THE ARCHITECTS' JOURNAL

Wednesday, March 16, 1927

THE SANCTITY OF THE SQUARES

A photograph of this detail is given on the preceding page.

In no city in the world are the means for the open-air recreation of the general public so vast and so varied as they are in London. In the east no less than in the west are large parks and other open spaces to which all classes of the community have access. Hardly a week passes but some fresh addition to these amenities appears to be added in that greater London which, through the means of rapid transit, has become an almost integral part of the city itself. If you take a map of London you will see what large green areas stud it about. In the west there is Queen's Park and Paddington Recreation Ground, Primrose Hill and Park and Regent's Park; Hyde Park and Kensington Gardens; Eel Brook Common and Wandsworth Common; St. James's Park and the Green Park, besides the large area covered by Hampstead Heath and Kenwood. In the north and north-east there is Highbury Fields and Finsbury Park and Clissold Park, and still farther east London Fields and Hackney Downs and Victoria Park; while south of the river there is Southwark Park and Deptford Park, Myatts Fields and Kennington Park and Battersea Park. Besides these more important open spaces there are innumerable recreation grounds studded over the London area, forming so many lesser lungs, and enabling the inhabitants in all parts to breathe more freely and to enjoy the solace which green grass affords the tired and jaded eye.

In spite of these various and far-flung amenities, there are those who cast envious eyes on the central gardens of squares, and assert that these should be thrown open to the public. A concerted attempt has recently been made, as most people are aware, to carry a Bill through Parliament to this end. It is not by any means the first effort to confiscate these gardens that has been attempted, and many will remember the agitation over a not dissimilar movement in regard to Edwardes Square, some years ago; although in that case the suggestion was that the central space should be covered with buildings. However, the result would have been much the same, i.e. the alienation from the dwellers in the square of that amenity on account of which they selected this particular dwelling-place, and whose advantages to their residence formed a special asset, and was not, I may say parenthetically, forgotten when the price or the rent of the houses was fixed.

Now, were it a fact that London lacked spaces in which the people could recreate themselves, there might be something to be said for the suggestion that the inhabitants of its squares should consent to throw open their gardens, which they possess in common, to all and sundry; just as, I suppose, a like argument in these socialistic days might be advanced for the throwing open of people's private grounds, although when this experiment has been tried, at stated times, it has frequently been found that those for whose benefit it has been done have been anything but restrained in their conduct, and have so spoiled the trees and shrubs, and so littered the gardens, that the generosity of their owners has been frustrated and has been at length tried out. But with the wealth of open spaces which London possesses and which are so widely dispersed as to be within easy reach of all parts, this cannot be said to be a valid argument. It has been objected that because relatively few people living in the squares use their gardens these gardens are therefore useless. But this is not so, for it is apt to be forgotten that the value of open spaces does not necessarily lie in the fact that they are entered by anyone, but in the fact that *they are and will always remain open spaces.*

The argument that because such places are deserted and should therefore be made public is an altogether fallacious one, and it might with equal force be said that because few people visit the Soane Museum or the Diploma Gallery these two places should be closed, or because hardly anybody goes up the Monument that it should be pulled down.

Every resident in a London square has a right to the privacy of its central garden, just as much as the dweller in Clapham or Clapton has to the strip of garden behind his dwelling. That resident has paid for it, in equivalent price or rent; he yearly pays a fee for its upkeep, and to attempt to take that amenity from him is as great a suggested piece of spoliation as if it were suggested that the workman in the east or the small tenant in the suburbs should give up his back garden.

People are amazingly generous with other people's property, and if one does not live in a square or a garden (although the majority of London gardens seem to be so called on a *lucus a non lucendo* principle) it is mighty easy to suggest that those who do should be ready to forfeit the advantages accruing from the particular situation of their houses. It is, too, no mean asset as a political cry. The words "confiscation" and "spoliation" are wrapped up in the more comfortable and, for one section of the community, more comforting ones of "altruism" and "public good." One class is made to pay, directly and indirectly, for all sorts of things from which they themselves derive not merely no benefit, but often positive disadvantage, and one is glad to see that Parliament has had the perspicuity and sense of justice at least to leave them something which is inalienably their own.

NEWS AND TOPICS

THE DESECRATION OF WOLLATON PARK—SEASIDE ARCHITECTURE—AN ATTRACTIVE COAL OFFICE—ST. PAUL'S CATHEDRAL'S EXPERTS "WELL SATISFIED"—MODERN FRENCH ARCHITECTURE

In his address to the Edinburgh Architectural Association, given in the Council Rooms of the Incorporation of Architects last Wednesday, Mr. G. L. Pepler happily began his address by stating that to speak to an Edinburgh audience on the subject of town planning was akin to bringing coals to Newcastle, seeing that in Edinburgh there was already such an excellent example of a piece of town planning. Mr. Pepler tactfully suggested that Scotland was rather lagging behind England and Wales in advising a policy of conservation and development, and stated that nearly one-fifth of the whole of England was being planned by joint town planning committees, comprising 617 Councils and covering about 6,700,000 acres. He outlined the East Kent report in order to illustrate how preliminary investigations are necessary. On Thursday he spoke at Glasgow at the inaugural meeting of the Executive Committee of the Regional Planning Advisory Council. Here again, Mr. Pepler happily combined emphasis on practical considerations with due care for the preservation of beauty. All who know Scotland will agree with him that a country so rich in resources and landscapes might well be made more accessible without impairing its attractiveness.

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An additional regulation has now been published by the Royal Academy governing the sending-in of architectural drawings for the summer exhibition. They must not exceed 12 sq. ft. superficial measurement, and their frames must be gilt, or of light wood, not exceeding 2 in. in breadth. Many polite words have been said about the forethoughtfulness of the Academy in drawing up this regulation in such good time.

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Since Canon Alexander found it convenient to admit that structural movements were still proceeding in St. Paul's Cathedral last October in his efforts to show what danger a new St. Paul's Bridge would bring to the building, there has been a return to optimism among the cathedral experts. In the fourth report of the Works sub-Committee self-satisfaction makes a brave show, and if self-praise is a recommendation, the danger to the cathedral may be regarded as negligible. The experts, having taken a sample of their grout from one of the piers and found "how perfectly the cementation work fulfilled its object," they are "well satisfied . . . that there was no foundation for the alarming statements which have been made during the past few months." So that's that! On *their* heads be it if the dome does fall.

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The desecration of Wollaton Park estate that was bought some months ago by Nottingham City Council is proceeding apace. The estate was bought from Lord Middleton, and the house is one of the finest examples of Elizabethan domestic architecture surviving in this country. The City Council paid a fair price, and if they had only called in in consultation an expert landscape architect, like Mr. T. H. Mawson, they might have been saved from some of the offences they have already committed. The house itself, we are glad to note, has been converted to accommodate a natural history museum and other interesting relics of the past, and in the main, under the care of certain distinguished professors of Nottingham University, the fabric should not suffer from the change from private ownership to the municipality.

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But what are we to say of the park—one of the beauty spots of the Midlands? Already part has been built over with a mongrel type of house which is neither brick nor steel, designed by a local builder, the chairman of the City Housing Committee. What these small cottages, planned with little regard to architectural standards, will look like in ten years' time it is tragic to contemplate. Another part of the estate is being laid out as a golf links, and now tram lines are being laid through the main entrance, and a terminus is actually being constructed within the park itself. Victorian tramlines are already being abolished in progressive cities, and many must regret that Wollaton Park should be invaded in such a manner.

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Mr. J. W. Mawson is becoming a missionary of seaside planning. Last Thursday, at Southport, he spoke on the "Future of British Health Resorts," and urged his audience to preserve and improve their architectural amenities. Taken as a whole, he said, British seaside towns had done more to destroy their beauty by the erection of badly-designed buildings than many an industrial town in the Midlands. He stated that Southport, like other seaside towns, might well take special powers in order to exercise some measure of control over the design of all new buildings and of alterations. The response given to Mr. Mawson's lecture shows how public interest is rapidly awakening to appreciate that care for æsthetic amenities means the preservation of commercial assets. At the end of this month he is to speak at Eastbourne, and it will be interesting to see how he deals with the vexed problem of the Redoubt and the protection of the South Downs.

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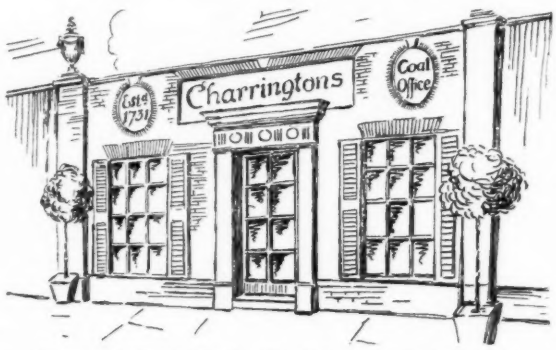
I think it is very fitting that a coal office should be comely, for, after all, coal is the cause of a great deal of ugliness, and a beautiful coal office is some slight mitigation. Perhaps some such argument as this lay at the back of the minds of the directors of Messrs. Charringtons. I do not know, but at all events I noticed the other day that they had rebuilt their office in the Finchley Road, and it really looks extraordinarily attractive, "much too attractive for a coal office," I said to myself at first, until I came to the conclusion set out at the beginning of this note, namely, that it is the positive duty of a coal office to look attractive.



A new coal office in Finchley Road, London. By John Seely.

Charringtons, it appears, was established in 1731, and this date seems to have given them the idea for their design, not that it is entirely pastiche or derivative, but the pre-industrial age flavour is full and spicy. Perhaps there is propaganda in this, too, and it is intended to show that coal merchants flourished prior to the besmirching era of today. That, again, I do not know; but there is something that I do know, and that is that Charringtons will soon find out that beautiful building pays, and I warrant they will book more orders behind their new door than they did behind their old one.

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To my surprise, the fact that I was familiar with its contents made me enjoy all the more Sir Reginald Blomfield's *Cul-de-sac* (as he now calls it) in the *London Mercury* for March. This article, which was originally read as a paper before the Leeds Luncheon Club on November 15 of last year, formed the subject of one or two paragraphs on this page at the time. The full version, printed on the pleasant quarto *Mercury* page, makes delightful and stimulating reading, which no architect should miss. I like the author's angry description of "a horrid little nude figure playing a concertina, head, body, arms and legs mere shapeless lumps, only held together by the concertina." It is not "modernist" sculpture only that is held together by a concertina—or should it be a saxophone? On Sweden, too, Sir Reginald is very good: if, he says, "instead of the ambitious edifices of Portland stone which the great business houses almost invariably build, their architects would return to the humble and homely brick, the city of London would not be the depressing place that it is rapidly becoming." It is in the wise employment of brick for large and ambitious buildings that Sir Reginald thinks we have most to learn from the Swedes; but he thinks many of their practices reprehensible and even dangerous.

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After reading through the whole article again I am left with the impression that what with Mr. Wyndham Lewis teaching us how to be ruled, and M. Cocteau calling us all to order after himself cutting the wildest capers seen in modern times, the evil of which Sir Reginald writes has already passed its apogee. I seem to know quite a number of people who are thoroughly tired of contemporary art-journalism (sometimes described as "art criticism"), who never wish to see a Cubist painting again, and who only with the greatest difficulty suppress a yawn when reading a line of verse in which visual, aural, and olfactory experience is blent together.

Comme de longs échos qui de loin se confondent,

as Baudelaire puts it in the sonnet about scents that are "soft as oboes, green as meadows," etc. Why, by the way, does Sir Reginald quote with such evident respect from M. Clément Vautel? M. Vautel is a competent enough writer, but scarcely fit to be cited in evidence by a person of Sir Reginald Blomfield's standing.

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Mr. Howard Robertson, in reading his paper on "Modern French Architecture" at the R.I.B.A. on Monday night was wonderful. He reviewed the trend of French architecture for the last fifty years, only once asserting that "they do these things better in France." Indeed, apart from the work of the brothers Perret, and of Messrs. Le Corbusier and Jeanneret, Mr. Robertson did not seem to be head-over-heels in love with modern French work. Here is a paragraph or two from his address:

> In monumental buildings there has certainly been a dearth of opportunity, but in commercial work the modern spirit has several triumphs to its credit. The new annex to the Bon Marché has that suave beauty of plan form which, in new work as well as old, seems instinctive with the French. Its exterior is both sensible and dignified, and charmingly detailed. The interior escapes the two extremes of our own commercial architecture, smugness or coarseness, and is obviously the work of artists who are craftsmen, and vice versa.
>
> The French apartment house has developed no typical expression. There are clean, modern types, façades in which the main preoccupation is hygiene and commodity, and there are the apartments *de luxe*, whose interiors reveal a neat and efficient modernism.
>
> It is in private work that we find the greatest variety of architectural experiment. From the semi-traditional we pass to the semi-functional, and from that to the temperamental. But these are the dwellings of the more luxurious type, and there still remains another striking French development, that of the economic dwelling, as exemplified by the work of such men as Le Corbusier and Jeanneret, André Lurçat, and a small group of their contemporaries.

Only in the discussion which followed the paper was this polite atmosphere dispelled. But though Mr. Robertson, himself, neither by word nor sign betrayed any consciousness of French superiority, his lantern slides marked his enthusiasm.

ASTRAGAL

ARRANGEMENTS

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.

SATURDAY, MARCH 19

The Architectural Association. Visit to Messrs. Bourne and Hollingsworth's new premises in Oxford Street.

MONDAY, MARCH 21

At the Architectural Association. 7.30 p.m. Gilbert H. Jenkins on Garden Design. (Illustrated by lantern slides.)

TUESDAY, MARCH 22

The Architecture Club (at the Savoy Hotel). Annual Dinner. 7.15 p.m. Guests: The Royal Commission on Cross River Traffic.

FRIDAY, MARCH 25

The Royal Academy of Arts. Sending-in day for Architectural Drawings. 8.0 a.m. till 10.0 p.m. At the Burlington Gardens Entrance.

MONDAY, MARCH 28

At the Royal Institute of British Architects. 8.0 p.m. Special and Business Meetings: Election of Royal Gold Medallist; Election of Members.

FRIDAY, APRIL 1

At the Royal Institution of Great Britain. 9.0 p.m. John Allen Howe, O.B.E., B.SC., F.G.S., on The Stones of London.

HOUSING PROBLEMS OF THE PAST

[BY V. M. CHRISTY]

AT a time when one of the most acute and evident problems is the housing problem it is difficult to realize that it only began to be recognized as a "problem" less than a century ago. It was left to the present generation to recognize its complexity and to attempt some organized solution, with consideration of future needs. In past centuries the outlook on population, accommodation, and amenity shifted its focus from time to time. The tendency to group dwellings together within a limited area first arose from the need for defence. The Saxon kings were constantly concerned to cause towns to be "repaired, inhabited, and manned"; and although the population was frequently diminished by plague and other calamities, whole towns were often destroyed by foe, fire, and flood. In Norman times the "castlemen," secular and ecclesiastical nobles, were the persons whose outlook was dominant. Occasionally villages were devastated by kings and nobles.

Besides the probably exaggerated destruction of "towns" by William Rufus in making the New Forest "lenger and broder," it is recorded that Henry I destroyed "divers villages" to make his palace and park at Woodstock. Moreover, the rebuilding of St. Paul's in the eleventh century entailed the purchase of "the large streets and lanes round about, wherein were wont to dwell many lay people." Where were the dispossessed persons re-housed? It was doubtless such clearances that caused the chapel on London Bridge to be "turned into a dwelling-house," and the erection of houses on both sides of bridges, and on gates and walls of the city.

The Black Death was responsible for a reduction in numbers and for a redistribution of the surviving population, which the Peasants' Revolt accentuated; but it is remarkable to modern ways of thinking, that no specific reference to "housing" appears in connection with such a landmark in social change. It must be borne in mind, however, that standards of comfort, cleanliness, and convenience were little higher in the great hall of castle or manor house than in herdsmen's huts. Defence was the essential. The lord's dwelling was defensive in construction and position; the meaner dwellings around it had the advantage of security by association with it. The farmhouse was defended by a moat, and a number of labourers were accommodated within it, along with the farmer's family. In Tudor days certain statutes referred to the provision of cottages for agricultural labourers. The other means of defence was by keeping within the ambit of city walls. It was not simply improved travel facilities, but a wider sense of security, that prompted people to place their dwellings *outside* a town. Such security was felt in Roman times, when villas were frequently built outside, and later modern conditions of law and order gave confidence; but in the Middle Ages defence, as well as trade restrictions, urged the merchant and craftsman to crowd within the city boundary.

When trade became the dominant note of English life it was the merchants' viewpoint which was the accepted one. Merchants built good houses in the towns, roomy and solidly built, comfortable and beautiful besides, surrounded by gardens. Standards of living, heightened by national prosperity and foreign travel, affected all classes in some degree. Again, it must be remembered that with the well-to-do dweller in the large house lived, not only his family and a country cousin, perhaps, but two or three apprentices, and possibly a couple of journeymen.

But already, in Elizabeth's reign, had come restrictions on building, apparently for the purpose of preserving residential amenities for the well-to-do in London. In 1580 building was prohibited of "any houses and tenements within three miles of any of the gates of the City of London." Apparently the restriction was directed more against an inward movement from the country than a spreading of London beyond its borders. Building restrictions were even more drastic during the Commonwealth. A ten-mile limit was proclaimed, and penalties were even more severe: one year's rack rent for houses built since March 25, 1620, not having four acres of land attached; and for every house erected after the passing of the Act, £100 penalty and £20 per month "so long as it was upheld from the date of its erection." But regulations were ineffectual in stemming the tide of "houses, edifices, outhouses, and cottages." Evidence remains of the growth at this time of small towns and villages on the ten-mile circle.

The Great Plague carried off numbers of people, and the Fire numbers of houses, and the problem was assuming formidable dimensions. Here and there a landlord pulled down old buildings and built better houses, and it was becoming more usual for houses to be built to let instead of each man building for himself. Soho was laid out for building in Charles II's time, a few large mansions being interspersed among the narrow streets at right angles to one another. Control of building depended on the whim or convenience of king, or court favourite, or wealthy merchant, whose purse gave him a position of importance. Seventeen small houses were to be built in the Covent Garden district, but their erection was forbidden, as the only approach to them was through the gardens of more important houses. In 1671 the erection of certain small cottages and other tenements was forbidden because such buildings "do choak up the air of His Majesty's palaces and parks, and endanger the total loss of the waters which, by expensive conduits, are conveyed to our palace at Whitehall." Both were not unreasonable pleas. But it is significant that, at the same time, more than one inn was converted into tenements, and church buildings and stables made into dwelling-houses. In 1685 an anonymous pamphleteer advocated increased building in London. By elaborate computations he reached the conclusion that a thousand houses every year were needed for the apprentices coming out of their time, besides other people, while actually not more than 300 houses appeared each year. He argues that new buildings are "instrumental in preserving and increasing the number of the subjects; and numbers of subjects is the strength of a prince." He states "A nation cannot increase without the metropolis be enlarged . . . and it is the only symptom to know the health and thriving of a country by the enlarging of its metropolis."

On this principle London continued to spread and swell; but it is remarkable that in 1688 it was noticed that it was French refugees who occupied 800 of the new-built and empty houses in London. Emigration had become a factor in the problem, but to many it seemed a remedy worse than the disease. The pamphlet quoted above laments that shortage of houses would make people "forced to go into the plantations and other countries for habitations."

[*To be continued*]

THE NEW MUNICIPAL OPERA-HOUSE AT MARSEILLES

[BY J. F. McRAE]

NOBODY questions that modern architecture and decoration owe much to the theatre, and are to-day increasing the reluctantly acknowledged debt of honour. Even Mr. Gordon Craig will not dissent vehemently from this tardy avowal of cumulative liability by architecture to the art he loves and champions so valiantly. It is always regrettable that Mr. Gordon Craig's opulent genius has been devoted so much more to the inside than to the outside of the theatre. What splendid theatre architecture he would have given us—and in fact does give us inside the house. As he holds in his quaintly delightful quarterly *The Mask*, "Beautiful externals are the result of beautiful internals; but it is just because everyone has the right to say what is beautiful, what is well constructed, what is capably planned, what is beautifully painted, what is well dressed, that there is no longer a standard for these things. If you allow everyone to judge, there can be nothing better or worse; everything is the same." Everything, it is permissible to infer from this near approach to mere truism, would sink to a dead level of colourless commonplace. Most people, if they could bring themselves to be candid, would confess adherence to the creed of Philip Gilbert Hamerton's Philistine: "I don't care about art; I like comfort," provoking the mild retort from the cleric in the symposium: "Furniture with you seems to be purely a physical question." Yes, it is surely a pity that Mr. Gordon Craig does not fascinate us with those "beautiful externals"; but the architect to whose lot it may ultimately fall to design the new Shakespeare Memorial Theatre would be well advised to take counsel with Mr. Gordon Craig.

In the interim, theatre-design in Britain is nothing to brag about. American theatres are much more comfortable than ours—for players and property-men as well as for audiences—and on the whole are more artistically designed, occasional freaks notwithstanding; while it need not be said that models of artistic elegance abound in the capitals of the European Continent.

As an example of current Continental theatre work we show illustrations of the Municipal Opera-House at Marseilles, built by MM. Castel, Ebrard, and Raymond to take the place of a theatre that was burnt down in 1919; the architects of the new building being a little fettered by having to conform to the lay-out of the old. But the interior of the new house has not been influenced by the old; for whereas the former theatre reflected, both inside and out, the traditions of the eighteenth century, the style and treatment of the present building were inspired by American modernism artistically chastened.

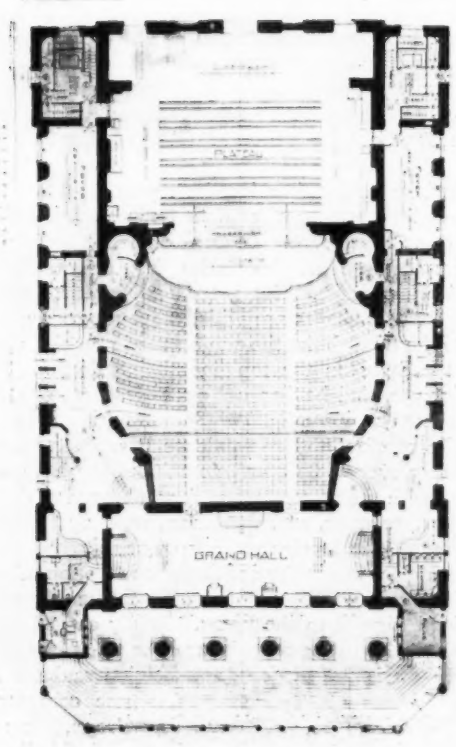
The new theatre at Marseilles. By Castel, Ebrard, and Raymond. Above, the bas-relief at the head of the proscenium opening. By Emile Antoine Bourdelle.

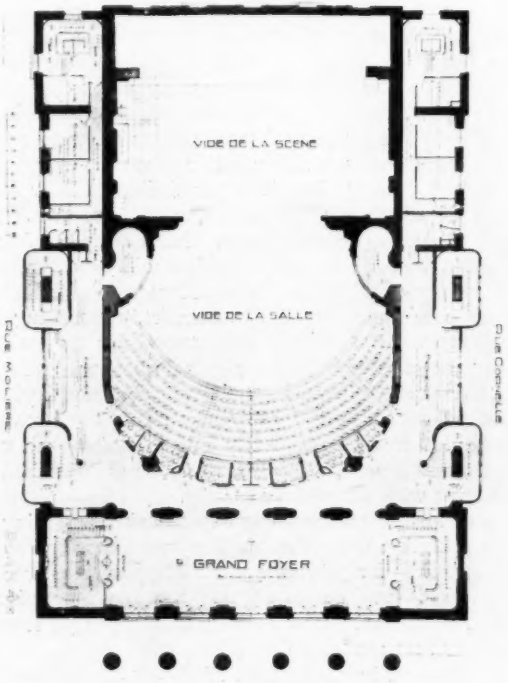
Externally the new house, with its Ionic order and its general air of sedate classicism, repudiates the marzipan confections which Mr. Bernard Shaw has so ruthlessly satirized: yet it is open to a certain object that will presently appear.

American modernism implies nothing so much as the thrice-refined essence of comfort and convenience for performers and audience. In all the essentials of Sybaritism the new house at Marseilles is abreast of current American practice. Seats are well graded and softly upholstered, passages are wide, cloak-rooms are spacious, and of the two lobbies the one on the lower floor is for the élite, the foyer on the top floor being destined for more popular use, and having an open-air terrace where men and women may smoke.

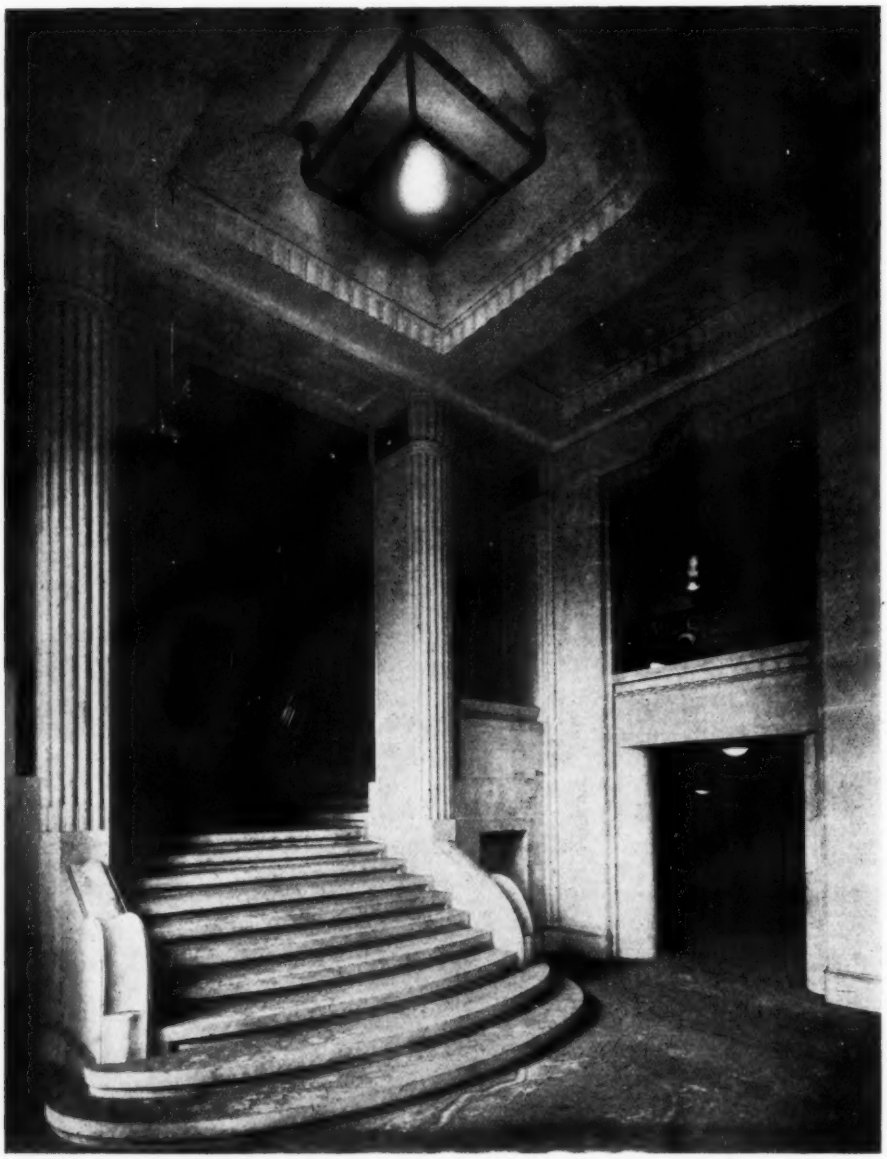
While comfort and convenience have been so carefully studied in every detail, artistic effects have been also considered with the utmost care. A select band of decorators, sculptors, painters, and furnishers, working together with full sympathy and understanding, co-operated harmoniously in turning to shapes the architects' conception of what the interior should be. Beautiful marbles frame the proscenium and lend dignity to the boxes. Boldly carved figures by Eichaker adorn the vestibule, and the fine frieze above the proscenium is the work of the Belgian sculptor Antoine Bourdelle, whose compatriot, M. Henry de Groux, has much enhanced the decidedly artistic success of a scheme of interior

The new theatre at Marseilles. By Castel, Ebrard, and Raymond. Above, the entrance front. Below, the plans.





The new theatre at Marseilles. By Castel, Ebrard, and Raymond. Above, a corner view. Below, a view of the old theatre.



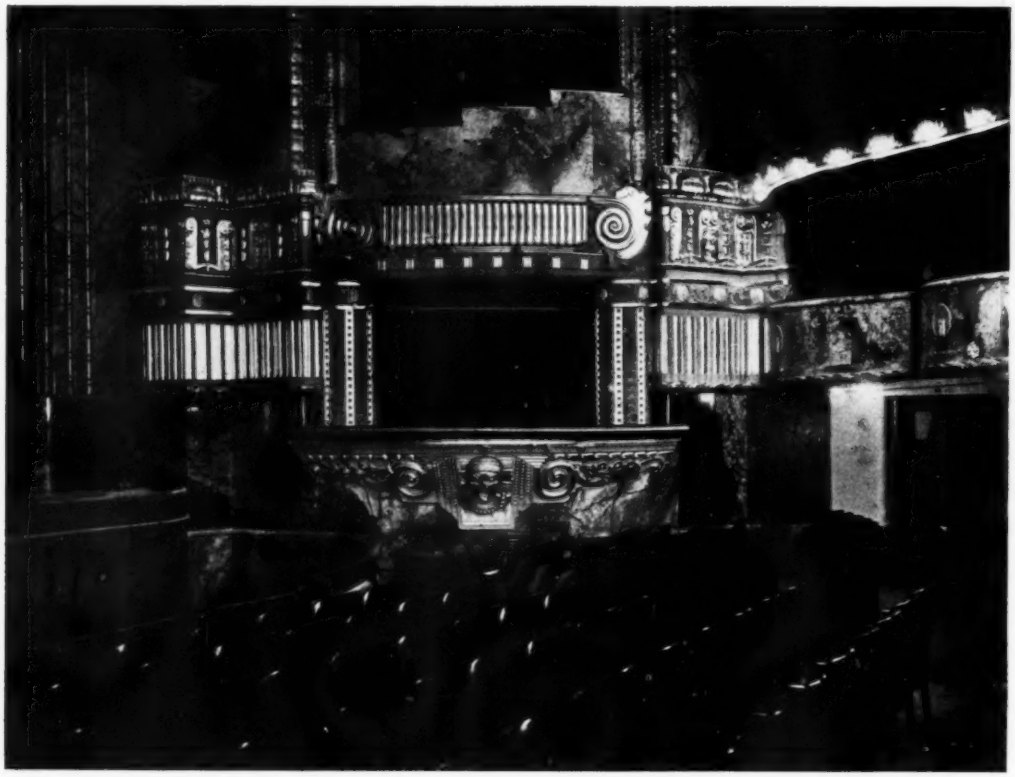
The new theatre at Marseilles. By Castel, Ebrard, and Raymond. The main staircase.

decoration that should gratify, one would fain hope, even the exquisite taste of the afore-cited Mr. Gordon Craig. But one never knows how a supersensitive artist will react to such matters. He might find it an occasion either for ironic hilarity, or for weeping "buckets of unnecessary and saltless tears." But anyhow, we must still deem the new Municipal Opera House at Marseilles an exhilarating example to be studied. It at least reveals modern tendencies and distinctive character.

M. Gaston Castel (Prix de Rome), describing, at a conference of the Marseilles Society of Architects, the Municipal Opera House, for the design of which he was jointly responsible with Messrs. Ebrard and Raymond, was anxious that full credit should also be given to M. J. Rasonglès, the architect-constructional engineer who arranged the details of the reinforced concrete construction of the carcase of the building. In considering, at the outset, the question of the material of which the opera house should be built, Messrs. Castel, Ebrard, and Raymond decided that reinforced concrete was most convenient for their purpose. In particular, they felt that it was the material most convenient for adaptation to the existing foundations—those of the theatre that had been destroyed on November 13, 1919, which foundations they were compelled to use for the new building. Moreover, they knew that reinforced concrete would give them thinner walls, and hence a more spacious interior. Besides, it would dispense with obstructive supporting columns, give them scope for plastic forms, give them freedom in corbelling, and many other inestimable advantages peculiar to the material.

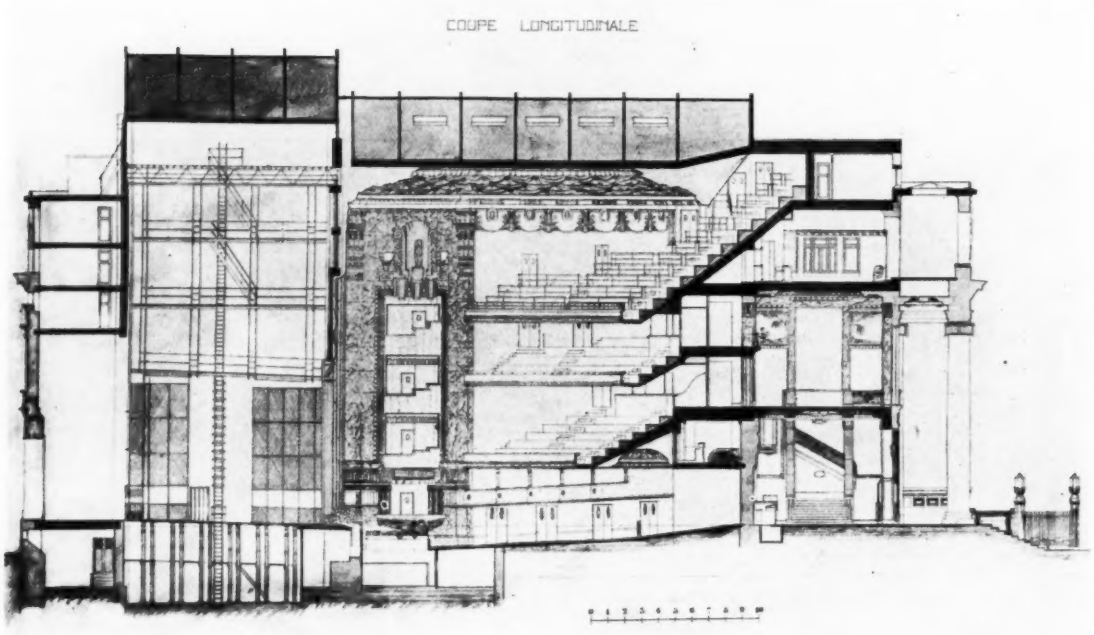
Ah, if only they could have got rid of the old wall that remained as a sort of *damnosa hereditas* from the burnt theatre, what joy would have been theirs? Their interior,

The new theatre at Marseilles. By Castel, Ebrard, and Raymond. Above, carved figures, by Eichaker, in the entrance vestibule. Below, the entrance vestibule.



The new theatre at Marseilles. By Castel, Ebrard, and Raymond. Above, the foyer. Below, the boxes.

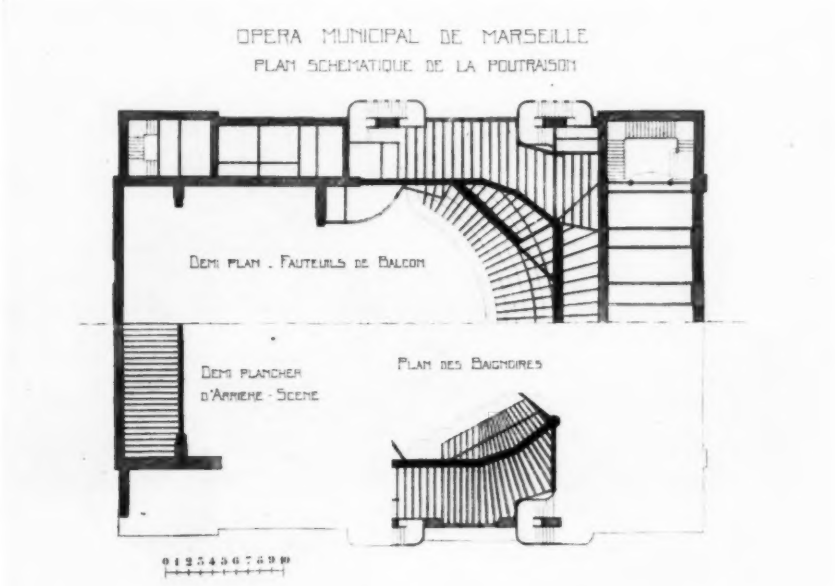
The new theatre at Marseilles. By Castel, Ebrard, and Raymond. The proscenium and side boxes.



fine as it is, would have been improved indefinitely. And there was another fly in the ointment. The design of the façade was prescribed by the municipality, who insisted that it must be classical at all costs, to carry on the traditions to which they were wedded. And so, alas ! the Marseilles Municipal Opera House supplies yet another proof that it is hopeless to expect anything perfect in this oblate spheroid of a world. That obstinate old wall, and that traditional façade destroyed the architects' beautiful dream of a perfect design.

Nevertheless, the architects had much for which they could return heartfelt thanks, and at the aforesaid Marseilles conference, M. Castel, in introducing M. Rasonglès, described him as a "dear colleague" who, "with his marvellous executants," MM. Jallut and Ricord, had enabled the associate architects to sleep o' nights, undisturbed by nightmares of falling buildings.

At the conference, M. Rasonglès, inducer of the sleep that knits up the ravelled sleeve of care, gave a lucid though minutely particular account of the reinforced concrete



The New Theatre at Marseilles. By Castel, Ebrard and Raymond. Above, longitudinal section. Below, constructional details of dress circle and upper circle.

SOANE'S BANK OF ENGLAND

IV : PRINCES STREET ENTRANCE HALL

b : Elevation and Cross-section

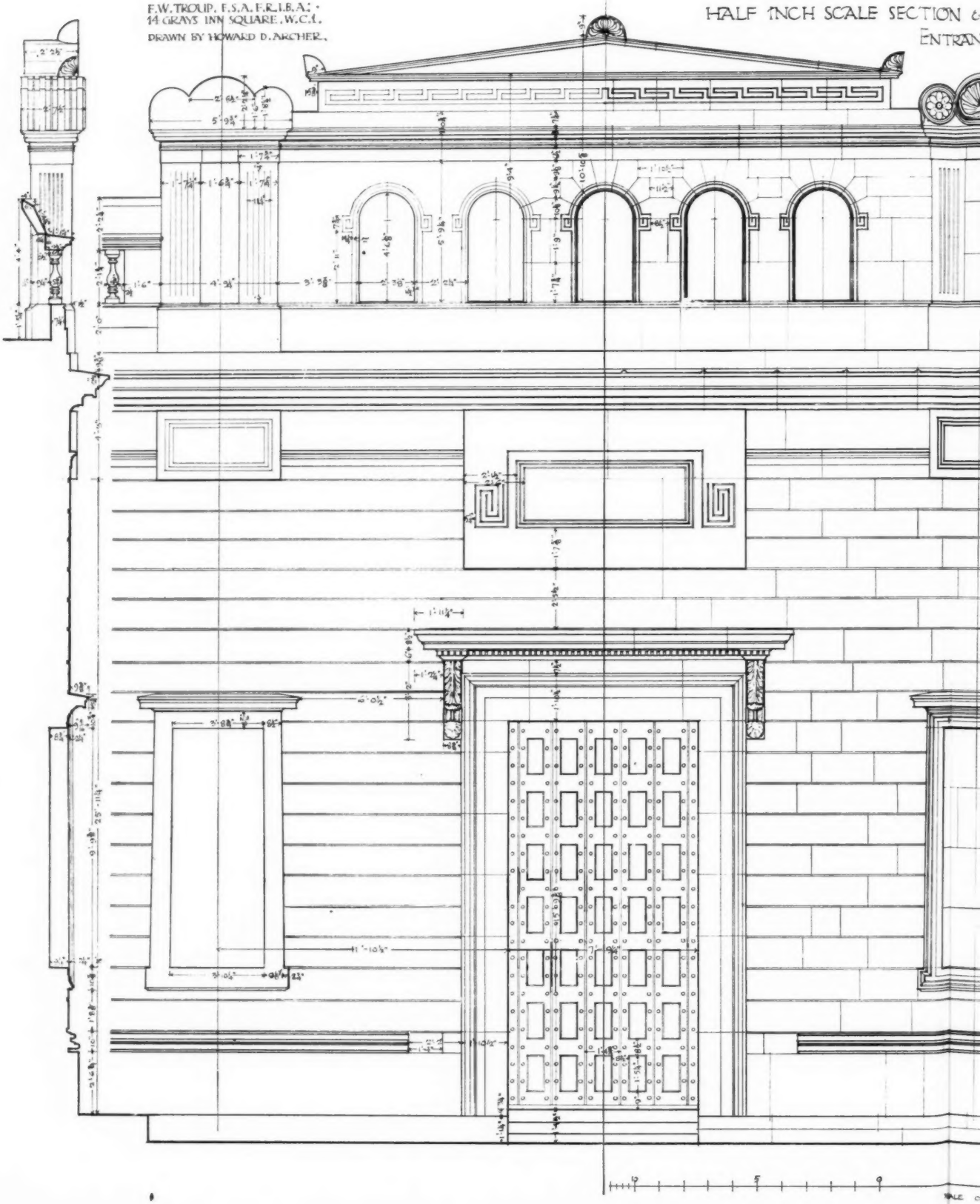
The doorway in Princes Street was bricked up at the time of the Chartist Riots in 1848 and remained so till 1882. Another measure of safety, which that troublesome episode produced, was the raising and strengthening by Cockerell of the attic story round the outer walls. The balustrade, showing on each side of the arcaded screen, is his. The lunette on the main axis is not concentric with the barrel vault owing to its relation with the loggia beyond, but the fact is not discernible from the floor. The main body of the hall was lit originally by the side lunettes only, the lantern being a comparatively modern addition.—[H. ROOKSBY STEELE.

1

THE BANK

HALF INCH SCALE SECTION &
ENTRAN

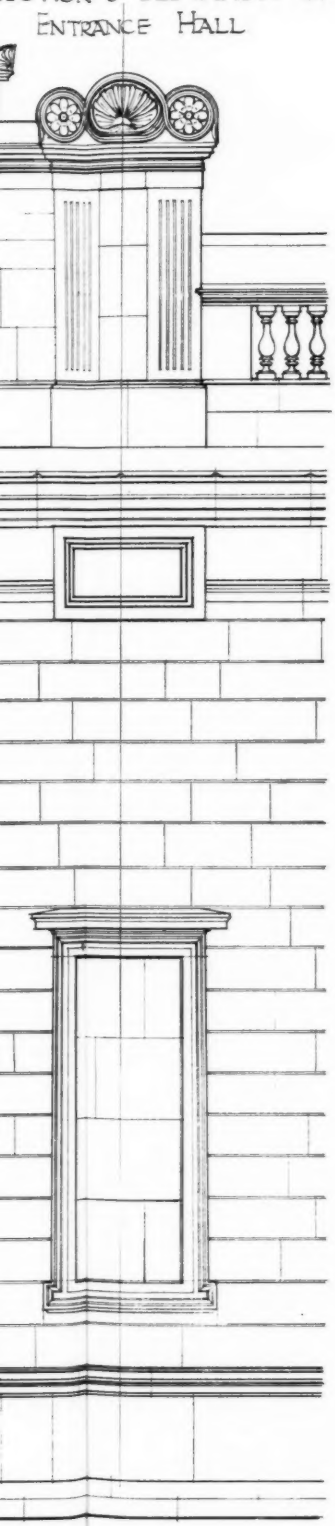
F.W. TROUP, F.S.A., F.R.I.B.A.
14 GRAYS INN SQUARE, W.C.1.
DRAWN BY HOWARD D. ARCHER.

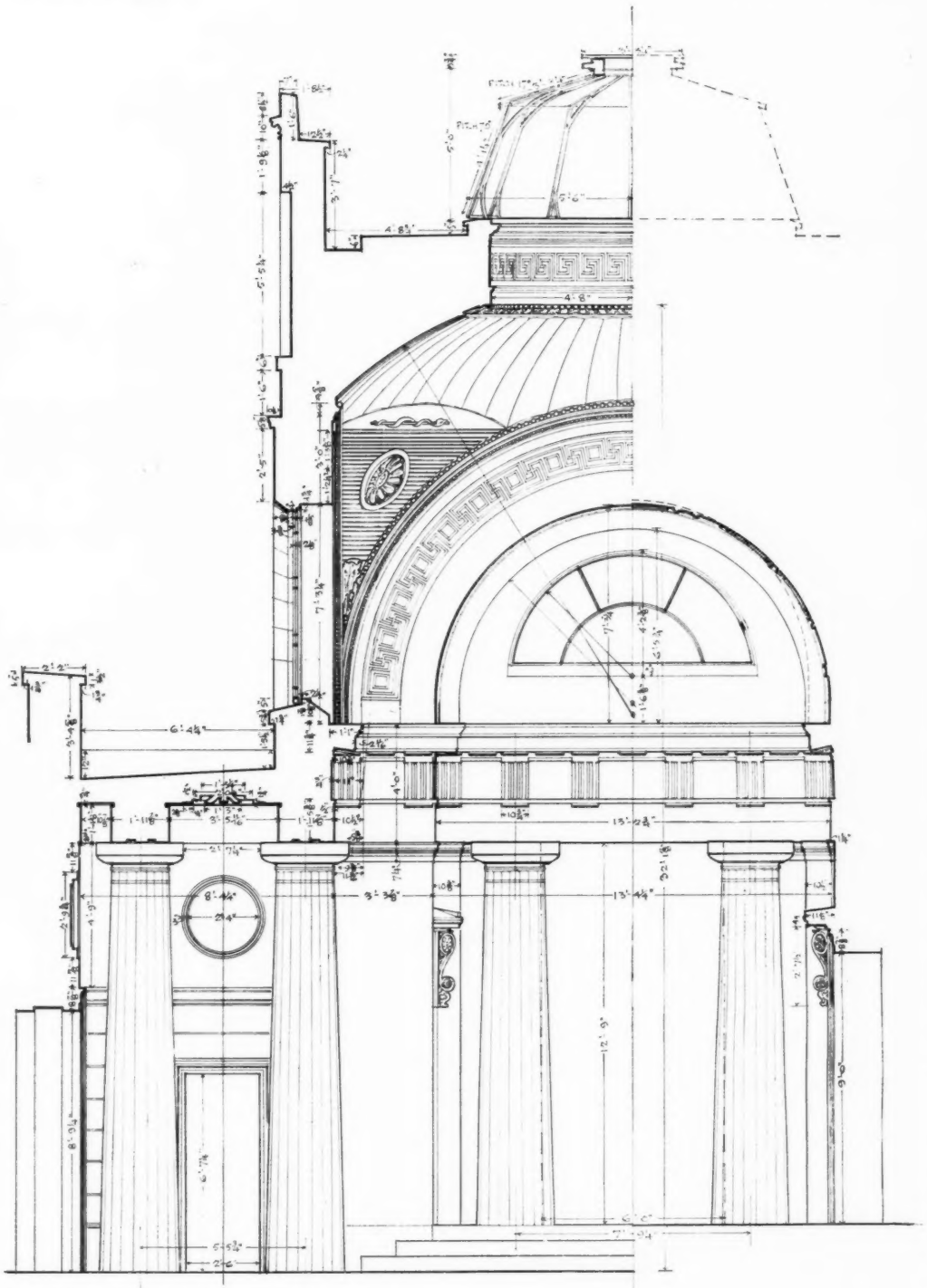


ANK OF ENGLAND

SECTION & ELEVATION OF PRINCES STREET ENTRANCE HALL

DRAWING No 62





SECTION B–B

SCALE OF FEET

SOANE'S BANK OF ENGLAND. MEASURED DRAWINGS OF THE INTERIORS.
(*iv*) PRINCES STREET ENTRANCE HALL. (*b*) ELEVATION AND CROSS-SECTION

work that he had so ably devised and superintended, and for which he had made such intricate calculations of stresses and strains and dimensions. These were all put to proof by the exhaustive experimental proof by an accomplished band of official experts from Paris, who with loads and super-loads, sandbags and masses of heavy-weight labourers, ascertained that deflection was everywhere negligible, and were able to issue a highly favourable report as to the stability of the building.

In the ten classifications of the auditorium there is a total seating accommodation for 2,137 persons, the largest sectors comprising 416 in the parterre, 376 in the orchestra stalls, 330 in the balcony stalls, 316 in the third gallery, and 290 in the second gallery.

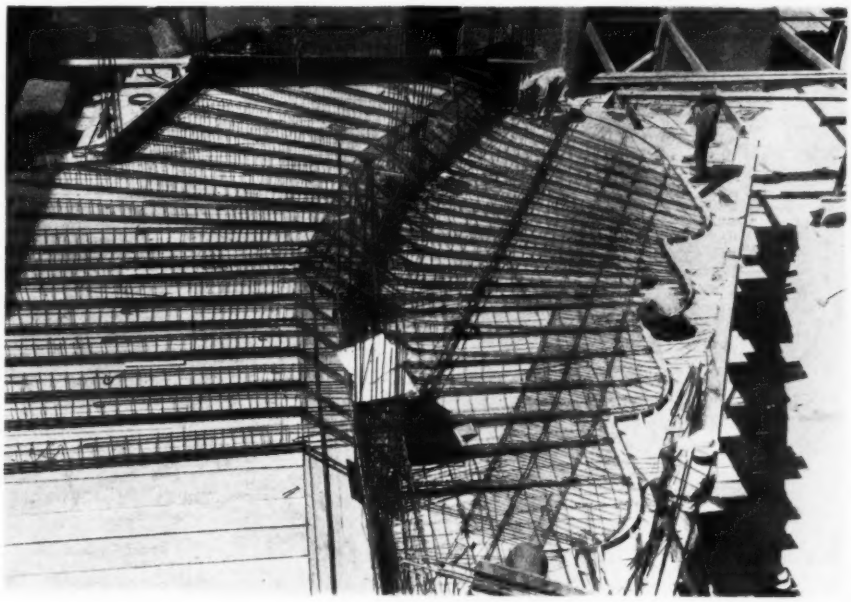
The proscenium is two metres wide between walls, the rear space broadening out to 23 metres, while the stage, 14 metres wide by 10 metres deep, is flanked by ample green-room and dressing-room accommodation, with staircase and lift to the higher rooms.

A novel arrangement has been adopted for the ground floor boxes. These, contrary to the old-fashioned arrangement, do not impinge on the orchestra, but stand out clear from it in the form of *balconets*, enabling their occupants to see—and, what is sometimes even more important, to be themselves seen.

While the plan of the old theatre was rigidly rectangular, the architects of the new Municipal Opera House preferred to diversify in interior effect by adopting curvilinear lines for galleries, balconies, boxes; and the stairs to these are supported by reinforced concrete beams converging to the geometric centre of the contour of each gallery.

It has to be reiterated that the façade, which faces La Place Reyer, would have presented a different appearance if the architects had not been hampered by tradition and prescription. As it is, its suggestion of austere classicality does not prepare us for an interior so typical of modern freedom of design and decoration. It is very certain that architects are not enamoured of such incongruities, which are most often perpetrated in despite of sound architectural advice. Of such want of unity in style, England could supply many examples; a familiar instance being the " shocking example " of Gloucester Cathedral, whose Gothic exterior encases sturdy Norman columns that make as incongruous and unexpected an interior as that of the Marseilles Municipal Opera House. Contrast the pseudo-classical façade of the Opera House with the graceful lines and handsome and sometimes bizarre decorative features of its interior, and the effect is as violent as an earthquake shock.

The accompanying illustrations show at a glance more than could be revealed at all clearly by many pages of description. For fully adequate details, it were well to consult a special pamphlet issued by the Société des Architectes des Bouches-du-Rhone, whose address is Avenue du Prado, Marseilles. In this publication, M. Gaston Castel deals with the general design, while M. J. Rasonglès gives a detailed account of the reinforced concrete work. Another useful account is contained in a publication issued by *La Génie Civil*, 6 Rue de la Chaussée-d'Antin, Paris. To both publications we are indebted for much of the information given in the present article.



The New Theatre at Marseilles. By Castel, Ebrard and Raymond. Reinforcement to upper circle. Section in course of construction.

But let it be candidly confessed that for us the supreme interest resides not so much in the structural details of this particular building as in the example it supplies of what a municipality ought and ought not to do in such an enterprise. Certainly the undertaking was laudable as the fettering of the architects was deplorable. Yet, when all is said, while with the Briton a municipal theatre or opera house is but a vague and unsubstantial dream, on the other hand the dream has assumed, on the Continent, concrete form—in every sense of the word.

The new theatre at Marseilles. By Castel, Ebrard, and Raymond.

TRIBULATIONS OF EARLY PRACTICE: iii

[BY KARSHISH]

ii: FURTHER DISPUTES

As has been said, it is the client who is usually responsible for extras, and it has been shown how our architect may draw the summary of account so that nothing therein shall impugn the neatly brushed hair and accurately adjusted tie and glad morning face with which he presents it. This orderly demeanour probably belies a previous rough-and-tumble with the builder, of which I shall speak later on; it is a parade before the commander-in-chief after battle; but in spite of all his precautions our architect will perhaps find that his client has two grounds for grievance and protest which, from his point of view, are perfectly reasonable, although no blame can fairly attach to his architect for, humanly speaking, it is impossible for him to prevent such causes of grievance arising, and the responsibility for them rests solely with the client himself for interfering in the carefully ordered arrangements of his architect. I have already given a " close-up " of the disastrous ways in which a client may interfere; we are now concerned only with the results when, as we have supposed, our architect has succeeded in keeping tally of his client's invasions upon the contract and has presented a satisfactory summary of account.

The two causes for grievance referred to are: first, that certain extra works have cost more than the architect led his client to expect; second, that other works charged as extras were not ordered by the client as such, and that no one ever told him they were not included in the contract sum. The two cases may be illustrated as follows. It was decided after the work was partly built that instead of the billiard-room and the drawing-room opening by French windows into the loggia, access to the loggia should be from a lobby separating the two rooms. This arrangement we may imagine had been proposed by the architect in his sketch plans and not approved of. It is ordered as an extra on the spot after the architect has given it as his opinion that the cost of altering what has been built, and the difference in value between work contracted for and work now ordered, will be about £100. He tells his client he will get out detail drawings and secure an estimate from the builder; this means stopping the work for a fortnight, and when he comes to complete the design he finds structural alterations are necessary and a new fireplace design involved, and before he has worked this out the client's wife has changed her ideas, and a modification of the scheme is decided on with a new inquiry as to the cost, and the architect has to give a new opinion and then again alter the mantelpiece design. The cost of the muddle, as shown in the account, is £183 9s. 5d. The second case may be illustrated by supposing that the client is laying out his garden himself. The foreman asks him, " Where do you want the cesspit put, sir ? " The client indicates the position, and the foreman, when the architect comes on to the site, says, " The client says he'll have the cesspit here." There are no objections to the new position; the lay-out of the garden has made the original position inappropriate, and the architect tells the foreman to go ahead. Extra due to extended run of drains and an additional manhole, £47 8s. 2d.

No one who has read these articles will consider that the obligations and responsibilities of architects have been lightly regarded; I have even pointed out that our architect is responsible for his client's lack of experience, forethought, and for his ignorance of the technicalities of building, and insisted on the duty of unlimited patience, sympathy, and solicitude in our architect; but in the matter now spoken of our architect ought to assert himself manfully and repudiate all responsibility. If there is ever any justification for his swearing, it is now. The attitude of the client who would hold his architect to blame is quite unreasonable. He should be reminded, with whatever persuasiveness or firmness or even indignant protest that will meet the case, that he has been particularly warned that alterations in the work would mount up extras; that no human being can say off-hand what an alteration in building work will exactly cost, and that an opinion only was given him; that one alteration followed another, so that no ordered system of estimates could be observed, nor could work be stopped while estimates were obtained; also that it was no part of the foreman's duty to warn him that work he ordered might involve an extra, and the foreman would rightly consider it an impertinence on his part to so warn him; that the foreman was right in asking the question instead of forming the cesspit in the position he observed to have been fixed for the rose garden; that the rule that all instructions to the builder should go through the architect was framed to prevent such confusions, and that the present misunderstanding was solely due to that rule being disregarded. Finally, the client may be told, as he was told at the outset, that the multiplicity of details involved in a building contract makes it a difficult matter to foresee all contingencies and define and provide for them so that no work shall be included in the contract which is not required, and none omitted which is necessary; and that no architect can accept responsibility for the consequences when his exact arrangements are upset by interferences from outside.

There is one other matter which may be the occasion for objections on the part of the client when the account is presented, and in this our architect will not be able to excuse himself. Let us suppose that the contract includes a p.c. item of £50 for a pedestal of Forest of Dean stone raised on certain steps and supporting a bird bath and table. Our architect makes sketch designs which his client approves, and he then prepares working drawings and secures an estimate of £33 10s., which his client accepts. The person entrusted with the work is a working mason; the price is a very low one, and our architect discovers that this man has been misled by an error of the stone merchant and will be out of pocket on the work. The case may be a hard one, for craftsmen do not give speculative tenders, but have to live by their work, and our architect may very properly feel that the artist ought to be paid for his work whoever else is not, yet he is not entitled to decide that the £50 allocated to the work in the contract shall be paid to the craftsman, nor to amend the design. The acceptance of the estimate established a contract between the craftsman and his client, and our architect is not entitled to break that contract. All he can do is to represent the facts to his client and ask his permission to adjust matters; otherwise his client would be entitled to object to the increased price paid.

The last particular matter but one, giving rise to disputes with the client which need be referred to, arises when the client considers that the work included in the contract and being done by the builder ought to be of better quality or different in kind. The point usually crops up when the client objects to the way certain work is being done by the builder, and the architect has to decide that the builder is carrying out his obligations and doing all he has engaged to do and is being paid for doing it. As an experienced architect once remarked: " It is the little jobs that catch one out " —the little jobs, that is, which to the architect are not " important," in which constructive devices are of the simplest and materials of the cheapest; which are so " tight " as to give no opportunity of correcting inaccuracies, and in which the solicitude of the client is centred on trivial matters because there is little else for him to concentrate upon. It will be awkward for our architect to have to take upon his own shoulders, as he must do, responsibility for work which dissatisfies his client, and to take the part of the builder against the man who has employed him and whose best hopes he has been concerned to satisfy; but it is his duty, in fulfilment of the function of arbitrator conferred upon him by the contract, to take that stand and protect the builder against unfair demands of the building-owner as he would protect the building-owner against evasion or overcharges by the builder. He should meet the objections of his client by pointing out what

the contract provides for; justify his opinion that the builder is fulfilling his undertaking, and then justify his own judgment which led him to decide, in the interests of his client, that the work specified best met the case rather than more solid or ornate, and therefore more costly, work. Here, again, our architect will be reminded of the importance of seeing that his client understands, before the contract particulars are prepared, exactly what work is being included.

Last of all, our architect has to be prepared for disputes with his client arising out of defects. These may be of a very serious character, but if our architect has done his work conscientiously and with energy, taking nothing for granted, and satisfying himself that his orders have been carried out, he need have little fear of decaying stone, brickwork or tiles, settlements, dry-rot and damp walls. Nevertheless, whatever care he may have exercised, these dark possibilities will always attend him, for nothing else than a pair of guardian angels working alternate shifts will entirely protect him from the machinations of his attendant imp who will, on occasions, invade the most orderly and precise organizations, stultify the most conscientious forethought, and bring disaster upon wholely meritorious deserts. Although it is impossible within the scope of these articles to touch on technical questions, I shall in my final article show some of the ways in which this devilish satellite of practising architects makes himself dreaded and detested. It need only now be said that if vigorous attention to business will not entirely frustrate our architect's imp, it will go far to prevent his activities from having disastrous consequences.

Disputes over defects more particularly arise between the architect and the builder, and will then be dealt with, but our architect will bear in mind that the contract sets a time limit of from six months to a year during which, only, the builder is to be held responsible for defects due to improper materials and workmanship. At the expiration of that time any defects not then appearing will be brought to the architect's book, so that our architect should on his own account overlook the work with a sharp eye for signs of any serious defect before the builder's liability for them lapses. If such defects afterwards appear—decay of material, settlement, damp, dry-rot—the matter is, as the saying is, " in the lap of the gods." There was once an architect who built an extremely pretty half-timbered, gabled house, with carved barge-boards on an exposed site overlooking the north Atlantic. The north Atlantic wrestled with that pretty house and scored a complete victory at the first encounter. The foreman who told me of this added: " But it was all right for the architect; he was well in with the swell ! " i.e. his client. Let us all hope that when our time comes we also may be " well in with the swell."

[*To be continued.*]

DRAUGHTSMEN OF TO-DAY

ii: MR. CYRIL FAREY

[BY GORDON H. G. HOLT]

THE previous article in this series has dealt with the position of Mr. W. Walcot in the domain of architectural perspectives. I will add to it one remark: the very essence of his art being its ability to convey the thrill of vast visions, it is understandable why—with the limitations of everyday architecture unable to satisfy the scope of his mind—such an artist could not trammel himself within so strict a field. Then, Mr. Walcot is best known as an evocator of the magnificence of antique periods; but had he chosen so to restrict his gifts, he would probably have dominated over all others of his contemporaries. I say *probably*, because the glamour and spaciousness inhibiting his subject-matter has been, and still is, made possible at the expense of other characteristics deemed necessary by many sound architects, characteristics he not so much lacks as smothers in his search for atmospheric effects and lyrical unity. For instance, a quality of realism, neither otiose nor too taut or literal is, on a whole, considered a happy means of representing an architectural entity, for, says its creator, " this work of mine has to live in its own specific surroundings, has to tell its function more smoothly, and has been conceived, elaborated, and carried out on a definite combination of masses and details none of which should be unduly minimized or altered by draughtsmanship, the use of rubber or the arbitrary concentration of light or colour." Now, there is much to be said for holding this view; true, there is much to be said for holding the other, namely, that the lyrical imaginative effect is the thing, but, whereas the field proper to the second is limited, that of the first is enormous.

Mr. Cyril Farey.

Of all English perspective artists Mr. Cyril Farey is the most skilful in solving this problem of average, credible and engaging representation. Therein lies his strength; therein also, his weakness. As the first overwhelms the other, I have no qualms in stating why, in my opinion, the shoe pinches at all. Fundamentally, because the make-up of his æsthetic conception—the shape and material of the sole, so to speak—is collated from too slight a source; superficially, because too much *glacé* is used. About the first cause I shall, perforce, say little; it would mean impinging upon Mr. Clive Bell's pet theory, and there is no room for that here; the *glacé* business is, of course, the technique of amazing brilliancy fashioned after years of sustained and hard work. Together those two causes combine to produce results which, at times, fail to convey a feeling of permanent value in the sense to be gathered from the organic and virile drawings of Hugh Ferris or Le Corbusier, from the sketches and paintings of Rushbury on the one hand, of Utrillo on the other, than whom few can equal in their power to make rhythm absorb the integrity of architectural volumes without relinquishing the claims of pictorial values. Yet, for this failing, Mr. Farey is hardly to be blamed; no one can expect to be supreme in this and that manner. Enduring eclecticism is rare; there is but one Michelangelo and one Picasso.

By inference, then, one is soon aware that, genius apart, an artist is bound to have a style of his own. Very well. But he may deepen or enlarge it in ratio as his personality and his power of expressing it develop. Or, he may either be bemused by the attractiveness of his style until he finds it so satisfactory as not to be worth further experiments, or else, after a punishing practice, become the slave of a style fatally matured when he mastered its intricacies, a tragedy artists shudder to think of in their own

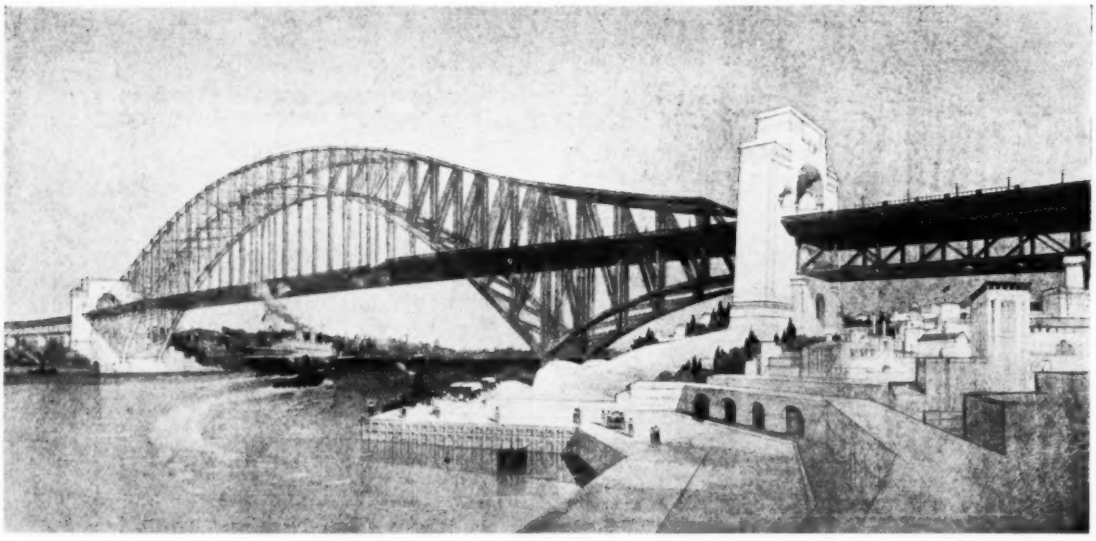
War Memorial, St. Mary's Church, Nottingham. By Bodley and Hare. [*From a watercolour by Cyril Farey.*]

case, yet one which, alas! visit most. But let me repeat it: those alternate states trail in their wake no indictment, only an element of luck (increment of one's power) or of danger (inability to transcend it). This danger dogs the steps of the successful and gifted artist, and Mr. Farey, being both, runs the risk of finding the shimmering web he spun with such devotion and dexterity an obstacle in the way of greater achievement. The composition of his perspectives, wherein the main object is always clearly set out and led up to, his marshalling of incidentals: lesser structures, trees, people, vehicles, reflections—all put in with the one purpose to help our sense of scale and verisimilitude, his "finish," so complete and ultra-realistic as to stagger, in short, the "correctness" of his conceptions and the objectivity of his *minutiæ* all seem to crystallize more and more the "gradualness of inevitability." This said, my endeavour to uncover Mr. Farey's weakness fails to carry any farther for lack of material; granted the art of modern architectural perspectives bears but slight relation with that of Ucello, Pannini, or Pieter Saenredam (an art whose visual impressions are stamped with a genuine sensibility, and whose qualities are explored without forcing or wilfully bending them to a preconceived end): granted, in blunter words, the practical viewpoint taken nowadays, i.e. to work a set of slick and efficient formulæ known to be relished by the public, and brush aside fundamentals, then one can have but praise and envy for the excellence of Mr. Farey's technique.

His chief medium is watercolour. There is about it a peculiar attraction: it is simple and very difficult! Unlike oil, pastel or body-colour, a layer of watercolour, once dry, cannot be disturbed without grave consequences, the chief being a messy, unspontaneous appearance. Hence care and forethought have to be exercised if the rendered perspective is to convey an appropriate convincingness in atmospheric values, in texture, in light shade, and in related colours. Mr. Farey's strength lies in his being able to convey them all in an especially clean way. As a rule, a ground wash is run all over; then, the sky, if any. Mr. Farey's skies are his very own: transparent and serene, they are put in one light wash, controlled from the first to the last stroke, or with a thick, full-blooded mixture that skirts the outline, and the drawing, being upside down, is then taken to the frame line above. As soon as dry, a wide, thin brush, well dipped in water, is made to disturb this monstrous sky by a vigorous play of cross-strokes, vertical and horizontal, sometimes radiating. So roused, the wash now invades the whole sheet and gives it a catastrophic look; but soon, by dabs and wiping, the deft hand has sponged off unwanted pools and, in a trice, the sky assumes its lovely colour, depth and tranquillity. Next, the architectural masses are brought out by pulling washes often allowed, in the case of the main building, to stop where a maximum of high light shall, by the mere stimulus of its insistence, attract the eye. This method has obvious merits. Roofs, windows, shadows are attended to; here, latitude of treatment is desirable; nevertheless, the realistic manner rather insists that in the matter of windows, for example, the upper rows shall seem lighter, that they shall reflect the sky, whereas the lower rows shall reflect something more substantial; the sense of cohesion is not outraged by the sense of weight, low down, being satisfied. Gradually texture, the colour proper to each material, light and scale appear. Also the notes of human life. Rightly Mr. Farey reserves his brightest colours for such incidentals, foils to the lighter washes of sky and buildings, though, by comparison, minute. If a landscape be the side and background, then trees, shrubs, and flowerbeds will be committed to hold this language of fresh, pungent colours in a lower key.

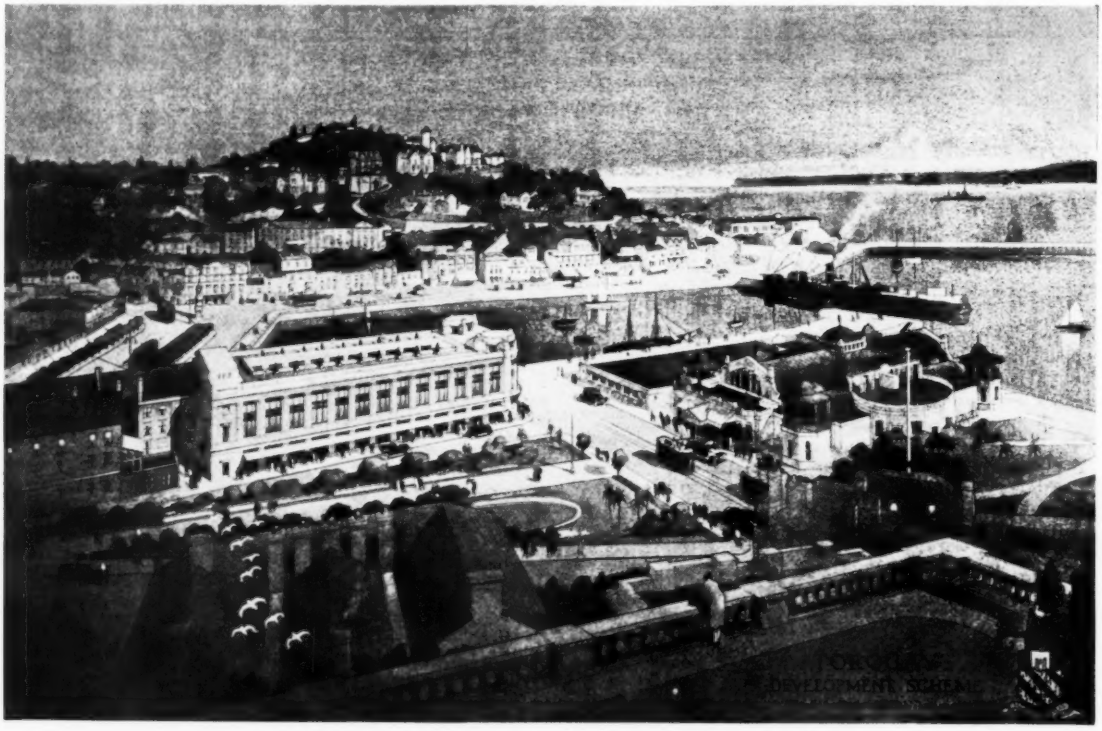
Taking it all round, common sense governs Mr. Farey's partiality for full light on all seen façades of his buildings. It might well be an æsthetic gain to use now and again the method of light *à contre-jour*, in which the subtleties and richness of *chiaroscuro* play enchanting melodies. Canaletto and Sargent have made much of it, so have the Dutch, but I doubt if it would gain the approval of the modern architect. Indeed, I can think of several who could see that less uniform glariness does not, *ipso facto*, destroy the importance of their work, yet their minority confirms Mr. Farey's choice in the matter. Of late his shadows have lost

Nurses' Home, Nottingham Hospital. By Evans, Clark and Woollatt. [*From a watercolour by Cyril Farey.*]



some of their opacity; if their length is, whenever possible, substantial, their depth, except when the subject be one of Oriental or Southern climate, is less than formerly: too much tone-punctuation ruffles the feeling of unity and substance, both cardinal virtues.

One of the most obdurate difficulties confronting the perspective artist whose technique is based on realism is to know when to stop introducing features of verisimilitude and what hierarchy of importance they shall be made to convey. Lest some of my former remarks are misconstrued, I wish to show how Mr. Farey can, when the subject is vast enough to allow it, compound viewpoints seemingly opposite, surmount these difficulties. On this page is the perspective of a gigantic bridge where the process of leading the eye and intelligence can be studied. Unconsciously, perhaps, he found himself forced to eliminate a great deal of incidental life; the size and boldness of the scheme, the beauty of the engineering part, at once abstract and utilitarian, need all our attention. Our roving eye gauges the span, follows the gorgeous curve to the far distance, comes back to the great, near pylon; though it takes cognizance of relative scale thereabout, the mind cannot, with so stupendous a subject, be interested in the buildings and ground features; the spell cast by this wondrous feat of daring dwarfs everything else; any side completeness or even elaboration would be a



Above, Sydney Bridge. By Sir John Burnet. Below, Torquay Development Scheme. By Cyril Farey. [From watercolours by Cyril Farey.]

mistake. Thus it comes about that all incidentals are adumbrated in a mere diagrammatic form: the rest? begone with you. This drawing, together with that of the Torquay scheme, is in Mr. Farey's very best vein; blessed with perfect luminosity, both are triumphs of architectural watercolour rendering.

Pencil, ink, and charcoal are media whose disadvantage, namely, their monotone characteristic (in the field occupying us) can be overrated. On the Continent and in the U.S.A. much is made of them, and rightly so. After all, architecture is a static art in which the intellect plays a predominant part. It deals with materials one cannot call fanciful, and with volumes one must call geometrical, elements of surface, spatial elements. To the real architect these, with the planning, count most and their expression is fitly served by the austerity of monotone perspectives. Of what evocative power they are capable a glance at Piranesi, to choose no other, will tell. Mr. Farey has not ignored their appeal. Some of his earlier essays in pen and ink are very luscious little affairs. It would be interesting to see what he would make of charcoal or Conté crayons: their richness would, I think, suit his draughtsmanship and talent. The Torquay scheme, though not an example having in itself anything but the ingredients of objectivity, is, nevertheless, to be praised for the beauty of a purism that brooks the trespassing of no *enjolivure*. More would have been made of the subject if more freedom had been allowed. Here, by the way, can be seen the tilting forward of people favoured by Mr. Farey on the ground that they lead one's attention toward a spot of significance. Such are some of the methods and legitimate tricks of this gifted interpreter whom business cannot make dull nor passion wild.

LITERATURE

THE ENCYCLOPÆDIA AMERICANA

IN 1922 a new twelfth edition of the *Encyclopædia Britannica* was published. This edition consisted of an additional three volumes, and purported to cover the activities of the world from the publication of the previous edition in 1910 until the year of issue. Those who bought it have every reason to regret their action, for a few months ago a thirteenth edition was published covering the period 1910 to 1925, and so making the twelfth edition so much waste paper. Such methods are not likely to enhance the reputation of the publishers of the *Encyclopædia Britannica*, but a doubt arises, on looking through the three new volumes comprising the thirteenth edition, whether *Britannica* is not altogether a misnomer, and whether an honester title for the publication would not be *Encyclopædia Americana*, and whether the names on the dedication page, His Majesty George the Fifth and Colvin Coolidge, should not be reversed.

As soon as I had unpacked my volumes the first article to which I turned was that on "Architecture." There I found a lengthy, and by no means uninteresting, article written by an American, Mr. Harvey Wiley Corbett. I found that of the eighty-eight illustrations, fifty-one of them were of buildings in the United States, the remaining thirty-seven covering the rest of the world and including buildings by American architects in other countries. I wrote to the publishers expressing my surprise, and the following is an extract from their reply: "These new volumes survey the years 1910-1925, and in the opinion of the Editorial Board the biggest strides in architecture during this period have been made in America. In all branches of architecture, industrial, education, and social, America has made enormous strides, and because of this, coupled with the fact that the *Britannica*, although chiefly a British production, aims at an international reputation, the Editorial Board conceded to America the honour of writing on architecture during a period which has seen so much of her enterprise in this direction." Again: "There is a very great deal to be said for the real beauty of American industrial architecture." An ingenuous anti-climax, and a statement with which Mr. Corbett may or may not concur. For he has nothing whatever to say about the real beauty of American industrial architecture; indeed, he has little to say about beauty at all. And this is as it should be, for an encyclopædia should concern itself, as far as possible, with statements of fact and not statements of opinion, and any pronouncement upon the beauty of a building falls surely within the latter category. But readable as it is, the article is essentially an American article, and those who question the supremacy of America in this field, those who find that much, perhaps most, American architecture lacks inspiration, and is the work of eclectic megalomaniacs, that at its best it is *pastiche*, may be disappointed at finding scant reference to the work of Sweden, a country about which it might with justification be said that "in all branches of architecture . . . it has made enormous strides"; no reference to the work of Denmark, so refined perhaps as to escape the notice of those who take their architecture by bulk; not an example of a middle-class post-war English house, perhaps the most typical architectural product during the period under review.

However, architecture has many ramifications, and I turned next to "Housing," and found there a short, unillustrated, comprehensive, and composite article by various authors, the section on Great Britain being by Lieut.-Col. Levita, but the article does not do justice to the importance of the subject.

It was with no little relief that I opened the article on "City Planning," by Professor Abercrombie. Here, at least, is an article in which British affairs take their rightful place, and of the two illustrations neither of them are from the United States. I was disappointed, however, in seeing no reference to civic societies. These constitutions may play an important part in city planning; that at Birmingham, indeed, may be said to have done so already. There is no separate article on "Garden Cities," so that illustrations of a typical modern garden city house might have been included with advantage.

Hospitals are amply dealt with as far as the United States is concerned, and the only illustration is from that country. There is no mention of either King's College Hospital, Denmark Hill, or of Glasgow Royal Infirmary. There is a long, unsigned article on "Household Appliances." The land of its origin is clear enough from the frequent use of the word "kerosene"; a word that instantly recalled to my mind the delightful story of childhood, "Little Black Mingo," and little else. The whole article is quite clearly an account of the latest practices in the United States, and to some extent in Canada, but not in Great Britain or, indeed, in any other country. There is but one English illustration, and that is all—an "all-gas" kitchen.

An article on "Traffic Problems" makes its appearance for the first time. It is interestingly written by Sir Henry Maybury, and contains an illustration of the gyratory system in Parliament Square. The article contains some astounding figures, such as that 25,000 motor-cars are parked simultaneously in the large open space in Chicago set apart for Grant Park, and that in 1925 the passengers carried in London omnibuses numbered sixteen hundred millions.

There are biographies of some twenty architects. Some of the omissions are surprising; having among them Sir Edwin Cooper, Sir Herbert Baker, the late Ernest Newton, and Professor Östberg, men whose work is surely of more importance than that of not a few who are included. But this is of course a statement of opinion rather than of fact, but opinions cannot altogether be eradicated in the compilation of such a work, any more than they can from a review of it, and my own opinion is that the publication —as far as articles on architecture and building are concerned —would have been improved had it less belied its title.

The Encyclopædia Britannica. Thirteenth edition. Encyclopædia Britannica Co., Ltd., London.

A PRACTICAL MANUAL ON BRICKWORK

"The object of this little book," as the preface informs us, "is to give the young artisan a general and practical insight into his trade, and to inspire him with a wish to become a useful and successful workman; which means that he must work with his head as well as with his hands." The fact that the book has now reached its tenth edition would seem to indicate that the young artisan has found it inspiring, and it does in fact contain a great deal of useful information. The note on the strength of the really beautiful arrangement known as Dutch bond is particularly welcome as it obviates the use of closers and produces an interesting reticulation of mortar joints in the elevation. The comparative values of laying the interior bricks of a thick wall with the help of "grouting," "larrying-up" or putting up the joints solidly as each brick is laid are well expressed, and the advantage of filling each joint as it is made with a mortar of proper consistency is insisted upon.

Some instructions for the avoidance of smoky chimneys should appeal to the architect reader as well as to the artisan, for the importance of this mysterious subject can hardly be exaggerated. Flues which have the throat formed as low down as possible and which are of the same sectional area throughout their whole height and provided only with sufficient easy bends to hide the light are advocated, and this recipe is worth all the special air pockets and extracting cowls ever invented. The only trouble with these apparently simple instructions is that they require to be kept in mind all through the design and construction of the building, and nothing short of continual supervision will guarantee that they will be followed to a successful issue.

One or two of the recommendations are not so admirable, and the suggestion that a right-angle may be set out on the site of the house by first setting out a line approximately at forty-five degrees to the base line adds a needless complication to a simple problem which the author has already solved by the 3, 4, 5 method. Two cumbersome ways of setting out an arch of long radius are also given before the geometrically accurate and convenient method is described.

It is true that the author, or the reviser, has thoughtfully added the remark: "This method should be practised in preference to the methods previously described," but there is no particular reason why they should not be omitted from the book.

Quotations from "Hudibras," Longfellow, and Ruskin are introduced to stimulate the reader's interest in the principle of loving a sound job, and a comparison of indifferent bricks covered with stucco with brickwork which will bear the light of day, suggests the artistic value of true constructional interest which will appeal to those who happen to like exposed brickwork and who dislike stucco!

WILLIAM HARVEY

Brickwork. A practical manual embodying the general and higher principles of Bricklaying, Cutting and Setting, with the application of geometry to roof tiling, etc. By F. Walker, Certificated by the Science and Art Department in Building Construction, Practical, Plane and Solid Geometry, etc. Tenth edition, revised by J. P. Allen, F.S.I. London: Crosby, Lockwood and Son, 7 Stationers' Hall Court, Ludgate Hill. 1927. Price 2s. 6d. net.

MODERN PLASTERWORK

The architect searching for information in regard to modern methods of using plaster and of representing those methods graphically upon his working drawings will find in the thirty-three plates included in *Modern Plasterwork Construction* just those particulars he seeks. Modern construction has a dual character with its skeleton frame and its superficial decoration, and Messrs. George P. Bankart and G. Edward Bankart, the joint authors of the work, have supplied the links which unite the decoration to the structure as understood in up-to-date practice. The attempt to reveal what is now actually taking place under the direction of architects up and down the country gives to this series of drawings an air of reality which might have been sacrificed had a more prophetic outlook been adopted, but even in a work whose main purpose is to chronicle existing ways, the future is not entirely ignored. Comparison of the different sheets of illustrations, some having reference to the attachment of plasterwork to timber and others explaining the modes of fixing it to steel or concrete, must suggest progress and change in the direction of simplicity of construction and away from the complexity of artificially built up classic orders. A great deal has still to be done before plasterwork loses its present character as an ornamental mask and becomes a veritable contribution to the stability and permanence of the structure, but the expanded metal and solid plaster partitions shown on plates xxvii and xxviii are examples of the direct practical utilization of the strength of the plasterwork as well as its concealing and decorating properties. It is to be noticed that as the application of plaster to steel supersedes its application to wooden framing, the ornamental detail is reduced, and faithfulness to the actual facts of practice has led the authors to include some very economical examples of plaster and steel construction.

In this work the design of plasterwork has purposely been left an open question, as this subject, "which is a matter of personal expression and degree of taste," is being dealt with in another series of one hundred working drawings which have been prepared by the authors and will be published shortly. The series under review at present include, however, several very beautiful and suitable drawings of portions of enriched panels and of surfaces provided with modelled relief in a style with which admirers of ornamental plaster have become familiar in connection with Mr. George P. Bankart's work. Separate sheets are devoted to large scale details made to show the arrangement of fibrous plaster slabs, the method of utilizing the strength of the first and second layer of canvas, the laths, and the way the joints are contrived at the edges of the slabs. Plate xv presents a series of diagrams illustrative of the processes of constructing fibrous plaster beam casings from the clay model and mould of plaster, and plate xvi shows how the finished cast may be prepared with the aid of a jelly mould (or gelly mould, as Mr. Bankart and Samuel Johnson spell it, "which is the proper orthography"). The outlines only of such a complicated process can be put into diagrammatic form, but the main stages of the work are clearly set forth in six successive views. A short list of the principal processes is given in the brief text, but the many oilings, dustings with chalk, and coats of shellac have to be imagined by the reader. Modern plasterwork in England seldom includes the making of stained glass windows with plaster tracery, but this Oriental art would serve admirably for the subject of a plate should the authors bring out another edition of this very useful work. The plates are published in portfolio, with five sheets of explanatory text, an arrangement which fits them for the practical educational purpose they are calculated to serve, and for use in the drawing office. The diagrams are neatly drawn and clearly lettered in simple block printing, without the objectionable underlining of the words so often seen on drawings of building construction and ornament. No attempt has been made to describe the actual mixing of the materials used, or the method of their application by hand, or spoon, or trowel. The brushing of the canvas with plaster is mentioned in connection with the composition of fibrous slabs, but in the main the scope of the work is limited to those details which may be shown upon a drawing.

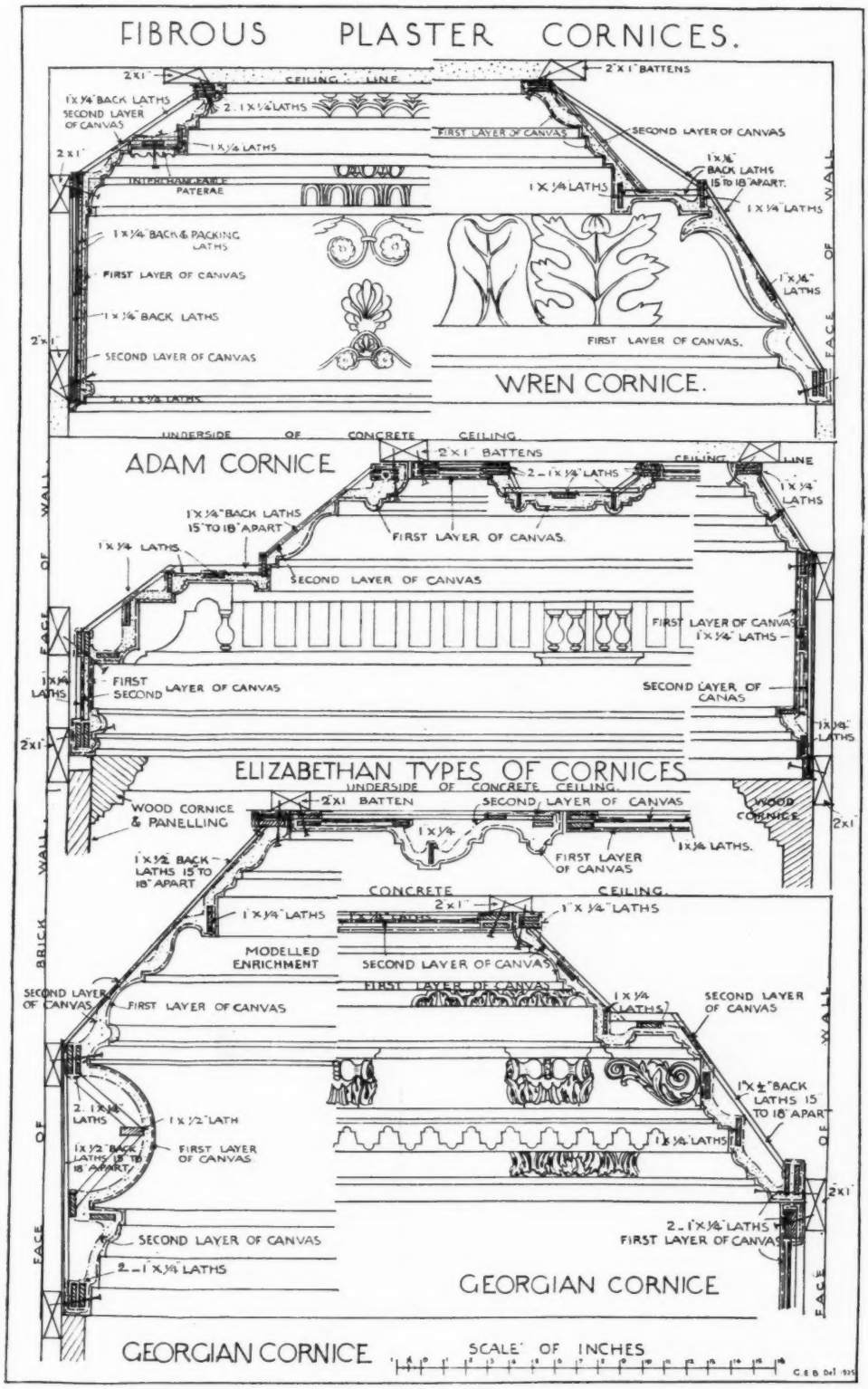
This limitation is not too narrow to permit of much useful information being conveyed, and plate xxxii, which illustrates "Methods of saving old plaster ceilings from falling," is a useful book in itself.

WILLIAM HARVEY

Modern Plasterwork Construction: Casting and Fixing; Fibrous, Solid, and Reinforced. By George P. Bankart, author of *The Art of the Plasterer*, etc., and G. Edward Bankart. The Architectural Press, 9 Queen Anne's Gate, Westminster, S.W.1. 1926. Price 21s.

EARTHQUAKES AND BUILDING CONSTRUCTION

The most astonishing thing about Mr. Ford's book on *Earthquakes and Building Construction* is that it should still be necessary to insist upon the necessity for precautions in building construction



Fibrous plaster cornices. [*From* Modern Plasterwork Construction.]

in earthquake-shaken lands where old experience of seismic phenomena ought long ago to have established a routine of sound tenacious construction. It is now a score of years since the great earthquake of San Francisco supplied evidence of the most comprehensive kind concerning the relative stability of buildings erected to different designs, and in accordance with different theories of construction, and demonstrated the value of structural homogeneity in resisting lateral pressures applied by earthquakes. In the meantime other great disasters have occurred which have confirmed the observations made in the ruins of San Francisco, yet modern buildings in places which are known to be liable to frequent and repeated shocks are often erected with far less thought for the preservation of stability than are the buildings of London, which stands out of the known lines of principal seismic influence. I have purposely used the words "known lines," for there is now little excuse for surprise that earthquakes should recur again in parts of the world where they are known to have been frequent in the immediate past.

As long ago as 1835 Charles Darwin remarked upon the synchronous aspect of volcanic activity in different places remote from one another, and there is little doubt that the periodic return of these manifestations might be predicted with a sufficiently close approximation to accuracy if intensive study were brought to bear upon the subject. A building is erected to endure in service for a period of ninety-nine years, perhaps. Will it be shaken to pieces by earthquakes before the expiry of the term? New Zealand, though not comparable to Japan in its expectation of shocks, is, as Mr. Ford rightly remarks, "a seismically-active country," and it is practically certain that destructive earthquakes will take place in it during the existence of many buildings now standing or in course of construction. During the years 1921 and 1922 no fewer than six shocks were felt of sufficient intensity to be recorded as reaching the eighth degree of the Rossi-Forel scale, a point at which "Chimnies fall: walls of buildings crack"; and a great many minor tremors took place in the same period.

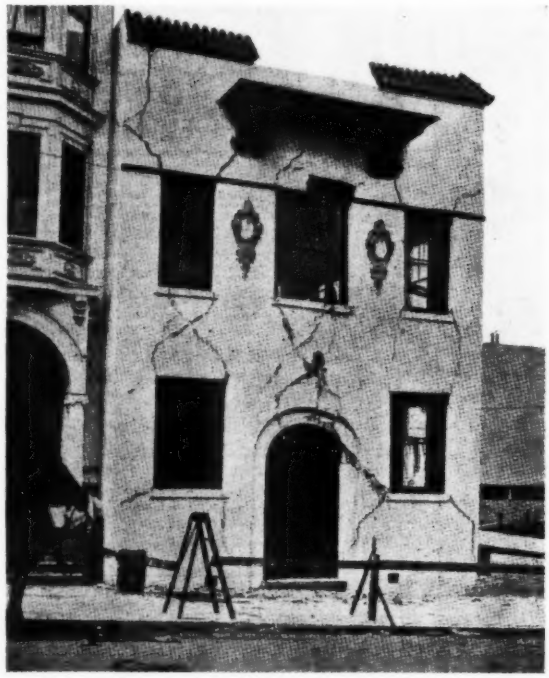
Under these conditions the erection of buildings to unsuitable designs or of flimsy, ill-connected material, invites sudden disaster, and Mr. Ford's book is largely directed to the encouragement of sound ordinary building with such additional attention to increased tenacity as will make an ordinary building more united in its several parts. Lack of the familiar and usual precautions that should be observed in the erection of all buildings has greatly contributed to the damaging effects of earthquakes in many different parts of the world, and, strangely enough, it is in the very places where earthquakes are frequent and should be prepared for, that poor quality materials and indifferent workmanship are indulged in. This is, perhaps, comprehensible, since the inhabitants of such places have to look to quick profits on temporary buildings to return the money expended on their erection with a margin of profit before the next shock of destructive intensity wipes out their capital. But bad building is never really good business, and a standard of permanency must be aimed for in the interests of safety.

For a great deal of bad building in seismically-active districts mere recklessness and scamping are responsible, and Mr. Ford mentions examples of brickwork in New Zealand in which the adhesion of the mortar to the bricks has never been adequate for the reason that the absorbent bricks were never wetted as they were laid, and so sucked moisture out of the mortar, reducing its power of adhering to the bricks. On the question of the relative advantages of rigidity of structure over purposeful looseness to "allow the building play," the author is definitely in favour of rigid connection wherever practicable, but he wisely insists that the design must be such that the building can be expected to act as a united whole. If large projections are required by the design, either special means must be adopted to bind them in to the main building, or else they must be made altogether separate with such spaces between the parts that, when they sway under the influence of the shock of an earthquake, they will not act as battering rams to their mutual destruction.

In the case of projections upward from the mass of the building, such as chimneys and towers, the danger of the projecting part overturning and falling upon the lower is very grave, and a system of reinforcement is recommended in connection with ordinary domestic chimneystacks, as well as for high buildings of four stories and over. Cement is to be used in place of lime for mortar, and bands of reinforced concrete with continuous reinforcement are advocated at the heads and cills of windows to encircle the whole building and bind it together. This insistence upon tying in the several parts of the structure is seen to be entirely reasonable when the photographic illustrations of shaken buildings are examined. The action of the earthquake effects damage by shaking the extremities of a building apart, and if they can be tied together by adequate tensile connecting members, the risk of cracks forming is very considerably reduced.

For the same reason, any structural form which tends to overturn the supports of the building, such as an arch, or a scissors roof truss, must be regarded as aiding and abetting the earthquake in its work. Tie-bars straight across the spans of arch or roof should always be provided to control these dangerous thrusts, for though external buttresses may be far better than nothing, there is the danger that they may be thrown down separately, and leave the arch or roof inadequately supported, and in a condition to fall almost immediately on the slightest renewal of the earth tremors. Whether foundations should be deep or shallow is another question upon which Mr. Ford has definite views in favour of deep digging. Experience has proved in a great many cases that the exterior layers of the soil are more violently agitated than the interior mass of the earth's crust, and that the idea of avoiding danger by avoiding contact with the solid rock is an altogether mistaken one. The layer of top soil does not act as a "useful buffer" between the earthquake-shaken rock and the foundation of the house, and, in fact, the upper layers of the soil, like the projecting towers, balconies, and cornices of buildings, are the most liable to disturbance and disintegration.

Some figures and formulas are given for determining the stability of bodies of various shapes and weights when subjected to tremors of known acceleration, but instantaneous stability as determined



House with plastered brick-walls displaying the × *cracks so noticeable after earthquake shocks.* [*From* Earthquakes and Building Construction.]

by calculation fails to do justice to the fact that repeated shocks affect the material and reduce its cohesion. The author himself raises a doubt whether masonry can be credited with a tensile strength of 50 lb. per sq. in., and there is no doubt at all that it is unsafe to suppose that masonry has any permanent tensile value in a seismically-active district. Repeated shocks are liable to jerk apart and sever the important joints just where tensile connection would be valuable to resist the final shock of destructive intensity. Connection must be provided by properly-protected metallic reinforcement. An aged building may fail at last in a minor tremor, after having survived with little *apparent* damage other tremors of greater intensity, owing to the formation of inconspicuous internal cracks which sever vital connections. A note on the selection of building sites contains a list of things to avoid, notably the edges of cliffs and cuttings. The hardest, most continuous, and most level stratum is the best to build on; every change of quality or shape in the surface implies an extremity of the shaking mass, and extremities are likely to be the most severely shaken portions and to be thrown out from the mass by the formation of fissures.

All students of architecture should read Mr. Ford's book, and those who live in seismically-active lands should certainly keep a copy for continual reference in practice.

WILLIAM HARVEY

Earthquakes and Building Construction. By C. Reginald Ford, Fellow and Silver Medallist, Royal Geographical Society; Fellow, Royal Institute of British Architects; past-president, New Zealand Institute of Architects; member, Institution of Structural Engineers; member, Seismological Society of America. Whitcombe and Tombs, Ltd. Auckland, Christchurch, Dunedin, Wellington, Melbourne, and London. 15s. per copy. 1927.

ANNOUNCEMENTS

Mr. A. Ernest Shennan, F.R.I.B.A., architect and surveyor, has removed to more convenient offices: second floor, 14 North John Street. Telegrams: "Peristile, Liverpool." Telephone: No. 1663 Central.

Mr. R. A. Cordingley, M.A., R.S., A.R.I.B.A., has commenced practice at The College, Durham, at which address he would be glad to receive trade catalogues and samples.

Messrs. Thomas Adams, F.S.I., past president of the Town Planning Institute, and Longstreth Thompson, F.S.I., A.M.I.C.E., member of the Town Planning Institute, town-planning consultants, in order to extend the architectural side of their practice, have taken Mr. E. Maxwell Fry, B.ARCH., A.R.I.B.A., into partnership. The firm will in future be designated Adams, Thompson and Fry, and continue to practise at their offices, 121 Victoria Street, Westminster, S.W.1, and 175 Fifth Avenue, New York.

An exhibition of mural paintings illustrating the history of Rochester and executed by Professor Gerald Moira for the new Foord Almshouses at Rochester, which were designed by Mr. E. Guy Dawber, P.R.I.B.A., will be held in the galleries of the R.I.B.A., 9 Conduit Street, W.1, on Thursday, March 17, and Friday, March 18, between 10 a.m. and 6 p.m. Admission free.

The spring tour this year of the Garden Cities and Town Planning Association will be held from April 22 to 28. The cities to be visited are Bournemouth, Southampton, Portsmouth, and Winchester. The tour has been arranged with the corporations of the cities concerned, and representatives of those cities will accompany the party on each series of visits. The tour will thus afford, under most favourable conditions, a unique opportunity of seeing municipal development of varying character. The tour has been planned specially to meet the needs of members of local authorities, architects, and social workers concerned in housing and town planning reform, as well as members of the Association. While it is hoped that as many as possible will be able to join for the full period, arrangements can be made to suit the convenience of those who cannot spare the time to do this and would prefer to participate in sections of the tour only. Further particulars can be obtained from the secretary, Garden Cities and Town Planning Association, 3 Gray's Inn Place, London, W.C.1.

IN PARLIAMENT

[BY OUR PARLIAMENTARY REPRESENTATIVE]

Mr. Scurr has reintroduced his Bill to prohibit the erection of buildings and structures on London squares.

The Prime Minister, in reply to a question, stated that it was hoped to have the second reading of the Leasehold Reform Bill before Easter.

Housing the Army

During discussion of the Army Estimates, Sir L. Worthington-Evans, the Secretary for War, said that the vote for army works and buildings had been most carefully combed through, and every effort had been made to cut off any unnecessary expenditure, but housing problems with the army were almost as acute as they were with civilians. On Salisbury Plain they had a cottage housing scheme which was estimated to cost £195,000, of which they were spending £10,000 this year. At Didcot they were spending £35,000 to complete housing accommodation for certain civilians with the Ordnance Depot. The total expenditure this year to provide or to improve married quarters for officers would be £110,000, and the expenditure to provide or improve married quarters for non-commissioned officers and men would be £180,000.

Repairs to the Houses of Parliament

At question time, Mr. Harris asked the Under-Secretary of State for the Home Department, as representing the First Commissioner of Works, if he would state what repairs he proposed to carry out to the fabric of the Houses of Parliament during the ensuing year; how far they would be of a temporary character; and when he would be in a position to put before the House a complete scheme for the preservation of the building or its refacing by new stone?

Captain Hacking referred Mr. Harris to the memorandum on the Defective Stonework, which was published in November last as a command paper. It was hoped that the House would have an opportunity of discussing the proposals contained in that memorandum when the vote for Houses of Parliament buildings was taken in Committee of Supply. The repairs would be of a permanent character, and as soon as Parliamentary sanction had been obtained, it was proposed to commence work on the Terrace Front and the Central Tower.

Sir Walter de Frece asked the Minister of Health whether, in connection with the expiration of the Rent Restriction Act this year, he was considering the desirability of gradual decontrol, especially in the cases of houses which had been long since purchased by those wishing to live in them.

Mr. Chamberlain said he could assure his hon. friend that before deciding on their policy in regard to a continuance of rent restriction the Government would very carefully consider all aspects of the question.

Housing

Asked by Mr. Robinson the number of housing schemes at present under consideration by his department, and how many of those had been under consideration for three months or more, Mr. Chamberlain said that decisions on applications for approval of proposals under the Housing Acts were given by his department as soon as possible after their receipt. The number of applications outstanding necessarily varied from day to day, but he was not aware of any which had been under consideration for three months or longer.

Mr. T. Thomson asked the Minister of Health if he was aware that there were still a number of empty houses withheld from occupation in overcrowded areas; and would he reconsider the desirability of taking further steps to secure the use of such houses?

Mr. Chamberlain said he was aware that there was always a certain number of unoccupied houses which were held for sale. He would point out that local authorities already had power to purchase or lease houses suitable for the working classes, and he did not consider that it would be practicable to promote further legislation on the subject.

LAW REPORTS

DAMAGES CLAIMED FOR ALLEGED TRESPASS

Phillips v. *Carlton Cinema Co. (Walthamstow), Ltd. King's Bench Division. Before Mr. Justice Acton and a Common Jury*

This was an action by Mr. F. Phillips, of Mission Grove, Walthamstow, claiming damages from the defendants for trespass, alleged to have been committed by the defendants and their managing director, Mr. C. Howard. For the defence it was pleaded that what had been done was justified, because the premises would have fallen down had they not been pulled down.

Plaintiff carried on business at 196 High Street, Walthamstow, and when a crack developed in the front wall he complained to his landlady. Shortly afterwards workmen commenced pulling down the premises, saying they were employed by the defendants.

Mr. Du Parcq, K.C. (for the defence), cross-examining, asked if the house had the reputation of being 300 years old?

His lordship: What does it matter whether it was 300 or thirty years old? Does that give anyone a right to pull it down?

Mr. Du Parcq: It might have fallen down and killed someone.

After a consultation, it was announced that the parties had agreed to terms, the defendants paying Mr. Phillips a sum of money without admitting they had done anything morally or legally wrong.

ALLEGED REPRESENTATION THAT HOUSE WAS UNUSUALLY WELL BUILT

ffoulkes v. *Thompson. Chancery Division. Before Mr. Justice Russell*

This action largely turned on an allegation that certain property was "unusually well built" and "everything in first-class order," which representation, the defendant said, was not correct, and he refused to complete his purchase, asking for a recession of his contract to purchase and the return of his deposit. The plaintiff, Mrs. C. M. ffoulkes, of Pwllheli, North Wales, sued Mr. J. C. Thompson, of Semley Court Road, Bournemouth, for specific performance of a contract entered into by him on January 1926, to purchase Plas Newydd, Pwllheli, with just over four acres of land for £3,000, defendant having paid a deposit of £300. Defendant set up a counter-claim asking for recession of the contract and the return of his £300, as he alleged the house was built of cheap materials and the roof not rainproof.

The onus of proof being on the defendant, Mr. F. Luxmoore, K.C., his counsel, opened his case and stated that the advertisement which his client saw of the property described the house as "unusually well built," and added "erected under the care of eminent architect." Defendant inspected the house before he bought, but he relied on the statement as to the house, his surveyor reporting on the drainage, heating, etc. Counsel contended that "unusually well built" was not a puff, but a material description, upon which his client relied.

Defendant gave evidence, and stated that when he viewed the house the plaintiff told him that it was well built.

Mr. Llewellyn Lloyd-Jones, architect, of Carnarvon, said on inspection he found the rain drove through the roof, and there was a bending movement in the rafters and purlins.

Mr. C. Fitzroy Doll, F.R.I.B.A., of Messrs. Fitzroy and Sons, Southampton Street, W.C., stated that he had inspected the house, and in his opinion the description given of the house being "unusually well built" was not a fair one. Beside the roof there were other defects of construction.

For the plaintiff, Mr. E. Godfrey Page, A.R.I.B.A., was called. He said he had inspected the house and only saw one leak in the roof. He was satisfied that the roof was sound, though he would joint one diagonal strut or truss at each end.

In reply to questions by Mr. Luxmoore in cross-examination, witness did not accept the view that the house was built in the cheapest possible way with the cheapest material.

Mr. A. G. Yates, the architect who superintended the building of the house, said he was convinced the roof was rainproof. It was so constructed that the weight fell on the outside and inside walls equally.

His lordship, after hearing further evidence for the plaintiff, gave judgment for the defendant on his counter-claim for a recession of the contract and the return of the deposit, and dismissed the plaintiff's action, with costs. His lordship said he came to the conclusion that the statement that the house was "unusually well built" was untrue, and that it was a house that was cheaply built. Conflicting views were taken as to the roof, but he thought it was not properly constructed, having only a minimum strength of roof timber. Under these circumstances the defendant succeeded.

SOLIGNUM INJUNCTION ACTION

Solignum Wood Preserving Stain v. *Atlas. Chancery Division. Before Mr. Justice Romer*

In the High Court of Justice, Chancery Division, before Mr. Justice Romer, Messrs. Major & Co., Ltd., the manufacturers of Solignum wood preserving stain, applied for an injunction restraining Mr. S. Atlas, builders' merchant, of Hackney, from selling as and for Solignum goods which were not of the plaintiff company's manufacture.

For the defendant it was stated that he did not know that Solignum was a proprietary article, and that in selling what he did sell for Solignum he was acting in good faith.

Counsel for the defendant raised the question of costs, and asked his lordship to exercise his discretion in view of the statement that the defendant had acted in ignorance. But the injunction was given with costs against the defendant.

CORRESPONDENCE

WEALTH AND ARCHITECTURE

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—It was with considerable interest that I read in a recent issue of your JOURNAL the leading article on "Wealth and Architecture." Before entering into any controversy of this nature it is necessary to define what "great architecture" really is. If your leader writer is of the same opinion as Mr. Birnstingl, that big country houses and palaces, etc., constitute great architecture, then I must perforce agree with them that this sort of great architecture is surely doomed in the future, and it is of little consequence either. But what of the other kinds of great architecture? Do your leader writer and Mr. Birnstingl seriously mean to tell us that under Socialism there will be no post offices, town halls, telephone exchanges, schools, hospitals, theatres, etc. etc.? In South Africa, from where I am writing, nearly all the great buildings are devoted to public service, or public pleasure, and presumably this is so in other countries also.

Your leader writer's statement that there is no likelihood that new (social and economic) arrangements will produce any great communal buildings is an assumption based on the flimsiest of reasoning, and is belied by the photographs which have appeared from time to time in THE ARCHITECTS' JOURNAL and the ARCHITECTURAL REVIEW of municipal housing schemes in Holland, Oslo, and the Socialist State of Vienna. I confess I am unable to understand the contention that with a State monopoly of industry, great commercial buildings will cease to exist. Are not many of the great buildings at present existing the result of either complete or partial monopolies, as the case may be? If your leader writer means that they are merely put up for self-advertisement, then they are a waste of money which could be far better used for erecting other urgently required buildings.

Apparently another thing your leader writer does not seem to realize is that all these emporiums and country houses are paid for by taxes imposed on the people, in the form of profits, dividends, and royalites, but no less real for all that. And there is nothing to prevent a Socialist Government, which owns all the industries and the means of distribution, from obtaining its revenue for building purposes in a similar manner, without imposing any direct taxes. While we are about the subject, it is as well to point

out that the architectural chaos and confusion which exist in any modern town to-day, and against which your JOURNAL has so often inveighed, are the direct result of the competitive system—in point of fact, they are merely a reflection of it, as are the architectural styles of today, many of which strive to achieve an effect by aping the manner of some bygone civilization, instead of allowing the construction of a building to determine its appearance.

If any further refutation of your leader writer's statements are necessary, I need only refer your readers to Moscow, the seat of the "Red" Government. There art flourishes; music and the theatre are better than they have ever been before; Soviet films have already made a name for themselves by their artistry and dramatic effect; the museums and art galleries are thronged with people. If I cannot comment on Soviet architecture it is because I have no knowledge of it. Nevertheless, it is interesting to hear that ninety-two new giant buildings are going up in Moscow. Photographs of the settings in the Soviet film fantasy, "Mars," published in the *Illustrated London News*, indicate that there is no lack of architectural talent in Russia, and therefore it is not too much to prophesy that these buildings will be as good as, if not better than, any buildings erected in a capitalist country. And these achievements in the realm of art, let it be noted, are in a country in which the State owns more than 80 per cent. of the industries, and in which incomes are more equal than in any other part of the world.

ARCHITECTURAL STUDENT

THE MORDEN TUBE STATIONS

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—With reference to the illustrations of the stations of the Morden extension published in your issue for February 23, our name is given as the architects. We would like to call your attention to the fact that we acted as consulting architects for this work in respect of the architectural treatment of the buildings, but the plans generally and most of the working drawings were prepared by Mr. Heaps, the architect to the Company, and his staff.

ADAMS, HOLDEN, AND PEARSON

SOCIETIES AND INSTITUTIONS

The Tite Prize and the Soane Medallion

The R.I.B.A. state that the preliminary *en loge* competitions for the Tite Prize and the Soane Medallion will be held on April 27 and 28 respectively, instead of April 7 and 8 as previously announced.

Students' Evening at the R.I.B.A.

A students' evening was held in the galleries of the R.I.B.A., 9 Conduit Street, W.1, where the architects' working drawings of the following buildings are exhibited: House at Stowell Hill; house at Ashley Chase, Dorset; St. Mary's, Harrogate; Kensington Kinema, kindly lent by Mr. E. Guy Dawber, P.R.I.B.A., Mr. Walter Tapper, A.R.A., F.R.I.B.A., and Messrs. Granger and Leathart, AA.R.I.B.A. Mr. Hitch (representing Mr. Dawber), Mr. Granger and Mr. Leathart kindly attended and explained the special points of interest in the various drawings.

R.I.B.A. Council Meeting

Following are notes from the minutes of the last meeting of the Council of the R.I.B.A.:

British Architects' Conference, 1927. It was decided that the conference should be held in London from June 20 to June 25 inclusive.

The Foundling Hospital Site. It was decided to accede to the request of the London Society that the name of the Royal Institute should be printed in the usual manner with the other societies, on the back of the whip which is being issued to members of Parliament in connection with the opposition to the Bill for removing Covent Garden Market to the Foundling Hospital site.

Royal West of England Academy School of Architecture. A grant of £50 was made to the Royal West of England Academy School of Architecture for the year 1927.

The University of Liverpool. Mr. E. P. Hinde, F.R.I.B.A., was reappointed as the R.I.B.A. member of the Court of Governors for the period January 1, 1927, to December 31, 1929.

Conference on Standard Methods of Testing Specimens of Timber. Mr. E. H. Evans, F.R.I.B.A., was appointed as the R.I.B.A. representative at a Conference on Standard Methods of Testing Specimens of Timber, held on January 18 at the Forrest Products Research Laboratory, Royal Aircraft Establishment, South Farnborough.

Examination Results. The Board of Architectural Education reported the following results: R.I.B.A. Intermediate Examination, Brisbane: Examined, 6; passed, 1; relegated, 5. R.I.B.A. Final Examination, Pretoria: Examined, 6; passed, 4; relegated, 2. The R.I.B.A. Winter Examinations. Intermediate Examinations: Examined, 69; passed, 31; relegated, 38; percentage passed, 45 per cent. Final Examination: Examined, 35 (and three part 1 only); passed, 18 (and three part 1 only); relegated, 17; percentage passed, 55 per cent. Special Examination: Examined, 21 (and one part 1 only); passed, 11 (and one part 1 only); relegated, 10; percentage passed, 55 per cent. Professional Practice Examination: Examined, 25; passed, 25; relegated, 0; percentage passed, 100 per cent. Special Examination in Design for former members and candidates of the Society of Architects: Examined, 2; passed, 1; relegated, 1; percentage passed, 50 per cent.

Mark of Distinction for Thesis. The Board reported that a Mark of Distinction for Thesis had been awarded to Mr. G. F. Evans-Vaughan.

Examiners. The following were appointed R.I.B.A. Examiners for the year ending December 31, 1927:

Intermediate

History of Architecture: Mr. H. Chalton Bradshaw, Mr. Arthur Stratton, Professor L. B. Budden, Mr. W. H. Ansell.

Calculations of Simple Structures: Mr. Donald Cameron.

Design: Mr. Louis de Soissons, Mr. L. H. Bucknell, Mr. Oswald Milne.

Constructional Design and the Properties and Uses of Building Materials: Mr. W. S. Purchon, Mr. R. A. Duncan.

Final and Special

Design: Mr. Louis de Soissons, Mr. L. H. Bucknell, Mr. Oswald Milne.

Construction: Professor A. C. Dickie, Mr. Donald Cameron, Mr. W. E. Vernon Crompton, Mr. P. M. Fraser.

Hygiene: Mr. W. R. Davidge.

Specifications and the Properties and Uses of Building Materials: Mr. H. D. Searles-Wood.

Professional Practice: Major Harry Barnes, Mr. A. G. R. Mackenzie.

Town Planning: Mr. W. A. Harvey.

Relegated Candidates. It was decided that unless a candidate passes in at least two subjects in the Intermediate or Final Examination, he shall be required to take the whole of the examination at a subsequent sitting.

Probationers. It was decided that in the regulation whereby after October 1, 1927, no one will be registered as a probationer unless that person has passed one of the recognized public examinations in the required subjects, the date December 31, 1928, be substituted for October 1, 1927, and that no further extension be made, as the Board of Architectural Education regard the school-leaving certificate as constituting the minimum standard of general education which should be attained by a professional man.

R.I.B.A. (Henry Jarvis) Studentship at the British School at Rome. It was decided that the regulations be amended to the effect that the winner of the R.I.B.A. (Henry Jarvis) Studentship at the British School at Rome must be eligible to become a student or Associate of the R.I.B.A.

The George Wittet Memorial Fund. A subscription of £5 5s. was made to the George Wittet memorial fund.

TRADE NOTES

On page 365 of our last issue we stated that the general contractors for Empire House, St. Martin's-le-Grand, were Messrs. Arthur Vigor & Co. This should read Messrs. Arthur Vigor Ltd.

Dr. S. English D.SC., F.I.C., F.INST.P., late senior lecturer in the Department of Glass Technology, Sheffield University, has joined the staff of Holophane, Ltd., of Elverton Street, Westminster, S.W., as research engineer for the investigation of problems connected with and the development of the use of glass in all types of illumination.

At the British Industries Fair, the Carron Company are exhibiting ranges, firegrates, combination grates, baths, electric and gas cooking and heating appliances. Prominent on the stand is a display of the company's rustless firegrates. These grates have all the appearance of silver with the utility of steel. They require the minimum of maintenance and cleaning, and, being unaffected by climate, are specially suitable for seaside residences. Other firegrates on view comprise mantel registers, including a few of the "Glen" series, fitted with barless fires, as well as dog-grates in armour bright. A telephone kiosk in cast iron, designed by Sir Giles Gilbert Scott, R.A., for H.M. Government, and manufactured by the company, is also shown.

At the Ideal Home Exhibition, the stand of Messrs. W. H. Gaze and Sons, Ltd., retains its well-known characteristics, but the interior schemes are quite different from any of the firm's previous exhibits. In the small room is shown an economical scheme of Tudor oak panelling, suitable for a lounge, with a typical fireplace treatment. The furnishings, hangings, and lighting all work in with the period scheme. A bedroom scheme is arranged in the larger room—distinctive, yet capable of expressing a decidedly personal taste. The plain walls are treated in a manner which gives a texture to the surface as well as colour, and forms a background to the unique examples of walnut reproduction furniture. The bed, though simple, is reminiscent of earlier times, and add, together with the curtains and the narrow band of enrichment at the junction of wall and ceiling, a touch of attractive colour to a simple room. Another section of the stand is devoted to examples of painted wall treatments, and a display of furnishing fabrics.

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 12. 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.

April 30. Town Hall and Library, Leith. Assessor, Sir George Washington Browne, P.R.S.A. Four premiums are offered. Particulars and a plan of the site will be supplied to competitors 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.

May 31. 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.

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.

NEW INVENTIONS

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

LATEST PATENT APPLICATIONS

3633. Amos, F. L. Adjustable templet. February 9.
3419. British Bead Printers, Ltd. Decorative, etc., coatings for surfaces. February 7.
3743. Groom, T. R. Stair trenching, etc., machines. February 10.
3867. Howard, J. A. Rubber flooring. February 11.
3811. Joyner, G. L. Brick-making presses, etc. February 10.

SPECIFICATIONS PUBLISHED

265245. Southern, J. H., and Hill and Co., Ltd., R. Metal reinforcements for concrete and like structures.
265297. Williams, G. B. Wall constructions.
265382. Whitehead, S. W. M. Mixing apparatus.
265388. Chatwood Safe Co., Ltd., and Bruckshaw, H. S. Doors of safes, strong-rooms and the like.
260208. Dura, Co. Manufacture of window regulators.

ABSTRACTS PUBLISHED

263221. Lanhoffer, I. E., 10 bis, Avenue de la Grande Armee, Paris. Portland cement.
260889. McLaren, W. D., Welsh, G. M., and Johnstone, J. G., 124 St. Vincent Street, Glasgow. Moulding concrete, &c.

THE WEEK'S BUILDING NEWS

The East Sussex C.C. is considering the possibility of the construction of a bypass road behind the Buckle Inn at SEAFORD.

*

The EAST SUSSEX C.C. is making inquiries from local authorities for a suitable site for the erection of a mental deficiency colony.

*

The BRISTOL Corporation has in contemplation a scheme for the provision of a mental colony at Almondsbury.

*

The Anglo-American Oil Co., Ltd., is obtaining land at the Royal Edward Docks, BRISTOL, for a scheme for the centralization of their oil depots.

*

The BRISTOL Corporation has prepared plans for the reconstruction of the Broad Weir baths and washhouses at a cost of £65,000.

*

The GLASGOW Corporation Housing Committee has decided to erect nine shops on the Hawthorn Street housing estate.

*

The GLASGOW Corporation Cleansing Committee now recommends plans for the provision of garage accommodation at Govan destructor works at an estimated cost of £11,000.

*

The GLASGOW Corporation has appointed a committee to report on the possibility of improvements of streets between London Street and Bridgeton Cross for the purpose of relieving traffic congestion.

*

The NEWTON ABBOT U.D.C. is to build fifty-four houses on the Broadlands estate.

*

The STRETFORD U.D.C. is acquiring a larger site at Trafford Park for the erection of the proposed baths.

*

The Ministry of Health has refused to sanction a proposal for a temporary small-pox hospital, and the PLYMOUTH Corporation is to negotiate with the Plympton R.D.C. regarding a scheme for a permanent building.

*

The Ministry of Health has acquiesced in the proposals of the PLYMOUTH Corporation for the provision of public baths and a cleansing station at a cost of about £11,000, but recommends various improvements in the plans.

*

The PLYMOUTH Corporation Housing Committee estimates an expenditure of £202,000 on housing for the ensuing year.

At PLYMOUTH the Admiralty is establishing a Public Utility Society in connection with the erection of houses for dockyard employees.

*

The PLYMOUTH Corporation has included in estimates a capital expenditure of £23,500 for the Mental Hospital Committee.

*

The STRETFORD U.D.C. is acquiring land in the vicinity of Talbot Road for purposes of a footbridge and embankments.

*

The STRETFORD U.D.C. has approved the proposals for converting the Stretford library for open access, but deferred a scheme for the extension of the Old Trafford library.

*

The PUDSEY Corporation is to erect ninety-six houses on the Southroyd Park estate.

*

The LINCOLN Corporation is to proceed with the erection of a new pavilion at the city hospital.

*

The STRETFORD U.D.C. has decided to grant another 250 housing subsidies.

*

The STRETFORD Education Committee is to erect an elementary school for 1,200 children in Low Moss Lane.

*

Plans passed by the STRETFORD U.D.C.: Roads on de Trafford estate, for de Trafford Trustees; hotel, Seymour Grove, for Messrs. Walker and Homfray, Ltd.; ladies' stand, County Cricket Ground, for Lancashire County Cricket Club; alterations, First Avenue, for Ford Motor Co. (England), Ltd.; store, Thomas Street, for Stretford Gas Board; re-metalling room, Talbot Road, for Messrs. Potts and Hemmings.

*

The DOVER Corporation Housing Committee is negotiating with the Southern Railway Company for a housing site at Ayecliffe.

*

The BRADFORD Corporation has obtained sanction to grant a further 350 housing subsidies.

*

Plans passed by the TORQUAY Corporation: Thirteen houses, Daison estate, for Mr. W. Clarke; four houses, Studley Road, for Mr. H. Cruse; extensions, tram depot, Marychurch Road, for Torquay Tramway Co., Ltd.; four houses, Appaway Road, for Torquay Building Co.; twenty-six houses, Barton Road, for Mr. A. Nettleton.

The borough engineer of TORQUAY has prepared a lay-out for the erection of fifty houses to complete the Windmill Hill housing estate.

*

The PLYMOUTH Education Committee has appointed Mr. Charles Cheverton as architect for the new elementary school at North Prospect.

*

The DOVER Corporation is in negotiation with the Southern Railway for the acquisition of land on the western beach in connection with proposals of the Corporation to construct a promenade.

*

The BECKENHAM U.D.C. has given sanction for the erection of twenty-seven houses in Croydon Road by Mr. S. G. Gee, and twenty-four in Ravensbourne Avenue by Messrs. W. Reynolds & Co.

*

Plans are to be prepared by the borough engineer for comprehensive widening schemes in Upper High Street and Friary Street, GUILDFORD.

*

Mr. F. M. Kirby is to erect three-story flats in Boss Street, ROTHERHITHE, for Messrs. Courage & Co., Ltd.

*

Mr. W. Figg is to erect new motor buildings for Messrs. Henry Grant & Co., Ltd., in Riley Street, BERMONDSEY.

*

The YEADON U.D.C. is obtaining land at Henshaw for a housing scheme.

*

Plans passed by the BRADFORD Corporation: Thirty houses, Haworth Road, etc., for Mr. H. Chippendale; ten houses, Harehill Road, for Mr. Alfred Robinson; houses, Hawes Grove, for Mr. S. Priestley; four houses, Willow Crescent, for Mr. Charles Pattinson.

*

The BRADFORD Corporation has under consideration plans and estimates of the city engineer for the provision of a central garage on land already owned by the Corporation.

*

The BRADFORD Corporation is to convert the Wyke branch library for open access, and the city architect is to obtain tenders for the work.

*

The BRADFORD Corporation has obtained the sanction of the Ministry of Health for the erection by direct labour of 150 houses at Wyke. In connection with the erection by contract of 326 houses at Eccleshill, tenders are to be invited for various methods of construction.

Plans passed by the CHELTENHAM Corporation: Additions, Sydney Lodge, Overton Road, for Ladies' College Council; additions, Victoria Nursing Home, for Home Committee; additions and alterations, Daffodil Picture Theatre, Suffolk Parade, for directors; new road off Bath Road, for Messrs. Bendall and Sons.

*

The Ministry of Health has sanctioned the proposal of the CHELTENHAM Corporation to erect eighty houses on the Hanover Street housing estate, in accordance with plans prepared by Mr. Malvern.

*

The CHELTENHAM Corporation has asked the architects to prepare plans for the erection of twenty houses to complete the housing schemes.

*

Plans passed by the CARLISLE Corporation: Lay-out of estate at London Road, by Messrs. Benwell and Slack, architects, for Messrs. Cavaghan and Gray, Ltd.; billiard hall and assembly room, Fisher Street, by Mr. J. Leslie, architect, for Working-men's Club; two shops, Clift Terrace, for Messrs. Benwell and Slack.

*

The city engineer of STOKE has prepared a lay-out of housing land at Holden Hill, Burslem.

*

Plans passed by the STOKE-ON-TRENT Corporation: Gas and water meter houses, laboratory, water-cooling tower, pump-house, and reservoir, for Michelin Tyre factory; warehouse, London Road, for Campbell Tile Company.

*

The city engineer of STOKE-ON-TRENT is to proceed with the construction of a footbridge over Cockster Brook, Fenton.

*

The STOKE-ON-TRENT Corporation is in communication with the Board of Control regarding the provision of further accommodation for mental defectives.

*

The GLASGOW Corporation has decided to proceed with the erection of washhouses at Mair Street Plantation, and tenders are to be invited.

*

The GLASGOW Watch Committee recommends the acquisition of a site in the north-western area for the erection of a new fire station.

*

The OLDHAM Corporation has instructed the borough engineer to prepare plans for the erection of a new operating theatre at Westhulme Hospital.

*

The OLDHAM Corporation has asked the borough engineer to report as to dealing with the cleared area at Smethurst Street.

Plans of the managers of the St. Peter's School, for the erection of new premises at BIRKENHEAD, are being submitted to the Board of Education.

*

A site in Park Road North, BIRKENHEAD, is suggested for the erection of a branch clinic.

*

The HULL Education Committee has obtained sanction to borrow £11,250 for extensions at Hull Grammar School.

*

The HULL Education Committee is negotiating for a site in Pickering Road for the erection of a secondary school.

*

The HULL city architect has prepared amended plans for the erection of flats in connection with the New George Street improvement scheme.

*

The EASTBOURNE Corporation has decided to build forty houses on the Victoria Drive site, and tenders are to be invited by the Housing Committee.

*

The GLASGOW city engineer has been asked to prepare plans for the erection of a washhouse for the Polmadie district on a site in Hollybrook Street.

*

The BARNSLEY Corporation Housing Committee recommends a housing scheme by direct labour, and has instructed the borough engineer to prepare a scheme for 200 houses for erection on a site to be decided upon later.

*

Plans passed by the HULL Corporation: Seventeen houses, Ormonde Avenue, for Mr. H. Wilkinson; four houses, James Reckitt Avenue, for Mr. C. T. Simmonite; twelve houses, Boothferry Road, for Mr. J. Emmerson; twelve houses, Boothferry Road, for Mr. W. O. Montgomery; six houses, Ryde Avenue, for Mr. P. Cheeseman; six houses, Ryde Avenue, for Mr. J. P. Backwell.

*

The HULL water engineer is to prepare plans for engine-house buildings at Dunswell waterworks.

*

Sanction has now been received for a loan of £26,500 for the construction of a new road to Paull, and tenders for the work are now to be invited by the HULL Corporation.

*

On behalf of Mr. J. P. Backwell plans have been prepared by Mr. F. Runton Waller for new streets on the Trinity House estate north of Anlaby Road, HULL. It is proposed to build 250 houses on the estate in the course of the next two years.

The HULL Corporation is to grant a further fifty housing subsidies.

*

The HULL Education Committee has approved preliminary plans submitted by the Education Director for the erection of the North Hull elementary school.

*

Plans passed by the DOUGLAS (I. O. M.) Corporation: Palais de Danse, Strand Street, for Strand Cinema Theatre Company; storeroom, Central Hotel, for Messrs. Manningtons.

*

The Corporation, DOUGLAS (I. O. M.) is considering plans of a Special Office Accommodation Committee for alterations at the municipal buildings.

*

The borough engineer of DOUGLAS (I. O. M.) has prepared plans for the erection of a pavilion on Douglas Head.

*

The PLYMOUTH Corporation is estimating for a capital expenditure of £20,000 for market purposes during the year.

*

The PLYMOUTH Corporation is seeking sanction for a loan of £40,000 for the provision of water mains.

*

The PLYMOUTH Corporation estimates a capital expenditure on waterworks of £41,500 during the ensuing year.

*

A scheme to improve SOUTHEND pier is to be submitted to the Council. The proposals provide for a new and larger pavilion, which will replace the popular sunk garden and model boating pool.

*

Plans passed by the WOKING U.D.C.: Two houses, Burdenshot Hill, for Mr. A. C. Clifford; additions, hall, Clarence Avenue, for Woking Labour Party; additions, laundry, Marlborough Road, for Mirror Hand Laundry.

*

The borough engineer of TORQUAY has prepared a lay-out for part of the Babbacombe Court estate, with provision for a bandstand with terraces to seat 600, but he has been asked to prepare another scheme to provide seating for at least 1,200.

*

Mr. W. French is to build twenty-two houses in Newton Road, TORQUAY.

*

Mr. S. Derwent is to erect seventeen houses in Melbury Gardens and in Durham Road, WIMBLEDON.

*

The Southern Railway has agreed to the proposals of the Corporation for widening Haydon's Road bridge, WIMBLEDON.

The Southern Railway is to commence the construction of the WIMBLEDON AND SUTTON Railway in the early part of next year and complete the scheme in two years.

*

The CHISWICK U.D.C. has received sanction for a loan of £12,973 for the building of twenty-four houses.

*

A project is on foot for the building of a mosque for the Moslems in CAMBERWELL and Dulwich.

*

The DURHAM Corporation is to erect 114 houses of various types on the housing estate.

*

The Tees Conservancy Commission, Middlesbrough, has adopted a £500,000 scheme for widening and deepening the channel of the river TEES.

*

The SOUTHEND Corporation has decided to ask for a special order to erect a £649,000 electricity power station with a 25,000 kilowatt capacity on Canvey Island.

*

Flats costing about £30,000 are to be built in Willow Street by the WESTMINSTER City Council.

*

Approval of the plans for MITCHAM'S first secondary school for girls has been received.

*

Land at Etruria Vale, HANLEY, has been acquired by the Stoke-on-Trent Corporation for a housing scheme.

*

A scheme to build sixty-six labourers' cottages, at a cost of £21,607, has been approved by the ARMAGH Rural Council.

*

The RETFORD Corporation has authorized the town clerk to apply to the Ministry of Health for sanction to borrow money in respect of the twenty-nine houses to be erected by the Council on their estate.

*

The STAFFORD Corporation has approved a scheme for the extension of St. John's Market Hall.

*

The CHORLEY Town Council has received sanction from the Ministry of Health to the erection of 312 houses on the Moorfield site, and 118 houses on the Swan Lane site.

*

Negotiations are taking place between representatives of the SALFORD City Council, and a syndicate of financiers for the sale to the latter of the ten and a half acres site of Salford cattle market. It is stated that buildings to the value of £1,000,000 will be erected, including an exhibition hall, shops, possibly a cinema, skating rink, and a large underground garage.

Sanction has been received from the Ministry of Health by the HORSFORTH Urban Council for the borrowing of £25,625 for the provision of fifty-five working-class dwellings, £1,075 for sewer work at the housing site, and £840 for the West End sewer and surface water drainage in Newlaithes Gardens.

*

Plans passed by GRAVESEND Corporation: Office, garage, and flat, Railway Approach, for Mr. E. Hopkins; alterations, "Pope's Head," West Street, for Russell's Gravesend Brewery, Ltd.; four houses, Milton Avenue and Devonshire Road, for Messrs. R. Hopkins and Sons.

*

The GRAVESEND Corporation Housing Committee recommends the tender of the Calway Construction Co., Ltd., of Marlow, for the erection of 114 houses on the King's Farm estate, at prices varying from £400 to £471 per house.

*

The SOUTH SHIELDS Corporation is in negotiation with the L.N.E.R. regarding the construction of a new bridge over Dean Road.

*

The CHESTERFIELD Corporation has obtained eleven acres on the St. Augustine's estate for housing purposes.

*

Plans passed by the CHESTERFIELD Corporation: New hotel, corner Hawksley Avenue and Newbold Road, for Scarsdale Brewery Co., Ltd.; two houses, Storforth Lane, for Messrs. Hartshorn and Thompson; two houses, Highfield Avenue, for Mr. A. Needham.

*

The borough engineer of CHESTERFIELD is to bring forward proposals for opening the Tapton estate to the public.

*

The CHESTERFIELD Corporation has authorized the borough engineer to proceed with the scheme for widening Vicar Lane and St. Mary's Gate.

*

The MERIONETH C.C. has authorized the medical officer of health to make inquiries for a cottage possible of extensions to serve the purpose of a small-pox hospital.

*

The EAST HAM Corporation Parks Committee has approved an amended scheme prepared by the borough engineer for laying-out land in Flanders Street as a recreation ground.

*

The EAST HAM Corporation has in view a proposal for the erection of a tuberculosis dispensary on a site in Barking Road.

*

The EAST HAM Corporation is to establish a welfare centre at the premises of the Manor Park Wesleyan Church.

Plans passed by the EAST HAM Corporation: Extensions High Street South, for Messrs. Burgoyne, Burbridges & Co., Ltd.; amended plans, Spiritualist Church, corner of Shrewsbury Road and Stone Road, for Mr. C. W. Turner.

*

Mr. W. Doddington has prepared plans for enlarging the Sunday School near Rehobath Chapel, High Street North, EAST HAM.

*

Plans passed by the HACKNEY B.C.: Garages, Wilton Road, for Messrs. Sorensen and Holmes; two shops, Kingsland Road, for Messrs. Watson and Hindsley; nurses' home, for Metropolitan Asylums Board, Enfield Road, for Pitcher Construction Co., Ltd.; extension factory, 118 Lansdowne Road, for Mr. W. Prime; extension factory, 28 Grove Lane, for Mr. W. H. Cone.

*

The PLYMOUTH borough engineer is to report on a suggestion for a direct road from York Street to Courtenay Street.

*

The PLYMOUTH Corporation Housing Committee has under consideration proposals for dealing with three unhealthy areas at Peel Street, Castle Street, and Batter Street. The Committee has considered plans prepared by the Society for the Protection of Ancient Buildings for dealing with the New Street and the Castle Street areas by the clearance of many buildings and at the same time retaining and reconditioning all those buildings of historic interest. The borough engineer is to prepare a report on these schemes.

*

The OXFORD Corporation Library Committee has prepared a scheme for reorganizing the departments at the library.

*

The OXFORD Corporation is to extend the water supply to the Harcourt Trustees estate at North Hinksey.

*

The OXFORD Corporation recommends the purchase from the charity trustees of an estate of 45 acres at South Hinksey.

*

L.C.C. dwellings are to be built on the Collingwood estate, BETHNAL GREEN.

*

Plans passed by the OXFORD Corporation: Alterations Rewley House, Wellington Square, for University Deligacy for Extra Mural Studies; two houses, Percy Street, for Mr. Digby Adams; furniture store, Hythe Bridge Street, for Mr. T. Ward; extensions Eagle Ironworks, Walton Well Road, for Messrs. W. Lucy & Co.; additions works, Arthur Street, for Oxford Electric Co., Ltd.; offices, Eagle Brewery, Park End Street, for Hall's Oxford Brewery, Ltd.; additions, Clarendon Hotel, Cornmarket Street, for Trust Houses, Ltd.

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
A₂	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
A₂	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
B₂	Carnarvon	N.W. Counties	1 5	1 1
A₁	Carnforth ..	N.W. Counties	1 7½	1 2½
A	Castleford	Yorkshire	1 8	1 3½
B₁	Chatham ..	S. Counties	1 5½	1 1½
B₁	Chelmsford	E. Counties	1 5½	1 1½
B	Cheltenham	S.W. Counties	1 6	1 1½
A	Chester ..	N.W. Counties	1 8	1 3½
A	Chesterfield	Mid. Counties	‡1 8	1 3½
B₃	Chichester	S. Counties	1 4½	1 0½
A	Chorley ..	N.W. Counties	1 8	1 3½
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
A	ILKLEY ..	Yorkshire	1 8	1 3½
A	Immingham	Mid. Counties	1 8	1 3½
B	Ipswich ..	E. Counties	1 6	1 1½
C₁	Isle of Wight	S. Counties	1 4	1 0½
A	JARROW ..	N.E. Coast	1 8	1 3½
A	KEIGHLEY	Yorkshire	1 8	1 3½
B₂	Kendal ..	N.W. Counties	1 5	1 1
B₂	Keswick ..	N.W. Counties	1 5	1 1
B	Kettering ..	Mid. Counties	1 6	1 1½
A₃	Kidderminster	Mid. Counties	1 7	1 2½
B₃	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
A₃	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 & E. Glamorganshire	S. Wales & M.	1 8	1 3½
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 3

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

• Plasterers, 1s. 9d.

† Carpenters and Painters, 1s. 8½d.

‡ Plumbers, 1s. 9d.

§ Painters, 1s. 6d.

‖ Carpenters and Plasterers, 1s. 8½d

¶ Painters, 1s. 7d.

PRICES CURRENT

EXCAVATOR AND CONCRETOR

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

*

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

*

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

*

Stoneware pipes, tested quality, 4 in., per yd.	£0	1	3
DO. *6 in., per yd.*	0	2	8
DO. *9 in., per yd.*	0	3	6
Cast-iron pipes, coated, 9 ft. lengths, 4 in., per yd.	0	6	9
DO. *6 in., per yd.*	0	9	2
Portland cement and sand, see "Excavator" above.			
Lead for caulking, per cwt.	£2	5	6
Gaskin, per lb.	0	0	5½

*

STONEWARE DRAINS, jointed in cement, tested pipes, 4 in., per ft.	0	4	3
DO. 6 in., per ft.	0	5	0
DO. 9 in., per ft.	0	7	9
CAST-IRON DRAINS, jointed in lead, 4 in., per ft.	0	8	0
DO. 6 in., per ft.	0	10	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.*

*

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
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 2½ 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 bonding 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 pointing, 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, ½ in., per yd. sup.	0	8	0
DO. vertical, per yd. sup.	0	11	0
SLATE DAMP COURSE, per ft. sup.	0	0	10
ASPHALT ROOFING (MASTIC) in two thicknesses, ¾ in., per yd.	0	8	6
DO. SKIRTING, 6 in.	0	0	11
BREEZE PARTITION BLOCKS, set in Cement, 1½ in. per yd. sup.	0	5	3
DO. DO. 3 in..	0	6	6
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.*

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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.			

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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, 33¾ 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.

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Slates, 1st quality, per 1,200:			
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

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:

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
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 18s. 0d. per square.			
FIXING lead soakers, per dozen	£0	0	10
STRIPPING old slates and stacking for re-use, and clearing away surplus and rubbish, per square	0	10	0
LABOUR only in laying slates, but including nails, per square	1	0	0

See "Sundries for Asbestos Tiling."

CARPENTER AND JOINER

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

*

Timber, average prices at Docks, London Standard, Scandinavian, etc. (equal to 2nds):			
7 × 3, per std.	£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

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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 33½ 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
DO. 9 in. wide and over, per ft. sup.	0	1	2

[*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 prices.			
SLATE BATTENING, per sq.	£0	12	6
DEAL boarding 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, ⅞ 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	2	5	0
DEAL skirting torus, moulded 1¼ in. thick, including grounds and backings, per ft. sup.	0	1	0
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, 1¼ 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 labours, 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
1¼ 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 1s. 9½d. per hour ;* MATE, *do. 1s. 4d. per hour ;* ERECTOR, *1s. 9½d. per hour ;* FITTER, *1s. 9½d. per hour ;* LABOURER, *1s. 4d. per hour.*

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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

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

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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

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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 joint, 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	4	6
DO. 3 in., per ft.	0	3	6
Fixing only :			
W.C. PANS and all joints, P. or S., and including joints to water waste preventers, each	2	5	0
BATHS, with all joints	1	3	6
LAVATORY BASINS only, with all joints, on brackets, each	1	10	0

PLASTERER

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

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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

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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, *1s. 8½d. per hour.*

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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 ⅛ in., up to 2 ft. sup. per ft.	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., per ft.	0	0	6⅞
DO. *¼ in., per ft.*	0	0	7
Linseed oil putty, per cwt.	0	17	6

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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 1s. 6d. to 2s. 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, 6½d. to 8d. per ft. according to size.

PAINTER AND PAPERHANGER

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

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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

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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	—	—	—	—	—