THE ARCHITECTS' JOURNAL

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CHRISTIAN BARMAN, *Editor*

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

WEDNESDAY, JUNE 29, 1927. NUMBER 1693: VOLUME 65

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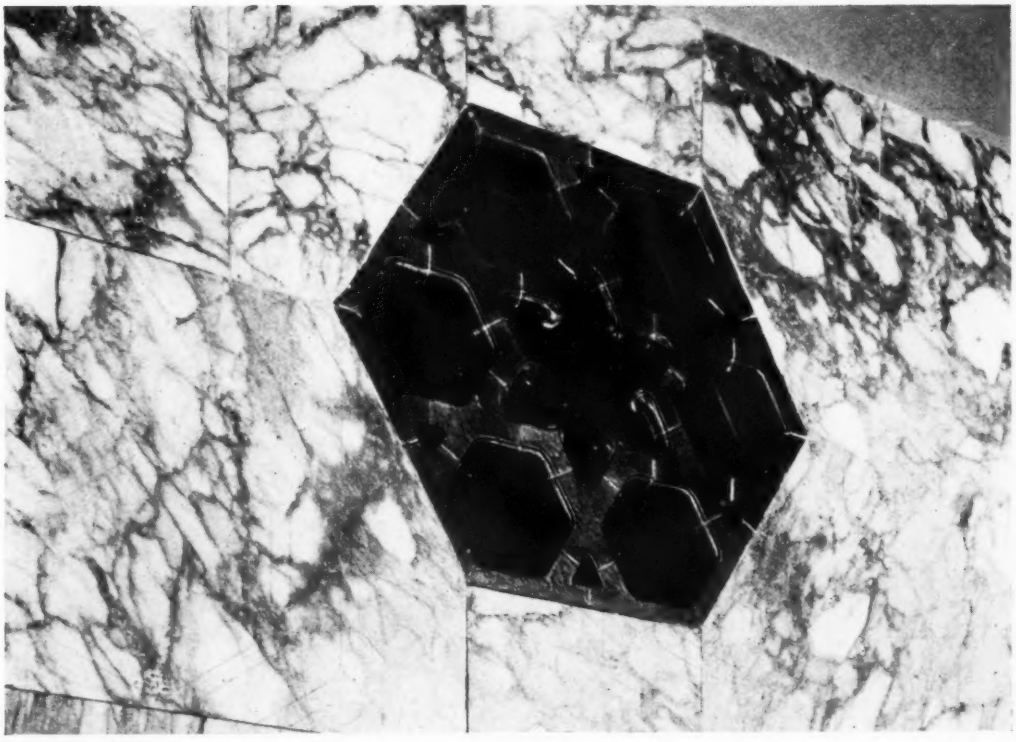
Northcliffe House, the new home of the *Daily Mail*, will be visited by many thousands. Its appearance will be much admired. Its attractive exterior must primarily be credited to the architects, Messrs. Herbert O. Ellis and Clarke, FF.R.I.B.A., for the design. "Atlas White" Portland cement may claim a modest share of the commendation, for the architects definitely and emphatically specified that "Atlas White" should be the Portland cement used to give the white cast concrete stone its colour content. Any architect interested in true cast concrete stone for all purposes should specify "Atlas White," and should have in his files the illustrated book, "Atlas White for Ornamental Cast Work." Write to me for a copy. ("Colemanoid" was used in the retaining walls and concrete floor toppings in Northcliffe House.)

Regent House,
Regent Street,
London, W. 1.

Frederic Toleman



[A working detail of this faience panel appears on the following page]

FAIENCE PANEL AT NOS.
19-23 OXFORD STREET, W.

BY WILLIAM AND EDWARD HUNT

THE WEEK'S DETAIL

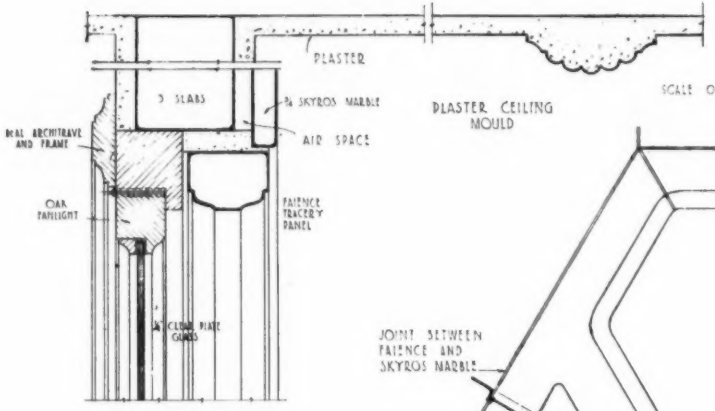
[BY WILLIAM AND EDWARD HUNT]

The panel shown in the photograph is the one referred to last week. It is hexagonal in form, and the colour, being the one natural to the material, is of a greyish-blue with a very pleasing texture. The joints in the tracery are designed to form part of the decorative effect, at the same time conforming to the demands of efficiency and ease of manufacture. Behind the panel, on the inside, is a glazed fanlight which is hinged at the bottom and opens inwards ; it is of ¼ in. clean plate-glass set in oak, and closes on to a deal frame, with a deal architrave. The outer face of the faience panel is set back ¼ in. from the face of the Skyros marble which surrounds it.

Nos 19-23 OXFORD STREET.

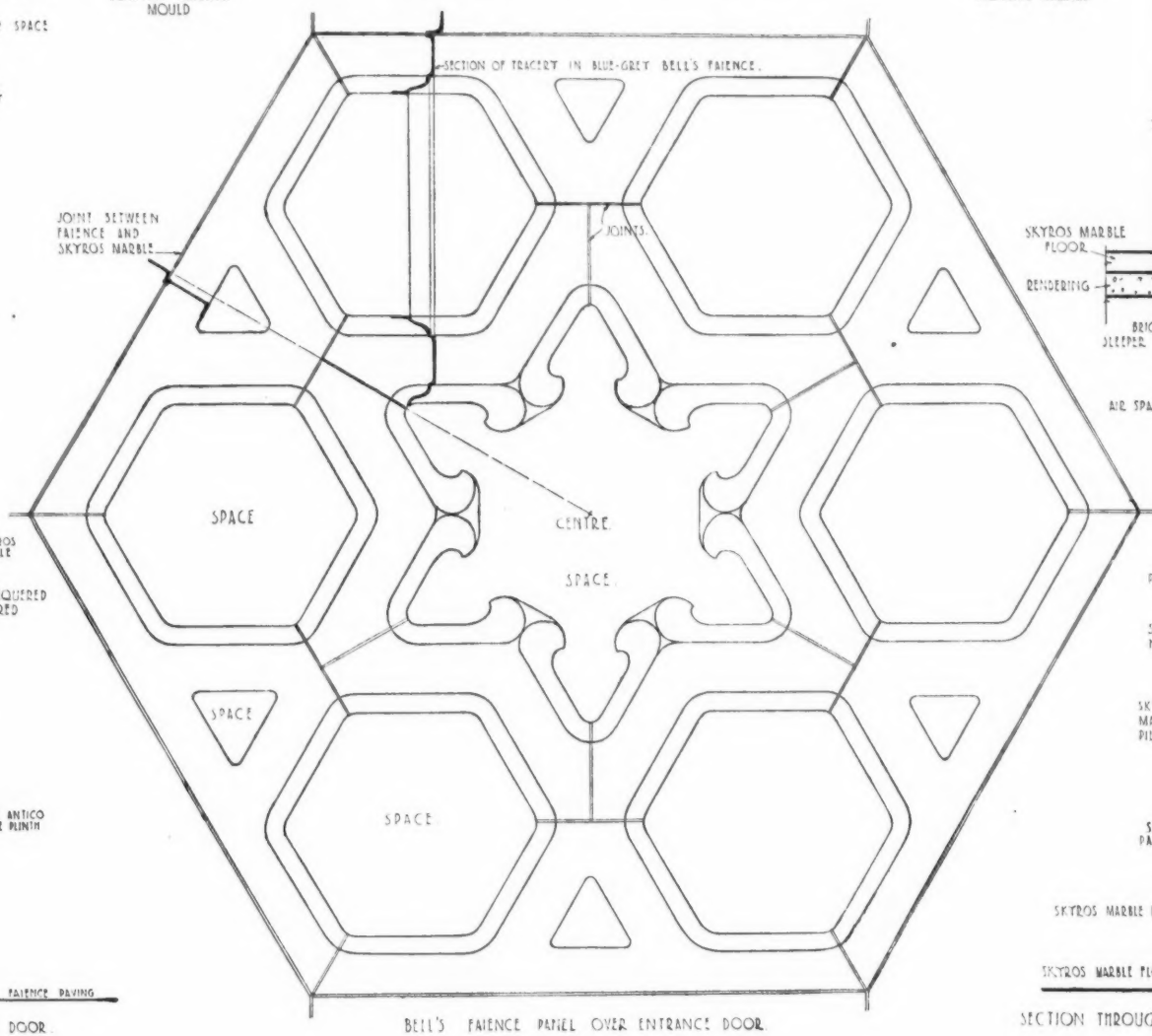
FULL SIZE DETAILS OF FAIENCE PANEL, SHOW-CASES, AND ENTRANCE DOOR.

SCALE OF 0 1 2 3 4 5 6 7 8 9 10 11 12 INCHES

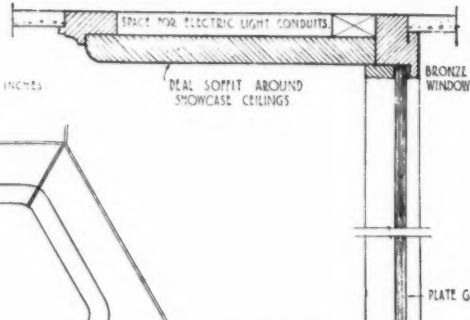


SECTION THROUGH HEAD OF FAIENCE TRACERY PANEL

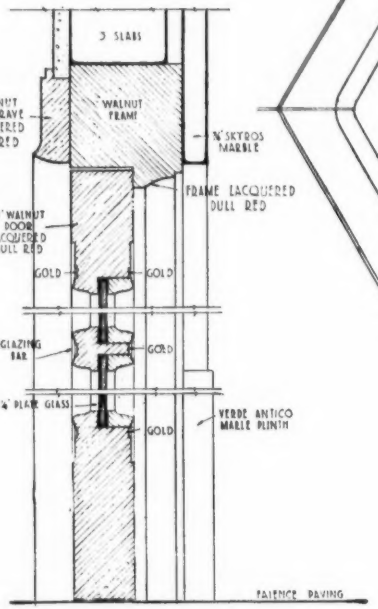
PLASTER CEILING MOULD



BELL'S FAIENCE PANEL OVER ENTRANCE DOOR.

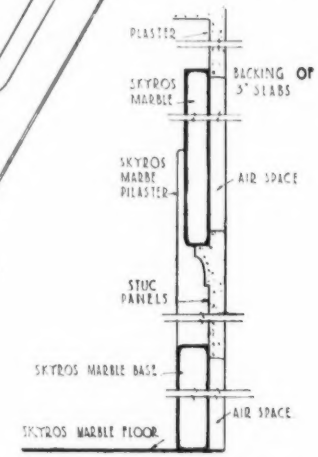


SECTION THROUGH SHOWCASE WINDOWS.



SECTION THROUGH ENTRANCE DOOR.

DRAWING No 100/32



SECTION THROUGH SHOWCASE BACKINGS.

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

THE ARCHITECTS' JOURNAL

Wednesday, June 29, 1927

ART *versus* INDUSTRY

OUR leader of June 1, commenting on *Industrial Art and British Manufacture* lately published by the British Institute of Industrial Art, has drawn from a reader a letter published in our last issue. This writer complains that we "seem to have a grouse against industry." He admits no difference between a machine and a tool; considers that machinery has come to the assistance of the craftsman; holds that there is no reason why mass production should not produce beautiful furniture, and that modern business conditions do not conduce to the production of rubbishy goods. Our leader was confined to a comment upon facts with which we assumed the readers of this journal to be well acquainted. Our correspondent, however, addresses us as one having special knowledge of modern business methods. Whether that special knowledge renders him incapable of acquiring experience from the life which surrounds him, and of observing or thinking or reading, or whether his letter is inspired by these same modern business methods which in advertisements and publicity stunts of all kinds strive to mould public opinion to their own ends, we do not know; but as his pronouncement is characteristic of ideas which the unthinking absorb from such propaganda, and are subversive of interests which are vital to the well-being of architecture, we think well to state some of the more obvious of the facts which justify our opinion and discredit the protest of our correspondent.

The tool and the machine are entirely different things: one is obedient to the direction of men's hands, the other to mechanical direction. The replacement of the craftsman by the machine is a three-fold impossibility. It is, first, an impossibility because the machine cannot do its own particular work—the achievement of mechanical exactitude—as successfully as can the hand of man. The most exact mathematical exactness, the grinding of a refracting or reflecting telescopic lens, cannot be attempted by any machine. Even the exact turning of an ivory billiard ball and the preparation of two steel plates so that they exactly coincide can only be attained by handwork after the dolt machine has done its best upon it. The second impossibility is that the machine which cannot be mechanically exact should ever displace, or in any degree rival, the subtle inflections by which the spirit of man expresses itself in craftsmanship. The machine is the antithesis of art. Nothing made by a machine has any value, apart from its convenience as a utensil, tool or weapon. When, pray, will a machine-made thing ever be offered at Christie's or at any auction where intrinsic merit is esteemed? A machine cannot even copy what is set before it; it can only reproduce in endless monotony, and in this alone it is for ever severed from craftsmanship which refuses to reproduce itself. A short time ago a famous man described on a private occasion how he had had his bust modelled by machinery. His head was clamped in a vice, a point was made to trace every part of his features and rigidly and exactly to reproduce in the clay the contour of those features. And what of the result? "You all know," the victim said, "what a grotesque is: it is a travesty of life. This thing was no grotesque: it did not belong to life at all; it was an impossibility out of Hell." The third impossibility is that even if it were in the power of the machine to rival the work of craftsmen, industry has no such motive. Industry, whether it is concerned with boots or with church windows, does not care a dump about the thing it makes, or it would not fabricate the shoddy makeshifts of the real thing which it is alone concerned to produce. Church windows may be ordered at counters where they sell onion seed and garden rollers. The whole aim of industry is to capture a market; and the baseness of the motive is sufficiently shown by the lies with which they, and the publicity agents they employ, boost their wares. The broad result of industry has been to flood the world with the worst goods it has ever had knowledge of: the worst watches and clocks, the worst leather goods, the worst jewellery, the worst paper, printing and bookbinding; furniture; the worst carpets, fabrics, decorations, and everything else. Scarcely anything that is made is worth mending. Snuff boxes of the eighteenth century are sought out and treasured: who will ever seek out and treasure a cigarette case of the twentieth? Where could anyone who wanted, say, a spectacle case—a thing he could value and cherish as a personal belonging—today buy one? Not in London. It is not merely in the use of machinery that industry has destroyed all it has touched.

The spirit of craftsmanship, of beauty in everyday life, subsists only in the innate ambition to do a thing well for the sake of so doing it. The spirit of industry which seeks to make financial profit the incentive to and measure of every achievement is inimical to craftsmanship and to beauty in life. Salesmen may mislead the public into supposing that spurious imitations of craftwork in fraudulent substituted materials are comparable to the things simulated; but the spirit of man is not to be so deceived, and already he may observe, in Church Street, Kensington, and elsewhere, the evidence of an awakening consciousness that nothing has beauty unless it is authentically the loving work of men's hands, and that the thing whose exact counterpart may be found in every house in the street is not—in spite of the salesman's appeal to idiocy—of any value.

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

NEWS AND TOPICS

THE question in Parliament concerning the possibility of an architect in H.M. Office of Works efficiently carrying out his public duties at the same time that he undertakes work on his own account to the value of several hundred thousand pounds has been answered in the negative, and Sir Frank Baines is to retire on a pension from the directorship that was specially created for him in recognition of his peculiar capabilities. Members of Sir Frank's staff maintain that in his case an exception might have been made, since his methods of work permit him to co-ordinate the labours of others in a manner as brilliant as it is unusual. It is this faculty for guiding a team that produced many complex munition factories in record time during the war, and which doubtless impressed his present clients, the Imperial Chemical Industries, Ltd.

* * *

Another example of brilliant team work was shown in his creation of the Historic Buildings Branch to give practical expression to the provisions of the Ancient Monuments Act. The private architect in charge of an ancient building is often severely handicapped by lack of definite training and definite tradition in the technical operations of his exceptional craft. Government departments had hitherto often shown surprising inertia. Mr. Baines set himself the task of building up a sound tradition on the guiding principle of conserving every authentic relic placed in his care with the least possible show of new material, and encouraged every one of his helpers to use their inventive powers towards this end. Among a multitude of suggestions for meeting some one of the novel problems that are raised in the conservation of dangerous buildings his judgment was sound enough to select a practicable scheme, and but for the resolution he displayed in taking the responsibility of trying out new devices, we should have lost several monuments that had been condemned to demolition on the score of their menace to public safety. Correct execution of his daring schemes he ensured by keeping in personal touch with the craftsmen employed, and many of the operations he carried to a successful issue would have been absolutely impossible if mutual comprehension and confidence had not existed between the chief and all members of his staff in the office and on the work.

* * *

Three great surprises awaited the architects in conference when they journeyed to Hampton Court for the garden party last Wednesday. The first was the great fleet of luxurious motor-cars drawn up in the courtyard. Of course, they may not all have been architects' cars, but as one well-known figure after another slipped out of its purring limousine one could not but conclude that most of them were. The second was the extraordinary difficulty with which one distinguished architects from other people. All the way to the tea enclosure the conference visitors mingled with the usual throng into which they had a peculiar knack of disappearing from view. At last year's garden party, in the Royal Botanical Gardens, there was, of course, no one else in the grounds, and one felt entirely *chez moi*. But here! *Could* that be Mr. ——, the well-known member of the R.I.B.A. Council, surrounded by a large middle-class family, eating out of a bag? In the tea enclosure all such doubts were removed. And there I had my third surprise, namely, the sight of Sir Aston Webb, whom nobody appeared to expect, and who looked remarkably well after his long indisposition. I must not forget the greatest surprise of all: the weather, which was absolutely doing its best after many days of rain. Late at night it rained heavily once more, but by that time the four long red charsabancs had carried everybody back to safety.

* * *

On the recommendation of the Faculty of Architecture of the British School at Rome the Commissioners have awarded the Rome Scholarship in Architecture for 1927 to Mr. Robert Percy Cummings; and, on the recommendation of the same body, have awarded the Henry Jarvis Studentship for 1927 to Mr. Harold Thornley Dyer, aged twenty-two, a student of the Bartlett School of Architecture, London University. The Council of the British School at Rome, on the recommendation of the Faculty of Engraving, have awarded the Rome Scholarship in Engraving for 1927 to Mr. Frederick G. Austin, aged twenty-five, a student of the Royal College of Art, and formerly of the Leicester College of Arts.

* * *

The winner of the Prix de Rome in Architecture—to whom I offer my heartiest congratulations—came to London from Queensland in 1924. Previously his training had been obtained with Messrs. Brown and Broad, Ltd., general contractors, of Brisbane. In those early days Cummings had no thought of "going in for" architecture; he simply drifted into it from those distant and fortuitous shores, and he only found himself leaving the outfloating eddies for the central swirl of the architectural stream when he applied himself to the discipline and curriculum of the Technical College of Brisbane, where he followed the four-year evening course before securing the Diploma of Architecture. From there he went to the Commonwealth Government Housing Commission, but feeling the need for a reasoned, more severe, and comprehensive training, he came to London, and it is during the last three years that he laid the real foundation of this astonishing, but deserved, success, for he is among the first to acknowledge the debt he owes to the Architectural Association School. He went through its third, fourth, and fifth years, and has just passed the final R.I.B.A. examination.

* * *

Twenty-six years old, of medium height, with great, big, solid hands and a steady gaze, he is deliberate in speech, chary of words, and displays a persistent appetite for work. He appreciates a joke, may not be a teetotaler, and is fond of swimming and rugger. With so normal a constitution and so good a training he ought to do well at Rome. I wish him luck. By pure, but fortunate, coincidence, this gifted Colonial youth won such a great reward by applying himself to a subject closely connected with our Dominions and Colonies. The ten competitors for the final test were called upon to design "An Empire Centre in a Capital City," consisting of an empire building, an exhibition hall, and buildings for four dominions and ten colonies. The works executed in the final competition will be exhibited next October at the Imperial Gallery of Art, together with the work done meanwhile in the final competitions for the Rome Scholarships in Decorative Painting and Sculpture.

It is the fashion to depreciate the New Regent Street and to lift the old up to admiration, but we have in Piccadilly Circus a reminder that, in fact, the new transcends the old. Before old Regent Street was pulled down the Monico and Pavilion blocks were excruciating vulgarities, certainly, but they toned in with the quadrant without any violent dissonance. In contrast with the new buildings, however, the circus is a sheer impossibility. One feels it cannot be allowed to remain. It has become a public indecency. The effect upon the public mind is such that various persons have been writing letters to the *Times* pointing out the enormity of restoring Eros and his supporting fountain to the circus. The place is now recognized as hideous beyond power of amelioration, yet while old Regent Street existed I am only aware of a general satisfaction with the setting of the Eros fountain.

* * *

The epigram which I referred to in this page last week as having appeared in the *Quarterly Review* in 1826 at the time Regent Street came to completion under the ægis of an earlier King George, is as follows:

> Augustus at Rome was for building renown'd,
> And marble he left what of brick he had found;
> But is not our Nash, too, a very great master?
> He finds us all brick and he leaves us all plaster.

I invite my readers to cap this with an epigram relevant to the replacement of the pedestrian plaster of old Regent Street with the monumental Portland stone of the new. London is often spoken of as a city of Portland stone, and Portland stone baptized with soot is an endearing memory for all who love London. The milky purity of rain-weathered Portland contrasts delightfully with the accumulated smuts, and the form and position of those inky stains even adds grace to the architecture. Who would wish to clean the portico and pediment of St. Martin's, for instance? The reason for this charm in sheer dirtiness is clearly due to the way the stains express the stress of time and weather; the salient members are washed clean, the sheltered remain blackened; and the gradations of tone and the pattern of the stains convey to us a sense of the beauty inherent in all the forces and manifestations of Nature.

* * *

The peak of the Conference of British Architects last week was the banquet given at the Hotel Cecil on Friday night, when the toast of the Institute was proposed by Lord Sumner. Responding, the president, Mr. E. Guy Dawber, said we were a strange people. We built museums, libraries, and art galleries and organized societies and guilds for the cultivation of everything connected with the arts, and yet neglected those things which were of equally great importance—our streets and countryside. Just as in the last century owing to the rapid advance of industrialism our towns were swamped with purely materialistic buildings which we were now at vast expense doing our best to alter and reconstruct, so today, without any protest, we were allowing the beauty of this country, unique in its charm and quiet picturesqueness, to be destroyed by ill-considered and meretricious buildings. During the evening the Royal Gold Medal was presented to Sir Herbert Baker.

* * *

Of course, I was vastly interested in Mr. Walter Tapper's categorical announcement that the Institute is seeking a larger home. That phase of the housing question comes home to our brains and bosoms as a matter of intimate domestic concern. Yet I was even more enthralled by the reference, in the same speech, at the conference of British architects last week, to a still greater expansion of the "get-together" *motif*. I was fairly fascinated by Mr. Tapper's declaration of the Institute's endeavour, now apparently well under way, to establish closer and more helpful relations between "the great partners in the building industry: the architects, the contractors, and the operatives." I think this idea of a building trinity in unity perfectly splendid —*qua* idea. I have advocated it for a long time past—sometimes quite hopefully, but more often in despair lest these "great partners" could not by any means be brought into fraternal agreement—and lest, as I have sometimes feared—unregenerate human beings should continue to prefer the excitement of conflict to the insipidity of perpetual peace.

* * *

To ensure a more sympathetic understanding of each other, these disputatious "partners" should all be compulsorily inoculated with potent lymph extracted from Rotarians and Frothblowers. That, I acknowledge, is a figure of speech as vain as frivolous, but I use it to indicate the change of heart and mind that seems essential to some degree of harmony in an industry in which the "partners" have hitherto shown a marked preference for hideous discord and bitter conflict. Yet I have always thought that architects could, if they would, do much to avert antagonism and strife between the other "partners," and I am delighted to find that the Institute is taking the initiative in a movement towards "the brotherhood of man, the federation of the world." It is a forlorn hope, but, for the sake of poor humanity, let us cherish it.

* * *

I had fondly thought that at this time of day the merits of certain of the newer materials of building were no longer in dispute. Holding this view, I had reckoned without the ubiquitous Diehard. It would seem that certain writers of letters to the newspapers continue to condemn asbestos tiles under the misapprehension that the material is necessarily pink, and therefore inharmonious with the surrounding landscape. I am glad to find Mr. Gordon Allen up in arms against this egregious fallacy. Pink tiles, he cheerfully admits, are certainly an abomination whether seen in the countryside or elsewhere, but in commending brown asbestos tiles of good make as looking better, in a clay country, than many kinds of slate, he is irrefutable. Also his further propositions—that no material is more plastic and adaptable than concrete, and that new materials should be examined with an unprejudiced eye—were long ago anticipated and adopted *nem. con.* by architects, but these truisms are perhaps not even yet sufficiently familiar to the laity, for whose instruction, presumably, they are now restated. Manufacturers of these "new" materials—which I should have thought old enough to be known to everybody—will doubtless take to heart the hint, now repeated for the umpteenth time, that adoption or rejection of their wares is often a mere "question of colour," and, more particularly, they should take heed that pink tiles and clay soils match not well together. This they know quite well, but they might yet find it advisable to broadcast the advice that to be "in the pink" is a physiological formula that does not apply to roof coverings.

The work of half a century in painting and sculpture of the Slade School, got together as part of the centenary celebrations of University College, is a magnificent vindication of university teaching in art. What English art of today would have been without it I dread to think. There would have been Orpen, John, Steer, McEvoy, Russell, and Sickert, of course, for such men are fated to emerge, but the general high level of the art of today would have been greatly reduced if the rank and file of the school had not made their welcome appearance, or had made it under other auspices. Not that the teaching has even been stereotyped. It has always been sound, and what is more, it has always allowed for the personal equation, and has therefore seen to it that individuality has had its way. I was struck with the great diversity of the display, for in the back of my mind was certainly the idea that a Slade School exhibition would be Slade. It is not, it is merely admirable. Under such professors as Legros, Brown, and Tonks, assisted by such teachers as Steer and Russell, it was inevitable that the technique of painting, especially of English painting, would be thoroughly and reverently treated and its finest traditions duly observed. In sculpture, artists such as Legros and Havard Thomas could not fail to demand and maintain the highest standard. In both departments the best attracted the best, and the result is the production of much of the best in British contemporary studio art.

* * *

It is regrettable that the mother of arts has been ignored in this exhibition. The painting and the sculpture are exhibited as such, and have been taught and produced as such, with little to show that in an academic institution the wider appeal of architecture has everything to do with the case. I have dimly wondered, when I have studied the work of such designers of mural decoration as John, Ethel Walker, Winifred Knights, James Wilkie, and others, why they are not more convincing. Now I know that it is because they are not more architectural. There are splendid pieces of painting, rich in colour, fine in drawing, excellent in composition, duly framed, shown here. They are decorative, but they are not decorations. You may set out to do a decorative panel instead of an easel picture, but miss the architectural idea. That is what I miss at the Slade exhibition, and I should imagine it is due to some defect in the wider aspect of instruction in the school. Architecture as subject for draughtsmanship is not neglected. In the section of prints there are some admirable examples, which owe their excellence to their interpretation of architectural themes, a notable example being the series of wood engravings by A. H. Gerrard. As in mural painting, so in sculpture. Indeed, the tendency is more marked. The sculpture is almost entirely plastic, but even the few carved pieces have no relation to architecture. I should think, perhaps, there is some little danger of working in water-tight compartments at the Slade.

* * *

When the new Scottish National War Memorial is opened by the Prince of Wales next month, I fancy that architectural critics will warmly congratulate the architect, Sir Robert Lorimer, A.R.A., on the skill with which he has designed a modern building that harmonizes happily with the curious medley of ancient stone and military barracks that make up Edinburgh Castle. His was no easy task. He had to be careful not to alter materially the familiar silhouette of the existing sky-line. His space was very restricted, but as he stated in his original report to the committee in 1919: "Rhythm and dignity are arrived at more by height than by floor area." The Gallery of Honour and the Shrine in which will rest the steel casket given by the King and Queen, will rest on the highest point of rock on the Castle Hill. Just as the rock around which the Mosque of Omar at Jerusalem is built, and as the great Church of St. Michael is centred on the rock at the apex of Mont St. Michel in Normandy, so the Edinburgh Rock now carries this impressive war memorial. The deeply recessed buttresses give a fine effect of light and shade and suggest that the building is almost growing out of the natural rock.

* * *

Two or three months ago I referred to the necessity for a regional town-planning scheme for Cambridgeshire, and to the useful work of Mr. H. C. Hughes, in awakening the interest of the old University town to the need to safeguard future developments, and to protect their architectural treasures. I am glad, therefore, to know that a successful conference has been held, which, although the discussion was not in public, was cordially in favour of the preparation of a regional town-planning scheme for the county, including the Borough of Cambridge. It was suggested that Newmarket, Royston, and Ely might be invited to join. The resolutions, which for the most part were the standard resolutions of the Ministry of Health, have now been circulated to the local authorities concerned in the hope that they will consent to join the advisory body to prepare a general report. At present the town's representatives are a little hesitant, not fully realizing that a regional plan will be in the best interests of Cambridge, and fearing that they may be swamped by the rural authorities, but their co-operation is certain.

From a Disembodied Architect

In the restored palace of St. George in Genoa, where the heads of the republic deliberated on the letter of the respectful Columbus, I was struck with the novel quaintness and elegance which chequered glass doors and partitions can give. As if Genoese sunlight had caught the little squares, and stayed. The linenfold panelling below and around is in light walnut, like the great table, breaking into fantasies of ships' bows . . . And the little scarlet and black or white floor chequers—seen nowhere else there—deepen this sense of a fancy of childhood returning to memory. The exterior is Italian Gothic of 1408, which I have come to prefer to the Renaissance style. Indeed, whenever I walked the streets of medieval Siena I half regretted the intestine peace which produces our "friendly" type of residence. Further in trimming than billet strips and a row or two of trefoiled three-light windows those flat palace fronts could not go. For any night the enemy might batter the great oaken portal; and the master's servants needed those machicolations for missile hurling. But their workers could exquisitely twist the gratings on the lower windows and the courtyard lamp; could dispense with fussy building when in the noble courtyard they placed stone benches; a wellhead; and a stairway back in the cool side shadow.

ASTRAGAL

THE BIRTHPLACE OF ROBERT ADAM

[BY JOHN SWARBRICK]

GLADNEY HOUSE, the historic Kirkcaldy mansion in which Robert Adam was born, is to be demolished at an early date. It stands off Bute Wynd, in Linktown, Kirkcaldy, and consists of little more than the mutilated shell of what once was a fine house of the Renaissance period. To this house fate has been unkind. It is now surrounded by slums to such an extent that it is difficult to obtain a view of it, and the building has itself been used for a long time as a tenement house for poor people. Yet there are those still living who can recollect the gardens of this once stately dwelling extending to the seashore. Some idea of the extent to which the house has been mutilated can be formed from the accompanying illustrations. The entrance to the house was in the centre of the recessed front, of which the pediment and one of the pilasters remain. The projecting gables of the pantile roof were finished with ogee-shaped parapets as seen in the illustration. Owing to the manner in which the exterior has been defaced and the interior robbed of everything of value, it is now difficult to picture the building as it must have been in the days of Robert Adam's childhood. The old well is, however, still in the area floor, and a tunnel which stretches to the seashore for a considerable distance is said to be a relic of smuggling days. So highly is the reputation of Robert Adam esteemed in Scotland that one would naturally have anticipated that some effort would have been made to utilize and preserve a structure that still serves as a link between Kirkcaldy and one of her most distinguished sons. The position is, however, apparently difficult and fate has decided that this last relic is to disappear. All who admire the work of Robert Adam and know the interesting story of his life will regret the loss

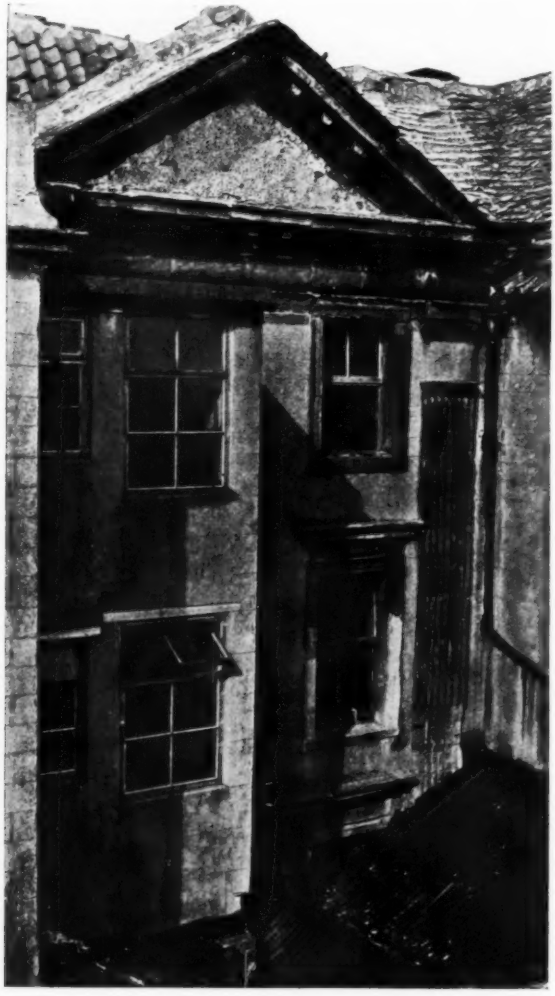
It is stated that the building is to be demolished together with the adjoining slums, in order to provide space for a modern housing scheme. Surely it would have been a wiser expenditure of public money to demolish the slums and restore Gladney House and equip it as a modern workmen's hostel similar to those already provided with every convenience by other enterprising town councils. No modern housing scheme can compensate Kirkcaldy for the loss of this fine old house, which could be so easily restored and equipped on useful lines.

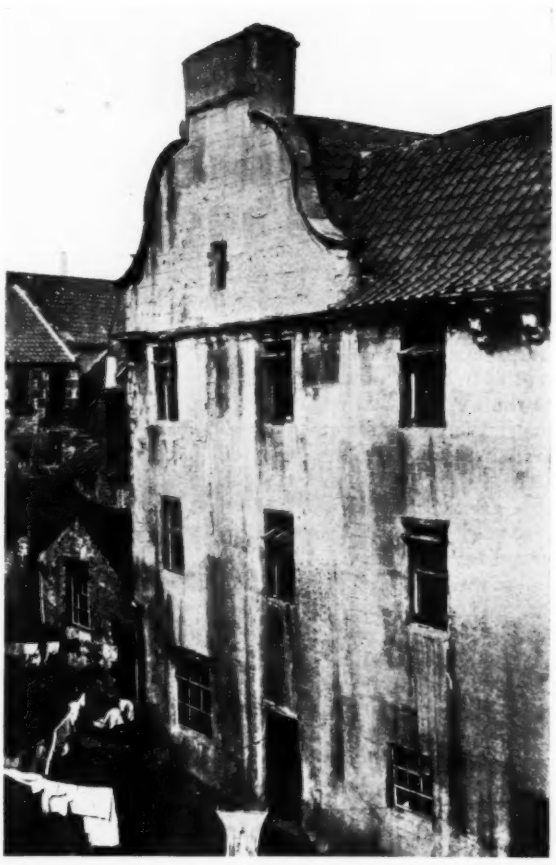
In 1649 the house was owned by one of the Clarks of "Gladnie," but subsequently it passed to the Robertsons of Gladney, from whom Dr. William Robertson the historian was descended. William Adam, the well-known Scottish architect, married Mary Robertson, and in this house his most famous son, Robert, was born. James Adam is said to have been born in the same building, but regarding the birth of Robert there can be little doubt, as a record of his baptism appears in the register of the neighbouring parish church at Abbotshall. The life of Robert Adam dawned on July 3, 1728, and the entry runs: "July 24. Robert lawll, son of William Adam and Mary Robertson was baptised before the Congregation." (See *Robert Adam and his Brothers*, by John Swarbrick, 1915.) John, the eldest son of William Adam, was born in 1721, seven years prior to the birth of Robert, and was baptized like his younger brother, at the Abbotshall Church. Work of the elder Adam was to be found at Hopetoun House, Hamilton Palace, Hamilton Parish Church, George Watson's College and the Old Royal Infirmary at Edinburgh, The Drum at Gilmerton, Yester House, Mellerstain, the Town House at Dundee,

Gladney House, Kirkcaldy. West, and part of south front.

Ballochmyle, Arniston House, Haddo House and Duff House in Banffshire, and in other places.

The elder Adam held the office of master mason in North Britain to the Board of Ordnance, a position in which he was succeeded by his eldest son. He is also remembered as the compiler of a series of plates of Scottish buildings, which were published as the *Vitruvius Scoticus*. This collection was no doubt intended to be a companion to the *Vitruvius Britannicus* of Colin Campbell. Owing to the lack of Scottish buildings erected in the classic manner by other architects, William Adam was obliged to limit the volume almost entirely to his own works. Robert, no doubt, spent a good deal of his time in his younger days with the Robertsons at Kirkcaldy; but in 1739, when eleven years of age, he commenced to attend at the high school at Edinburgh, where he remained until 1742. In the following year he matriculated at the Edinburgh University, where his signature may be seen in one of the matriculation albums. His death occurred at his house, No. 13 Albemarle Street, London, on March 3, 1792, when in his sixty-fourth year. On March 10 he was interred in the south aisle of Westminster Abbey.





Gladney House, Kirkcaldy. Above, the west side. Below, pediment over the entrance door on the south side. The doorway has been built in by a modern porch.

A NEW SCHOLARSHIP

AT No. 10 Upper Belgrave Street, the headquarters of the Institute of Structural Engineers, is to be seen the exhibition of drawings submitted for the Brenforce Travelling Studentship, presented by the British Reinforced Concrete Company. It is of special interest to architects as it is a competition aimed at developing the æsthetics of reinforced concrete, and the winner is required to tour Europe for the purpose of studying contemporary examples. This year's subject is a water tower on a prominent height in moorland country, and a public gallery is asked for from which visitors may enjoy the view.

The exhibits cover a very wide range; they are, in fact, a complete epitome of the widely divergent views of present-day designers on the æsthetic treatment of this material. The winner, Mr. J. Blackett, shows a circular tank and cylindrical tapering support with four great double buttresses with corbel heads, but the support up to the tank floor only requires joint lines to become most satisfying masonry; his detail and silhouette are, however, very good. The second, Mr. S. H. Suthers, produces a most interesting arrangement of cubic masses which gives a fine monumental effect, but there is no indication that the building is a water tower at all. The third, Mr. E. Williams, has a sturdy cylindrical tower with a cantilevered gallery and shows a very original reinforced concrete staircase, but he has given his tower a large artificial base forming a huge, useless room. The competition has made an excellent start in fulfilling its purpose of finding the proper æsthetic treatment of reinforced concrete.

LONDON UNIVERSITY CONVOCATION HALL

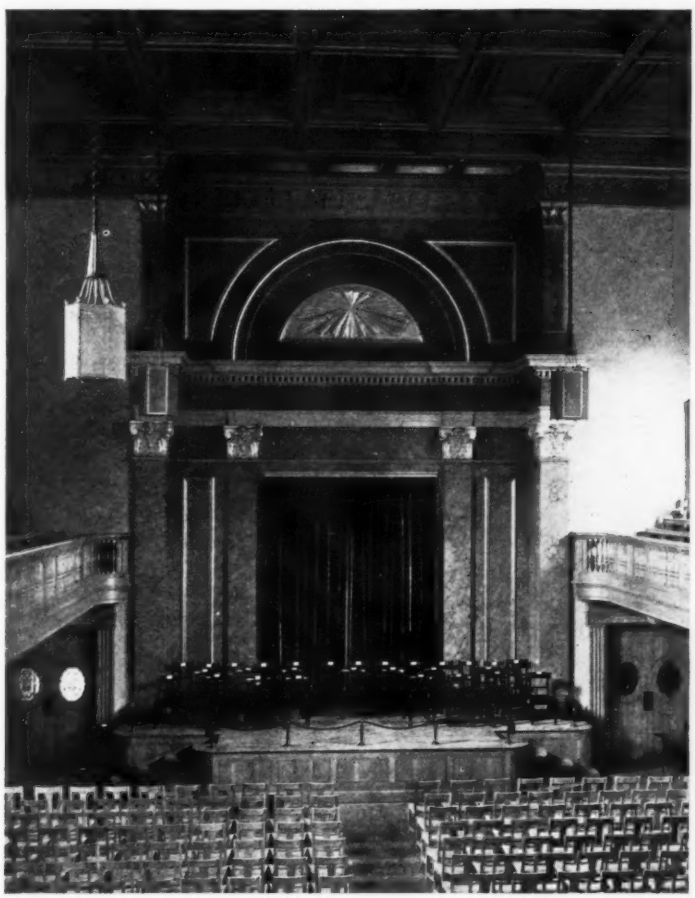
[BY GRAHAME B. TUBBS]

THE question whether a memorial should be of symbolical and decorative or of purely utilitarian character is one that has been debated, in the abstract, to boredom, but it would still be possible to argue the point for hours without arriving at a decision that would convince any of the disputants, who would remain "of the same opinion still," like the gentleman in the rhyme. When, however, the discussion is concerned with a concrete case and a decision has to be made as to the form that a particular memorial is to take, although the conclusion arrived at will obviously depend on the circumstances of the case, the chances are that practical needs will receive first consideration and that the purely decorative monument will be adopted only where material wants have already been provided for.

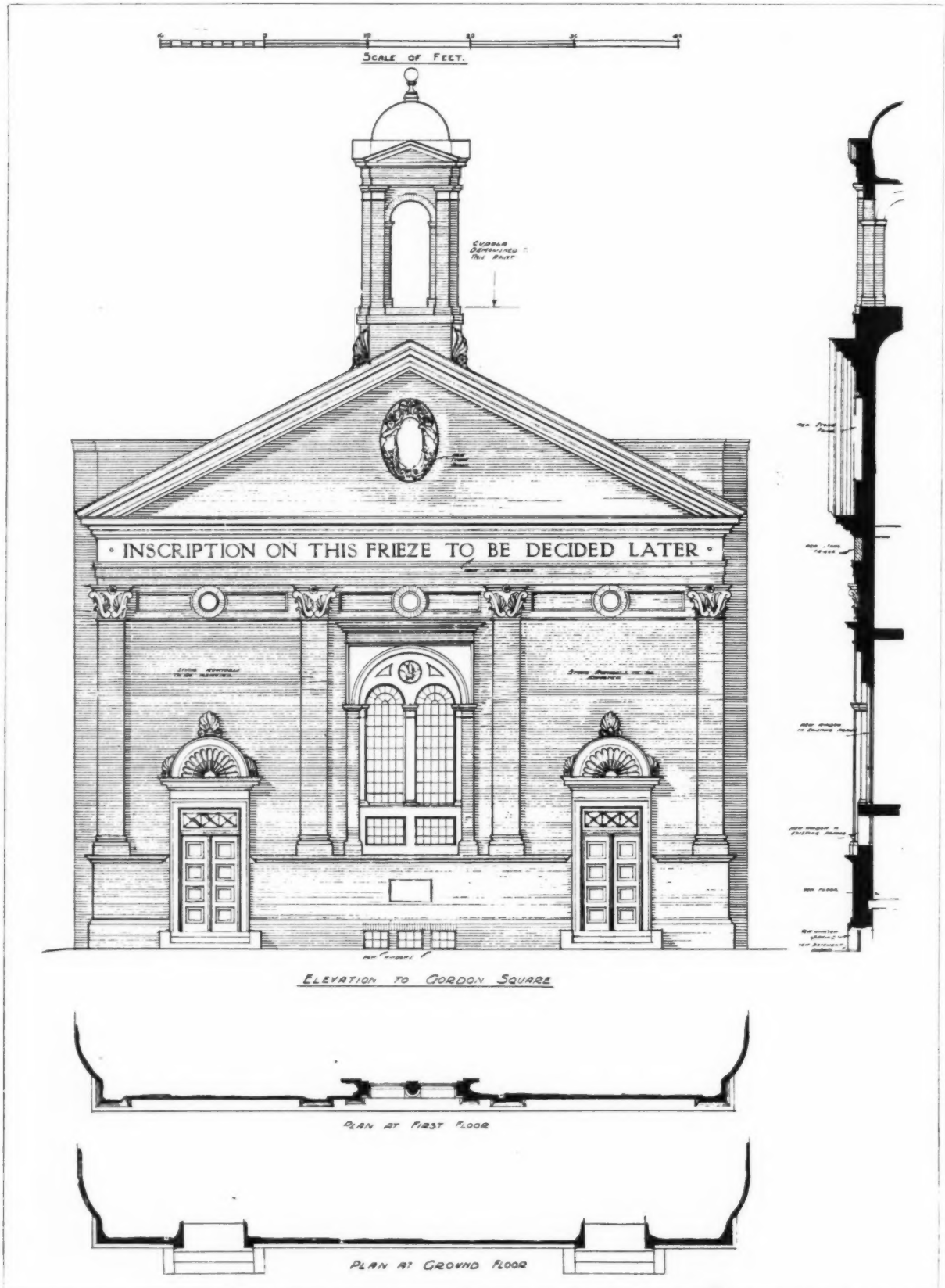
Looking for a moment at the memorials set up by some of the great public schools, we see that in some cases (usually the old foundations that are still using the buildings that have been added century by century) the latter type has been adopted, but in newer schools, or those who are not using the buildings that the school originally occupied, the more practical type of memorial was the one adopted. Thus, Eton has decorated the arcades that were built for the school in Tudor times; Harrow has her loggia, and the terrace and steps connected with it; Winchester has built a cloister for the admiration of this generation and of posterity; while on the other hand, as Charterhouse needed a chapel, and Marlborough an auditorium, they were surely justified in giving first consideration to these wants; and in creating beautiful buildings which both meet their everyday needs and, at the same time, do honour to their sons who gave their lives for their country.

The authorities of the University College, London, whose centenary celebrations the King and Queen inaugurated last week, decided that a great hall should be made, which would mark both the hundred years of its existence and form a memorial to the 300 members of the college and of the medical school who gave their lives in the Great War. In 1914, the college had acquired the de-consecrated Church of All Saints, Gordon Square, which backs on to the college premises, and which had been put to many uses during the war and after. It was eventually decided to utilize the money that had been subscribed for a war memorial to convert it into a great hall which would accommodate all the members of the college on ceremonial occasions, and could, now and then be used for public lectures and similar purposes.

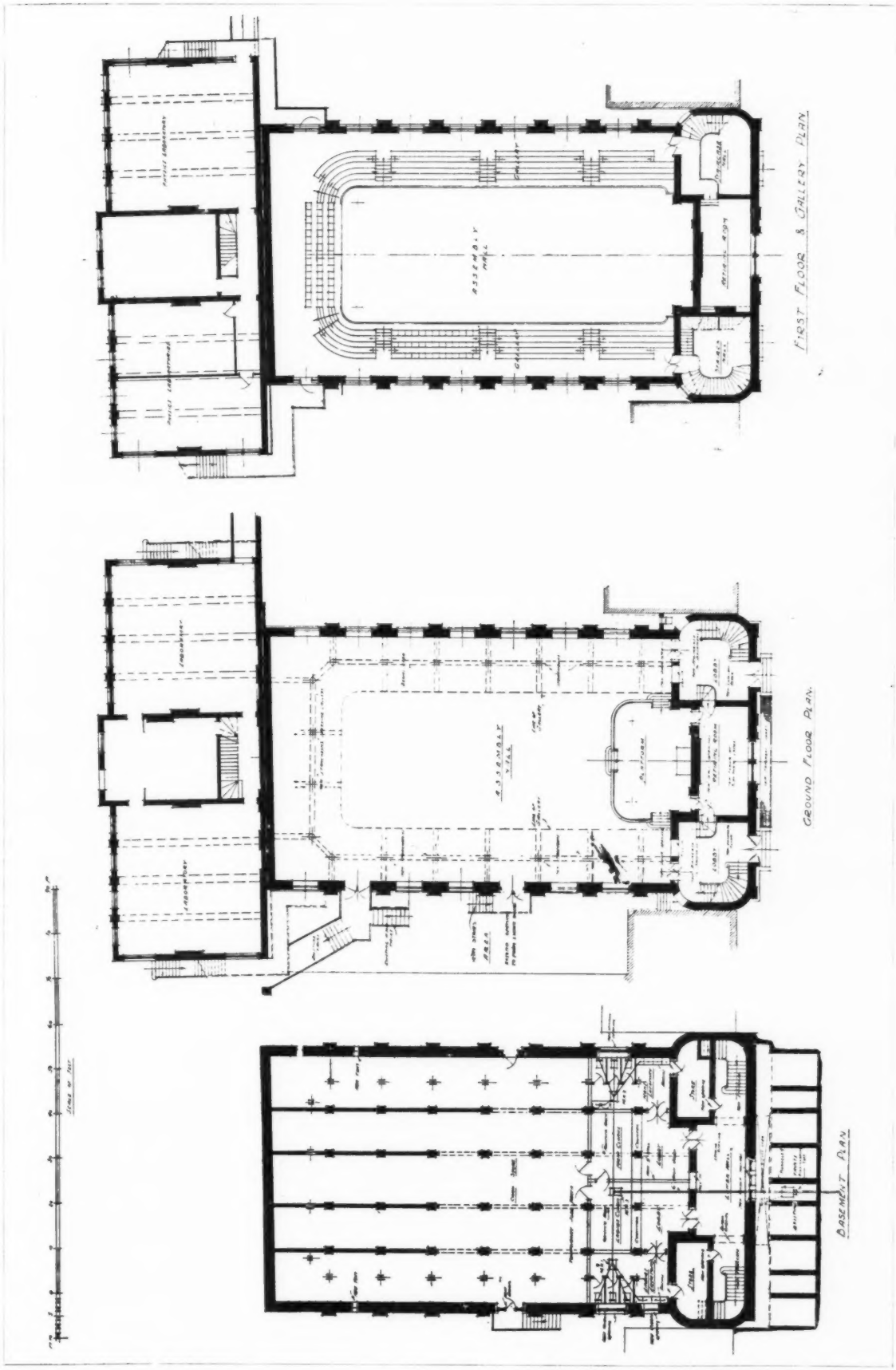
The Church of All Saints was built in 1848 from the



The Memorial Hall, University College, Gower Street, W.C. By Richardson and Gill. The platform in the assembly hall.



The Memorial Hall, University College, Gower Street, W.C. By Richardson and Gill. The elevation to Gordon Square.



The Memorial Hall, University College, Gower Street, W.C. By Richardson and Gill. Plans of the basement, ground floor, first floor and gallery.

The Memorial Hall, University College, Gower Street, W.C. By Richardson and Gill. The assembly hall.

design of Professor Donaldson, who, curiously enough, was Emeritus Professor of Architecture at the University College, London, and is in the rather heavy Italian style in favour at that period. The main walling of the exterior is built of hard grey bricks, with stone dressings to the doors, windows and pediment. The interior was plain but well proportioned, with galleries at the west and on each side, and well lighted by round-headed windows above and below the gallery. The East End was marked by pilasters and a niche, with enrichments above, all "marbled" in imitation of Sienna marble and enlivened with gilding. The work of reconstruction was entrusted to Messrs. Richardson and Gill, the senior partner in which firm now holds the Professorship of Architecture at the London University, and so is successor to the original designer of the building that he was called upon to adapt for the college.

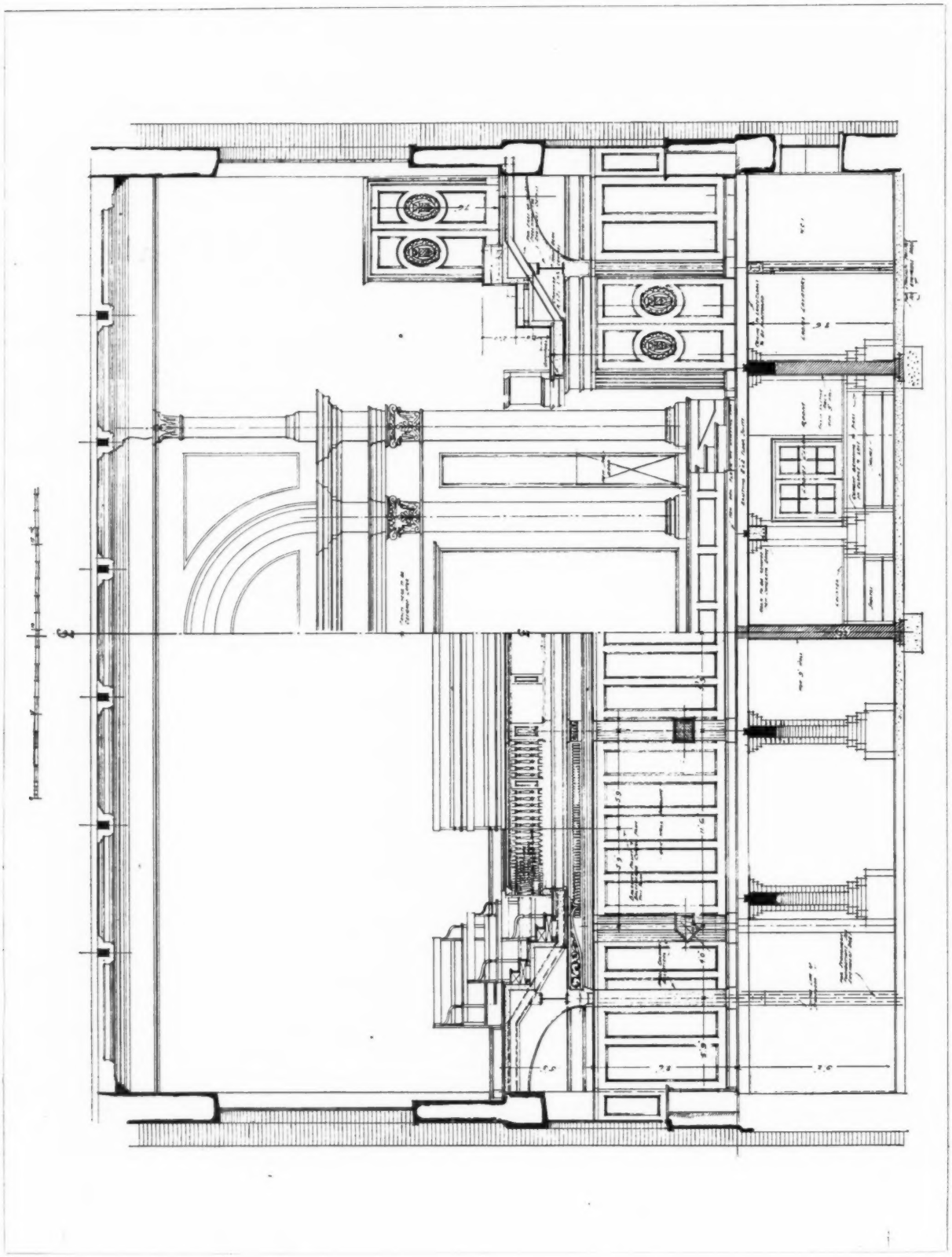
When the Ecclesiastical Commissioners gave their consent to the de-consecration of the church, they stipulated that all the details that associated it with religion should be removed. This involved the pulling down of the cupola bell turret above the pediment, and the removal of some of the details of the exterior. Some other alterations have been made to the façade, including the addition of the College Arms, modelled by Mr. Bentham, the sculptor, which are being placed in the pediment, and a gilded inscription has been cut in the grey brick frieze.

Internally the building has been completely gutted. It was found that by underpinning the piers supporting the floor, the basement plans could be lowered, making possible the provision of a crush hall, lavatories, cloak rooms, meter room and chair store. The basement is reached by stairs from the entrance halls. The old dea. floor of the church was replaced by an oak one, the galleries were removed, and the plaster ceiling was taken down and replaced by a new wooden coffered ceiling, the lines of which follow the main framing of the roof. It is made of plywood and tinted the colour of cedar. From it hang eight large metal lanterns, with sides and bottom of amber-colour obscured glass. These provide the main illumination of the hall, but concealed lights are fixed under the balconies. The lighting scheme was carried out under the direction of Professor Clinton.

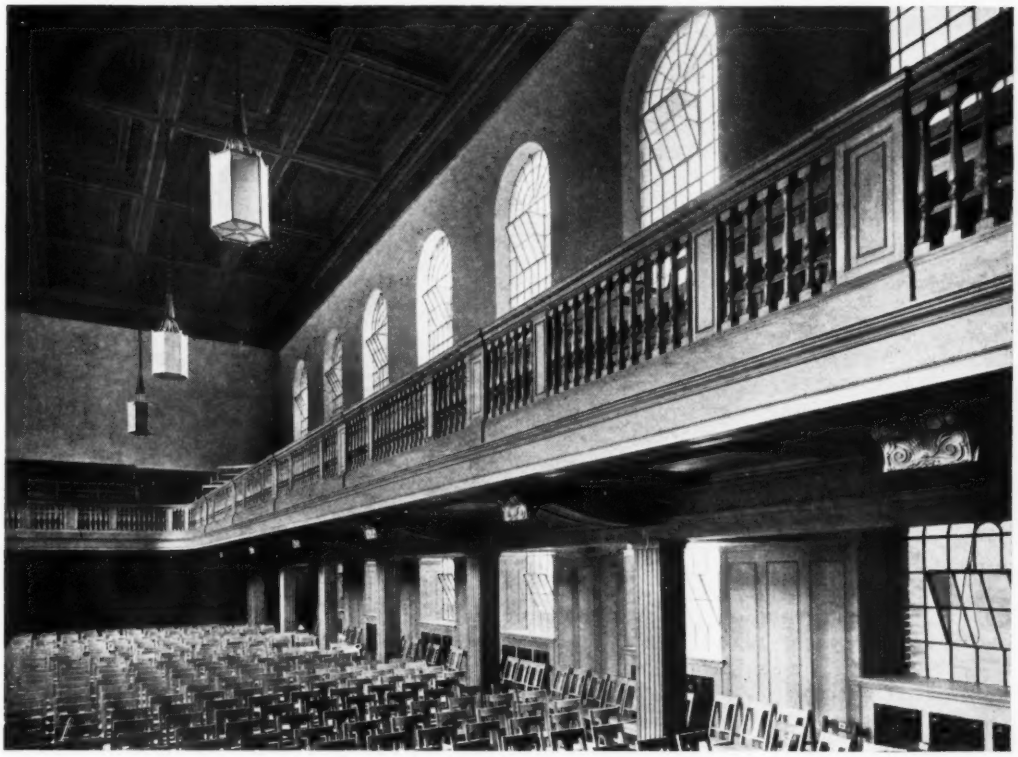
The chief alteration of the interior that anyone who knew the old building would notice, is the new gallery which goes round three sides of the hall. It was necessary to construct a wider one, as the sea'ing capacity of the hall had to be increased to accommodate 1,500 persons. New galleries of reinforced concrete and steel (designed by Mr. Collins of the Department of Engineering) were constructed on an ingenious plan, which avoided obstructing the view of the audience by columns, and at the same time did not force the use of unnecessarily long and expensive cantilevers. This was managed by arranging supporting piers at just such a distance from the side walls to allow room for "circulation"; from these piers the gallery cantilevers project. The front and soffit of the gallery are panelled in oak, as are the piers themselves, the latter being fluted. The gallery front consists of turned balusters; oak brackets with richly carved ends and decorated sides project from the piers under the soffit of the balcony. One feels that these brackets, although original in design, are, perhaps, not altogether happy. They seem too big for wood, and their

shape does not perhaps give the sense of strength that is so necessary an attribute of such supporting members. The elaboration of the carving may have something to do with the sense of weakness. The main wall beneath the galleries is also panelled in the same wood, and it is here that the names of the men killed in the war are inscribed in gold. If one may venture a criticism, it would be that they might have been emphasized by being enclosed in a surrounding moulding and grouped into a frieze. As it is, although they are the *raison d'être* of the building, they could easily be overlooked if they were not pointed out. Under the lower windows, and incorporated in the

The Memorial Hall, University College, Gower Street, W.C. By Richardson and Gill. A detail of the doors leading from the assembly hall into the lobby.



The Memorial Hall, University College, Gower Street, W.C. By Richardson and Gill. Cross-section.



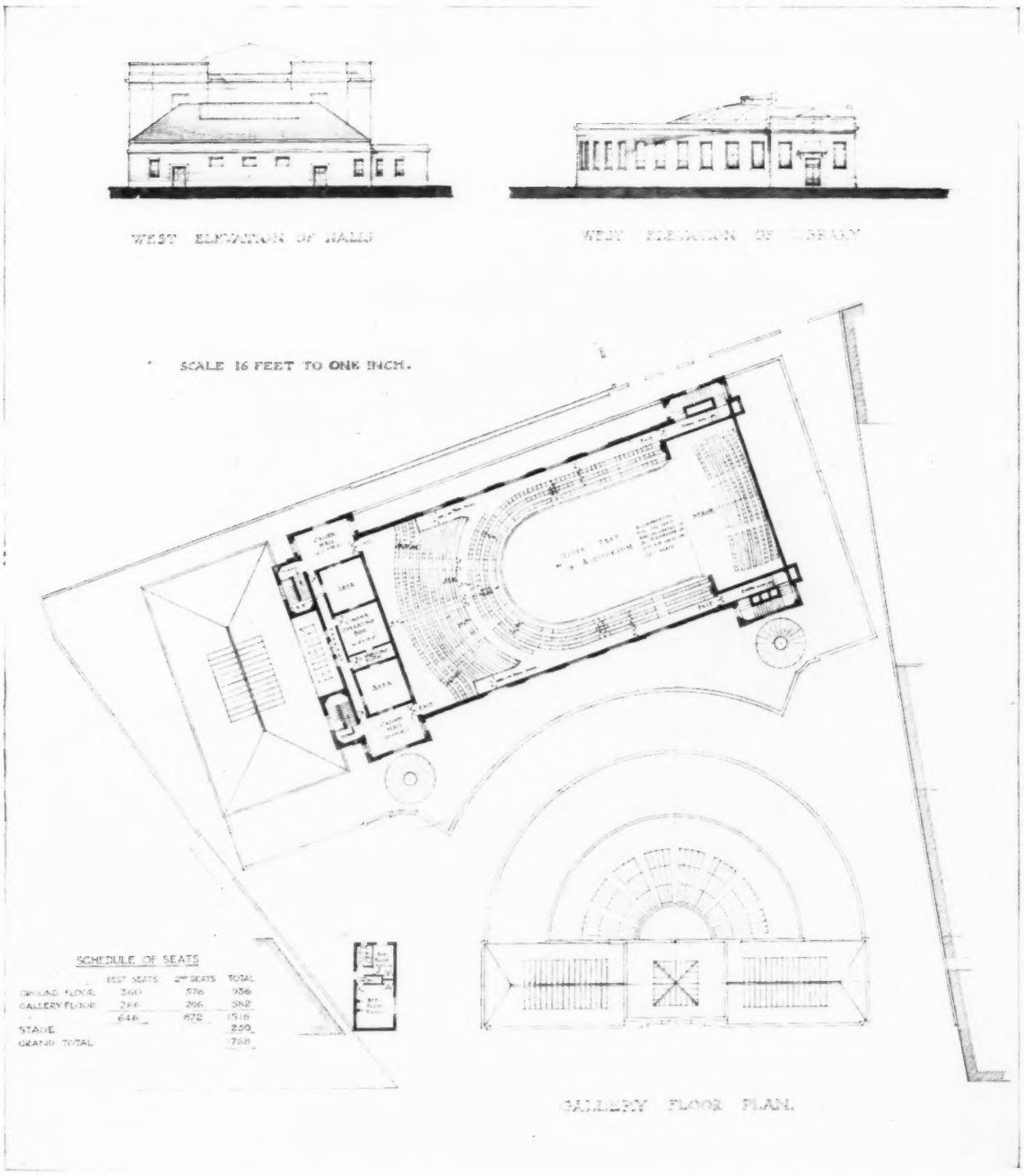
The Memorial Hall, University College, Gower Street, W.C. By Richardson and Gill. Two views in the assembly hall.

panelling, are well-designed bronze grilles concealing radiators, by means of which the building is heated. Air is admitted behind these, and there are openings in the sides of the ceiling beams, through which the air is extracted by means of a powerful fan in the roof. The heating scheme was designed by Prof. Barker, of the University College, London, whose pioneer work on the subject of heating and ventilation is world-famous.

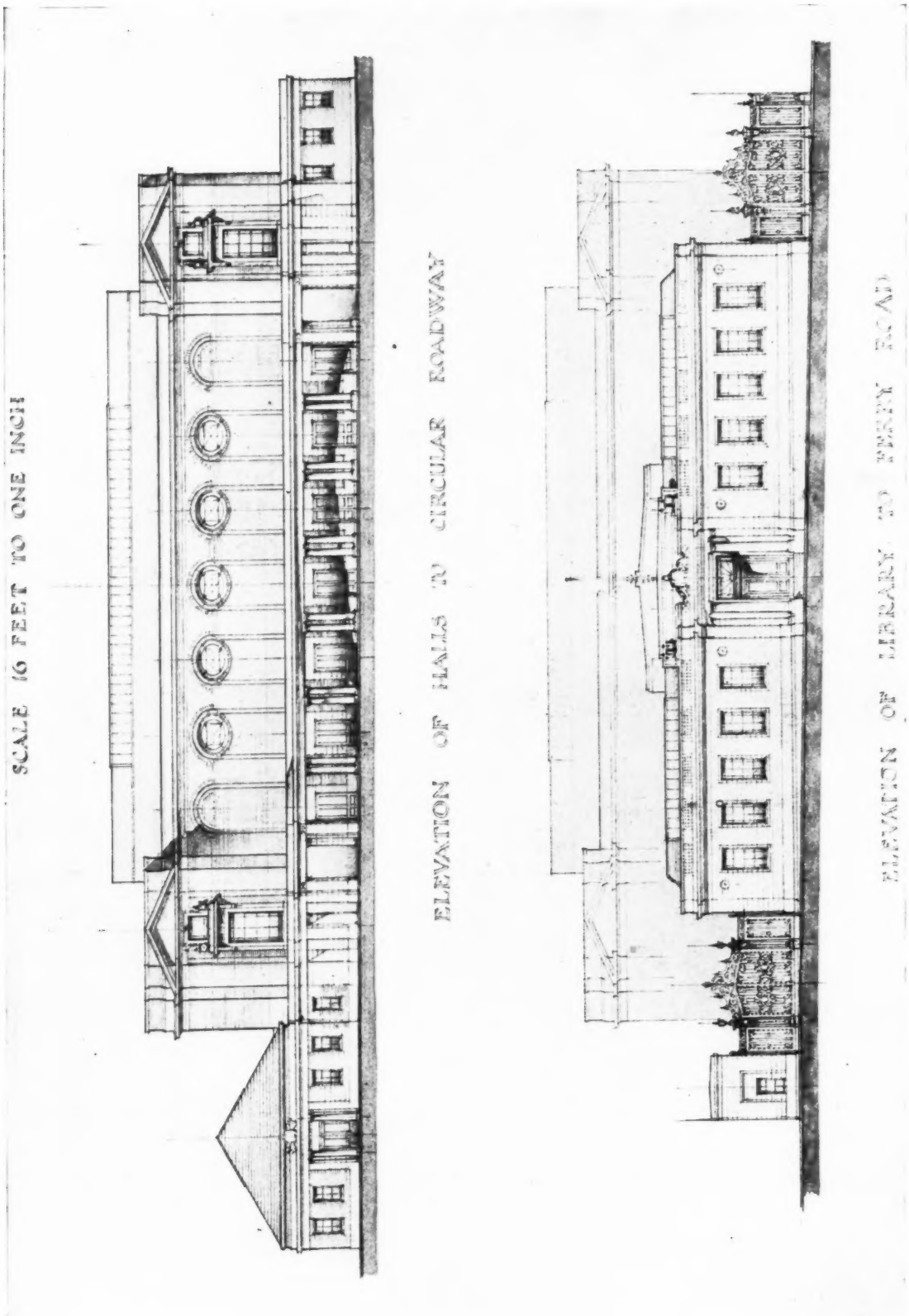
The colour scheme is simple, and depends upon the natural colours of the materials used. The cedar roof is brought down to the stone colour of the main wall by means of a rich (though small scale) cornice of grey. The oak of the gallery and lower parts of the walling are left the natural colour of the wood, as are also the platform, chairs, and the floor. A focal point is provided by the old pilastered niche, "marbled" to imitate sienna and sparingly gilded. A purple velvet curtain hangs at the back of the platform and makes a fine background. The platform itself has curved oak steps on the left and right, and the front is guarded by a rope, threaded through bronze supports. It is ingeniously arranged so that it can be advanced 4 ft. into the hall on special occasions, when it will be required to accommodate the whole academic staff of the college, which numbers about sixty persons. It runs on wheels, fixed underneath, and the additional flooring is made in sections and stored in the basement when not required. The accessories, such as door furniture, which were designed by the architects, are charming and full of character. For instance, the metal grilles in the main doors to the hall, on either side of the platform, have Minerva's Owl amusingly incorporated in the design. The services of another department of the college were also called upon; the acoustics of the hall were formerly very bad, but great improvements were effected after experiments had been carried out under the direction of the architects and Mr. Richardson of the Department of Acoustics. When the architects' scheme is completed, there will be a processional way formed from the cloister, through to a new door in the west wall of the hall direct to the platform. It is also intended that the wall above this end of the hall shall be decorated with a mural painting illustrating the work of the college. It has been suggested that it should be carried out by the students of the Slade School.

The general effect of the interior is pleasant and dignified, but one feels that there is too much contrast between the elaboration of the new ceiling and the galleries, with the severer treatment of the windows, which were, of course, part of the original design, and were not altered; but perhaps some softening of their severity would have been helpful, and might have brought them more into key with the new work. However, the architects are to be congratulated upon the successful solution of a difficult problem, and the new hall of University College will be worthy to take its place in the new group of university buildings that it was decided, with such dramatic suddenness, and after interminable and apparently fatal delays, to create as a centre of the greater London University that one hopes will soon spring into existence round the British Museum.

The Memorial Hall, University College, Gower Street, W.C.
By Richardson and Gill. A detail of a panel under a window.



Leith Town Hall and Library competition: The first premiated design. By Bradshaw, Gass & Hope. Sir George Washington Browne, assessor.



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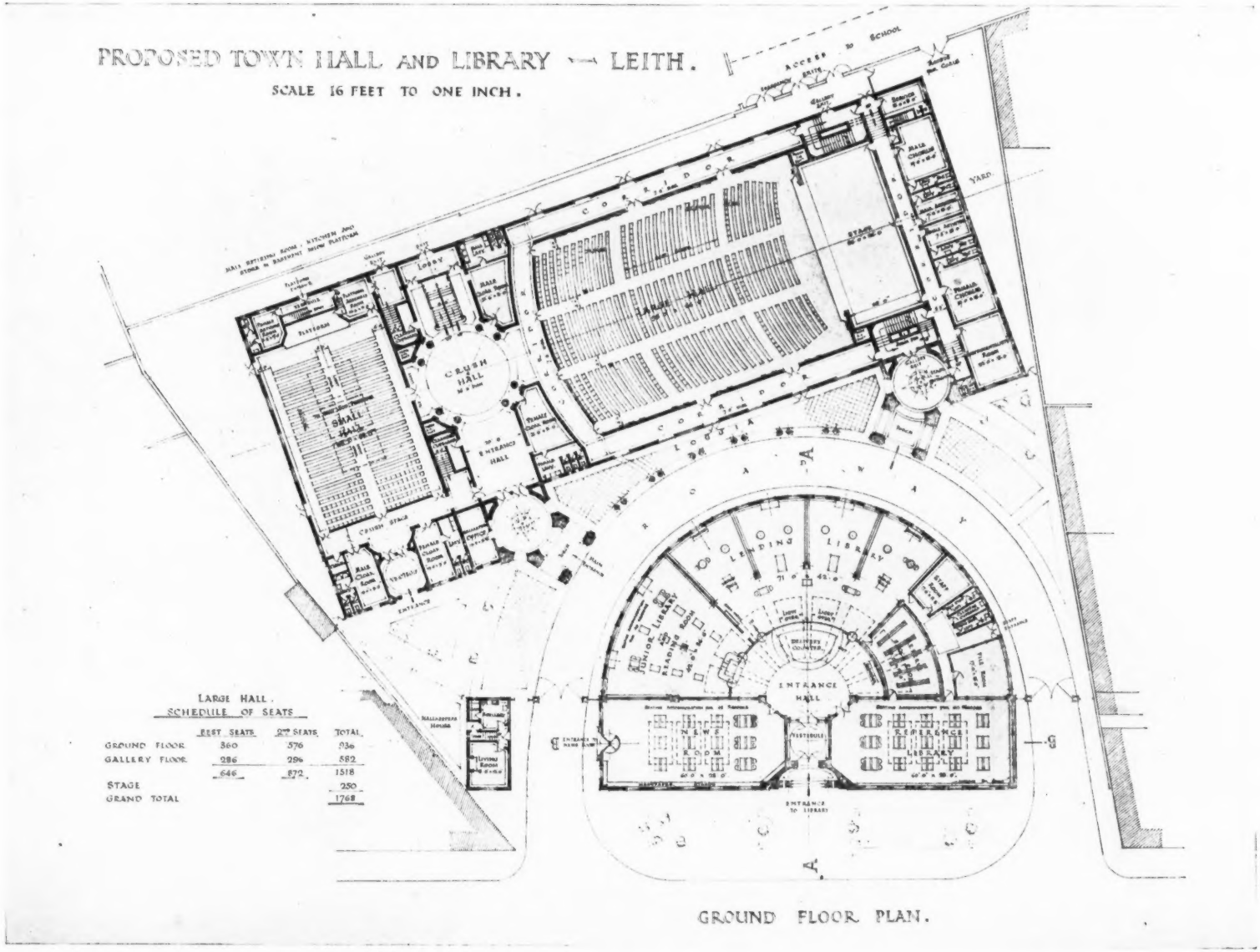

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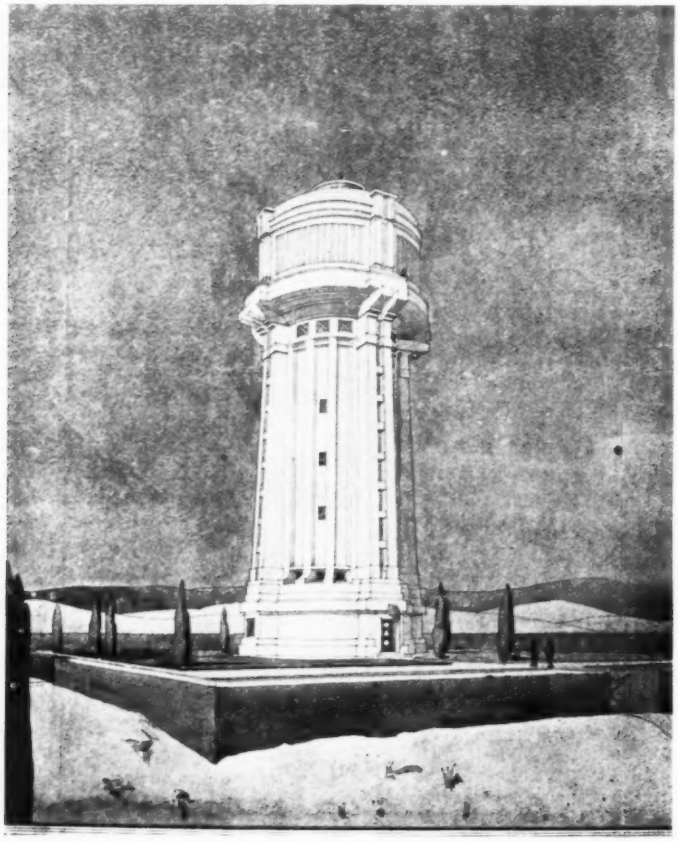
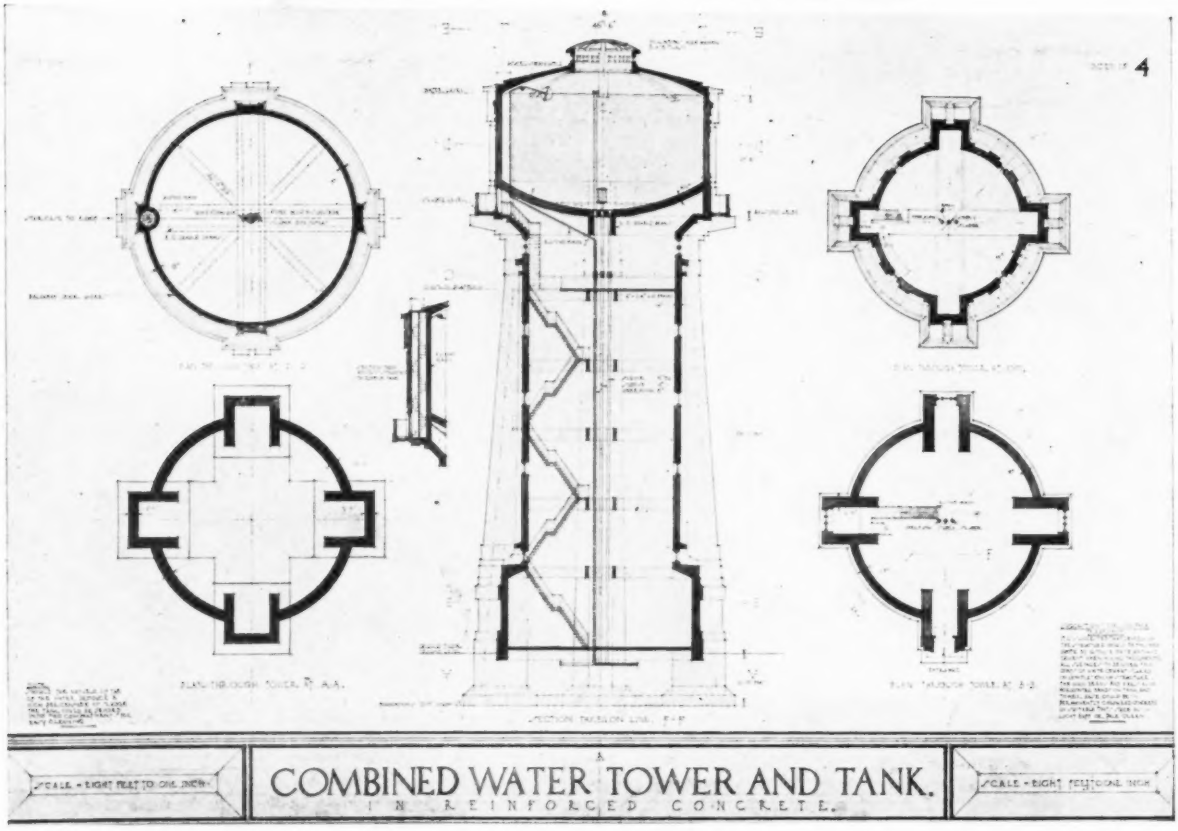




The Erenforce Travelling Scholarship for 1927. £300 and gold medal. Winning design. By J. Blackett. (Other details of the scholarship are given on pages 928 and 946.)

DRAUGHTSMEN OF TODAY

vii: HUGH FERRISS

[BY GORDON H. G. HOLT]

SKILL, sensitiveness, energy he has in plenty. Is it why his work is so universally known? Mostly, but not altogether. Let me explain. Hugh Ferriss, as an American artist practising in New York, is given opportunities to which no parallel can be found in Europe. He is the forceful interpreter of buildings whose salient character arises from combinations of size, power, lavishness; and he inhibits the traits of the most strepitous, rich, and typically Occidental nation in the world. I do not say North Americans are wiser or more cultured than other nationals. That would be untrue. But I do mean to suggest that in the U.S.A. the swing of objective, material civilization is to be found in its most definite activity. Therefore I suggest that the conditions under which this activity is able to operate enables that country to produce work of a creative nature unmatchable in scale anywhere else; and—this is my point at last—it is peculiarly prone to give any man of intelligence and catholic talent one, ten, a hundred chances to interpret rapidly succeeding accomplishments, in a way made significant and vivid by the very rhythm of a life at once large, restless, opulent, keen, and experimental. This being so, and the magnetism of New York having drawn Hugh Ferriss to a unique quarry, one's wonder is now met by a rational explanation. It was in New York that the skyscraper was evolved, that the zoning law was enacted; and we observe that a great deal of the effectiveness of Ferriss's work comes out strongest where great and unbroken heights; or height, broken by breaks but still predominant, plays a leading part. This fact indeed is implied in some remarks made by Hugh Ferriss in a letter to me: "The underlying truth of a building is, that it is a mass in space. In representing a building I therefore try, first, to represent space, and second, to represent mass in this space. . . . When I have done what I am able in representing the basic mass of the building, I then give attention to its main subdivisions, then to the lesser subdivisions until I have reached as minute a consideration of detail as I intend, or as abilities allow."

In New York most contemporary buildings are tall masses; it follows, therefore, that to represent them is easy in the sense that an overwhelming dominant is provided, but difficult in the sense that it may appear monotonous. The strength of Ferriss's work lies in the manner in which these difficulties are overcome by a manipulation of light and shade which, first, are made to bring out a quality of volumes in near and far planes, and secondly, are made to put some life in façades by a subtle and varied insistence in the punctuation of openings or of ornament. A scale in ratios is created, and the worth of any of his drawings may be gauged according to the soundness of this scale.

Thus we begin to infer one thing. In architectural perspectives Hugh Ferriss secures a satisfactory effect by, as it were, immobilizing that aspect of truth, that appearance of a building most characteristic of its purpose, and of its spatial detachment. Hence, the typical play of lights and shades on his buildings. In one case they steep a base in shadows, only to set the upper part free from them. In another they reverse the process. In yet a third they alternate, but in all cases a *sensitive* scale of values is introduced, and environment and sky come under its operation, not haphazardly, but to emphasize the rhythm obtained in the main mass.

Reason, probably, has led this artist to rely on the use of black and white. Colours, properly handled, are of course admirable, but it is a question open to doubt whether their introduction in an architectural drawing is not so stimulating as to douse the full attention to form. And form is the stuff out of which architecture most spontaneously and durably arises; it is the stuff on which, from an æsthetic stand, interest should fasten from the first. That is why this choice of Ferriss is, to me as to many others, a sound one. Not only does a black-and-white treatment maintain form in a pure state, but its dual note of black and white has the simplicity and robustness of space and mass, and is their echo. Somehow, they go together, whereas colour may distract by allurement, may pitch a train of thought and sensation away from the geometry of lines and volumes into a world foreign to it. This problem presents itself differently in architectural decoration—therefore, it is accorded a different solution—but in

The South-Western Bell Telephone Building, St. Louis. By Mauran Russel and Crossel. From a drawing by Hugh Ferriss.

Above, Mitsui Main Building, Tokyo, Japan. Below, New York Psychiatric Institution and Hospital. By the State of New York Department of Architecture. From drawings by Hugh Ferriss.

this one of a whole architectural building, the relationship between general form and its representation on paper seems more just, more convincing when fixed in black and white only. The method has, moreover, the advantage of facilitating concentration; it makes a sense of profound unity more easily attainable.

How, then, does Ferriss work in black and white? In the perspective view of the New York Psychiatric Institution and Hospital we can clearly observe the care taken: 1: of the view point; 2: of the play of light and shade; and 3: of the technical difficulties. With regard to 1: though some parts of the main building are perforce hidden, nevertheless enough of them show to tell their purpose throughout. The projecting wings impinge with a definite rhythm, that is to say, their angle in relation to the visual plane has, as it alters from right to left, a slowly changing value, cumulative, yet non-recurrent. That of course is due to the law of perspective; but where credit must be given to the artist is in the ratio established by him between visible and hidden parts: for the depth of the wings is so considered that, although it does screen, it screens according to a selective process. True, the symmetrical *ordonnance* also helps, because what is hidden by the depth of the first wing is allowed to show at the junction of the second. That, however, does not minimize the skill evinced in selecting the final view-point. With regard to 2: we can infer the mastery in control of light and shade possessed by the artist, if for one moment we glance at Mitsui Main Building, Tokyo. Whereas in this simpler form (just one cube) the angle nearest to us (ignoring the element of height which is subservient in this case) is the lightest of all in the lateral façade and darkens as the eye travels to the left, in the case that concerns us—to come back to the former perspective—it is only *after* the eye has taken this same angle as a dark *point de repère* that a change in lighting is made to vary upon a multiplicity of wings and elevational breaks: this change, I say, varies as it goes and occurs on the principle of dot-dash, or short-long, either horizontally or vertically; such a principle being the basis of linear and spatial rhythm.

Another proof of æsthetic sensitiveness lies in the relationship between sky and cast shadows. They start the same way; the lightness of the sky occurs behind the tower and darkness towards the far end. Thus, the right shoulder of this central tower shows white on dark, and the left shoulder dark on light. The greatest luminosity is reserved for the narrow stretch of ground in front of the low wall connecting the tallest wings. It marks the lateral axis; it confirms, at road level, the significance of the tower; disengaging it, it engages the eye to climb upwards and read, as it ascends, a message of proportion and power.

This analysis of two typical perspectives may interest the architect and still leave out of account the most enduring aspect of Ferriss's art. This I take to be those stark, powerful evocations of architectural masses which, for the last four or five years, he has struggled with. Now, in their case, the more immediately practical points of planning, of construction, of by-laws, as we know them, are left aside. Instead, the interest fastens on two objectives and on the means being tried to attain them. These two objectives are the probable complexity of coming American town-life and, secondly, an anticipation of its architectural character. Here, obviously, Ferriss must start from the tendency observed in certain selected but contemporary buildings in New York. From such foundation he lets loose his fancy. With what results? The whole trend of his later development is towards gigantic scale, unified complexity and also—this might interest sociologists and life in need of stupendous buildings—buildings of which such mammoths as the "Shelton," the "Fisk," or the "South-Western Bell Telephone Headquarters" are precursors. Ferriss endeavours to give us a taste of this future architecture, and the amazing part of it all is, that though our common sense may tell us it is going to be over-mechanistic, over-standardized, and unbearable, yet this man has succeeded in making it appear likely and almost desirable.

But suppose our common sense to be mere prejudice? Suppose the zoning law and Hugh Ferriss were right? My own belief is that they are. For too much has been made of the bogy of unlimited buildings. They never will be. We may get huge structures, but they will be surrounded with an abundance of free spaces, will be related to one another by a scale of relative civic values. The zoning law is a tremendous step towards the freeing of architectural forms. The old skyscraper was a cube; the future one will be a pyramid; and Ferriss has been untiring in his efforts to show how fine it will, or might, look. All that phase of his work dealing with his experiments on the "Maximum Mass" (*see* THE ARCHITECTURAL REVIEW) is one consistent attempt at conceiving, and, having roughly conceived, at stabilizing and refining a large city structure to accord with this epoch of trusts, of concentration of business life within definite areas, of rapid crowd transport. These experiments are not only a kind of serial thrill, but also a display of architectural draughtsmanship to be admired, for they evince as sure a gift for static shapes as may be seen in the work of any other artist.

Joseph Pennell had a greater understanding of significant forms, had a greater mastery over charcoal, crayon, *côté* and *estompe*, but the integrity of his architectural masses was always imperilled by the devouring eagerness of his general æsthetic urge. So that, akin in spirit as these two are, yet they differ in their conception of architecture, and their technique differ accordingly. Hugh Ferriss stands unequalled in his power to evoke the immediacy, the largeness, the ultimate sanity of great modern architecture. North Americans may well be proud of him.

A BATHS INSPECTION

[BY KENNETH M. B. CROSS]

THE Bournemouth City Council is contemplating the erection of new public baths on the Northwood estate, and the Baths Committee wisely decided to ask some of their members to form a deputation to visit various bathing establishments with a view to crystallizing their ideas and forming a sound judgment as to the best means of meeting the requirements of their city. A short summary of the comments and criticisms made by the deputation as laymen, but after personal inquiry, inspection, and investigation as to the merits of each building they were able to visit, may not be without interest to architects who may be called upon to act professionally in connection with buildings of this nature.

The Ipswich public baths are of recent construction, having been built in 1923 at a cost of £29,000, and include one swimming pond, 75 ft. × 30 ft., with fifty-two folding dressing-boxes arranged along either side of the bath hall. An unusual method of planning has been adopted in this instance, in which, although the dressing-boxes are accessible from the bath platform in the usual way, they are entered from corridors running parallel with the longitudinal axis of the bath hall. The object of this arrangement is to prevent the importation of dirt and mud on to the bath platform, an inconvenience which is to some extent inevitable under the usual arrangement. Also there is no danger of accidents which might easily be caused by means of a tumultuous rush of school-children through one entrance doorway on to the comparatively narrow and frequently slippery bath platform. Further, it must be added that clearance of the swimming bath hall becomes an easy matter, a point of some importance when the bath hall is converted into use as a public hall in the winter months, and also when dressed bathers can leave their dressing-boxes without running the usual risk of splashing from inexperienced divers. The disadvantages of this system from the administrative point of view are, however, so great as to outweigh the possible advantages referred to above in as much as that, with so many possible exits available, supervision is extremely difficult, and the unwatched corridors are admirably suited to encourage pilfering of objects of value from the dressing-boxes. The deputation called attention to the cost of these corridors as being a further objection to their use, but in the writer's opinion this is a point which might easily be over-stressed. In the case instanced above the corridors could be top-lighted, and need not be more than 8 ft. high and 5 ft. wide, and their cost would only represent a very small and

almost negligible percentage of the cost of the whole building. A far more serious objection in the case of restricted sites in towns is that these corridors occupy valuable space, space which in many cases the committee concerned would prefer to see included in the area of the swimming pool, or in the provision of public seating accommodation for aquatic sports, etc. Internally the walls of the swimming bath hall are of glazed brick to the dado height, and of sandfaced brick above. The deputation was wise in deprecating the use of sandfaced bricks for the interior of a swimming bath hall, but was, nevertheless, rather sweeping in its condemnation of any other lining than glazed brick. White glazed tiles, while not entirely satisfactory, are frequently used for wall linings in swimming-bath halls, and terrazzo or certain forms of impervious artificial stone would equal glazed bricks in efficiency.

On visiting the Paddington public baths, which were erected in 1923 at a cost of approximately £105,000, the deputation felt that the scheme was, on the whole, too costly to be a useful guide in their proposed new building at Bournemouth. It was noted, however, with satisfaction that the floors to the bath platforms were covered with tiling with roughened surfaces to prevent slipping. With reference to the criticism as to the cost of this building, it must be remembered that the establishment is a large one, and that it is no economy in the construction and fitting of bath buildings to use any materials other than the best and most suitable for their respective purposes, and that all internal surfaces to slipper baths and swimming-bath halls should be impervious and therefore must necessarily be expensive, and, in addition, that teak joinery should be used throughout. Economy at the expense of durable construction or lasting materials in bath building is an extravagant, wasteful, and short-sighted policy.

It is some twenty years since the Hoxton public baths were opened by the Mayor of Shoreditch, and, situated as they are in a populous district, they have been subject to hard and continuous use. The deputation found that this building, which cost £55,000, was still in excellent condition, and this to some extent confirms my contention that there is no ultimate economy to be achieved by the adoption of a parsimonious policy in regard to initial outlay. The design of the seating on the amphitheatre system which has more recently been adopted at other public baths, is the best means of providing accommodation for spectators of aquatic sports or races. The seats are placed on a series of raised platforms round the swimming pond at the top of which the dressing-boxes are ranged against the main walls of the bath hall. The baths superintendent at Hoxton informed the deputation that he experienced some difficulty in keeping order, owing to persons playing about among these seats instead of proceeding straight from the dressing-boxes to the pond, and criticism was also advanced to the effect that the amphitheatre seating was used for lockers by the elementary school children for the disposal of their clothes. These lockers were not intended for this purpose, and if they are misused in this way the responsibility rests with the administrative authorities. It should be added that if fixed seats are used it is essential in a moisture-laden atmosphere to provide adequate ventilation to preserve the constructional timber used.

The deputation found, that though constructed thirty years ago, the Lambeth public baths were still in a good state of structural repair. It was noticed that the paving to the bath platform was of mosaic, but that it retained the moisture. This in all probability is due to insufficient fall being allowed in a material which does not present an absolutely smooth surface. The marble nosing, to the large swimming bath, was found to be slippery, but the nosing to the smaller bath which was formed of cement, with carborundum filling, gives satisfactory results.

On visiting the public baths at Scarbrook Road, Croydon, the deputation found that the seating was again planned on the amphitheatre system, and in this instance the deputation were satisfied that the superintendent had no objection to offer to this method of seating from the point of view of keeping order.

In conclusion, the deputation formed the opinion that a building similar to that to be found at Ipswich, but with certain modifications, would most nearly fulfil their requirements, and that during the winter months the swimming bath-hall should be transformed and used for public entertainments.

LITERATURE

THE PRACTICAL DECORATION OF FURNITURE

A REVIEW of volume i of this work has already appeared in these columns; the book dealt with veneering, inlay, and marquetry, painting, and gilding. Volumes ii and iii are uniform with volume i, the former treating of moulding, pierced work, turned work, twisting and carving, and the latter, applied metal work, covering with textiles and leather, lacquer, gesso, etc. Thus, in three small volumes the author has reviewed the whole field of furniture decoration, drawing his material from almost every quarter of the globe, though the bulk is of European origin. As in the case of volume i, the photographic illustrations are excellent and far outweigh in importance and value the all too brief text. The author has evidently been at some pains to secure examples that, in his opinion, best show the various phases in each type and sort of decoration, and he is to be congratulated on getting together a most interesting and instructive series; and the publishers have well supported his intentions by making all blocks of large size, so that every detail is perfectly clear and definite.

The first section of volume ii treats of mouldings, to which fourteen plates are attached, together with six large line drawings in the text. In the small amount of space which the author has allotted to the text, he has given little more than a brief outline of the many and varied methods and styles of moulding furniture. So important a section might well have been treated in detail, as, indeed, one is led to expect from the title of the work. For instance, the student will look in vain for illustration or description of that early ovolo or bead which is worked with a scratch stock up the edges of stiles on early panelled pieces, and which dies out to leave a square edge for the joint with rails—a characteristic treatment, generally denoting a date prior to the sunk scratch illustrated in plate one. More attention is given to applied mouldings, and some good illustrations and drawings show the degree of skill attained in the late seventeenth century in the elaboration of mitred mouldings about the faces of drawers and doors of cabinets; the lower chest (plate two), and both cabinet and chest (plate three), are particularly good and well chosen. Carved mouldings are exemplified by some well-known examples in the Geffrye, and the Victoria and Albert Museums.

Only passing reference is made to cross-banded mouldings, yet in England they constitute one of the most valuable factors of our late seventeenth- and early eighteenth-century walnut furniture, and the student should have been informed as to the method of working them and their effect upon design, for the very difficulties of running them produced those refined flattish profiles which gave to cornice angles and other external mitres a much more beautiful outline than hitherto had been seen; and this profile on the "45" is the pitfall of so many designers.

On the other hand, too much space is devoted to waved mouldings—a debased treatment, though looking well enough when used with reserve as on the author's jewel casket (*a*), plate seven, and on old Dutch picture-frames, but most worrying when smothering the whole piece as in (*b*) plate seven. It would have been interesting to know how the wave was worked in the seventeenth century, but perhaps that is a lost secret.

Applied metal mouldings are illustrated by two continental tables. Pierced work follows, and is illustrated with some good examples, commencing with livery cupboards. The elaborate pierced decoration of the eighteenth century is shown by a fretted table and a rare settee in the "Chinese Chippendale" taste, but

the author of this practical work has not deemed it necessary to point out to the reader the many interesting points connected with such difficult and daring construction.

The importance of turned work in the decoration of furniture is well demonstrated in thirteen plates, the examples ranging from the early ringing and gouge cutting to the well-proportioned baluster profiles of the later Renaissance—three pages of such diagrams being given in the text by which Italian, Flemish, and English work may be compared. Spiral turning follows, and one illustration gives that remarkable six-legged table in the Clifford's Inn Room at South Kensington, in which the twist is double but separate; such work was used occasionally in balusters by Wren, as in stairs to pulpits in some City churches, etc.

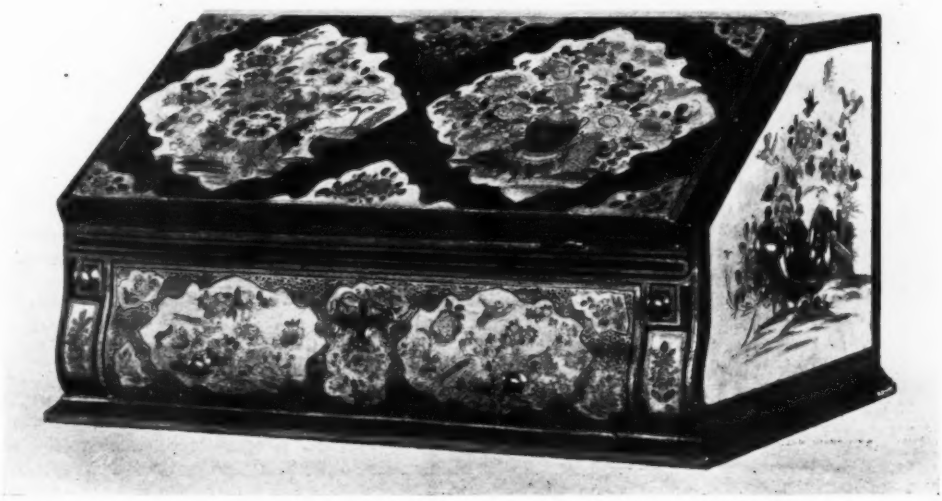
Volume ii ends with the section on carving, a very big subject demanding a much more comprehensive treatment than has been undertaken in this work. English carving is scantily represented, while continental examples are in abundance, and not a few, to English tastes, are rather uninspiring; but others have considerable merit, as, for instance, the carved Swedish table (plate forty-three) and the beautiful fifteenth-century French credence (plate thirty-four). An object of very considerable interest is the tenth-century Norwegian carved chair.

Volume iii opens with applied metal work, the text being confined to a description of the eighteen plates, some of which are particularly important. Plate one is the fourteenth-century standing cupboard at South Kensington, with fine scrolled hinges decorating the faces of the doors. The author relates the tradition that this piece belonged to the last Abbot of Whalley in Lancs, and is one of the very few things that remain of pre-Reformation craftsmanship. Several iron-bound and strapped chests are given, followed by some more elaborated continental iron work.

The fifteenth-century German cupboard is a most interesting piece, with twisted iron stays to support the falling centre panel.

The culmination of applied metal work is seen in the marvellously wrought bronze ornaments with which eighteenth-century French furniture was enriched, chased and gilt to a degree of perfection that was only copied with medium success in this country. Particularly fine is the French commode with rocaille scrolled enrichment in cast bronze, chased and gilt, from the Wallace Collection (plate twelve); also the end view of a superb bureau (plate eighteen) of the Louis-Quinze period, in which the modelled and gilded bronze incorporates the human figure; the whole composition representing a *tour de force* in the associated crafts of cabinet-maker and metal-worker.

The next section is lacquer, a subject primarily concerned with colour, to which half-tone illustrations cannot do full justice. Some beautiful examples are given both of the true Oriental



Above, mahogany high boy. Carved detail by William Savery. Eighteenth-century American. Below, writing desk, lacquered and painted on lemon-yellow ground. Early eighteenth-century English. [*From* The Practical Decoration of Furniture.]

lacquer and the European imitation. Of the former, plates twenty and twenty-one give two superb old Japanese pieces, now at South Kensington. Then there is the early eighteenth-century writing-desk with lemon-yellow ground, and an American tallboy on beautiful cabriole legs in the Queen Anne style, the date for which is given as 1700, but which, surely, is too early by at least ten years. The text of this section is more informative and valuable than most of the others—perhaps it is because the author is more at home with his subject; anyhow, he gives a most interesting description of the methods employed in true Oriental lacquer, and thereby greatly adds to the value of the plates. Much more, however, might have been said about the substitute methods employed in early English attempts, and reference made to Stalker and Parker's treatise published in 1688; also, what of the practice of sending furniture out to China to be lacquered, as undertaken by the Dutch East India Company?

Following lacquer is a short section on applied leather textiles, some fine leather-covered trunks being given in plates thirty-one and thirty-two, decorated with brass-headed nails and by tooling and stamping. Two fine screens, also at South Kensington, are shown decorated with painted subjects. In the same museum is the Dutch chest on stand covered with richly-patterned embroidery.

Upholstered furniture is illustrated by French examples, yet much fine English work is available and likely to be of greater interest to the student in this country. Napoleon's throne, however, is a remarkable piece of "Empire" work, and well worth inclusion.

The remainder of this volume is occupied with miscellaneous forms of decoration, comprising gesso, bar work in late eighteenth-century cabinet doors, but minus any note of the special construction such work involves and which is indispensable to a true appreciation of this type of decorative structure. Tortoise-shell overlay, inlay of pietra dura, coloured marbles, etc., are also included, and, lastly, applied plaques of Sèvres porcelain.

JOHN C. ROGERS

The Practical Decoration of Furniture. Vols. ii and iii. By H. P. Shapland. Ernest Benn, Ltd. Price 12s. 6d. net each volume.

THE INTEGRATING SPHERE

The fifth Technical Research Paper on Illumination, published by the Department of Scientific and Industrial Research, entitled, *The Measurement of Mean Spherical Candle-Power*, is chiefly concerned with the determination of luminous flux by means of the integrating sphere. The previous technical publications of the Illumination Research Committee have related to the following subjects: No. 1. The Terminology of Illumination and Vision. No. 2. The Transmission Factor of Commercial Window Glasses. No. 3. Light Distribution from Industrial Reflector Fitting No. 1. No. 4. Surface Brightness of Diffusing Glassware for Illumination. Since these publications have appeared the committee has been augmented by the inclusion of Mr. P. J. Waldram, F.S.I., L.R.I.B.A., the eminent authority on illumination, whose name is so familiar to architects and surveyors on account of the interest he has taken in scientific determination of deprivation of light in easement of light cases. Another member of the Royal Institute serving on the Committee is Mr. A. Alban H. Scott, F.R.I.B.A. The other members of the committee are physicists or members of the Institution of Civil Engineers or of the Institution of Electrical Engineers.

This particular publication has been prepared by the Photometric Division of the National Physical Laboratory at the request of the Electric Lamp Committee of the British Engineering Standards Association. In the past it has been the practice to rate light sources either in terms of their candle-power measured in some particular direction or in terms of the average value of the candle-power measured in all directions. The average value of the candle-power measured in all directions in a plane perpendicular to the axis of symmetry of the lamp or mantle has been called the Mean Horizontal Candle-Power (m.h.c.p.), owing to the axis of symmetry being vertical under normal working conditions. Whilst this method of describing the output of the source of light has proved in many cases convenient, there are important classes of work for which it is unsuitable. Certain lamps, for example, have to be designed for use in high positions and to emit the greatest possible amount of light below the horizontal plane through the light-source. As the m.h.c.p. would be valueless for this purpose, a similar rating below the horizontal plane has been obtained and this has been known as the mean lower hemispherical candle-power. Nevertheless, it has been found in practice that the most serviceable rating would be in terms of the total light production of the source rather than its candle-power in any particular direction. The total light output of a source is expressed as the Mean Spherical Candle-Power or Luminous Flux. This rating may be ascertained by measuring the candle-power in a large number of directions equally distributed in space around the source and by taking the average of the values obtained. Another course is to measure the output of luminous flux by placing the light-source within a spherical apparatus known as an integrating sphere, and by taking readings on the internal surface of the sphere; for the total luminous flux given by a source, measured in lumens, is equal to its mean spherical candle-power in candles, multiplied by 4π.

The theory of the integrating sphere was first propounded by Dr. W. E. Sumpner in 1892, but the application of the principle to the measurement of the mean spherical candle-power of light sources was left to R. Ulbricht in 1900. The inner surface of the sphere must be a matt or diffusing surface, which will absorb a portion of the light it receives and reflect the remainder so as to appear equally bright from whatever direction it may be viewed. It has been found that the reflected light is so distributed that the candle-power of the surface in any particular direction depends only on the angle which that direction makes with the normal to the surface, being proportional to the cosine of the angle. The methods of using the sphere, the effect of objects within the sphere window and other matters are carefully considered. The construction of a practical integrating sphere and the disadvantages of non-spherical photometric integrators are also described.

The value of this series of Government publications, issued by the Department of Scientific and Industrial Research, is very considerable. It is highly important that research work of this kind should be undertaken at public expense by the Government and not left to the overburdened laboratories of the Universities and Schools of Technology. Neither could we expect private firms to make investigations of this nature and to publish the results at their own expense. In this matter, the Government has certainly adopted a wise and circumspect policy. J. S.

The Measurement of Mean Spherical Candle-Power. The Department of Scientific and Industrial Research.

A HOUSING AND TOWN PLANNING TOUR

The undoubted success and value of previous tours of the Garden Cities and Town Planning Association has lead the Committee to arrange a tour this autumn to the North of England and Scotland, dating from September 16 to 23. The cities to be visited are Newcastle, Edinburgh, Glasgow, and Carlisle. The interest both socially and technically which cities like Edinburgh and Glasgow offer cannot be over-estimated. The week-end will be spent at Newcastle, with an official reception and visits to the Roman Wall and Colliery Villages. Monday and Tuesday will be spent in Edinburgh, with visits to the Palace and Castle, and an inspection of municipal development. Wednesday and Thursday will be allocated to Glasgow, where the many activities of the Glasgow Corporation in the matter of housing, town planning, and slum clearance will be inspected, following the official reception. For those who are interested, an extension of the tour will be made to Carlisle, to inspect the work of the Carlisle and District State Management Scheme, and the public-houses controlled by that Department. Arrangements will be made for persons to join the party at any stage, with the consequent reduction in cost of tickets. Full programme, with particulars of costs, etc., can be obtained from the Secretary, Garden Cities and Town Planning Association, 3 Gray's Inn Place, London, W.C.1.

THE REGISTRATION BILL

WOULD CIVIL ENGINEERING BECOME ARCHITECTURE?

At the sitting of the Select Committee of the House of Commons, which is considering the Architects (Registration) Bill, Sir Charles Morgan, representing the Institution of Civil Engineers, gave evidence. Sir Clement Kinloch-Cooke was in the chair.

Sir Charles Morgan, in reply to the Chairman, said he was a past president of the Institution of Civil Engineers, and desired to point out one or two objections that that body had to the Bill. The principal objection was that the Bill was so indefinite. There was no distinction as to what the nature of architects' work was nor how far it would be affected by the Bill. That was their material difficulty in opposing the Bill. So far as the R.I.B.A. was concerned, they had always had most friendly relations with that body and they were not wishing to hinder their scheme as outlined in the Bill, provided they could have it confined within some limits and provided the powers given could be understood by the engineers and the outside public.

The Chairman: You consider that the Bill will not benefit the public and will injure the civil engineers?

The witness said that was so. What they objected to was that the provision with regard to the Admission Committee proposed to be set up under the Bill was so wide that the committee might, and probably would, admit men who were engineers, such as structural engineers, and to that extent they might claim, as architectural work, work that had been in the past engineering work and apply to it their own conditions. There was an institution at the present moment that was called the Structural Engineers' Institution, and if this Bill were passed it would enable those people to call themselves registered architects and structural engineers, which would be a great encroachment on the work of the civil engineers.

Dr. Watts asked under what clause of the Bill structural engineers could be included as architects?

The witness said the Bill did not mention the point specifically, but it could undoubtedly be the case. The Bill did not stop at saying that a man could be a registered architect, but went on to say that he might be a registered architect in combination with something else.

Dr. Watts: But the mere fact of being a registered architect would not enable a man to call himself a structural engineer unless he had the necessary qualifications.

The Chairman asked the witness if he could suggest any definition.

The witness said that was just the difficulty. As engineers it was defined in their charter what a civil engineer was, and unless there was some definition in this Bill men might be able to trespass on that charter. It was well defined what civil engineers had to do, and their structural work was specified. It had been suggested in evidence before the Committee that bridges, for example, might come within the term architecture. Bridges at present were purely engineering work, and Waterloo Bridge, as an example, was built by an engineer, and architects had nothing to do with it.

In reply to the Chairman, the witness said that if there were no roaming clauses in the Bill they would be prepared to let the charter stand as it was. They were asking permission to take their names out of Schedule 2, which set out the constitution of the Admission Committee, because if they were on that committee and structural engineers were admitted to registration as architects it would be tantamount to the Institution admitting that the work of the structural engineers was architectural work. The Bill would allow of men being drawn in who had passed no examination at all and would allow people to be called architects who in his opinion were not architects and never would be.

Mr. Tasker: Has not that always been so with the R.I.B.A., and are not most fellows men who have never passed an examination but have been selected for their eminence?

The witness said that had always been so, but he was referring to those people in a third-rate position. Many people who were practising what he should consider purely structural engineering would come in without any examination at all.

Sir A. Hopkinson asked the witness whether he would not feel confidence in the Admission Committee in view of the fact that it was to contain twelve architects?

The witness said that if the Institution of Civil Engineers were on that committee they would always be outvoted, but in spite of that their presence on the committee would lead people to think that they were admitting as architects those men whom they wished not to admit.

Sir A. Hopkinson: When your Institution was first founded did you admit practising engineers without examination?

The Witness: Yes. That was found necessary, and I agree that it is necessary when starting a new institution.

Sir A. Hopkinson: And you introduced examinations later on?

The witness: Yes.

Sir A. Hopkinson: May not the architects do that also?

The witness said the position was not the same because the architects had their Institution already.

Sir A. Hopkinson: You have found the establishment of your examination has had a beneficial effect on the profession?

The witness: Yes, and in the interests of the public I think it is essential.

Sir A. Hopkinson: In addition to your examination system you have the hall mark of the letters of your Institution?

The witness: Yes, we have that.

Sir A. Hopkinson: Would it not be an advantage to the architects' profession to have some recognition of that sort if they have examinations and the equivalent of a title?

The witness: They have it now; but this Bill, I understand, is to let in without examination men whom the Admission Committee will say are registered architects, and according to Major Barnes, when their examination does come about, it is to be to a lesser degree than exists now.

In reply to further questions as to the limits of engineering work and architectural work, witness said that in Waterloo Bridge the engineers had produced a structure that was worth looking at without an architect. He had been, as an engineer, responsible for the construction of Victoria Station, and they had no architect on that work.

Sir A. Hopkinson: But suppose that you have a beautiful front to a station?

The witness: We had architectural assistance for the front of the station and also for the annexes.

The witness considered that the R.I.B.A., under their present charter, could ask for an Order in Council to call themselves registered architects and thus get everything they wanted without this Bill. The Institution of Civil Engineers had no objection whatever to architects seeking registration.

The Chairman: Did not your Institution promote a Bill with the object of qualifying engineers?

The witness said they did start a Bill of that sort, but they had so many institutions of the different branches of the engineering profession that they did not proceed with it.

The Chairman: But you did promote such a Bill?

The witness: We went out to see what could be done.

The Chairman: That was the Civil Engineers' Registration Bill, and now you are objecting to architects doing the same?

The witness: No. We do not object to registration. Our own difficulty was that we found so many different kinds of engineers, each with their own institution, that we had to drop the Bill and we went to the Privy Council for an Order in Council instead.

Sir Murdoch Macdonald: Have you any idea that, if this Bill were passed, registered architects would encroach on the duties carried out today by civil engineers?

The witness: I feel so, very decidedly. The iron work and steel structure of the big buildings of today are all done by structural engineers and the stone and masonry by architects, but if this Bill were passed the architects would claim that the iron work and steel structure were part of their work.

Sir Murdoch Macdonald referred to a book recently published, *The Architect in History*, and the witness agreed that that book showed that there was a differentiation in the carrying out of public works between the engineer and the architect.

The witness agreed, in reply to further questions by Sir Murdoch Macdonald, that the examinations of the Institution of Civil Engineers constituted probably the highest standard of test amongst comparable bodies. They felt that this Bill would encroach on the practice of civil engineers and perhaps take away from them to a certain extent their means of livelihood.

Sir Murdoch Macdonald, quoting from the book to which he had referred, said there was a feeling that architects would like to take back some of the work that was now done by engineers such as bridge building, and the witness agreed that that was the case.

Mr. Lindley questioned witness as to the position of engineers in regard to the construction of railway buildings, and the witness pointed out that railway companies were absolutely exempt from building by-laws. The only thing in regard to which they had to submit to the examination of local authorities was the frontage line and sanitary arrangements. This Bill might, he thought, upset that position. If they let men in as architects by means of the proposed Admission Committee, the result would be that they would have a large number of young men as registered architects who would not be fit, owing to lack of experience, to assume the responsibilities thus put on them and would be unable to get work. The Bill would entitle people who had spent five years in a drawing office to be registered as architects; in fact, they could demand registration under this Bill.

Mr. Tasker: Has your Institution experienced any difficulty in finding civil engineers?

The witness: No. Our charter is sufficiently wide.

Mr. Tasker: Your fear is that if the R.I.B.A. cannot define what an architect is in their Bill, they may experience some difficulty in defining what is architectural work in a sense?

The witness: Quite.

Mr. Tasker: It is the usual practice of civil engineers to call in the aid of architects and sculptors for the adornment of their works?

The witness: Yes, we do sometimes adorn our works with art.

Mr. Tasker: Your difficulty is that registration is a matter which concerns the architects today and you solved it in your own case through the powers of your Institution conferred by your charter?

The witness: No. Our difficulty is that this Bill is going to create a new class of people who will call themselves registered architects and will also admit certain other people.

Dr. Watts: You do not object to the registration of architects but to Clause 5 of the Bill, by which certain people are taken in without examination?

The witness: I would not like to say that. The question of the Admission Committee is quite a different thing. They could take in men who are doing what we say is engineering work today. If we were on that Admission Committee, as laid down in Schedule 2 of the Bill, it would be said that we were agreeing to it.

The Chairman: But you would be there to object?

The witness: We would be only one on the committee.

Dr. Watts: Do you know what was done with regard to registration when the Medical Acts were passed in 1858?

The witness: I admit there is always a difficulty when you are starting a new institution and that you must take in at the beginning those who are established, but architects and the R.I.B.A. have been established a long time and now they are trying to draw in some people who are not architects.

Dr. Watts: There is nothing at the present time to prevent a bargee or taxi-driver from calling himself an architect. What we want is a qualification laid down by Act of Parliament. You do not object to that, do you?

The witness: We have not the slightest objection. All we object to is taking in people who are not architects.

In reply to Mr. Hirst, the witness said that if at the time of his putting up for election to the Institution of Civil Engineers any applicant called himself an architect they would not look at him.

Mr. Hirst: Is it within your knowledge that you have duplicate members of the R.I.B.A. and the Institution of Civil Engineers?

The witness: No. If they came to us and said that they were members of the R.I.B.A. we would not have them.

Lt.-Col. Moore: Your Institution has stated that you are going to show complete opposition to this Bill. Does that mean that you will not consider any amendments?

The witness: No. We did not propose any amendments because we considered the Bill so vague.

Lt.-Col. Moore: Had you any conversations with the R.I.B.A. on the subject?

The witness: Yes. We should have been satisfied if we had been put in the same position as the naval architects, who are taken out of the Bill altogether.

The witness added, in reply to a question by Lt.-Col. Moore, that they were inserted in Schedule 2 by the R.I.B.A. without their consent or knowledge.

Capt. Wallace: You bar architects from sitting for your examinations. How do you define architects? That is what we are trying to do?

The witness: As far as our examinations are concerned, if a student says that his studies in the past have been architectural, then he cannot sit.

Capt. Wallace: Then, can you define architectural studies?

The witness: No. Other people have tried to do that. If the student has been articled to an architect, then we say that he has been trained as an architect.

The Chairman: Is there any definition of a profession in any Registration Act?

The witness: I do not know.

The Chairman: You are afraid of people receiving the title of registered architect because they are allowed by the Admission Committee to become registered architects?

The witness: I have no confidence in the Admission Committee at all. To begin with, there are twelve architects on it. There are surveyors and quantity surveyors and others who do not care two straws about engineering.

The Chairman: Do you not think that the Admission Committee will be able to distinguish between the work of an engineer and the work of an architect?

The witness: I think they would in the case of two works very close together, such as structural work, but they will say that that work is architectural and will take it in.

The Chairman: Were you not trying to do exactly the same as the architects when the Civil Engineers' Registration Bill was brought forward?

The witness: We found it too complicated.

The Chairman: Then the difference between you and the architects is that the architects have not found it too complicated. The Bill having passed its second reading in the House, the principle is admitted.

Mr. Hirst: Is not that rather an exaggeration? Did not the House pass the Bill so as we could come here to examine it?

At the conclusion of the examination of the witness the Committee adjourned.

IN PARLIAMENT

[BY OUR SPECIAL REPRESENTATIVE]

The question of the position of Sir Frank Baines was again raised in the House of Commons last week, when Lord Fermoy asked the Under-Secretary of State for the Home Department, as representing the First Commissioner of Works, whether he was aware that Civil Servants in the Office of Works had undertaken work for private undertakings; whether he would state the magnitude of the contracts involved; and whether he was satisfied that the work would not interfere with the public duties of the Civil Servants involved?

Captain Hacking replied: "My noble friend has, no doubt, in mind the case of Sir Frank Baines and Imperial Chemical Industries Limited, referred to in the answers given to the Hon. Member for Tottenham North on May 26. I should like to take the opportunity of saying that no reflection rests upon Sir Frank Baines in this connection. He undertook the work in question for Imperial Chemical Industries Limited in good faith after reporting the matter to the proper branch of the Department, which did not fully realize at the time the magnitude of the operation, and consequently offered no objection.

"The undertaking has eventually proved to be on a very large scale, involving an outlay of some £870,000; and, while there is no suggestion that it has so far interfered with Sir Frank Baines' official duties, my right hon. friend, the First Commissioner, feels that from the point of view of the Public Service the existing arrangement is not one which should continue. The First Commissioner has anxiously sought a solution of the difficulty by way of Sir Frank Baines's withdrawal from his outside undertaking; but Sir Frank, on account of obligations to the Company, has not felt at liberty to adopt this course, and the Company on their side have in fact declined to release him. He is therefore retiring on pension from the Service on or about September 1 next; but the First Commissioner hopes that it may still be possible to secure his assistance in a part-time capacity in connection with the work of restoring the Houses of Parliament."

Mr. Hopkinson asked whether, as Sir Frank Baines was not to blame, Captain Hacking would say who was to blame?

Captain Hacking said that he did not think full blame attached to anyone. It was all a question of degree. Sir Frank Baines thought he could undertake this work without interfering with his official duties, but the First Commissioner was of the opinion that the arrangement was not one which should be allowed to persist.

Sir F. Hall asked whether Sir Frank Baines's duties were of such light nature that he could easily undertake duties of this magnitude without interfering with his ordinary duties?

Col. Gretton asked if it was usual for a whole-time employee of the Government to take outside work, more especially work of a commercial or contractual nature?

Captain Hacking said if the hon. member would read the answer given on May 26, he would see the conditions under which outside work was allowed.

Col. Gretton asked if the Government would reconsider the regulation, and take care that in the case of employees in the Civil Service full-time service was required?

Captain Hacking said that so far as that Department was concerned they were reviewing the conditions.

Lieutenant-Commander Kenworthy asked the Under-Secretary of State for the Home Department, as representing the First Commissioner of Works, if he was aware that the land occupied by a Government aerodrome during the war, near to Stonehenge, and, since its sale to private individuals, used for pig-breeding, was again on the market for sale, and that this land, extending to fifty acres was now in danger of being bought for speculative building purposes, with resulting disfigurement to the surroundings of the monument; how much was raised in a year by the entrance fee to Stonehenge itself; and whether His Majesty's Office of Works would consider purchasing the land adjacent to Stonehenge in order to preserve the amenities of that monument for all time for the people of the country?

Captain Hacking said that the First Commissioner understood that the land which was occupied by the Government during the war but never owned by them was now for sale. He would regard it as a calamity if the surroundings of Stonehenge were disfigured in the manner suggested by the hon. and gallant member, but he regretted that, apart from financial considerations, his Department had no power under the Ancient Monuments Act to purchase land surrounding monuments for the protection of their amenities. The entrance fees to Stonehenge produced on the average £1,400 a year.

LAW REPORTS

BUILDING BY-LAWS

The Attorney-General at the Relation of the Uxbridge U.D.C. v. *Ellis and Others. Court of Appeal. Before the Master of the Rolls and Lords Justices Sargant and Lawrence*

This was an appeal by Mr. James Ellis of Park Lodge, Uxbridge, from a judgment of Mr. Justice Clauson in the Chancery Division, granting plaintiffs a declaration that appellant, by converting a building abutting on his property into two separate dwelling-houses, had contravened the Council's by-laws. The building in question consisted of stables, harness room, with rooms over, and in July 1922 the appellant converted them into two separate dwelling-houses, and this, the Council alleged, amounted to the erection of a new building within the meaning of the Public Health Acts, and, being erected without any deposit or plans as required by the by-laws, was a contravention of the by-laws.

The defence was that the building in question, being an ancient Tudor building erected about 400 years ago, was not subject to the by-laws and did not come within any statutory definition which would make it a new building or the erection of a new building.

Mr. Justice Clauson held that the operation which Mr. Ellis had carried out amounted to the erection of a new building within the meaning of the by-laws governing such matters, and granted the declaration indicated, but he made no order against the other defendants to whom Mr. Ellis had let the premises after the conversion.

Mr. Ellis appeared in person and argued his case, contending that the building, which had been erected for the accommodation of two families, was not subject to the Council's by-laws, and that the learned Judge had misdirected himself on the law and on the proper construction of the Public Health Acts.

After hearing Mr. Merriman, K.C., for the respondents, the Court dismissed the appeal, holding that Mr. Justice Clauson arrived at a right conclusion.

REASONABLY FIT FOR HABITATION: LEGAL DECISION

Watson v. *Markham. King's Bench Division. Before Mr. Justice Talbot*

This was an action by Evelyn Lady Watson, of Balfour Place, W., against Sir Charles Markham, Bart., of Hyde Park Gardens, W., to recover the sum of £204 15s. as rent payable in advance under an agreement in writing made between the parties on November 4, 1926, for the tenancy of a furnished house at 15 Eaton Place, S.W., possession of which was taken by the defendant on November 23, 1926. The defendant admitted the agreement, but alleged that a condition was implied that the house should be reasonably fit for immediate habitation by the defendant's family; that it was not reasonably fit; and that it was so filthy that it could not be rendered habitable in a reasonable time. Sir Charles Markham counterclaimed £161 19s. 3d. in respect of the expenses to which he was put in finding other accommodation. By her reply, the plaintiff alleged that the defendant or his agent inspected the house and that there was no implied condition. The allegations as to the state of the house were denied, and it was contended that the damages claimed by the defendant were too remote.

Mr. Croom Johnson, K.C., and Mr. Gordon Clark appeared for plaintiff, and Mr. Tristam Beresford for defendant.

Mr. Croom Johnson said the main question here was whether the premises were unfit for human habitation; a subsidiary question was whether what Sir Charles Markham did was reasonable. Lady Markham required a furnished house for six months and proposed to take her own staff. The house was not a large one, and possibly that might be the cause of the dislike which Lady Markham's servants apparently took to it. Lady Watson was actually living in the house with her servants down to the previous day.

Lady Watson gave evidence in support of her case and a number of witnesses supported her evidence.

Lady Markham gave evidence and said that she arrived at the house between 5 and 6 p.m. on November 23. It was in a state of appalling chaos, dirt, and muddle. Everyone in turn came and said that they could not stay in the house. She suggested getting in charwomen, and in fact got one then, and more the next day, but there were "layers and inches of dust and dirt," and she saw that the cleaning would be a matter not of a few days but of weeks. The dirt got worse and worse, and they had to leave.

Other evidence was given in support of her case.

His lordship gave judgment for the plaintiff on the claim and counter-claim. In the course of his judgment, his lordship said that Lady Markham stated that the house was not what she bargained for. Reading into the contract the condition implied by law, she was entitled to a house fit for immediate habitation. The defendant said that the house was not fit, and that he was entitled to repudiate the contract. The burden of proving that was on the defendant, and in approaching the question, upon which the law was plain, it was important to remember what the contract was. It was a contract for the letting of a specific house. The house was not one let by description, but one which the defendant, or Lady Markham on his behalf, had the opportunity of inspecting and did in fact inspect. It was her business to see then, as far as she could, by ordinary inspection, whether it was a house which would suit her, and she did apparently make an examination in that sense. The law implied that on the letting of a furnished house it should be reasonably fit for habitation at the beginning of the tenancy. In all, or nearly all, the decided cases the defect alleged was a defect not obvious to the inspection of an ordinary person. He was not saying that, in point of law, the condition was confined to those things, but he thought that the case would be very exceptional for a breach of the condition to be successfully alleged, in respect of things which could be seen, where the tenant had inspected the house. In the present case there was no suggestion of any hidden defect. What was alleged was dust and dirt visible to anyone who made a careful inspection. There was a strong conflict of evidence, but he was satisfied that Lady Markham was aware that there was a considerable probability that the builders would still be at work, and took the risk, and that she knew that Lady Watson would be in occupation up to a very short time before the tenancy began. In view of the evidence given, his lordship was not surprised that when Lady Markham arrived she found what she described as a "state of chaos." A staff moving out and a considerably larger staff moving in was bound to make some confusion, and possibly to let four charwomen loose among them did not improve matters. No doubt on that November evening the house was unattractive, but he had to decide whether the defendant had discharged the burden upon him, and as in his opinion he had not, there would be judgment for plaintiff on the claim and counter-claim with costs.

CORRESPONDENCE

A VICAR AND A PEAL OF BELLS

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—In the editorial columns of your JOURNAL, I notice a commendation of the action of the clerk to the Ely Consistory Court in reporting the Vicar of Ickleston to his bishop for taking it upon himself to send an old peal of bells to be re-cast, whilst the two churchwardens have been suspended. The clerk asked the vicar if he were aware "that he could be deprived of his living" for his act.

Architecturally speaking, perhaps your editorial commendation is correct, but I must deplore it on general lines. I do not wish to make your paper a religious medium, but the action taken by the Consistory Court and the publicity given to it cannot but be deplored by any real Christian. Imagine St. Peter or St. Paul of old threatening a man with deprivation of his priestly holding because, perchance being steeped in the matters of his faith, he had so little worldly knowledge that in seeking to improve his church he was unwittingly guilty of an architectural misdemeanour.

If the Consistory Courts could give a little more attention to improving the faith in general and the livings and conditions of their parish priests, and use the publicity accorded them for such ends, perchance the priests themselves might find time to acquire a greater knowledge of art.

COUNTRY PARSON

COMPETITION CALENDAR

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

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.

June 30. 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.

July 1. The Reading Corporation invite architects residing or practising in Berkshire, Buckinghamshire, or Oxfordshire, to submit, in open competition, designs for a chapel which it is proposed to erect in a new cemetery. A premium of 50 guineas will be awarded to the author of the design placed first by the assessor, Mr. Charles J. Blomfield, F.R.I.B.A., and twenty-five guineas to the author of the design placed second. Particulars from the Borough Surveyor, Town Hall, Reading. Deposit £2 2s., which will be returned after receipt of a *bona fide* design. Should architects, on receipt of the particulars, not desire to compete, the deposits will be repaid provided the papers are returned within four weeks. Designs in sealed packages, endorsed "Design for Chapel," to Mr. Charles J. Blomfield, F.R.I.B.A., 13 Ashburn Gardens, London, S.W.7.

COMPETITION NEWS

An Engineering Scholarship

The Jury appointed by the Institution of Structural Engineers have awarded the Brenforce Travelling Scholarship (value £300) for 1927 to Mr. J. Blackett of Newport, Mon., who also received the gold medal. The silver medal for the candidate placed second has been awarded to Mr. S. H. Suthers of Kenton, Middlesex, and the bronze medal for the candidate placed third to Mr. E. W. Williams of London.

There were sixty-four entries for the competition, which was for the design of a reinforced concrete water tower and tank.

The designs are on exhibition at the headquarters of the Institution at 10 Upper Belgrave Street, S.W.1.

Designs in Silverwork

There are many signs that the moment is opportune for a revival of the fine traditions of English silvercraft, and the Worshipful Company of Goldsmiths desire to invite the co-operation of all sections of the trade and of others interested in assisting such a revival. Among the steps proposed is a competition for silverwork saleable at prices ranging from £1 to £50. Specimens selected by the Company's judges will be purchased by the Company to the value of £500 (provided that, in the opinion of the Judges, sufficient good work is submitted), with a view to exhibitions in various directions of representative modern work. The Judges will be Sir Edwin Lutyens, R.A., Mr. C. H. StJohn Hornby, Mr. Charles Aitken, Director of the Tate Gallery, Mr. B. J. Fletcher, Principal of the Birmingham Art School, Mr. F. H. Courthope, and Mr. Arthur Duvall Bishop, with power to add to their number. The competition is open to British subjects only. All entries must be sent to the Clerk of the Goldsmiths' Company, Goldsmiths' Hall, E.C.2, before October 15.

SOCIETIES AND INSTITUTIONS

R.I.B.A. New Standing Committees

Following is a list of the new Standing Committees of the R.I.B.A. for the ensuing year. The result of the election for the new Council was published last week.

ART STANDING COMMITTEE

Fellows

Henry Philip Burke Downing
Harry Stuart Goodhart-Rendel
Philip Dalton Hepworth
Charles Henry Holden
Arthur Keen
Oswald Partridge Milne
Francis Winton Newman
Stanley Churchill Ramsey
Louis de Soissons
Francis Thomas Verity

Associates

Harold Chalton Bradshaw
Leonard Holcombe Bucknell
Ronald Aver Duncan
Hon. Humphrey Arthur Pakington
John Chiene Shepherd
William Harding Thompson

Licentiates

Reginald Francis Guy Aylwin
Archibald Stuart Soutar
Francis Robert Taylor

LITERATURE STANDING COMMITTEE

Fellows

Louis Ambler
William Henry Ansell
Martin Shaw Briggs
Major Hubert Christian Corlette
Henry Martineau Fletcher
David Theodore Fyfe (Cambridge)
Sydney Decimus Kitson (Oxon)
Arthur Hamilton Moberly
Basil Oliver
Charles Sydney Spooner

Associates

Professor Lionel Bailey Budden (Liverpool)
Charles Cowles-Voysey
Arthur Trystan Edwards
Professor Frank Stephen Granger (Nottingham)
Henry Castree Hughes (Cambridge)
Grahame Burnell Tubbs

Licentiates

Captain William Thomas Creswell
Arthur Edward Henderson
Edwin Morecombe Hick

PRACTICE STANDING COMMITTEE

Fellows

Henry Victor Ashley
Frederick Chatterton
George Hastwell Grayson (Liverpool)
Gilbert Henry Lovegrove
David Barclay Niven
William Gillbee Scott
John Alan Slater
John Carrick Stuart Soutar
Sydney Joseph Tatchell
Percy Edward Thomas (Cardiff)

Associates

Horace William Cubitt
George Leonard Elkington
Harry Valentine Milnes Emerson
William Henry Hamlyn
Hubert Lidbetter
Charles Woodward

Licentiates

Frederic Roger Betenson
Joseph William Denington
Captain Augustus Seymour Reeves

SCIENCE STANDING COMMITTEE

Fellows

Ernest Hollyer Evans
George Reginald Farrow
James Ernest Franck
William Alexander Harvey (Birmingham)
John Hatton Markham
Alan Edward Munby
Lionel Godfrey Pearson
Augustus Alban Hamilton Scott
Herbert Duncan Searles-Wood
Major Charles Frederick Skipper (Cambridge)

Associates

Robert John Angel
Hope Bagenal
Edwin Gunn
Arnold Fielder Hooper
Alfred Ernest Mayhew
Harvey Robert Sayer

Licentiates

Lieut.-Col. Percy Alfred Hopkins
George Nathaniel Kent
Percy John Waldram

R.I.B.A. Intermediate Examination

The intermediate examination qualifying for election as Student R.I.B.A. was held in London from May 20 to 26 and in Manchester from May 20 to 25. Of the eighty-five candidates examined thirty passed and fifty-five relegated. The successful candidates are as follows, the names being given in order of merit, as placed by the examiners:

Hall, Arthur Leonard
Ford, Hugh Hubbard
Lyons, Edward Douglas
Carr, Frank Henry
Thompson, Eric
Cartwright, Thomas Nelson
Hartland, Eric John
Penn, Colin Troughton
Mungeam, Reginald Herbert
Pearson, Charles Edward
Cooper, Kenneth James
Crosby, Edmund Lionel
Evans, Charles Herbert
Gale, Arthur Harry
Grove, Edward Atkins
Hartley, William Suthers
Hedges, Harold Mason
King, Frederic Stanley
Lane, George Charles
Lane, Howard Ross
North, Guy Wood
Parker, Hedley
Reuben, Samuel Simon
Ridout, Alfred Henry
Shepherd, George Henry
Smith, Alfred
Stableford, Samuel Horace Sawbridge
Tattersfield, Leonard
Vaughan, Reginald
White, Edmund Julian

The Royal Society of Arts

The Albert Medal of the Society for the current year has been awarded by the Council, with the approval of the President, H.R.H. the Duke of Connaught, to Sir Aston Webb, G.C.V.O., C.B., P.R.A. 1919-24, P.R.I.B.A. 1902-4, F.S.A., LL.D., "for distinguished services to Architecture." The Medal was founded in 1863 as a memorial to Prince Albert, for eighteen years President of the Society, and is awarded each year "for distinguished merit in promoting Arts, Manufactures, and Commerce."

THE MEMORIAL HALL, UNIVERSITY COLLEGE

The architects for the new memorial hall at University College, Gower Street, were Messrs. Richardson and Gill, FF.R.I.B.A. Mr. Collins, of the Department of Engineering, undertook the structural engineering, and Mr. Barker was responsible for the heating and ventilation, and Professor Clinton for the lighting. The acoustics of the hall have been improved after investigations made by the architects and Mr. Richardson, of the Department of Acoustics. The general contractors were Messrs. Leslie & Co. Mr. Percy Bentham was the sculptor; Messrs. Harvey & Co., and the Morris Bronze Foundry, contracted for the metalwork from the architects' designs; and Messrs. Heal & Son supplied the chairs.

NEW INVENTIONS

[The following particulars of new inventions are specially compiled for THE ARCHITECTS' JOURNAL, by permission of the Controller of H.M. Stationery Office, by our own patent expert. All inquiries concerning 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

13585. Brown, R. D. Transparent material for tracing. May 20.
13253. Cann, J. A. Manufacture of sheet material for structural purposes. May 17.
13177. Coggans, J. Lighting apparatus for shop windows. May 17.
13083. Cowper, E. O. Interengaging units for floors, &c. May 16.
13452. Ely, C. A. Door springs and checks. May 19.

SPECIFICATIONS PUBLISHED

270773. Billerman, J. A. Construction of buildings and other structures in concrete.
270815. Sugg, W., & Co., Ltd., and Sugg, P. H. Gas fires.
270857. Colquhoun, J. Covering of roofs and the sheathing or covering of walls and other structures.
270944. Williams, G. B. Building constructions.
270956. Holloway, C. E. Concrete slab structures.

ABSTRACT PUBLISHED

268587. Schaefer, H., 114 Goethestrasse, Essen, Germany. Moulding concrete blocks, &c.

OBITUARY

Colonel Sir R. W. Edis

Colonel Sir Robert William Edis died suddenly, aged eighty-eight, at his home at Great Ormesby, Norfolk. He was a well-known architect and authority on house decoration. He was the architect of the Constitutional and Junior Constitutional Clubs, and of the Great Central Hotel, London, and was commissioned by King Edward to supervise the construction of the ballroom and additions to Sandringham.

THE WEEK'S BUILDING NEWS

The PENZANCE Corporation is negotiating for part of the York House estate for the purpose of a housing scheme.

*

The WARRINGTON Corporation has obtained sanction to borrow £30,000 for further housing advances.

*

The DUDLEY Corporation Health Committee recommends the erection of a new isolation hospital on a site on the Priory estate. The borough engineer is to prepare a complete scheme with all necessary plans, providing for thirty-two beds, together with an administrative block.

*

Plans passed by the DUDLEY Corporation: Addition to classroom, grammar school, for the governors; shop and house, Cradley Road, Netherton, for Mr. J. T. Dunn; extension to mattress factory, Stourbridge Road, Dudley, for Mr. F. Flanagan.

*

Plans passed by the TRURO Corporation: Oil depot, Newham, for the Russian Oil Products, Ltd., Bristol; additions, Truro College, for the trustees.

*

Plans passed by the WATFORD Corporation: Two houses, Gammons Lane, for Messrs. A. H. and E. Batchelor and Lee; two houses, Mildred Avenue, for Mr. W. G. Larrett; two houses, Kelmscott Crescent, for Mr. K. F. A. Walker; alterations, Malden Hotel, Station Road, for Messrs. Benskins; two houses, Gad Avenue, for Messrs. Brightman and Sons; lavatory accommodation, Vicarage Road, for Watford Board of Guardians; two houses, St. Albans Road, Garston, for Mr. W. King; two houses and garages, Cassiobury Drive, for Mr. J. Rendall; joiners' shop, sawmill, garage, and offices, Beechwood Rise, for Messrs. Kempster and Williams; two houses, The Gardens, for Mr. W. Manders; alterations and additions, Church Street National Schools, for Mr. F. E. Fisher.

*

The authorities of Christchurch are to erect a choir school in Brewer Street, OXFORD.

*

The WATFORD Corporation has appointed a sub-committee to explore the possibility of securing public baths on the Little Nascot estate (subject to the requirements of the public library) or on the Elms estate, or on any other suitable and available site.

*

Mr. H. A. Gold, M.C., F.R.I.B.A., of London, has accepted the position of joint architect with the borough engineer for the new library to be erected by the WATFORD Corporation at Little Nascot.

Mr. W. Arthur Rutter, A.R.I.B.A., has prepared plans for the erection of buildings at Pratt Mews, Bayham Street, ST. PANCRAS.

*

Plans passed by the ROTHERHAM Corporation: Engineers' workshops, Thames Street and Mary Street, for Messrs. Duncan White (Engineers), Ltd.; conversion of three houses into shops, 46, 48, 50 Wellgate, for Mr. J. Simpson; two houses, St. Leonard's Road, for Mr. E. Braidley; reconstruction of Thornhill Tavern, Arthur Street and Hope Street, for Messrs. Mappin's Masbro' Old Brewery Co., Ltd.; three houses and shops, Far Lane, for Mr. Albert Thompson; additions to workshops, George Street, for Messrs. Beatson Clark & Co., Ltd.

*

At a meeting of the ROTHERHAM Corporation Tramways Committee the borough engineer submitted detailed plans showing the proposals for the erection of a new 'bus garage on land adjoining the tramways depot. The plans were approved and the borough engineer authorized to invite tenders for the work.

*

The PLYMOUTH Education Committee is to submit to the Board of Education further plans for the proposed elementary school at North Prospect.

*

The PLYMOUTH Education Committee has passed plans by Mr. W. H. May, architect, for the reconstruction of Sutton Road school, and forwarded them to the Board of Education.

*

The managers of Charles Schools, PLYMOUTH, have prepared a scheme for alterations and additions.

*

Plans passed by PLYMOUTH Corporation: Alterations and additions, 7 Franfort Street, for Messrs. Costers, Ltd.; alterations and additions, 12 and 13 Bath Street, for Messrs. Rownson, Drew, and Clydesdale; sub-station, St. Budeaux, for the electricity department; six houses, Hillcrest Avenue, for Mr. F. Packer; store and workshop, Endsleigh Yard, for the Water Department; new premises, Mutley Plain, for the Plymouth Savings Bank; six houses, Whitleigh estate, for Messrs. A. Searle and Son; alterations and additions, 21 Woodster Street, for Messrs. Clark, Doble, Ltd.

*

The SMETHWICK Corporation is seeking sanction to borrow £20,000 for further housing advances.

*

The PLYMOUTH Corporation has obtained a site at Sparkwell for the erection of a smallpox hospital, for which plans are to be prepared by the borough engineer.

Plans passed by SMETHWICK Corporation: Ten houses, High Road, for Messrs. R. G. and H. P. Strong; nine houses, White Road, for Messrs. W. Lees and Sons; alterations 59 to 65 Waterloo Road, for Mr. Waltham; works, Beakes Road, for Worlds Wear, Ltd.; foundry, Dartmouth Road, for Birmingham Aluminium Casting Co., Ltd.

*

In connection with the new George Street clearance scheme, the city architect of HULL has prepared a draft lay-out of the area to provide eight shops and 112 one, two, and three bedroomed flats. These would rehouse approximately 492 persons. This would leave 1,396 to be provided for, and he would be glad if the committee would consider the advisability of rehousing them in cottage flats on sites near the docks, say, on Hedon Road. Approximately 279 flats would be required, and at twenty to the acre the amount of land required would be 14 acres.

*

The HAMPTON U.D.C. is making an offer for land in Malvern Road for a housing site. The surveyor has prepared a preliminary lay-out for the erection of ninety-six houses on a site near Priory Road.

*

The MANCHESTER Corporation Tramways Committee has voted the following estimates: Land and buildings, £290,000; cars and other rolling stock, £185,000; machinery and plant, £12,000; permanent way, £65,000.

*

The Worcestershire C.C. has approved detailed plans, elevations and sections for the repair and strengthening of the HOLT Fleet bridge. The scheme has been submitted to the Severn Commission and it is anticipated that no objection will be raised to any of the details. The formal approval of the scheme has not yet been received from the Ministry of Transport. Immediately this is received tenders will be obtained from selected firms having special experience in reinforced concrete work.

*

Mr. D. Cooper is developing the Bruche estate, WARRINGTON, and is to erect thirty-six houses.

*

Messrs. R. and S. Smith are to erect twenty subsidy houses in Alder Lane, WARRINGTON. Mr. Harry Heeson is to build several houses in Manchester Road and Kingsway.

*

Plans passed by SHOREDITCH B.C.: Rebuilding "The Royal Alfred" P.H., Kingsland Road; additions, Barclays Bank, Shoreditch High Street; factory, Regent's Row, Shoreditch.

The Aire and Calder Navigation Co. is to widen Cliffe Lane Bridge, BARNSLEY.

*

The SWANSEA Education Committee is to obtain land for the enlargement of the Sketty Council school.

*

The YORK Corporation has come to terms for the purchase of twenty-six acres in the vicinity of Hull Lane for the erection of houses.

*

The Lancashire Education Committee is to proceed with the erection of a secondary school in Great Stone Road, STRETFORD.

*

The STRETFORD Education Committee is to commence the erection of an elementary school in King's Road.

*

Plans passed by the STRETFORD U.D.C.: Offices, Elsinore Road, for Messrs. Reinforced Concrete Construction Co.; eight houses, Great Stone Road, for Mr. W. R. Rochell; extensions, Ashburton Road, for Messrs. Smith and Allcock, Ltd.; alterations and additions, Virgil Street, for Messrs. Humphries, Jackson and Ambler; works, Talbot Road, for Messrs. Leyland and Sons; additions, Westinghouse Road, for Messrs. Courtaulds, Ltd.; alterations, Empress Street, for Messrs. Empress Coppersmiths and Engineering Co., Ltd.

*

The STRETFORD U.D.C. has obtained sanction to grant another fifty housing subsidies.

*

The CHIPPING SODBURY R.D.C. has approved an estate plan for the erection of 500 houses at Horfield.

*

Mr. E. L. Maddock is to lay out streets on the Mon Abri estate, Trentham, STAFFS.

*

The Burslem and District Co-operative Society is to erect shop premises in Heron Street and a butchery and confectionery department in Church Street, FENTON.

*

The Stoke-on-Trent city surveyor has discussed the suggested routes for the arterial roads with the surveyor of the WOLSTANTON Council and their town-planning advisor, and has tentatively agreed to the following: 1: Western Valley arterial road from Etruria, northwards to the Kidsgrove boundary; 2: Davenport Street and Newcastle Street, Burslem, in the direction of Bradwell and Chesterton; 3: Market Square, Tunstall, westwards towards Audley.

*

The BARNSLEY Education Committee is obtaining a site on the Burton Grange estate for the erection of an elementary school.

The HASTINGS Corporation has approved a scheme for the construction of a bathing pool at West St. Leonards. The scheme can be proceeded with at any time subject to the approval of the appropriate Government departments.

*

Messrs. Kempster and Williams are to erect fifty houses on the Leggatts Rise estate, WATFORD.

*

The CARLISLE Corporation Housing Committee has decided that 300 additional houses be erected in the city, and that the surveyor be instructed to submit to the next meeting a scheme for the erection of such houses on the Botcherby, Raffles, and Blackwell Road estates.

*

Plans passed by the BARNSLEY Corporation: Twelve houses, Wombwell Lane, Stairfoot, for Mr. C. J. Cernes; workshop, Back Spring Street, for Mr. A. Bray; six houses, Woodstock Road, for Mr. W. Storrs; two shops, Huddersfield Road for Mr. F. Birkinshaw.

*

Plans passed by the BRADFORD Corporation: Twenty-six houses, Harehills Road and Kinston Grove, for Mr. A. Robinson; four bungalows, Ashbourne Gardens, for Mr. F. Kirby; four houses, Carr House Gate, for Mr. T. R. Robinson; eight houses, Leaventhorpe Road, for Mr. W. W. Rawnsley; four bungalows, Hawes Grove, for Mr. S. Priestley; seven houses, Haworth Road, for Mr. B. Swailes; six houses, Whernside Mount, for Messrs. J. Watkin & Co.; thirteen houses, Moore Avenue and Poplar Grove, for Mr. F. Wray; four houses, Florida Road and Simms Dene, for Mr. A. W. Cooke; five houses, Whitehead Place, for Messrs. A. Cansfield and Sons.

*

The LITTLEHAMPTON U.D.C. has formed a special committee to consider the advisability of providing public swimming baths including a dance and assembly room.

*

Plans passed by the SWANSEA Corporation: Nineteen houses, Grenfell Park estate, for Messrs. J. R. Banfield and Son; twenty-three houses, Gorse Road, Cockett Road, for Mr. Syd. Davies; six houses, Cockett Road, for Mr. Syd. Davies; four houses, Townhill, for Messrs. Jones and Watkins; caretaker's lodge, Girls' High School, Walters Road, for the Education Committee; store, Clydach Road, Ynistawe, for Mr. D. Hopkins; mission hall, Wern Fawr Road, for the Brethren; fifty houses, Manselton, for the Great Western Garden Village Society, Ltd.; four houses, Pentregethin Road, for Messrs. Jones and Watkins; nine houses, Parc-y-duc, Morriston, for Messrs. Walter and Johns; three houses, Fern Street, for Mr. J. Willis; seventeen houses, Grenfell Park Estate, for Messrs. Jones Bros.; six houses, Limekiln Road, for Mr. B. F. Hoppe.

The Great Western (Swansea) Garden Village Society, Ltd., are to build a further fifty houses at MANSELTON for the use of railwaymen residing in the borough.

*

The SWANSEA Corporation is seeking sanction to borrow £100,000 for further housing grants.

*

The SWANSEA Corporation Housing Committee is considering the question of erecting another 100 houses.

*

In connection with the widening of Leadenhall Street in front of East India House, the CITY OF LONDON Corporation is acquiring the freehold interest of Lloyd's Building, Ltd., in the ground required to widen the public way in front of 12 and 13 Leadenhall Street, for the sum of £3,820, vaults, pavement lights and coal plates to be allowed to be constructed in accordance with the regulations, but free of rental.

*

Messrs. Parker's Burslem Brewery Co., is to reconstruct the George Hotel, BURSLEM.

*

Messrs. Hollins and Jones, architects, have prepared plans for the lay-out of the Crescent site, HARPFIELD, Staffs.

*

Nos. 8a and 9 Miles Lane, and Nos. 28–30 Gracechurch Street, CITY OF LONDON, are to be rebuilt.

*

The STOKE NEWINGTON B.C. Baths Committee recommends approval of a scheme prepared by Messrs. Hobden and Porri, for the conversion of premises in Albion Road, into covered swimming baths. The Committee has had expert advice, and Messrs. Hobden and Porri, architects, of 37a Finsbury Square, E.C.2, have prepared drawings, particulars, and an estimate of the cost of the scheme, £20,720.

*

The Durham C.C. is to reconstruct the Rowlands Gill bridge at BURNOPFIELD.

*

The LIVERPOOL Corporation is to erect 260 tenements and six shops on the Melrose estate.

*

The WAKEFIELD Corporation has passed a lay-out plan for sixty houses which the Corporation are to build in Thornes Road, for sale.

*

The LLANDUDNO U.D.C. has purchased land on the Mostyn estate for a housing scheme.

*

The LLANDUDNO U.D.C. has asked the surveyor to prepare a scheme for the erection of houses of the two-bedroom type on the Maesdu estate.

RATES OF WAGES

			I	II
			s. d.	s. d.
A	ABERDARE	S. Wales & M.	1 8	1 3½
A₁	Abergavenny	S. Wales & M.	1 7½	1 2½
B	Abingdon ..	S. Counties	1 6	1 1½
A	Accrington	N.W. Counties	1 8	1 3½
A₃	Addlestone	S. Counties	1 6½	1 2
A	Adlington ..	N.W. Counties	1 8	1 3½
A	Airdrie ..	Scotland	*1 8	1 3½
C₁	Aldeburgh	E. Counties	1 4	1 0½
A	Altrincham	N.W. Counties	1 8	1 3½
B₃	Appleby ..	N.W. Counties	1 4½	1 0½
A	Ashton-under-Lyne	N.W. Counties	1 8	1 3½
A₃	Atherstone	Mid. Counties	1 6½	1 2
B₃	Aylesbury ..	S. Counties	1 4½	1 0½
B₃	BANBURY	S. Counties	1 4½	1 0½
B₃	Bangor ..	N.W. Counties	1 5	1 1
A	BarnardCastle	N.E. Coast	1 8	1 3½
A	Barnsley ..	Yorkshire	1 8	1 3½
B₁	Barnstaple	S.W. Counties	1 5½	1 1½
A	Barrow ..	N.W. Counties	1 8	1 3½
A	Barry ..	S. Wales & M.	1 8	1 3½
B₃	Basingstoke	S.W. Counties	1 4½	1 0½
B	Bath ..	S.W. Counties	1 6	1 1½
A	Batley ..	Yorkshire	1 8	1 3½
B	Bedford ..	E. Counties	1 6	1 1½
A₃	Berwick-on-Tweed	N.E. Coast	1 7	1 2½
A₂	Bewdley ..	Mid. Counties	1 7	1 2½
B₃	Bicester ..	Mid. Counties	1 4½	1 0½
A	Birkenhead	N.W. Counties	*1 10	1 4½
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 7	1 2½
A	Bridgend ..	S. Wales & M.	1 8	1 3½
B₃	Bridgwater	S.W. Counties	1 5	1 1
A₁	Bridlington	Yorkshire	1 7½	1 2½
A	Brighouse	Yorkshire	1 8	1 3½
B₁	Brighton ..	S. Counties	1 6	1 1½
A	Bristol ..	S.W. Counties	1 8	1 3½
B₃	Brixham ..	S.W. Counties	1 4½	1 0½
A₃	Bromsgrove	Mid. Counties	1 7	1 2½
C	Bromyard ..	Mid. Counties	1 4	1 0½
A	Burnley ..	N.W. Counties	1 8	1 3½
A	Burslem ..	Mid. Counties	1 8	1 3½
A₃	Burton-on-Trent	Mid. Counties	1 7	1 2½
A	Bury ..	N.W. Counties	1 8	1 3½
A₁	Buxton ..	N.W. Counties	1 7½	1 2½
B	CAMBRIDGE	E. Counties	1 6	1 1½
B₃	Canterbury	S. Counties	1 4½	1 0½
A	Cardiff ..	S. Wales & M.	1 8	1 3½
A	Carlisle ..	N.W. Counties	1 8	1 3½
B	Carmarthen	S. Wales & M.	1 6	1 1½
B₃	Carnarvon	N.W. Counties	1 5	1 1
A₁	Carnforth ..	N.W. Counties	1 7½	1 2½
A	Castleford	Yorkshire	1 8	1 3½
B₁	Chatham ..	S. Counties	1 5½	1 1½
B₁	Chelmsford	E. Counties	1 5½	1 1½
A₃	Cheltenham	S.W. Counties	1 6½	1 2
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
B₂	Deal ..	S. Counties	1 4½	1 0½
B₁	Denbigh ..	N.W. Counties	1 5½	1 1½
A	Derby ..	Mid. Counties	1 8	1 3½
A	Dewsbury ..	Yorkshire	1 8	1 3½
B	Didcot ..	S. Counties	1 6	1 1½
A	Doncaster	Yorkshire	1 8	1 3½
C₁	Dorchester	S.W. Counties	1 4	1 0½
A₂	Driffield ..	Yorks	1 6½	1 2
A₂	Droitwich ..	Mid. Counties	1 6½	1 2
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
B₂	Folkestone	S. Counties	1 5	1 1
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
A₃	Gloucester	S.W. Counties	1 6½	1 2
A₂	Goole ..	Yorkshire	1 7	1 2½
B	Gosport ..	S. Counties	1 6	1 1½
A₃	Grantham	Mid. Counties	1 6½	1 2
A₁	Gravesend	S. Counties	1 7½	1 2½
A	Greenock ..	Scotland	*1 8	1 3½
A	Grimsby ..	Yorkshire	1 8	1 3½
B₁	Guildford ..	S. Counties	1 5½	1 1½
A	HALIFAX ..	Yorkshire	1 8	1 3½
A	Hanley ..	Mid. Counties	1 8	1 3½
A	Harrogate	Yorkshire	1 8	1 3½
A	Hartlepools	N.E. Coast	1 8	1 3½
B₂	Harwich ..	E. Counties	1 5	1 1
B₃	Hastings ..	S. Counties	1 4½	1 0½
B₁	Hatfield ..	S. Counties	1 5½	1 1½
B	Hereford ..	S. W. Counties	1 6	1 1½
B	Hertford ..	E. Counties	1 5½	1 1½
A₁	Heysham ..	N.W. Counties	1 7½	1 2½
A	Howden ..	N.E. Coast	1 8	1 3½
A	Huddersfield	Yorkshire	1 8	1 3½
A	Hull ..	Yorkshire	1 8	1 3½

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

			I	II
			s. d.	s. d.
A	ILKLEY ..	Yorkshire	1 8	1 3½
A	Immingham	Mid. Counties	1 8	1 3½
B	Ipswich ..	E. Counties	1 6	1 1½
C₁	Isle of Wight	S. Counties	1 4	1 0½
A	JARROW ..	N.E. Coast	1 8	1 3½
A	KEIGHLEY	Yorkshire	1 8	1 3½
B₁	Kendal ..	N.W. Counties	1 5½	1 1½
B₁	Keswick ..	N.W. Counties	1 5½	1 1½
B	Kettering ..	Mid. Counties	1 6	1 1½
A₂	Kidderminster	Mid. Counties	1 7	1 2½
B₂	King's Lynn	E. Counties	1 5	1 1
A	LANCASTER	N.W. Counties	1 8	1 3½
A₂	Leamington	Mid. Counties	1 7	1 2½
A	Leeds ..	Yorkshire	1 8	1 3½
A	Leek ..	Mid. Counties	1 8	1 3½
A	Leicester ..	Mid. Counties	1 8	1 3½
A	Leigh ..	N.W. Counties	1 8	1 3½
B₃	Lewes ..	S. Counties	1 4½	1 0½
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	S. Wales & M.	1 8	1 3½
	S. and E. Glamorganshire			
A₁	Morecambe	N.W. Counties	1 7½	1 2½
A₃	NANTWICH	N.W. Counties	1 6½	1 2
A	Neath ..	S. Wales & M.	1 8	1 3½
A	Nelson ..	N.W. Counties	1 8	1 3½
A	Newcastle ..	N.E. Coast	1 8	1 3½
A	Newport ..	S. Wales & M.	1 8	1 3½
A	Normanton	Yorkshire	1 8	1 3½
A₂	Northampton	Mid. Counties	1 7	1 2½
A	North Staffs.	Mid. Counties	1 8	1 3½
A	North Shields	N.E. Coast	1 8	1 3½
A₃	Norwich ..	E. Counties	1 6½	1 2
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
A₃	South'pton	S. Counties	1 6½	1 2
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
A₃	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
A₃	Whitby ..	Yorkshire	1 7	1 2½
A	Widnes ..	N.W. Counties	1 8	1 3½
A	Wigan ..	N.W. Counties	1 8	1 3½
B₃	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

* In these areas the rates of wages for certain trades (usually Painters and Plasterers) vary slightly from those given. The rates for each trade in any given area will be sent on request.

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 ft.	£0	1	3
DO. 6 in., *per ft.*	0	2	8
DO. 9 in., *per ft.*	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 6
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.*

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, ar. 2½ in., per yd. super	0	6	6
York templates sawn, per ft. cube	0	6	9
Slate shelves, rubbed, 1 in., per ft. sup.	0	2	6
Cement and sand, see "Excavator," etc., above.			

HOISTING and setting stone, per ft. cube	£0	2	2
DO. for every 10 ft. above 30 ft. add 15 per cent.			
PLAIN face Portland basis, per ft. sup.	£0	2	8
DO. circular, per ft. sup.	0	4	0
SUNK FACE, per ft. sup.	0	3	9
DO. circular, per ft. sup.	0	4	10
JOINTS, arch, per ft. sup.	0	2	6
DO. sunk, per ft. sup.	0	2	7
DO. DO. circular, per ft. sup.	0	4	6
CIRCULAR-CIRCULAR work, per ft. sup.	1	2	0
PLAIN MOULDING, straight, per inch of girth, per ft. run	0	1	1
DO. circular, do., per ft. run	0	1	4

HALF SAWING, per ft. sup.	£0	1	0
Add to the foregoing prices if in York stone 35 per cent.			
DO. Mansfield, 12½ per cent.			
Deduct for Bath, 33⅓ per cent.			
DO. for Chilmark, 5 per cent.			
SETTING 1 in. slate shelving in cement, per ft. sup.	0	0	6
RUBBED round nosing to do., per ft. lin.	0	0	6
YORK STEPS, rubbed T. & R., ft. cub. fixed	1	9	0
YORK SILLS, W. & T., ft. cub. fixed	1	13	0
ARTIFICIAL stone paving, 2 in. thick, per ft. sup.	0	1	6
DO. 2½ in. thick, per ft. sup.	0	1	9

SLATER AND TILER

SLATER, 1s. 9½d. *per hour*; TILER, 1s. 9½d. *per hour*; SCAFFOLDER, 1s. 5½d. *per hour*; LABOURER, 1s. 4½d. *per hour.*
N.B.—Tiling is often executed as piecework.

Slates, 1st quality, per 1,200:			
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

FIR fixed in wall plates, lintels, sleepers, etc., per ft. cube	0	5	6
DO. framed in floors, roofs, etc., per ft. cube	0	6	6
DO., framed in trusses, etc., including ironwork, per ft. cube	0	7	6
PITCH PINE, add 33⅓ per cent.			
FIXING only boarding in floors, roofs, etc., per sq.	0	13	6
SARKING FELT laid, 1-ply, per yd.	0	1	6
DO., 3-ply, per yd.	0	1	9
CENTERING for concrete, etc., including horsing and striking, per sq.	2	10	0
TURNING pieces to flat or segmenta 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, ¾ in. thick and fillets nailed to sides of joists (joists measured over), per square	2	0	0
RUBEROID or similar quality roofing, one-ply, per yd. sup.	0	2	3
DO., two-ply, per yd. sup.	0	2	6
DO., three-ply, per yd. sup.	0	3	0
TONGUED and grooved flooring, 1¼ in. thick, laid complete with splayed headings, per square	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, 1¾ in. with moulded bars in small squares, per ft. sup.	0	2	6
DO. 2 in. do., per ft. sup.	0	2	9
DEAL cased frames, oak sills and 2 in. moulded sashes, brass-faced pulleys and iron weights, per ft. sup.	0	4	6
MOULDED horns, extra each	0	0	3
DOORS, 4-panel square both sides, 1¾ 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
1¼ 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* 1*s.* 9½*d. per hour*; MATE, *do.* 1*s.* 4*d. per hour*; ERECTOR, 1*s.* 9½*d. per hour*; FITTER, 1*s.* 9½*d. per hour*; LABOURER, 1*s.* 4*d. per hour.*

*

Mild Steel in British standard sections, per ton	£12	10	0
Sheet Steel:			
Flat sheets, black, per ton	19	0	0
Do., galvd., per ton	23	0	0
Corrugated sheets, galvd., per ton	23	0	0
Driving screws, galvd., per grs.	0	1	10
Washers, galvd., per grs.	0	1	1
Bolts and nuts, per cwt. and up	1	18	0

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

*

Lead, milled sheet, per cwt.	£1	13	6
DO. *drawn pipes, per cwt.*	1	14	0
DO. *soil pipe, per cwt.*	1	17	0
DO. *scrap, per cwt.*	1	5	6
Copper, sheet, per lb.	0	1	9
Solder, plumber's, per lb.	0	1	3
DO. *fine, per lb.*	0	1	9
Cast-iron pipes, etc.:			
L.C.C. soil, 3 in., per yd.	0	4	0
DO. *4 in. per yd.*	0	4	9½
R.W.P., 2½ in., per yd.	0	2	2
DO. *3 in., per yd.*	0	2	7
DO. *4 in., per yd.*	0	3	6½
Gutter, 4 in. H.R., per yd.	0	1	6½
DO. *4 in. O.G., per yd.*	0	1	10½

*

MILLED LEAD and labour in gutters, flashings, etc.	3	2	6
LEAD PIPE, fixed, including running joints, bends, and tacks, ½ in., per ft.	0	2	0
DO. ¾ in., per ft.	0	2	3
DO. 1 in., per ft.	0	3	0
DO. 1¼ in., per ft.	0	4	0
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	7
DO. 3 in., per ft. run	0	2	0
DO. 4 in., per ft. run	0	2	10
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, 1*s.* 9½*d. per hour (plus allowances in London only)*; LABOURER. 1*s.* 4½*d. per hour.*

*

Chalk lime, per ton	£2	17	0
Hair, per cwt.	1	5	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, 1*s.* 8½*d. per hour.*

*

Glass: 4ths in crates:			
Clear, 21 oz.	£0	0	4½
DO. 26 oz.	0	0	5
Cathedral white, per ft.	0	0	7
Polished plate, British ¼ in., up to 2 ft. sup. per ft.	0	1	6
DO. *4 ft. sup.* "	0	2	9
DO. *6 ft. sup.* "	0	3	0
DO. *20 ft. sup.* "	0	3	7
DO. *45 ft. sup.* "	0	3	9
DO. *65 ft. sup.* "	0	3	11
DO. *100 ft. sup.* "	0	4	4
Rough plate, 5/32 in., per ft.	0	0	6½
DO. *¼ in., per ft.*	0	0	6½
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, 1*s.* 6*d.* to 2*s.* per ft.

LEAD LIGHTS, plain, med. sqs. 21 oz., usual domestic sizes, fixed, per ft. sup. and up	£0	3	0

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

PAINTER AND PAPERHANGER

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

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Genuine white lead, per cwt.	£2	7	6
Linseed oil, raw, per gall.	0	3	6
DO., *boiled, per gall.*	0	3	8
Turpentine, per gall.	0	4	0
Liquid driers, per gall.	0	8	6
Knotting, per gall.	0	18	0
Distemper, washable, in ordinary colours, per cwt., and up	2	5	0
Double size, per firkin	0	3	6
Pumice stone, per lb.	0	0	4½
Single gold leaf (transferable), per book	0	2	0
Varnish, copal, per gall. and up	0	18	0
DO., *flat, per gall.*	1	2	0
DO., *paper, per gall.*	0	16	0
French polish, per gall.	0	17	6
Ready mixed paints, per gall. and up	0	15	0

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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	5/16 in.			½ in.			⅝ in.			¾ in.		
Qualities ..	AA. d.	A. d.	B. d.	AA. d.	A. d.	B. d.	AA. d.	A. d.	B. d.	AA. d.	A. d.	B. 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	15	—	6	—	—	—	—	—

1 1
1 4

span,

3 0
per ft.

GER

s. 4½d.
hour;

7 6
3 6
3 8
4 0
8 6
18 0

5 0
3 6
0 4½

2 0
18 0
2 0
16 0
17 6
15 0

0 3
0 6

0 9
0 7

0 10
0 9
1 2½

3 8
5 6
1 2
0 6

1 7
1 10
2 4
9 0

3 0

1 2

0 11

0 2½

0 6

1 7

2 8

2 3
3 3

4 0
5 0

15 0
0 0

0 0
0 0

7 0

6 6

1 6
1 9

2 10

0 7

½ in.

AA.	A.	B.
d.	d.	d.
8½	7	6
8	7	6
1 0½	10	—
1 6	—	—
1 0	—	—
—	—	—