNE. FRONT ELEVATION AND SECTIONS.

PERTHSHIRE EDUCATION AUTHORITY
PROPOSED NEW ACADEMY · PERTH



PERTHSHIRE EDUCATION AUTHORITY
PROPOSED NEW ACADEMY PERTH

②

Perth Academy Competition. James D. Cairns, assessor. The first premiated design. By T. Aikman Swan, A.R.I.B.A. Above, the first-floor plan. Below, the lower ground-floor plan and sections.

DRAUGHTSMEN OF TO-DAY

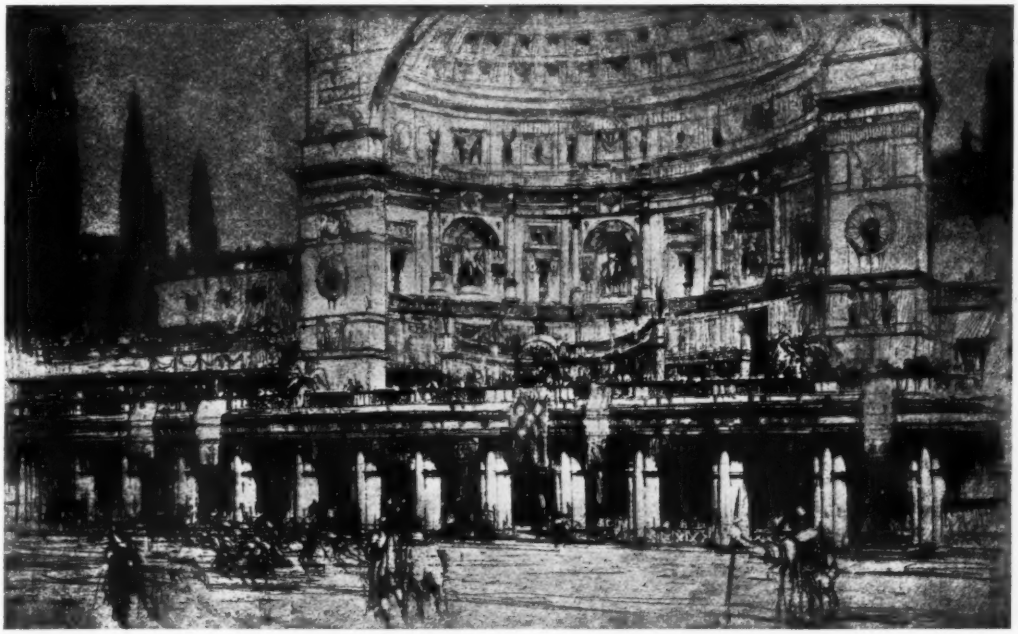
i: WILLIAM WALCOT

[BY MAX JUDGE]

[We begin with this article a short series upon contemporary architectural draughtsmen. The work of Mr. William Walcot is dealt with first, by Mr. Max Judge; in the next article Mr. Gordon Holt will write upon Mr. Cyril Farey, and so on.]

THE surest index to Mr. Walcot's unchallengeable supremacy in the delineation of architecture is, rather paradoxically, a certain disquiet his work tends to arouse not only in the strictly academic mind, ever concerned for its exclusiveness and the proprieties of convention and tradition, but actually in latter-day criticism, as though it were distrustful of committing itself to any but extreme reactions, and of reconciling a very normality of expression with an essentially new inspiration. Thus Mr. Walcot's triumphant invasion of the Architectural Room at the Royal Academy, in the years that followed his first public exhibition, whilst providing a sudden revelation in the conveying of architectural character and form, ultimately occasioned much misgiving to responsible and irresponsible critics alike, which is not yet entirely dispelled. A room which had from time immemorial enjoyed the undisturbed retirement of a kind of *salle des pas-perdus* began to be talked of as a new watercolour room, the open sesame to which was a Walcot perspective. Critics hastened to point out that architecture was not a pictorial art, and that therefore representations of architecture ought not to be works of art in themselves, subject to the capacity of a picturesque painter to misrepresent or the power of the "perspective artist" to throw a glamour over big things and little things alike. But Mr. Walcot was irresistible. An architectural perspective came to acquire quite a new importance, and the eagerness with which architects sought to avail themselves of what was virtually a new medium did threaten to become a danger from the critical point of view which had never been suggested by the orthodox perspective rendering or the *atelier* drawings of the schools. Happily Mr. Walcot was far too conscientious an artist to abuse his powers and compromise another art, recognizing to the full the very great responsibility an artist's integrity is. The interest of architecture all pointed to such gifts of interpretation being in the nature of true co-operation, and therefore most appropriately reserved for the very best designers, the essence of whose work could be in no way sacrificed to another's personality, if intensified by it. That is surely the best tribute we can pay to Mr. Walcot's inimitable work in this field, and if his domination of Academy architecture has caused some perturbation, it serves to accentuate the anomaly our architectural exhibitions had tended to become for the want of a vivifying and quickening touch in the compromises to which an architect is forced to resort. The exhibition of architecture has always raised the question as to how far illustration can take its place, and this new medium seemed to be definitely actuated by the fact that with regard to positive examples, architecture is enforcedly *hors de concours* among the arts.

Apart from the intrinsic merit of his art, Mr. Walcot has indeed exercised an incalculable influence in stimulating the most living of all the arts and in promoting a new comprehension within the architectural profession itself. That influence must be held responsible for the two revolutionary concessions recent years have witnessed at the Academy exhibition—the admission of photographs of buildings erected, and the recognition of the



The so-called Stadium of Domitian on the Palatine Hill, Rome. [*From an etching by William Walcot.*]

artist or draughtsman in the presentment of an architectural design. Mr. Walcot's innovations had provided the purists with an excellent argument in favour of the photographic representation of actual buildings, but in their anxiety for the impersonal record of the camera they did not realize that what Mr. Walcot had done was to open the eyes to significant reality in architecture. It should be noted that all his finest work in the rendering of modern architecture is purely creative, its essential function being the intuitive and anticipatory realization of conceptions yet to be materialized in concrete shape. His compositions are the embodiment of the real solidity of art, and the atmosphere in which his buildings are wrought must be compared to the contemporary note Manet introduced into painting.

Wherever fine architecture has been affected architects have been unanimous in their appreciation of Mr. Walcot's powers, and this endorsement by the sphere of activity most intimately concerned sufficiently discounts the diffidence and prejudices of an external criticism. What requires stating is that while a Walcot drawing makes an immediate appeal to the architectural understanding, its essential art makes deep demands of criticism before its significance can be fully revealed. It is an art that involves the manifestation of a non-pictorial element, an unsensuous subjectivity, because the architectural instinct reinforces and fuses with the painter's. The mechanical architectural drawing, however highly finished, however sciographic or illusionary, derives nothing from art, and neither does the purely pictorial or topographical vision of the landscape-painter penetrate the very limited objective significance of scenic architecture. Mr. Walcot's peculiar achievements in combining two distinct aspects of architectural representation seem to imply a parallel in art to the mathematical conception of the calculus, in which differences become ultimately merged in a diagonal, and by analysing the discontinuous and finite to the point of elimination we come to know the true character of the continuous and indivisible. Thus the real nature of a curve derived from the varying ratio between two purely fictitious factors is only completed when the investigation of those factors ends in their vanishing into zero.[1]

It is only by some such subtle process of thought that the transcendental nature of architecture can be even vaguely realized, devoid as it is from all sensuous element, and independent of the superficial beauty of all imitative forms. Architectural beauty is never skin-deep, and must needs be divined, not by judging mere external effects, but by reflection, by our perception of emanations from the creative plane, by our sensitiveness to the spirit in which the whole work has been tempered. It is always the free creative force in architecture which inspires Mr. Walcot, and what he represents is the essence of its intangible substance, its perfect ideality of material form. The genius that might be realized in independent architectural creation is reinforced by and concentrated in his whole art-activity, which is satisfied with nothing less than the perfect counterpart in representational art of a particular architectural expression; in his drawings the sources of the architecture, the as yet unformed ideas, are all but within our grasp. How very different is the case of those "parallels" of the orders with which the first masters of the Renaissance complemented their actual achievements!

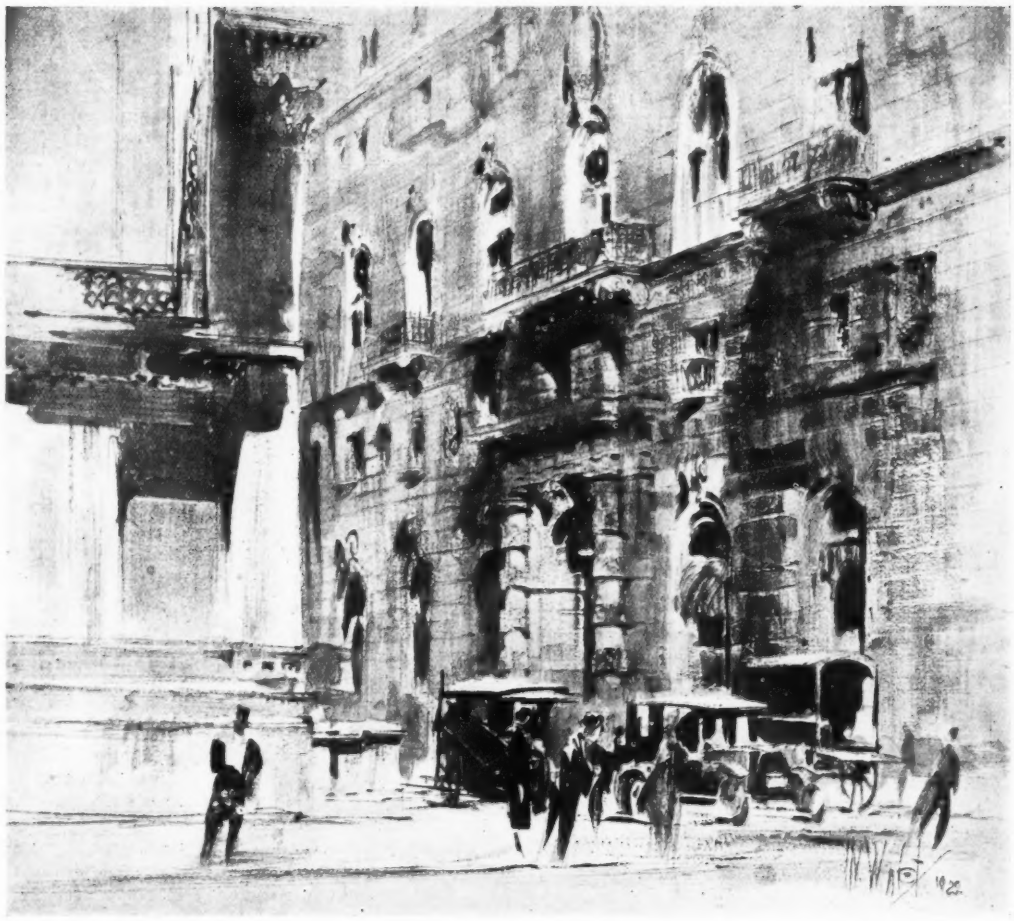
There is a *minimum* of concrete expression in Mr. Walcot's drawings which represents a mass of subject-matter resolved into its elementals. These drawings are based on an accurate geometrical framework that is always subordinate to the unerring perspective eye of the artist, and the geometry itself is absorbed, "vanishes to zero," in the broader conception that emerges. Detail may be sacrificed, but the architectural characteristic and quality remain uninvalidated, and the final unity is never the enforcement of the artist's mind, but the convincing expression of an actuality it has experienced.

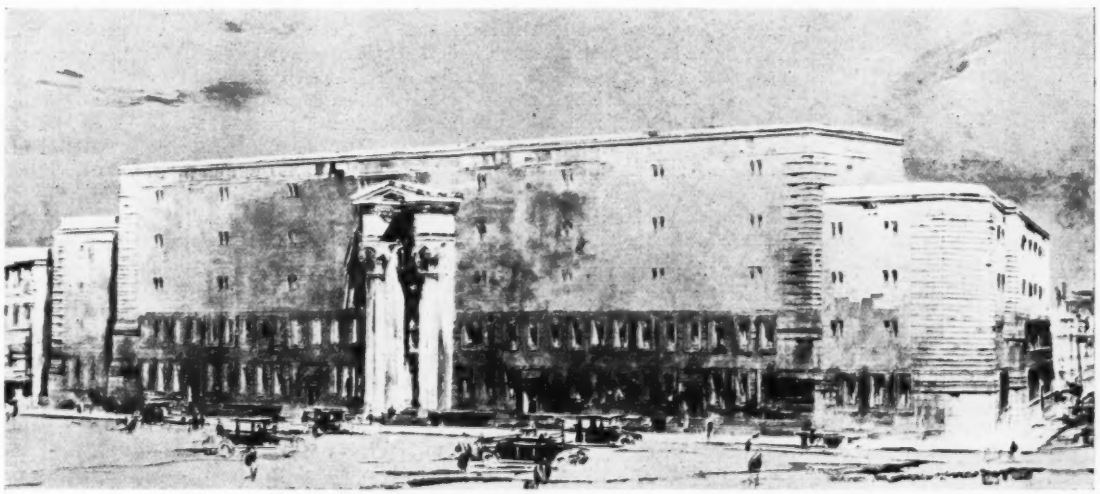
The secret of Mr. Walcot's art will be found to resolve itself into that rare compromise between the completely outward impression that owes nothing to the artist's inner consciousness, and the complete absorption in the inner understanding, the mental vision, that denies all allegiance with the outward world. The one we call impressionism, the other represents that extreme and abnormal reaction of modern art known rather unhappily as expressionism, in which the only contact the artist makes is with himself. It is the just mean between these two elementary tendencies in art which enables the highest form of genius to preserve its normality in what is thus the diagonal resultant of conflicting forces, but this serenity of outlook actually tends to disconcert by the very balance attained. Reactions have so attuned us to abnormal expression that it is the turn of the normal to become suspect.

We must not conclude from these characteristics of his art that Mr. Walcot is wanting in reactions. All reality of expression must break through tradition at some point. In him the reactions are assuredly there, but are made reasonable by a due regard for universal comprehension. Indeed, one has a notion that were Mr. Walcot to be indifferent to that his whole art would suddenly become accessible and full of meaning to the modern cult for the ultra-profound. The reactions we find are always strictly conditioned by his love and understanding of architecture. His divergence from the traditional watercolour school that has its origins in pure topography, and in which architecture has always played a conspicuous part, has led him ever further from the antiquarianism and sentimentality of romanticism, in which Piranesi allowed his true genius to be sacrificed towards the realization of architecture as one of the Humanities. Mr. Walcot is true to the eternal spirit that can be embodied in marble or stone, and his interpretations are fundamentally reactions against all traditions that have been allowed to degenerate into mere conventions, and are directly responsible for that spiritless dependence on formula in which the technical and artificial elements completely sterilize the fine art they presume to transcribe.

The Elizabeth Fulcher Nursing Home. By James J. S. Naylor. [From a watercolour by William Walcot.]

[1] See *The Mathematical Psychology of Gratry and Boole* (ch. iv), by Mary Everest Boole, 1897.





Above, University Club, Fifth Avenue, New York. By McKim, Mead & White. [From a watercolour by William Walcot.] Below, the Masonic Peace Memorial Competition. The final design of Wilmot and Smith. [From a watercolour by William Walcot.]

LITERATURE

AN EARLY VICTORIAN DELINEATOR OF LONDON

THE historical topography of London has exercised its charm upon countless people at some time of their lives, and with many the interest which it arouses may develop into a permanent and absorbing passion. All such lovers of London, past and present, know the debt of gratitude which has long been owed by them to Mr. E. Beresford Chancellor; and this indebtedness has recently been increased by him in no small measure by the reissue of Thomas Shotter Boys's *Original Views of London as It Is*, a set of lithographs first published in 1842, and now made accessible in an attractive volume consisting of twenty-five half-tone illustrations and one colour-plate. The publication of this volume will be a boon to the many who like to experience the fascination of Thomas Shotter Boys's interpretation of Early Victorian London, but have difficulty in obtaining the original lithographs owing to their scarcity and the consequent upward tendency of their market value. Mr. Chancellor quotes some significant figures in this connection: single coloured examples, which some ten years ago could be obtained for 10s. 6d. to 12s., now bring from five to six guineas each, while a complete uncoloured set, in 1912 obtainable for £2 10s., has since risen in price to £35 to £45. Clearly, in the terms of value of the print market, the position of Thomas Shotter Boys is by now fully established, nor has he, indeed, escaped that greatest of compliments, the activities of the forger.

Who was Thomas Shotter Boys? Although, as Mr. Chancellor points out, we know much less about him than we should like to, still, the main outlines of his biography are by now definite enough. He was a London child, born at Pentonville in 1803, and apprenticed to George Cooke, the engraver, at the age of fourteen, he quickly acquired considerable proficiency as a draughtsman. It is a notable fact that Boys did not restrict himself to black-and-white work, but also practised painting, becoming eventually a member of the New Water-colour Society, to the exhibitions of which he was a frequent contributor. A journey to Paris in 1825 brought him into direct personal contact with Bonington, and his stay in the French capital—interrupted by a brief visit to Brussels in 1830—extended over several years, a period fruitful of much work, notably a series of lithographs of Old Paris. Returning to London in 1834, he continued to work industriously; the *Views of London*, published in 1842, occupying, however, a central position in his production. He outlived their publication by many years, for it was not until 1874 that he died in his home in St. John's Wood.

Artistically, Boys shows himself by no means uninfluenced by his predecessors and contemporaries, even if the personal note in his art is never to be missed. He had a singular gift of simple and effective composition, for all the minutiæ of topographical description which his works contain. He is particularly happy in his bold and telling use of contrasted light and shade: the way in which big masses of light and shade alternate in his plate of *The Club Houses, Pall Mall* (No. 12) may be quoted as revealing the salient characteristics of his manner. His personal relations with Bonington have already been referred to, and the fact that he was much influenced by Bonington is patent enough, though Mr. Chancellor proves by conclusive evidence that the idea which has been generally current that Boys was actually a pupil of Bonington is devoid of foundation. In certain of his works, such as the *London Bridge from Southwark Bridge* (No. 4), Boys appears very definitely to link up with the tradition of Girtin; and there are other instances, notably scenes which introduce the motif of a sheet of water in a park (e.g. *Buckingham Palace from St. James's Park*, No. 10, and especially the *Horse Guards from St. James's Park*, No. 13), in which he comes curiously close to Peter de Wint.

As a topographical delineator, Boys is distinguished by a remarkable ability of making the dry bones of his subjects live. In his London street scenes attention is by no means exclusively concentrated upon the architectural features; the life and the habits of the people, the fashions of dress, the vehicles—all these elements are drawn into the picture and skilfully used to produce a vivacious and coherent impression. This is not to say that many of Boys's views do not possess a great value, considered as topographical and architectural documents: I would like particularly to mention *The Board of Trade, Whitehall* (No. 9), in which of all the buildings which are seen flanking Whitehall only two remain to this day—The Banqueting Hall and Gwydyr House. Gone are Sir John Soane's Treasury Buildings, with the imposing façade showing a row of tall Corinthian columns; gone is Sir William Chambers's delightful creation, Gower House (subsequently Carrington House). Indeed, both the London antiquary in search of material for his studies, and the unspecialized lover of art who delights in the resuscitation of a more picturesque London than that of to-day, will find themselves equally rewarded by a study of Boys's lithographs, while Mr. Chancellor's letterpress is fully up to the standard of accurate information and attractive presentation to which his writings have by now long accustomed us.

TANCRED BORENIUS

Original Views of London as It Is. By Thomas Shotter Boys. 1842. A reissue of the complete set of these scarce and valuable delineations of London, with descriptive notes to each plate, and a short Introduction by E. Beresford Chancellor, M.A., F.S.A. Architectural Press, Ltd. Price £1 10s.

VOM WESEN DER BAUKUNST

One hardly knows whether to rejoice or otherwise over the present vogue of architectural psycho-analysis. Though it is evidence of a sense of æsthetic responsibility, the urge to abstract and define is over-reminiscent of the theoretical zeal which in the past has stamped an age of creative sterility. The very fact that Vitruvius lived in a retrospective age, that Dr. Adler's own inquiries into the modern development of architectural theory go no farther back than the *Quattrocento*, is pregnant with misgiving for his own ambitious attempt to hammer out a philosophy of architecture. I confess to a strongly pragmatic inclination in matters of art; perhaps it is a racial trait, but I misdoubt me sorely of the effects of a successful attempt to categorize the nature of art. One unquestionable result would be the founding of chairs of æsthetic philosophy in our universities, with consequences as paralytic of imagination as academic metaphysics are of opinion.

Whether Dr. Adler has adequately resolved the problem of architectural essentials can only be judged when the rest of his work appears. So far, but one slender volume is in print, and there is no indication of its ultimate size. The present volume comprises an introduction and two books, the first of which is devoted to a definition of architecture, and the second to a semi-historical examination of the nature of evolution and character in architecture. It is essentially a work for the student rather than for the practising architect; it is concerned entirely with the abstraction of values as absolute as the still subjective basis of creative art permits.

Naturally the book reveals a close relation to the functional concept of art which has on the whole been more seriously canvassed and more thoroughly realized on the Continent than in England. Much of it is devoted to exploding the idea that style is a matter of ornament and that architecture is differentiated from building by the adaptation of ornamental motives borrowed from other applied arts. Not the least interesting feature of the work is the series of comparative sketches of European and Asiatic buildings to illustrate the author's thesis that style is a matter of function; to him it is the peculiar need of each case, rather than difference of environment, to which the character of a period is due. A sketch of the history of vaulted construction in two continents serves to show that the vault did not condition a style but was the product of similar requirements at widely different periods in places far remote from one another.

It will be seen that Dr. Adler's method is the exact opposite of the empirico-historic mode of procedure usual in such works.

It is the most thorough attempt to lay a psychological foundation for first principles that I have met. But I must confess to a degree of uncertainty as to Dr. Adler's meaning when he defines architecture as "the giving of form to spaces with a purpose founded in physical needs, in realization of an æsthetically unintended concept of space (in the three-dimensional reality of empirical space), by means of the erection of three-dimensional 'block-surfaces' (Blockflaechen)." It seems that this can readily apply to any building work; it certainly does not square with the author's warning to the functional extremists that the æsthetic satisfaction to be derived from a factory proceeds, from "artistic treatment according to an æsthetic conception embracing the building itself and its delimitation." Perhaps the difficulty arises in part from the fact that the German language does not recognize so readily as English the distinction between building and architecture, but speaks comprehensively of the "art of building." Be that as it may, the general trend of Dr. Adler's thought is perilously optimistic, for we have yet to be convinced that æsthetic satisfaction follows inevitably upon realization of function. To-day, the latter generally means architectural bad manners.

C. CAMPBELL CROWTHER

Vom Wesen der Baukunst. By Dr. Leo Adler. Leipzig: Verlag der Asia Major.

St. Dunstan's in the West. From a lithograph by Thomas Shotter Boys. [*From* Original Views of London as It Is.]

THE COMPETITORS' CLUB

THE EDINBURGH TOWN HALL COMPETITION

This competition has been promoted by the City of Edinburgh for designs for a town hall and library at Leith. It is open to architects resident or practising in Great Britain. Assessor, Sir George Washington Browne, P.R.S.A.

1st premium	.. .. ..	£400 (merging)
2nd ,,	.. .. ..	£300
3rd ,,	.. .. ..	£200
4th ,,	.. .. ..	£100

Particulars may be obtained on application to the Town Clerk, with a deposit by crossed cheque of £2 2s. The block plan showing the site with levels may be taken as correct. The whole of the buildings must be provided within the area, and no projections will be permitted beyond the frontage line shown, except a canopy at main entrance to hall, if thought advisable by competitors. It may be assumed that there may be access for coals and goods, an emergency exit and drainage by the lane marked on site plan "Access to School."

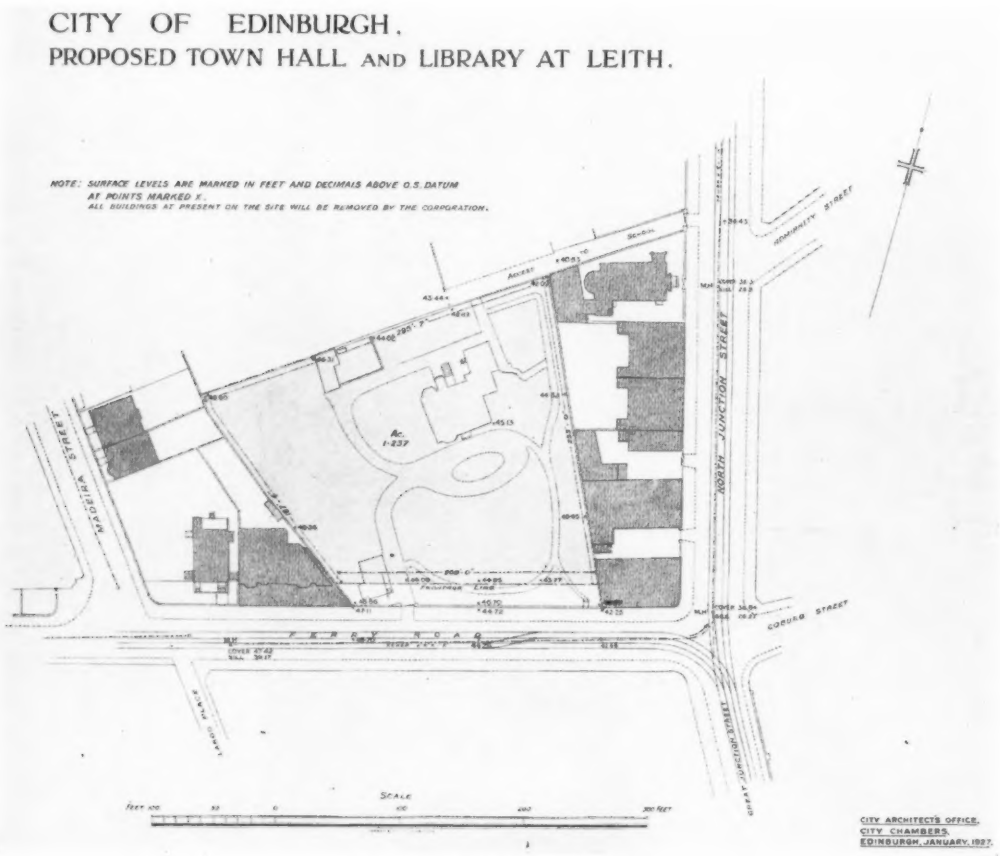
The use and administration of the library and the hall will be quite independent of each other, and the buildings in which they are respectively housed need not necessarily be attached. Each will have its own entrances and exits, and the skilful disposition of the two buildings upon the site is one of the problems of the competition. The Corporation reserves the right, if so advised by the assessor, to select the hall from one design and the library from another design, and to appoint the author of each architect for that building alone, but every competitor must submit a design for both buildings.

All drawings must be on plain paper mounted on millboard or plain stretchers, half double elephant size, without frames or borders, to a scale of 16 ft. to 1 in., as follows:

1: Plan of each floor. 2: Two main elevations. 3: Sections: longitudinal and transverse as required fully to illustrate the design. Each plan to show the dimensions of all the constituent apartments, with an abstract of the seating capacity of the hall. 4: Block plan showing the general treatment of the site, including any piers, railings, gates, etc., that may be thought necessary to scale of plan furnished. 5: One drawing showing part external and part internal treatment of hall to a scale of ½ in. to the foot.

The plans, elevations, and sections must be finished in ink or pencil, with floors lightly tinted and solids darkly tinted in any shade of black, no colour being used. No framed or glazed drawings will be received, and no further drawings will be considered. Competitors shall accompany their designs with a report describing the construction proposed, and all the principal materials proposed to be used.

The expenditure on the whole buildings, including any sculpture or architectural embellishments shown as part thereof, and all internal finishings and details complete, is not to exceed the sum of £70,000, of which, approximately five-eighths would be applicable to the hall and three-eighths to the library; this sum to cover the whole cost, except painting or movable furnishings. The rate per cubic foot must be given, together with the dimensions and calculations by which the cubical contents are reached.



The Edinburgh town hall and library competition: Plan of the site.

Sending in date, April 30, 1927. Addressed to the Town Clerk, City Chambers, Edinburgh.

The style of architecture is left entirely to the discretion of the competitor, but it should be dignified and simple in treatment. Importance will be attached to simple and convenient planning, and the arrangements for rapidly clearing the halls. The choice of materials to be used for the building will be left in the discretion of competitors, except that all exterior walls shall be of stone, facing-brick, faience, artificial stone or any combination of these.

Following is the schedule of the accommodation:

The Hall Block

A large hall to seat, exclusive of platform, an audience of 1,500, whereof at least one-third would be in the gallery. It must be planned to permit of definite classification of the seating, according to price, the staircases and accesses being specially considered with a view to separation of the audience. The platform to have a proscenium and to be capable of being used for theatrical performances and cinema exhibitions, etc., and operating chambers must be provided. In addition to the hall the usual subsidiary accommodation has to be provided. A small hall, with or without an end gallery, is also required to accommodate an audience of 500 on an average basis of 2 ft. 3 in. by 19 in. This to have a small platform with an assembly room and two retiring-rooms, with lavatory accommodation. This hall must have a self-contained heating system.

The Library

The library is to include

	Approximately sup. ft.
Lending library	3,000
Reference library	1,650
Junior library and reading-room	1,650
News-room	1,650
Reserve stock-room	350
File-room	250
Staff-room	200

Staff lavatories for both sexes.
Vestibule and entrance hall of ample dimension.

The whole of the public accommodation *must* be on the ground floor, and should be so planned that the counter of the lending library is the observation centre of the whole. The file-room, the staff-room, and the lavatories *may* be on an upper floor.

COMPETITION CALENDAR

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

March 26. In connection with the tenth Manchester Building Trades Exhibition, a competition is being held for designs for new façades on the north, south, and west sides of Albert Square, Manchester, and on one side of new Grand Avenue. The façades of the buildings in the Grand Avenue and the west side of the square are to be designed as suitable for shops with showrooms and offices over. The façades of the buildings on the north and south sides of the square are to be designed as suitable for offices only. The whole of the designs should comply with the by-laws and regulations required by the Manchester Corporation. Assessors: Mr. H. S. Fairhurst, F.R.I.B.A., Professor C. H. Reilly, O.B.E., M.A., F.R.I.B.A., Professor A. C. Dickie, M.A., F.S.A., A.R.I.B.A., Mr. Francis Jones, F.R.I.B.A., Mr. John Swarbrick, F.R.I.B.A. The directors offer an award of £200 to the architect placed first by the assessors, on condition that the assessors consider the design to be worthy of the award. If the assessors should not consider the design placed first good enough to merit an award of £200, they may subdivide the sum amongst the competitors, or they may withhold it or only award a portion of the amount offered. Particulars and plan from Competition Manager, City Hall, Deansgate, Manchester.

April 30. Town Hall and Library, Leith. Assessor, Sir George Washington Browne, R.S.A. Four premiums are offered. Particulars and a plan of the site will be supplied to competitors after January 22, on payment of a fee of two guineas, which will be returned on receipt of a design in accordance with the conditions. Should architects on receipt of the particulars not desire to compete, the deposit will be refunded provided the papers are returned within four weeks. Inquiries to be addressed to Mr. A. Grierson, Town Clerk, City Chambers, Edinburgh.

June 15. Shakespeare National Memorial Theatre, Stratford-upon-Avon. The competition is open to architects of the British Isles and America. It will be in two sections—a preliminary competition for sketch design only, from which six designs will be selected by the assessors; each of the selected competitors will be paid £100 premium towards the cost of preparing a further more detailed design, which will form the second half of the competition. The selected architect will be paid in accordance with the Schedule of Charges sanctioned by the R.I.B.A. Assessors, Mr. E. Guy Dawber, P.R.I.B.A., and Mr. Cass Gilbert (who will both act in an honorary capacity), and Mr. Robert Atkinson, F.R.I.B.A. Particulars, with site plan, etc., from the Secretary, Shakespeare Memorial Theatre, Stratford-upon-Avon. Deposit £1 1s. (which will be refunded should the conditions be returned within one month).

June 30. Designs for the planning of the Civic Centre, Birmingham. Assessor, Mr. H. V. Lanchester, F.R.I.B.A. Premium of £1,000 to the design placed first, and a further sum not exceeding £1,000 divided between the authors of other approved designs. Particulars from Mr. Herbert H. Humphries, M.INST.C.E., City Engineer and Surveyor. Deposit £1 1s., which will be returned after the receipt of a design or the return of the documents supplied.

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

No date. New offices at Trowbridge for the Wiltshire Working Men's Conservative Benefit Society. Assessors, Messrs. Cyril A. Farey, A.R.I.B.A., and Robert Lowry, F.R.I.B.A. Premiums amounting to £250. Particulars from the Chief Secretary, Mr. Henry H. Dyer, Stallard Street, Trowbridge, Wilts. Deposit one guinea, which will be returned on receipt of a bona fide design or if the conditions are returned two weeks before the closing date of the competition.

No date. New school for 1,000 boys for the Governors of the Bradford Grammar School. Premiums, £300, £200, and £100. Assessor, Mr. Arnold Mitchell, F.R.I.B.A. Particulars and plan of site from Mr. W. Brear, Secretary, Grammar School, Bradford, Yorks. Deposit £1 1s.

COMPETITION NEWS

The Governors of the Lytham Charities invite architects who have had experience in the design and erection of schools and are willing to submit designs in competition for a girls' secondary school at Lytham St. Annes, to send in their names to Messrs. Wilson, Wright, Davies and Earle, 54 Mosley Street, Manchester, by March 12. From the names submitted a selection of about twelve architects will be made to whom invitations will be issued.

ANNOUNCEMENTS

Mr. Mitchell C. Kay, M.C., A.R.I.B.A., recently practising as Messrs. Bell and Kay, architects and surveyors, announces a partnership with Mr. L. Gordon Lunan, A.R.I.B.A. The practice will be continued as Messrs. Kay and Lunan, AA.R.I.B.A., at the same address, 15 Wood Street, Wakefield. Telephone: 404.

Messrs. Clist and Bird, chartered architects, have removed their office to 45 Bloomsbury Square, London, W.C.1. Telephone: Holborn 4609.

Mr. J. D. Hossack, A.R.I.B.A., has entered into partnership with Messrs. North, Robin and Wilsden, F.&A.R.I.B.A., of 35-39 Maddox Street, W. (Mayfair 5080.)

A fund has been opened for a memorial to the late Professor Charles Gourlay, and subscriptions ranging from 2s. 6d. to a maximum of two guineas will be received and acknowledged by the honorary treasurer. The committee in charge of this memorial fund have had representations made to them that many old students and friends are anxious to give their support. If any such have been overlooked, will they please send their contributions to the treasurer, Mr. James Rodger, Royal Technical College, George Street, Glasgow.

CORRESPONDENCE

REGISTRATION

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—With the question of registration again looming large on the professional horizon, it is important that bodies, such as the Association of Architects, Surveyors, and Technical Assistants, should express publicly, at the earliest possible moment, the views of its members on so important a subject. My Association approves the principle of registration, always providing that the scheme proposed will apply equally to all persons engaged in the profession, without regard to membership of this or that organization or society. So far as can be judged at this early stage, the Bill sponsored by the R.I.B.A. can be described as fulfilling this condition. My Association has therefore decided to give general support to the scheme. Nevertheless, there are several points of special importance to salaried architects (who comprise the greater section of the profession) which it desires to see incorporated in the Bill, and which it is of opinion will have to be adopted before this section can be said to have reaped the full advantages which it is generally hoped registration will bring.

Although comprising the majority of those in the profession, salaried architects are the least powerful and the poorest paid. It is they who feel the worst effects of overcrowding, intermittent employment, and of the present casual and inefficient system of entrance to the profession. Their subordinate position—they are occasionally referred to as "ghosts"—is a perpetual stumbling-block to their ever becoming sufficiently well known in the profession to secure adequate representation on the councils and committees of architectural societies. Thus most of the protective measures, including registration, adopted by these bodies are framed without adequate regard to, or reliable advice on, the special circumstances of the salaried architects' employment and position.

As the only organized body recognized as representing solely the salaried architects, and with the object in view therefore of informing the profession of their wishes regarding this particular scheme, the A.A.S.T.A. has put forward to the R.I.B.A. Registration Committee the following proposals and amendments, all of which may be described as constructive, and in the opinion of my Council, calculated to strengthen the Bill in so far as the special case of salaried architects is concerned.

i: Since the expression "architectural assistant" is too vague, and is capable of bearing several interpretations, a definite interpretation would appear to be necessary in clause 2 (e.g. that the expression "architectural assistant" means any assistant architect, architectural draughtsman, student, pupil, or apprentice, or any other person engaged on architectural work).

This amendment has been largely met by the R.I.B.A. Registration Committee, and clause 5 (B) of the Bill has been amended to include a definition of the "five years'" qualification, which period may now include any term of pupilage with an architect, or in a recognized school of architecture. (My Council has been assured that the term "architectural assistant" will include any bona fide architectural assistant, no matter by whom employed, or how graded by his employer.) In view of the many cases known to the Association where injustice might easily be done, my Council has considered it desirable still to press for a definition somewhat on the lines of the assurance received, which would be less vague than the simple expression "architectural assistant."

ii: In order that future entrants to the profession shall be known, and opportunity afforded for the adequate supervision of their training, a register of students should be a provision in the Bill; such students or pupils to be registered at the commencement of their studies.

In view of the decidedly vague knowledge possessed by the profession of the number which enter its ranks year by year, and the consequent lack of any definite and regular system of training, my Council is still pressing for the provision of a register of students within the Bill. The information and statistics which would be available from such a register would in turn enable the profession to provide adequate facilities for the training of all entrants, and so give them a fairer and more equal chance of becoming efficient architects, of obtaining their professional diploma, and of passing any test set for registration, than is ever possible under the present loose and inefficient system.

The Registration Committee is still considering this amendment.

iii: In clause 5 (B) it is provided that architectural assistants for a period of "five years immediately prior to" the date of the passing of this Act shall be registered. It is felt that in fairness to all architectural assistants the words "immediately" and "is so at the date of the passing of this Act" should be deleted, the paragraph reading as follows:

B: was a bona fide architectural assistant for a period of five years prior to the date of the passing of this Act.

My Council, in submitting this amendment, was desirous of protecting the interests of two groups. First, the salaried architect who at the time of the passing of the Act might be unemployed. Second, the bona fide assistant who, through lack of work within the five years prior to the passing of the Act may have been unemployed or have accepted a temporary post outside the profession and so failed to qualify. As a result of my Council's representations, clause 5 (B) has been amended by the Registration Committee to include all such bona fide architectural assistants otherwise eligible on the register. There is nothing now in the clause to indicate that the applicant must necessarily be in some employment at the date of his application.

iv: That in view of the large proportion of assistants who will be registered and who for several already well-known reasons will be unrepresented on the council or committee administering the Act, it is suggested that (a) at least two official representatives of the A.A.S.T.A. be nominated to the R.I.B.A. Council instead of one as at present, and (b) the Council should appoint at least one of these to any smaller committee set up to administer the Act.

(This principle was adopted by the R.I.B.A. Council when it set up the Unification and Registration Committee and Sub-Committee respectively in 1920-1921.)

It will be observed that many of the amendments put forward by my Council have been adopted by the Registration Committee.

Thus it will be apparent to all salaried architects that constant watchfulness and preparedness alone will provide them with adequate safeguards under registration. My Council would therefore earnestly appeal to all to give the Association of Architects, Surveyors, and Technical Assistants their wholehearted support now, in its endeavours to protect and advance their professional status, interests, and privileges.

JOHN MITCHELL,

General Secretary, Association of Architects, Surveyors, and Technical Assistants.

R.I.B.A. NEW MEMBERS

At the last general meeting of the R.I.B.A. the following members were elected:

As Fellows: 18

Brown, Walter James
Coleridge, Paul Humphrey, M.C.
Davies, Edward Cecil
Easton, John Murray
Foster, Alfred Herbert
Gaymer, Bernard Preston
Goodchild, William
Hawley, Charles Dearman
Henderson, Colonel William Alexander, C.M.G., D.S.O., V.D.
Mennie, Frederick Edward
Moodie, Thomas Anderson
Penfold, Edward
Allardyce, Henry William
Cundall, Frederick George
Ferguson, Godfrey W., J.P.
Cressey, Charles
Peddle, James
Wilson, John Wilfred

As Associates: 8

Bowen, William Archer Forrest
Cosh, James Aubrey, B.ARCH.
Lloyd, Seton Howard
Prangnell, Cecil Thomas
Rugg, Eric
Thomson, Leslie Grahame, F.S.A. (Scot.)
Wallis, Douglas Thomas
Wallnutt, Charles Nigel

As Hon. Associate: Buckmaster, Mertin Arnoll, A.R.C.A.

As Hon. Corresponding Members: Bonatz, Professor Paul; Fischer, Professor Theodor; Hoffmann, Ludwig; Schumacher, Professor Fritz.

IN PARLIAMENT

[BY OUR SPECIAL REPRESENTATIVE]

In the House of Lords the following Select Committee was appointed to make the necessary arrangements for the erection of the Peers' War Memorial: Lord Lansdowne, Lord Lincolnshire, Lord Beauchamp, Lord Oxford and Asquith, Lord Buxton, Lord Crawford, Lord Peel, Lord Desborough, and Lord Arnold.

In the Commons Mr. Scurr, a Labour member, has been granted leave to introduce the London Squares and Enclosures (Preservation Bill), which seeks to prohibit the erection of buildings and structures on certain lands in the administrative county of London. Mr. Scurr said that many London squares ought to be maintained. He was not seeking, in the Bill, to interfere with any existing rights. All that it was intended to do was to say that these squares and enclosures should not be built over, and if at any time either the London County Council or the borough council considered that they should be acquired for the public, then an inquiry must be held by the Ministry of Health, and if it was agreed, as a result of such inquiry, that the square should become public property, compensation would be paid under the Town Planning Act.

The dissatisfaction which is felt by many members at the Tweed statue of the late Mr. Joseph Chamberlain, recently erected in the members' lobby, was voiced at question time by Sir Harry Brittain, who asked the Under-Secretary for the Home Department, as representing the First Commissioner of Works, whether he had considered making any alteration in the elevation or site of the statue.

Captain Hacking said that the answer was in the negative. The statue was designed for the plinth on which it stood, and it did not seem practicable to alter the plinth for this particular statue.

Sir Harry Brittain next asked what progress was being made in the paintings for the eight panels to be placed in St. Stephen's Hall.

Captain Hacking said that all the paintings were in hand, and it was hoped that they would be completed during the coming summer.

Replying to several inquiries, Mr. Chamberlain, the Minister of Health, said that up to February 1 the numbers of houses which had been completed in England and Wales with State assistance under the various Housing Acts were 294,515 by local authorities, and 224,929 by private enterprise. The numbers under construction under the Housing Acts on February 1 were 60,369 by local authorities, and 42,494 by private enterprise; 294 urban authorities had prepared, or were preparing, town planning schemes, a number of which extended to portions of other urban areas. The number of urban authorities with a population of 10,000 or over in whose areas formal steps had not been taken in the preparation of town planning schemes was 276.

In reply to Lady Astor, who asked in which districts advisory committees had been, or were about to be, set up, in order to advise on the reconditioning of cottage architecture under the Housing (Rural Workers) Act, 1926, Mr. Chamberlain said that he had as yet no information on the matter.

Lady Astor then asked as to the number of houses built of concrete construction, or of other special modes of construction, in local authority schemes and by private enterprise under the several Housing Acts?

Mr. Chamberlain said that statistics were not available showing the total number of houses of concrete and other special methods of construction built since the war. Estimates based on returns obtained from local authorities in connection with State-assisted schemes under the Housing Acts of 1923 and 1924 showed that contracts had been made for 41,849 concrete houses and 8,553 houses of other special methods of construction, of which, 22,361 houses of concrete and 3,887 of other special methods have been completed under these Acts. Of the completed houses, 17,012 in concrete had been built by local authorities, and 5,349 by private enterprise; while of the houses built by other special methods, 2,600 had been completed by local authorities and 1,287 by private enterprise.

In answer to questions as to the open spaces and squares of London, and the future of the Foundling Hospital estate, Mr. Chamberlain said that he did not at the moment contemplate the appointment of a committee, but he was in communication with the London County Council, who had the question of the London squares under consideration. He would continue to give the matter his personal attention. The squares on the Foundling Hospital estate were within the area of a town-planning scheme which the London County Council were now preparing.

THE MODERN BRITISH ARCHITECTURE EXHIBITION.

All works intended for the annual exhibition of the R.I.B.A., to be held from April 27 to June 3, must be sent in on one of the following days: Works from London exhibitors, Monday, March 21; works from exhibitors outside London, Tuesday, March 22; hours for the reception of work, 10 a.m. to 5 p.m. No work will under any circumstances be received before or after these specified dates. All works must be delivered at the Maddox Street entrance (23a Maddox Street, W.1). All works sent from the country must be consigned to an agent in London for delivery at the R.I.B.A. (unpacked) on the appointed day. A list of agents who would be prepared to supply estimates of cost of packing, etc., will be sent on application to the Secretary, R.I.B.A. No works in cases will be received, nor will the expenses of carriage be defrayed by the R.I.B.A. All architects in Great Britain and Ireland are invited to send in not more than two works each. All works sent in for exhibition are submitted to the judgment of the Selection and Hanging Committee, whose decision is final. The exhibition is designed to interest the general public, and will therefore consist of photographs, perspectives, elevational drawings, sketches, and models. It is desirable that small key plans should, where possible, be fixed inside the glazing of the exhibit. The works sent in by each architect must be entered on a printed form duly filled in with the name (Christian and surname in full) and address of the architect, the titles and descriptions of the works as they are to be inserted in the catalogue. The printed form and labels will be sent to exhibitors on application to the Secretary, R.I.B.A.

TRADE NOTES

Hy-Rib, the combined reinforcement and centering was used in the construction of the new stations—Balham, Trinity Road, Tooting Broadway, Colliers Wood, South Wimbledon, North Morden—for the Underground Railways, Ltd., illustrated in our last issue. Hy-Rib is supplied cut to length ready for fixing, and can be delivered, if required, curved ready for fixing, thus saving labour on the site. Working drawings are carefully and clearly prepared to assist the contractor in fixing the Hy-Rib accurately and economically. Hy-Rib is manufactured by the Trussed Concrete Steel Co., Ltd.

At the Ideal Home Exhibition, the British Thomson-Houston Co., Ltd., Rugby (stand No. 112, ground floor, main hall), will adopt a spectacular display to popularize Mazda lamps. In the foreground, the Mazda clock cut-out, reproduced to a very large scale, will be picked out by spotlights, while the clock-face itself will be illuminated from behind. To the rear of this tableau a number of cubicles, representing rooms in the home, will be equipped with appropriate B.T.H. fittings to demonstrate, under actual working conditions, the many types and sizes of Mazda lamps, including the latest development—the Pearl Mazda.

The current number of *The American Magazine of Art* contains an article by Kineton Parkes on the sculpture of the late Francis Derwent Wood, R.A., with nine illustrations.

THE WEEK'S BUILDING NEWS

A Colliery Company proposes to erect over 300 houses within the next twelve months at BINLEY, Warwickshire.

*

The Warwickshire Education Committee is to erect an elementary school for about 500 children at BINLEY.

*

Plans passed by the LEWISHAM Borough Council: 111 houses, Downham estate, for the L.C.C.; ten houses, Ermine Road, for Messrs. Thos. H. Sawyer and Son, Ltd.; 272 houses on Borough Council estate at Grove Park, for Mr. W. R. Davidge; additions, "Fox and Hounds" public house, High Street, Sydenham, for Mr. Chas. E. Blackburn; six houses, River View Park, for Mr. Phillip H. Higgins.

*

The borough architect of SWANSEA has been asked to report as to a site suitable for the erection of a school for defective children.

*

Revised plans have now been prepared by the ST. PANCRAS Borough Council architect for the erection of four blocks of dwellings on the Somers Town area to provide 124 separate tenements.

*

The GRAVESEND Corporation Housing Committee has decided to erect fifty B type and fifty C type houses on the King's Farm estate.

*

Plans passed by the BEDFORD Corporation: New premises for Bedford Savings Bank, St. Paul's Square, for Mr. A. W. G. Prosser; alterations to Fitzpatrick Building, Bedford School, for Mr. G. P. Allen, for Harpur Trust.

*

The BEDFORD Education Committee is to proceed with the erection of an elementary school on the housing estate according to plans prepared by Mr. G. P. Allen.

*

The BOURNEMOUTH Corporation has asked the borough engineer to prepare detailed plans for the proposed baths on the Northwood estate, his preliminary plans indicating an expenditure of £35,000.

*

Mr. A. R. B. Owen is to construct an open-air swimming bath at Highwood, Roehampton Lane, PUTNEY.

*

The West Riding Education Committee is seeking sanction to a loan of £26,000 for extensions at BINGLEY Grammar School.

*

A committee of the Isle of Wight County Council reports in favour of the proposal of the Southern Railway Company to construct a new quay in the River Medina at COWES.

Messrs. C. Miskin and Son are to erect five blocks of flats in Albion Road, CLAPHAM.

*

The Essex Education Committee has purchased a site in Parish Road, DUNTON, for the erection of an elementary school.

*

The Bournemouth Education Committee is to interview the Board of Education regarding a proposal for the erection of an elementary school at CHARMINSTER.

*

Plans passed by the SEDGLEY U.D.C.: Electricity generating station, Redhall Road, for Lower Gornal Picture House Company; alterations, Leopard Inn, for Wolverhampton and Dudley Breweries, Ltd.; alterations, Lion Inn, Kent Street, for Messrs. Wm. Butler & Co., Ltd.

*

The BEXHILL Corporation is to consider a scheme for the improvement of the Pergola, which, the Parades Committee state, will entail considerable cost.

*

Mr. H. Partington is to erect thirty-eight houses in Upland Road and Sheraton Road, OLDHAM.

*

The Middlesex and Surrey County Councils have asked their joint committee to carry on negotiations as to the construction of the two new bridges along the line of the new CHERTSEY Road at Chiswick-Mortlake and Richmond-Twickenham, and also in connection with the suggested taking over of the existing Richmond Bridge.

*

The Croydon Corporation Bill seeks power for the construction of a pumping station and the sinking of a well at FETCHAM.

*

The MARKET HARBOROUGH U.D.C. has passed plans for the extension of a factory at Little Bowden, Market Harborough, for Messrs. W. Symington & Co., Ltd.

*

The STALYBRIDGE Corporation is to erect 100 houses on the Harrison estate.

*

The Ministry of Transport is to make a grant to the LEEDS Corporation for the construction of a road, at a cost of £21,500, from Potternewton Lane to Stainbeck Lane.

*

The Governors of St. Saviour's and St. Olave's Grammar School, BERMONDSEY, are to enlarge and improve the school premises at a cost of £20,000.

*

The L.C.C. Education Committee is to provide a school for 400 children on the Grove Park estate, LEWISHAM.

The managers of the St. Mary's and St. Joseph's Roman Catholic School, POPLAR, are to enlarge the buildings to accommodate 180 more children.

*

The Durham County Education Committee is acquiring a site on the Townley estate, HOOKERGATE, for the erection of a secondary school.

*

The Durham County Education Committee is to erect an elementary school at NETTLESWORTH.

*

The Durham County Education Committee has decided to provide an elementary school for about 450 children at BILLINGHAM.

*

The SALFORD Corporation is acquiring a site in Landseer Street for the erection of a maternity home and welfare centre.

*

The Salford Education Committee is purchasing a site in PENDLETON for the erection of an elementary school.

*

The city architect of BRADFORD has been instructed to prepare plans for the erection of a combined library and baths on the Bierley housing site; for improvements at the central library; and for open access at Wyke branch library.

*

The UXBRIDGE U.D.C. has asked the surveyor to prepare plans for fifty houses on the Rockingham estate. Plans passed: Additions, off-licence, Park Road, for Messrs. Watney Combe, Reid & Co.

*

The Kent Education Committee is seeking sanction for a loan of £16,000 for the erection of a central school for girls at SHEERNESS.

*

The Kent Education Committee has purchased a site at SEVENOAKS for the erection of a central school.

*

The Kent Education Committee is seeking sanction to borrow £16,000 for the erection of a central school at DARTFORD.

*

The GILLINGHAM Corporation has prepared a scheme for widening the High Street to 46 ft. at an estimated cost of £22,000.

*

The Warwickshire Education Committee is to erect a temporary school for 160 children at RUGBY.

*

The Meriden R.D.C. has decided to erect 100 houses at CASTLE BROMWICH and in other parts of the rural area.

The LEAMINGTON Corporation has in view schemes for the construction of new sewage purification works at a cost of £77,500, and remodelling and enlarging the existing pumping station and equipment at a cost of £10,500.

*

The Warwickshire C.C. has asked Messrs. Dodd and Watson, civil engineers, Birmingham, to prepare a report on the COVENTRY sewage works and the pollution of the River Avon.

*

The Tamworth R.D.C. has asked the surveyor to prepare a new sewage disposal scheme for AMINGTON.

*

The Solihull R.D.C. is being urged to make provision in any town-planning scheme for the construction of a by-pass road at KNOWLE.

*

Plans passed by the BRENTFORD U.D.C. include: transformer house, Great West Road, for C. & S. Construction Co.; steel-framed building, Montgomery's Wharf, for Messrs. Dodge and Reid; extensions Reynard Mills, Windmill Road, for Messrs. Charles Fox, Ltd.; store and distributing station, Great West Road, for Cement Marketing Co., Ltd.

*

The BRENTFORD U.D.C. is seeking sanction to borrow £50,000 for further housing advances.

*

The Hampshire C.C. is raising a loan of £20,000 for alterations and new buildings at the Mount Sanatorium, BASINGSTOKE.

*

The Hampshire Education Committee has completed the purchase of a site at COVE for the erection of an elementary school.

*

Plans are being prepared by the Warwickshire county surveyor for the reconstruction of the bridge at COLESHILL.

*

The Warwickshire county surveyor is preparing plans for widening HALFORD Bridge.

*

The Warwickshire C.C. has arranged, in conjunction with Lord Leigh, who has agreed to contribute £500, to erect a new bridge at STARE, the total cost being estimated at £15,000.

*

The Warwickshire C.C. has submitted to the Ministry of Transport plans and estimate for widening the canal bridge at ATHERSTONE.

*

The BULKINGTON U.D.C. has in view a scheme, to cost £10,000. for waterworks, including the construction of a reinforced concrete water tower with a capacity of 20,000 gallons.

The Warwickshire C.C is seeking a compulsory order to acquire land for the diversion of the main road from CASTLE BROMWICH to Castle Bromwich Bridge.

*

The Warwickshire C.C has submitted drawings to the L.M.S. Rly. for the proposed widening of the two railway bridges over the WHITACRE and HAMPTON branch railway.

*

The CROYDON Education Committee has appointed Mr. William H. Ashford, A.R.I.B.A., 32 Paradise Street, Birmingham, as architect for the central school to be erected in Winterbourne Road.

*

The Croydon Education Committee has appointed Mr. A. Sunderland, L.R.I.B.A., as architect for a proposed school at WADDON for 250 infants.

*

The Croydon Corporation is acquiring 58 acres of land at WADDON for the erection of houses.

*

The CROYDON Corporation has completed the sale to Mr. Davis of the sites of Nos. 69-79 High Street for £25,000, the purchaser to submit to the Corporation plans for the erection of a cinema or concert hall.

*

Plans passed by the CROYDON Corporation include: twenty-four garages, High Street, Thornton Heath, for Messrs. Scratchley Bros.; showrooms and workshop, Leslie Park Road, for Messrs. Rees and Partners; five houses, Aurilea Road, for Messrs. Smith, Wilkinson and Son.

*

The BRIGHTON Education Committee has decided to remodel the Richmond Street and Circus Street elementary schools in the summer, at an estimated cost of £20,500.

*

The BRIGHTON Education Committee has asked the architect to prepare plans for the erection of an intermediate school on a site in the northern part of the town.

*

The East Sussex C.C has decided to carry out further works in connection with the ROTTINGDEAN Road sea defences.

*

The Willesden Education Committee has purchased a site on the Brentwater estate, CRICKLEWOOD, for the erection of an elementary school.

*

The HERNE BAY U.D.C. is seeking sanction to borrow £20,000 for further housing advances.

*

The NEWCASTLE Corporation is seeking sanction for a loan of £60,000 for road and sewer works on the Walker and Willington housing estates.

The NEWCASTLE Corporation has voted £24,000 for the improvement of dangerous corners in the city.

*

The PENRITH U.D.C. has decided to use 4 acres at Fairhill for housing purposes.

*

The Lancashire Education Committee has acquired land at WESTHOUGHTON for the erection of an elementary school.

*

Plans have been lodged with the L.C.C. for the development of the Holland Park estate, KENSINGTON, provision being made for new streets leading from Holland Park to Abbotsbury Road.

*

Mr. F. G. Selby, architect, is to convert various buildings in North Terrace, KENSINGTON, and to lay out the adjoining Thurloe Mews as an ornamental courtyard.

*

Messrs. Robertsons, Ltd., of 217 Knightsbridge, are to erect shops fronting Rochester Row, WESTMINSTER.

*

Messrs. Francis Chambers and Son are to erect a new building for Messrs. Odhams, Ltd., at 12-16 Wilson Street, Long Acre, WESTMINSTER.

*

The Village Community Council is acquiring a site at RYARSH for the erection of a village hall.

*

The KENT C.C. is to confer with the East Sussex Agricultural Committee in regard to the drainage of the River Rother, a serious breach having occurred in the sea wall east of Pett level.

*

The Kent C.C. is to enlarge the Court House and police buildings at CHATHAM.

*

The Kent Education Committe is seeking sanction to a loan of £17,000 for the extension and equipment of the SANDWICH Grammar School.

*

The Kent Education Committee has acquired a site at MEDWAY for a technical college.

*

The Kent Education Committee is seeking sanction to borrow £12,000 for improvements at the MARGATE School of Art.

*

A report of the LONDON C.C. states that it may be possible in the summer to embark upon the scheme for the reconstruction of the old Sadler's Wells Theatre.

*

The Central London Building Co. is to erect flats in Circus Road and Grove End Road, ST. JOHN'S WOOD.

RATES OF WAGES

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

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

			I s. d.	II s. d.
A	ILKLEY ..	Yorkshire	1 8	1 3½
A	Immingham	Mid. Counties	1 8	1 3½
B	Ipswich ..	E. Counties	1 6	1 1½
C₁	Isle of Wight	S. Counties	1 4	1 0½
A	JARROW ..	N.E. Coast	1 8	1 3½
A	KEIGHLEY	Yorkshire	1 8	1 3½
B₂	Kendal ..	N.W. Counties	1 5	1 1
B₂	Keswick ..	N.W. Counties	1 5	1 1
B	Kettering ..	Mid. Counties	1 6	1 1½
A₂	Kidderminster	Mid. Counties	1 7	1 2½
B₂	King's Lynn	E. Counties	1 5	1 1
A	LANCASTER	N.W. Counties	1 8	1 3½
A₂	Leamington	Mid. Counties	1 7	1 2½
A	Leeds ..	Yorkshire	1 8	1 3½
A	Leek ..	Mid. Counties	1 8	1 3½
A	Leicester ..	Mid. Counties	1 8	1 3½
A	Leigh ..	N.W. Counties	1 8	1 3½
B₃	Lewes ..	S. Counties	1 4½	1 0½
A	Lichfield ..	Mid. Counties	1 6½	1 2
A	Lincoln ..	Mid. Counties	1 8	1 3½
A	Liverpool ..	N.W. Counties	‖1 10	1 4½
B	Llandudno ..	N.W. Counties	1 5½	1 1½
A	Llanelly ..	S. Wales & M.	1 8	1 3½
	London (12 miles radius)		1 9½	1 4½
	Do. (12-15 miles radius)		1 9	1 4
A	Long Eaton	Mid. Counties	1 8	1 3½
A	Loughborough	Mid. Counties	1 8	1 3½
B	Luton ..	E. Counties	1 6	1 1½
A	Lytham ..	N.W. Counties	1 8	1 3½
A₁	MACCLESFIELD	N.W. Counties	1 7½	1 2½
B	Maidstone	S. Counties	1 5½	1 1½
A₃	Malvern ..	Mid. Counties	1 6½	1 2
A	Manchester	N.W. Counties	1 8	1 3½
A	Mansfield ..	Mid. Counties	1 8	1 3½
B₃	Margate ..	S. Counties	1 4½	1 0½
A₃	Matlock ..	Mid. Counties	1 6½	1 2
A	Merthyr ..	S. Wales & M.	1 8	1 3½
A	Middlesbrough	N.E. Coast	1 8	1 3½
A₃	Middlewich	N.W. Counties	1 6½	1 2
B₂	Minehead ..	S.W. Counties	1 5	1 1
A	Monmouth	S. Wales & M.	1 8	1 3½
	S. and E. Glamorganshire			
A₁	Morecambe	N.W. Counties	1 7½	1 2½
A₃	NANTWICH	N.W. Counties	1 6½	1 2
A	Neath ..	S. Wales & M.	1 8	1 3½
A	Nelson ..	N.W. Counties	1 8	1 3½
A	Newcastle	N.E. Coast	1 8	1 3½
A	Newport ..	S. Wales & M.	1 8	1 3½
A	Normanton	Yorkshire	1 8	1 3½
A₂	Northampton	Mid. Counties	1 7	1 2½
A	North Staffs.	Mid. Counties	1 8	1 3½
A	North Shields	N.E. Coast	1 8	1 3½
B	Norwich ..	E. Counties	1 6	1 1½
A	Nottingham	Mid. Counties	1 8	1 3½
A	Nuneaton ..	Mid. Counties	1 8	1 3½
B	OAKHAM ..	Mid. Counties	1 5½	1 1½
A	Oldham ..	N.W. Counties	1 8	1 3½
A₃	Oswestry ..	Mid. Counties	1 6½	1 2
B	Oxford ..	S. Counties	1 6	1 1½
A	PAISLEY ..	Scotland	*1 8	1 3½
C	Pembroke	S. Wales & M.	1 4½	1 0½
A	Perth ..	Scotland	*1 8	1 3
A₃	Peterborough	Mid. Counties	1 6½	1 2
A	Plymouth	S.W. Counties	¶1 8	1 3½
A	Pontefract	Yorkshire	1 8	1 3½
A	Pontypridd	S. Wales & M.	1 8	1 3½
B	Portsmouth	S. Counties	1 6	1 1½
A	Preston ..	N.W. Counties	1 8	1 3½
A	QUEENSFERRY	N.W. Counties	1 8	1 3½
B	READING ..	S. Counties	1 6	1 1½
B	Reigate ..	S. Counties	1 5½	1 1½
A₃	Retford ..	Mid. Counties	1 6½	1 2
A	Rhondda Valley	S. Wales & M.	1 8	1 3½
A₃	Ripon ..	Yorkshire	1 6½	1 2
A	Rochdale ..	N.W. Counties	1 8	1 3½
B	Rochester	S. Counties	1 5½	1 1½
A₁	Ruabon ..	N.W. Counties	1 7½	1 2½
A₂	Rugby ..	Mid. Counties	1 8	1 3½
A₃	Rugeley ..	Mid. Counties	1 6½	1 2
A	Runcorn ..	N.W. Counties	1 8	1 3½
A₃	ST. ALBANS	E. Counties	1 6½	1 2
A	St. Helens	N.W. Counties	1 8	1 3½
B₃	Salisbury	S.W. Counties	1 4½	1 0½
A₁	Scarborough	Yorkshire	1 7½	1 2½
A	Scunthorpe	Mid. Counties	1 8	1 3½
A	Sheffield ..	Yorkshire	1 8	1 3½
A	Shipley ..	Yorkshire	1 8	1 3½
A₃	Shrewsbury	Mid. Counties	1 6½	1 2
A₂	Skipton ..	Yorkshire	1 7	1 2½
B	Slough ..	S. Counties	1 5½	1 1½
A₂	Solihull ..	Mid. Counties	1 7	1 2½
B	South'pton	S. Counties	1 6	1 1½
B₁	Southend-on-Sea	E. Counties	1 5½	1 1½
A	Southport	N.W. Counties	1 8	1 3½
A	S. Shields ..	N.E. Coast	1 8	1 3½
A₂	Stafford ..	Mid. Counties	1 7	1 2½
A	Stockport ..	N.W. Counties	1 8	1 3½
A	Stockton-on-Tees	N.E. Coast	1 8	1 3½
A	Stoke-on-Trent	Mid. Counties	1 8	1 3½
B	Stroud ..	S.W. Counties	1 5½	1 1½
A	Sunderland	N.E. Coast	1 8	1 3½
A	Swadlincote	Mid. Counties	1 8	1 3½
A	Swansea ..	S. Wales & M.	1 8	1 3½
B	Swindon ..	S.W. Counties	1 6	1 1½
A₁	TAMWORTH	N.W. Counties	1 7½	1 2½
B₁	Taunton ..	S.W. Counties	1 5½	1 1½
A	Teeside Dist.	N.E. Counties	1 8	1 3½
B	Teignmouth	S.W. Coast	1 6	1 1½
A	Todmorden	Yorkshire	1 8	1 3½
A₂	Torquay ..	S.W. Counties	1 7	1 2½
C	Truro	S.W. Counties	1 4	1 0½
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
A₁	Walsall ..	Mid. Counties	1 7½	1 2½
A	Warrington	N.W. Counties	1 8	1 3½
A₂	Warwick ..	Mid. Counties	1 7	1 2½
B	Wellingborough	Mid. Counties	1 6	1 1½
A	West Bromwich	Mid. Counties	1 8	1 3½
B	Weston-s-Mare	S.W. Counties	1 6	1 1½
A₂	Whitby ..	Yorkshire	1 7	1 2½
A	Widnes ..	N.W. Counties	1 8	1 3½
A	Wigan ..	N.W. Counties	1 8	1 3½
B₂	Winchester	S. Counties	1 5	1 1
B	Windsor ..	S. Counties	1 6	1 1½
A	Wolverhampton	Mid. Counties	1 8	1 3½
A₃	Worcester	Mid. Counties	1 6½	1 2
A₃	Worksop ..	Yorkshire	1 6½	1 2
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, 1*s.* 9*d.*

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

‡ Plumbers, 1*s.* 9*d.*

§ Painters, 1*s.* 6*d.*

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

¶ Painters, 1*s.* 7*d.*

PRICES CURRENT

EXCAVATOR AND CONCRETOR

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

	£	s.	d.
Broken brick or stone, 2 in., per yd.	0	11	6
Thames ballast, per yd.	0	13	0
Pit gravel, per yd.	0	18	0
Pit sand, per yd.	0	14	6
Washed sand	0	15	6
Screened ballast or gravel, add 10 per cent. per yd.			
Clinker, breeze, etc., prices according to locality.			
Portland cement, per ton	£2	19	0
Lias lime, per ton	2	10	0
Sacks charged extra at 1s. 9d. each and credited when returned at 1s. 6d.			
Transport hire per day:			
Cart and horse £1 3 0 *Trailer*	£0	15	0
3-ton motor lorry 3 15 0 *Steam roller*	4	5	0
Steam lorry, 5-ton 4 0 0 *Water cart*	1	5	0

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

Exceeding 6 ft., but under 12 ft., add 30 per cent.

In stiff clay, add 30 per cent.

In underpinning, add 100 per cent.

In rock, including blasting, add 225 per cent.

If basketed out, add 80 per cent. to 150 per cent.

Headings, including timbering, add 400 per cent.

RETURN, fill, and ram, ordinary earth, per yd. £0 1 6

SPREAD and level, including wheeling, per yd. 0 1 6

FILLING into carts and carting away to a shoot or deposit, per yd. cube . 0 10 6

TRIMMING earth to slopes, per yd. sup. 0 0 6

HACKING up old grano. or similar paving, per yd. sup. . . . 0 1 3

PLANKING to excavations, per ft. sup. . 0 0 5

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

IF left in, add to above prices, per ft. cube 0 2 0

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 lintels, etc., per ft. cube . . 0 1 6

CEMENT concrete 4–2–1 in lintels packed around reinforcement, per ft. cube 0 3 9

FINE concrete benching to bottom of manholes, per ft. cube . . . 0 2 6

FINISHING surface of concrete spade face, per yd. sup. 0 0 9

DRAINER

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

	£	s.	d.
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 6

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 concrete bed and filling for normal depths, and are average prices.

Fittings in Stoneware and Iron according to type. *See* Trade Lists.

BRICKLAYER

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

	£	s.	d.
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.	24	10	0
DO *headers, per M.*	24	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	17	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
DO. 9 in. wide and over, per ft. sup.	0	1	2

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.

DO. in backing to masonry, add 12½ per cent. per rod.

DO. in raising on old walls, etc., add 12½ per cent. per rod.

DO. in underpinning, add 20 per cent. per rod.

HALF-BRICK walls in stocks in cement mortar (1–3), per ft. sup. . . £0 1 0

BEDDING plates in cement mortar, per ft. run 0 0 3

BEDDING window or door frames, per ft. run 0 0 3

LEAVING chases 2¼ in. deep for edges of concrete floors not exceeding 6 in. thick, per ft. run 0 0 2

CUTTING do. in old walls in cement, per ft. run 0 0 4

CUTTING, toothing and binding new work to old (labour and materials), per ft. sup. 0 0 7

TERRA-COTTA flue pipes 9 in. diameter, jointed in fireclay, including all cuttings, per ft. run 0 3 6

DO. 14 ft. by 9 in. do., per ft. run . 0 6 0

FLAUNCHING chimney pots, each . 0 2 0

CUTTING and pinning ends of timbers, etc., in cement 0 1 0

FACINGS fair, per ft. sup. extra . . 0 0 3

DO. picked stocks, per ft. sup. extra . 0 0 7

DO. red rubbers gauged and set in putty, per ft. sup. extra . . 0 4 9

DO. in salt white or ivory glazed, per ft. sup. extra 0 5 6

TUCK painting, per ft. sup. extra . 0 0 10

WEATHER pointing, do. do. . . 0 0 3

TILE creasing with cement fillet each side per ft. run 0 0 6

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

If coloured with red oxide, per yd. sup. 0 1 0

If finished with carborundum, per yd. sup. 0 0 6

If in small quantities in finishing to steps, etc., per ft. sup. . . . 0 1 4

Jointing new grano. paving to old, per ft. run 0 0 4

Extra for dishing grano. or cement paving around gullies, each . . 0 1 6

BITUMINOUS DAMP COURSE, ex rolls, per ft. sup. 0 0 7

ASPHALT (MASTIC) DAMP COURSE, ¼ 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

BREEZE fixing bricks, extra for each . 0 0 3

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

MASON

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

	£	s.	d.
Portland Stone:			
Whitbed, per ft. cube	£0	4	6
Basebed, per ft. cube	0	4	7
Bath stone, per ft. cube	0	3	0
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

ARTIFICIAL stone paving, 2 in. thick, per ft. sup.. . . . . 0 1 6

DO. 2½ in. thick, per ft. sup. . . 0 1 9

SLATER AND TILER

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

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

Slates, 1st quality, per 1,200:

	£	s.	d.
Portmadoc Ladies	£14	0	0
Countess	27	0	0
Duchess	32	0	0

Old Delabole	*Med. Grey*	*Med. Green*
24 in. × 12 in.	£42 11 3	£45 1 0
20 in. × 10 in.	31 4 3	33 0 6
16 in. × 10 in.	20 18 0	22 4 9
14 in. × 8 in.	12 1 0	12 16 3

	£	s.	d.
Green Randoms, per ton	8	3	9
Grey-green do., per ton	7	3	9
Green peggies, 12 in. to 8 in. long, per ton	6	3	9
In 4-ton truck loads, delivered Nine Elms station.			
Clips, lead, per lb.	£0	0	6
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. lap, compo nails, Portmadoc or equal:

	£	s.	d.
Ladies, per square	£4	0	0
Countess, per square	4	5	0
Duchess, per square	4	10	0
WESTMORLAND, in diminishing courses, per square	6	5	0
CORNISH DO., per square	6	3	0
Add, if vertical, per square approx.	0	13	0
Add, if with copper nails, per square approx.	0	2	6
Double course at eaves, per ft. approx.	0	1	0

SLATING with old Delabole slates to a 3 in. lap with copper nails, at per square.

	Med. Grey	Med. Green
24 in. × 12 in.	£5 0 0	£5 2 0
20 in. × 10 in.	5 5 0	5 10 0
16 in. × 10 in.	4 15 0	5 1 0
14 in. × 8 in.	4 10 0	4 15 0

	£	s.	d.
Green randoms	6	7	0
Grey-green do.	5	9	0
Green peggies, 12 in. to 8 in. long	4	17	0
TILING, 4 in. gauge, every 4th course nailed, in hand-made tiles, average per square	5	6	0
DO., machine-made DO., per square	4	17	0
Vertical Tiling, including pointing, add 18*s.* 0*d* per square.			
FIXING lead soakers, per dozen	£0	0	10
STRIPPING old slates and stacking for re-use, and clearing away surplus and rubbish, per square . .	0	10	0
LABOUR only in laying slates, but including nails, per square . .	1	0	0

See "Sundries for Asbestos Tiling."

CARPENTER AND JOINER

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

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

	£	s.	d.
7 × 3, per std.	£20	0	0
11 × 4, per std.	30	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 6

DO. framed in floors, roofs, etc., per ft. cube 0 6 6

DO., framed in trusses, etc., including ironwork, per ft. cube . . . 0 7 6

PITCH PINE, add 33⅓ per cent.

FIXING only boarding in floors, roofs, etc., per sq. 0 13 6

SARKING FELT laid, 1-ply, per yd. . 0 1 6

DO., 3-ply, per yd.. . . . . 0 1 9

CENTERING for concrete, etc., including horsing and striking, per sq. . 2 10 0

TURNING pieces to flat or segmental soffits, 4½ in. wide, per ft. run . £0 0 4½

[*continued overleaf*]

CARPENTER AND JOINER: *continued.*

SHUTTERING to face of concrete, per square	£1	10	0
DO. in narrow widths to beams, etc., per ft. sup.	0	0	6
USE and waste of timbers, allow 25 per cent. of above pieces.			
SLATE BATTENING, per sq.	£0	12	6
DEAL bounding to flats, 1 in. thick and firrings to falls, per square	2	10	0
STOUT feather-edged tilting fillet to eaves, per ft. run	0	0	6
FEATHER-edged springer to trimmer arches, per ft. run	0	0	4
STOUT herringbone strutting (joists measured in), per ft. run	0	0	6
SOUND boarding, ¾ in. thick and fillets nailed to sides of joists (joists measured over), per square	2	0	0
RUBEROID or similar quality roofing, one-ply, per yd. sup.	0	2	3
DO., two-ply, per yd. sup.	0	2	6
DO., three-ply, per yd. sup.	0	3	0
TONGUED and grooved flooring, 1¼ in. thick, laid complete with splayed headings, per square	3	0	0
DEAL skirting loins, moulded 1¼ in. thick, including grounds and backings, per ft. sup.	0	1	6
TONGUED and mitred angles to do.	0	0	6
WOOD block flooring standard blocks laid herringbone in mastic :			
Deal 1 in. thick, per yd. sup.	0	10	0
DO. 1¼ in. thick, per yd. sup.	0	12	0
Maple 1¼ in. thick, per yd. sup.	0	15	0
DEAL moulded sashes, 1¾ in. with moulded bars in small squares, per ft. sup.	0	2	6
DO. 2 in. do., per ft. sup.	0	2	9
DEAL cased frames, oak sills and 2 in. moulded sashes, brass-faced pulleys and iron weights, per ft. sup.	0	4	6
MOULDED horns, extra each	0	0	3
DOORS, 4-panel square both sides, 1½ in. thick, per ft. sup.	0	2	6
DO. moulded both sides, per ft. sup.	0	2	9
DO. 2 in. thick, square both sides, per ft. sup.	0	2	9
DO. moulded both sides, per ft. sup.	0	3	0
DO. in 3 panels, moulded both sides, upper panel with diminished stiles with moulded bars for glass, per ft. sup.	0	3	6
If in oak, mahogany or teak, multiply 3 times.			
DEAL frames, 4 in. × 3 in., rebated and beaded, per ft. cube	£0	15	0
Add for extra labourers, per ft. run	0	0	1
STAIRCASE work :			
DEAL treads 1¼ in. and risers 1 in., tongued and grooved including fir carriages, per ft. sup.	0	2	6
DEAL wall strings, 1¼ in. thick, moulded, per ft. run	0	2	6
If ramped, per ft. run	0	5	0
SHORT ramps, extra each	0	7	6
ENDS of treads and risers housed to strings, each	0	1	0
2 in. deal mopstick handrail fixed to brackets, per ft. run	0	1	6
4½ in. × 3 in. oak fully moulded handrail, per ft. run	0	5	6
1½ in. square deal bar balusters, framed in, per ft. run	0	0	6
FITTINGS :			
SHELVES and bearers, 1 in., cross-tongued, per ft. sup.	0	1	6
1½ in. beaded cupboard fronts, moulded and square, per ft. sup.	0	2	9
TEAK grooved draining boards, 1¼ in. thick and bedding, per ft. sup.	0	4	6
IRONMONGERY :			
Fixing only (including providing screws) :			
TO DEAL—			
Hinges to sashes, per pair	0	1	2
Do. to doors, per pair	0	1	7
Barrel bolts, 9 in., iron, each	0	1	0
Sash fasteners, each	0	1	0
Rim locks, each	0	1	9
Mortice locks, each	0	4	0

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

PLUMBER

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

*

Lead, milled sheet, per cwt.	£2	4	6
DO *drawn pipes, per cwt.*	2	6	0
DO. *soil pipe, per cwt.*	2	8	0
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	12	6
LEAD PIPE, fixed, including running joints, bends, and tacks, ½ in., per ft.	0	2	1
DO. ¾ in., per ft.	0	2	5
DO. 1 in., per ft.	0	3	3
DO. 1¼ in., per ft.	0	4	6
LEAD WASTE or soil, fixed as above, complete, 2½ in., per ft.	0	6	0
DO. 3 in., per ft.	0	7	0
DO. 4 in., per ft.	0	9	9
WIPED soldered joinst, ½ in., each	0	2	6
DO. ¾ in., each	0	3	2
DO. 1 in., each	0	3	8
BRASS screw-down stop cock and two soldered joints, ½ in., each	0	11	0
DO. ¾ in., each	0	13	6
CAST-IRON rainwater pipe, jointed in red lead, 2½ in., per ft. run	0	1	6
DO. 3 in., per ft. run	0	1	11
DO. 4 in., per ft. run	0	2	9
CAST-IRON H.R. GUTTER, fixed, with all clips, etc., 4 in., per ft.	0	2	0
DO. O.G., 4 in., per ft.	0	2	3
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 towater waste preventers, each	2	5	0
BATHS, 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	17	0
Hair, per cwt.	0	18	0
Sand and cement see "Excavator," etc., above.			
Lime putty, per cwt.	£0	2	9
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	3
WHITE glazed tiling set in Portland and jointed in Parian, per yd., from	1	11	6
FIBROUS PLASTER SLABS, per yd.	0	1	10

GLAZIER

GLAZIER, 1*s.* 8½*d. per hour.*

*

Glass : 4ths in crates :			
Clear, 21 oz.	£0	0	5
DO. 26 oz.	0	0	5½
Cathedral white, per ft.	0	0	7½
Polished plate, British ¼ in., up to 2 ft. sup.	0	1	8
DO. *4 ft. sup.*	0	3	2
DO. *6 ft. sup.*	0	3	4
DO. *20 ft. sup.*	0	3	11
DO. *45 ft. sup.*	0	4	1
DO. *65 ft. sup.*	0	4	3
DO. *100 ft. sup.*	0	4	6
Rough plate, 3/16 in.	0	0	6⅞
DO. *¼ in., per ft.*	0	0	7
Linseed oil putty, per cwt.	0	17	6
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	0

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

PAINTER AND PAPERHANGER

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
WAX POLISHING, per ft. sup.	0	0	6
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

SUNDRIES

Fibre or wood pulp boardings, according to quality and quantity.			
The measured work price is on the same basis . . . per ft. sup.	£0	0	2½
FIBRE BOARDINGS, including cutting and waste, fixed on, but not including studs or grounds, per ft. sup. . . . . from 3d. to	0	0	6
Plaster board, per yd. sup. . from	0	1	7
PLASTER BOARD, fixed as last, per yd. sup. . . . . from	0	2	8
Asbestos sheeting, 5/32 in., grey flat, per yd. sup.	0	2	3
DO., *corrugated, per yd. sup.*	0	3	3
ASBESTOS SHEETING, fixed as last, flat, per yd. sup.	0	4	0
DO., corrugated, per yd. sup.	0	5	0
ASBESTOS slating or tiling on, but not including battens, or boards, plain "diamond" per square, grey	2	15	0
DO., red	3	0	0
Asbestos cement slates or tiles, 5/32 in. punched per M. grey	16	0	0
DO., *red*	18	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, per ft. sup. :

Thickness	3/16 in.			¼ in.			3/8 in.			½ in.		
Qualities ..	AA.	A.	B.	AA.	A.	B.	AA.	A.	B.	AA.	A.	B.
	d.	d.	d.	d.	d.	d.	d.	d.	d.	d.	d.	d.
Birch	4	3	2	5	4	3	7½	6	4½	8½	7	6
Alder	3½	3	2	5	4	3	6½	5½	4½	8	7	6
Gaboon												
Mahogany	4	3	3	6½	5½	4	9½	7½	—	1 0½	10	—
Figured Oak 1 side	8½	7	—	10	8	—	11½	—	—	1 6	—	—
Plain Oak 1 side	6½	6	—	7½	7	—	9½	—	—	1 0	—	—
Oregon Pine	5	4	—	5½	5	—	6	—	—	—	—	—