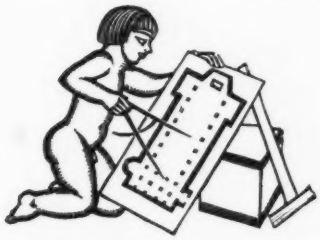
THE ARCHITECTS' JOURNAL



THE ARCHITECTS' JOURNAL
WITH WHICH IS INCORPORATED THE BUILDERS' JOURNAL AND THE ARCHITECTURAL ENGINEER IS PUBLISHED EVERY WEDNESDAY BY THE ARCHITECTURAL PRESS (PROPRIETORS OF THE ARCHITECTS' JOURNAL, THE ARCHITECTURAL REVIEW, SPECIFICATION, AND WHO'S WHO IN ARCHITECTURE) FROM 9 QUEEN ANNE'S GATE, WESTMINSTER, S.W.

*

THE ANNUAL SUBSCRIPTION RATES ARE AS FOLLOWS:
BY POST IN THE UNITED KINGDOM.... £1 3 10
BY POST TO CANADA..... £1 3 10
BY POST ELSEWHERE ABROAD..... £1 8 6
SUBSCRIPTIONS MAY BE BOOKED AT ALL NEWSAGENTS

*

SINGLE COPIES, SIXPENCE; POST FREE, SEVENPENCE. SPECIAL NUMBERS ARE INCLUDED IN SUBSCRIPTION; SINGLE COPIES, ONE SHILLING; POST FREE, 1S. 2D. BACK NUMBERS MORE THAN THREE MONTHS OLD (WHEN AVAILABLE), ADD 1S. 6D. TO ABOVE PRICES

*

SUBSCRIBERS CAN HAVE THEIR VOLUMES BOUND COMPLETE WITH INDEX, IN CLOTH CASES, AT A COST OF 10S. EACH. CARRIAGE IS EXTRA. A USEFUL BINDER, ALLOWING THE COPIES TO OPEN FLAT FOR READING, COSTS 4S. 6D. POST FREE

*

9 Queen Anne's Gate, Westminster, London, S.W.1
TELEPHONE: VICTORIA 6936 (OWN EXCHANGE)
TELEGRAPHIC ADDRESS: BUILDABLE, PARL., LONDON

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, November 30, 1927. NUMBER 1715: VOLUME 66

PRINCIPAL CONTENTS

Waterproofed non-cracking concrete roofs for factories are often specified. Where open spaces are not available as playing fields, the most satisfactory alternative is a well-constructed roof garden where indoor workers can enjoy fresh air, rest or exercise. Messrs. Horne Brothers Limited, the well-known men's and boys' complete outfitters (producers of enormous quantities of high-grade bespoke tailoring), have thus found "room at the top" at their well-equipped factory in King Edward Road, Hackney. The above illustration shows the spacious concrete roof (waterproofed and made dustless with "Colemanoid") which is used as a roof garden by the 700 men and women employed at Hackney. The roof area has been embellished with flowers and shrubs. Restful seating accommodation has been provided. Given pleasant weather, the roof is a feature that is of real value in congested surroundings. The smaller illustration shows one of the Horne tailoring workrooms. Write to me at Regent House, Regent Street, London, W.1, for "Dustless Floor Specifications," as applicable to "Colemanoid" roofs. The application of an orthodox concrete topping, usually consisting of a mix of one Portland cement to two of silica sand, frequently acts as floor and roof combined. "Colemanoid" added to the gauging water makes a concrete surface clean and dustless, resistant to wear and tear, and impervious to the penetration of water or moisture.

Frederic Toleman

[A working detail of this garden pavilion appears on the following page]

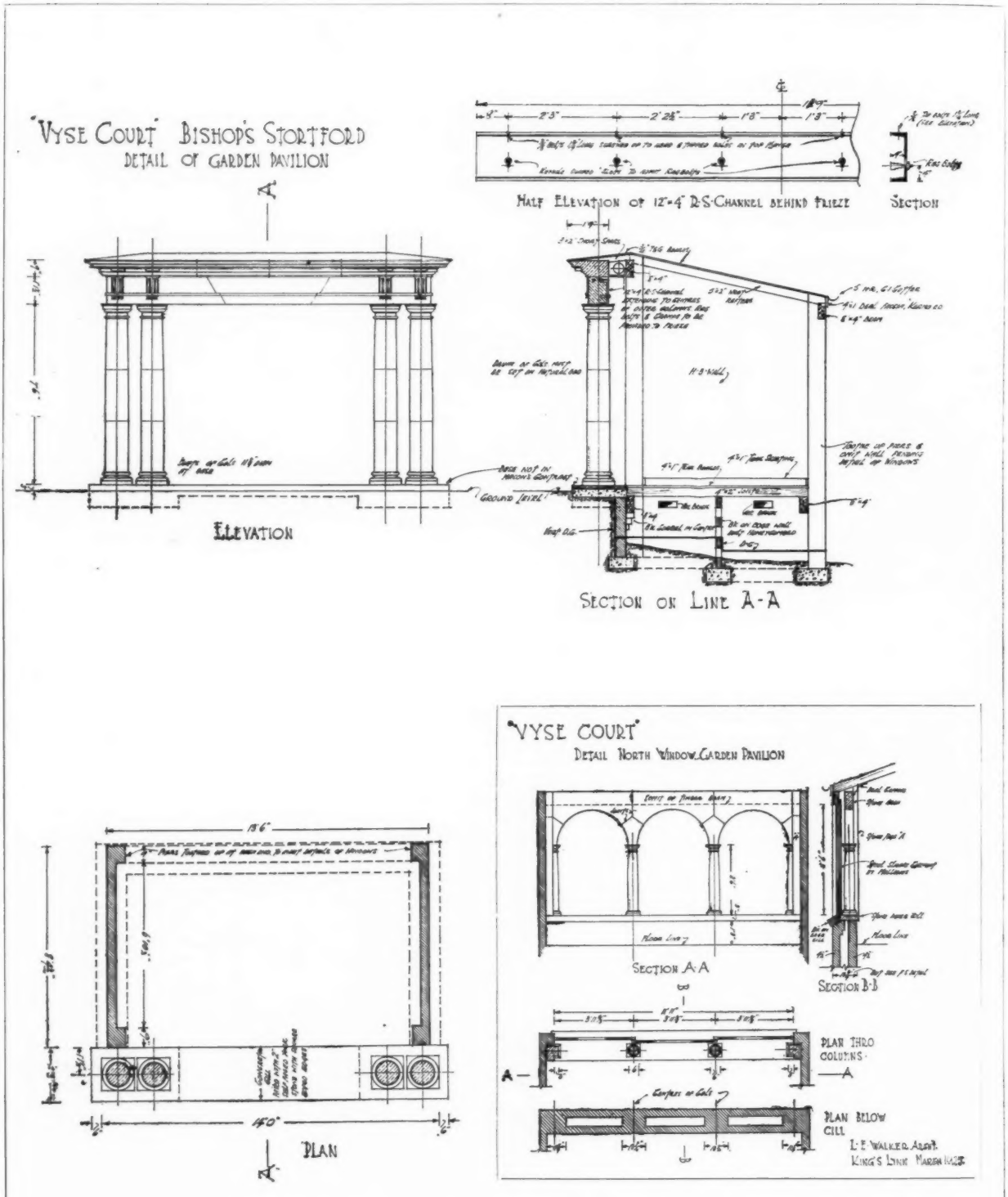
A GARDEN PAVILION AT VYSE COURT, BISHOP'S STORTFORD

[BY L. EDMUND WALKER]

THE WEEK'S DETAIL

[BY L. EDMUND WALKER]

The position of the pavilion was decided by the trees amongst which it is set, but it is almost axial with the window to the drawing-room of the house, which it faces. Only the front of the outside of the pavilion is visible, and the greatest possible economy was observed in its construction. The columns and entablature are of Bath stone upon a base of York stone, and since the pavilion was completed, a semicircular area of York stone paving with radial joints has been laid in front, as grass was found to be unsatisfactory under the drip of the trees. The central window at the back of the pavilion is made to slide sideways to allow the breeze to blow through in hot weather, while the front is fitted with folding oak doors which swing back out of sight behind the columns ; by this arrangement all the chairs and cushions may safely be left out at night without fear of damp. The walls above the dado are plastered with ordinary lime and hair coarse stuff, finished to a granular surface with a wood float. The floor is of tongued and grooved teak boards, and the dado is made up of original Jacobean panelling from Hollingbury Hall, now demolished.



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

THE ARCHITECTS' JOURNAL

Wednesday, November 30, 1927

APATHY

Societies and organizations, no less than the individuals who compose them, have their failings; that of the architectural profession is surely apathy. In our opinion apathy should have been included among the seven deadly sins; for is it not the mental equivalent to sloth, and are not sins of the mind and the spirit to be more deprecated than those of the body?

The latest manifestation of this failing occurs in connection with the really excellent suggestions of the R.I.B.A. Council to organize a series of "refresher" courses for members of the profession. We do not know with whom this idea originated, but as to its usefulness we have not the slightest doubt. We all know that the successful practice of architecture today depends not only upon inspiration, but also upon knowledge. And we know, too, that the fields of knowledge are being extended on all sides with an almost alarming rapidity; as someone has said, the growth of human knowledge is far outstripping the growth of human intelligence. In all the various ramifications of architectural and building practice changes are incessantly taking place; in heating, lighting, and ventilation; in methods of construction; in the planning of all specialized buildings; in all kinds of equipment; in building organization; in the law as it affects builders and building owners; in processes of manufacture; in town planning and town-planning procedure; in fact, the list might be extended until it filled this page, and it would then not be exhausted. No individual architect can keep abreast of all these changes and of all these accumulations of knowledge. The Council of the Institute, however, is endeavouring to organize a series of courses by means of which an architect may hear of the latest ideas, practices, processes, theories, demands, enactments, connected with one or more branches of his work. He is to be given an opportunity of bringing himself up-to-date in one or more of the manifold departments of his profession; he is to be given an opportunity of increasing his efficiency and his usefulness to the community.

It is an opportunity of which we should have thought half the practising architects in London would have availed themselves. Yet we are told that the scheme is unlikely to fructify owing to lack of support. If a referendum were to be taken amongst members of the R.I.B.A. as to the excellence of the idea we doubt not but that a majority would whole-heartedly favour the scheme, favour it in principle, and yet be too apathetic to support it in practice.

This apathy amongst the members of the architectural profession is not a new manifestation. It is to be met with in various guises. One of the oldest is in connection with the Institute's visits. Season after season a series of interesting and instructive visits is organized at considerable trouble and expense by the R.I.B.A. Yet out of some 2,000 available people within the London area, the attendance is composed every time of the same thirty to forty members.

This apathy extends in some degree also to the recently established Architects' Defence Union which, as our readers are doubtless aware, was incorporated and commenced operations in July last, relying very largely on the numbers of inquiries for membership received previously to the incorporation of the organization. We understand that there are still many eligible members of the R.I.B.A. who have not yet given the Union the support which was expected from them, and while we are fully aware that this is not a particularly propitious season at which to make an appeal for new annual subscriptions, we feel it incumbent upon us to draw the attention of those concerned to the matter, and to urge them both in their own interests and those of the Defence Union to join that body, which was formed and is carried on under the auspices of and with the hearty support and approval of the Council of the R.I.B.A.

It is apathy, too, which, in our opinion, is partly responsible for the mediocrity of much contemporary work, for it provides a soil incapable of producing any great achievements, whether they be artistic, scientific, or political. It is notorious that much of the desecration of the countryside exists on account of apathy; not one man in a hundred but is as willing as the P.C.P.R.E. himself to resent the spoliation of the countryside, and to hurl invective at the heads of its betrayers; but, on the other hand, not one man in a hundred is willing to take steps to deal with the matter.

The disastrous and injurious effects of apathy, then, are manifest both in professional organization and in professional practice, and we should like to end these remarks with some words of advice as to its eradication; this, however, we are unable to do, and neither threats nor cajolery will avail. The evil effects must be brought home in some quite personal manner. For instance, protracted litigation, causing worry and ending in serious financial losses, might bestir the individual to send a subscription to the Defence Union. But such stimuli cannot be artificially administered. And so we can do no more than once again urge our readers to bestir themselves while these good things are still available, and to remind them of the futility of closing stable doors after the horse has gone.

NEWS AND TOPICS

As I prophesied here three months ago, the Prime Minister last week very definitely told the deputation representing housing associations in London that he could not hold out the slightest hope of the appointment of a Royal Commission. Indeed, from the outset it was obvious that no Government could appoint a Royal Commission to inquire into housing with special reference to regional planning without seriously duplicating the work that has been entrusted to the Greater London Regional Planning Committee. A good deal of surprise has been expressed that two architects with political intuition like Major Harry Barnes and Mr. Elgood, formerly a Housing Commissioner, should have continued to press for a Commission, after the speeches made by Mr. Neville Chamberlain in connection with the setting up of the Regional Committee. The reply made to the deputation by the Prime Minister and the Minister of Health reiterated the point of view that the JOURNAL has expressed, stating that a Commission, if appointed, might interrupt the whole programme of house building, and that the loss would not be compensated for by any new information that could be brought forward on a subject that has already been explored so thoroughly during the last ten years.

* * *

Architects will find the investigations now being carried out by a committee appointed by the Board of Education into the building of schools of exceptional interest. Lord Eustace Percy has announced that he hopes the reports of these inquiries may in time be published. Up to the present only an interim report has been submitted to the Board covering public elementary schools. It is understood that this contains a valuable summary of a complete detailed examination made for the first time of the price-factor in school buildings. This shows that on the whole architects to education authorities have advised these bodies wisely, and have enabled them to build at a reasonable figure in comparison with the increased cost of post-war building. The London County Council Education Authority, especially, shows how the need for economy has been reflected in the new schools built at Downham and elsewhere in the London area.

* * *

Lord Eustace Percy asked the committee to pay special attention to the problem of alternative construction. It was said, for example, that the much-advertised steel school was more quickly built and at a lower cost than that of brick ! The committee have, so I hear, not been seriously impressed by the evidence before them on the value of such methods of alternative construction. They have discovered that in many cases those responsible for these experiments with new materials lacked the requisite experience of the building industry. In any case, methods dependent upon mass production are not applicable to school buildings, which need great variations to suit different needs.

* * *

France is suffering from a serious crisis in housing. This is the view of M. Landry, a deputy whose report on this subject has just been circulated in France. According to him, the principal cause of the crisis is the slowness of building. The number of demands made by authority to build new houses of more than one storey in Paris in the year 1913 was 428; this figure had declined last year to eighty-eight. Only half of the number of tenements for occupation by several families, that were authorized in 1913, were approved last year. Moreover, while fewer houses are being built, more old houses condemned as insanitary are being pulled down. The situation is being aggravated, especially in Paris, by the rapidly increasing number of inhabitants. Persons who formerly lived in the suburbs are coming back to the capital in order to avoid the cost and difficulty of the daily journey and the expense of suburban life. An increasing number of foreigners are taking up permanent residence in Paris, and there is the steady emigration from rural districts to the towns. Certain figures given in the report reveal the seriousness of the position. For instance, in six blocks of tenement buildings, more than 60,000 people are now living. It is unnecessary to emphasize the results of such overcrowding.

* * *

M. Landry's report gives detailed figures for the French provinces, showing the serious shortage there. He estimates the number of apartments needed without delay to be at least 400,000. He then enters into a detailed investigation as to the causes of the present position and the probable remedies. He says that, as in Great Britain, the cost of materials and of labour in France has risen enormously. He gives details of the heavy taxation that is imposed in France upon building enterprise—taxes on the transfer of land; taxes paid through customs and *octroi*; taxes on transport; taxes on capital invested; and taxes on rents. In all, he estimates that taxation amounts to 25 per cent. of the cost of a house. He makes a number of suggestions for the reduction of costs, notably the abandonment of all legislation which imposes taxation upon rent. He expresses the hope that either a Ford or a Citroën will study the art of building so as to lower the price; but says that the final solution cannot be found if confidence continues to be destroyed; if the investment of capital is discouraged by taxation; and if the cost of materials and labour mount.

* * *

Eric Gill's carved oak panel for the Rossall School altar-piece war memorial is a work of the first importance in the application of sculpture to architecture. When I remarked on the design for it some months ago I drew attention to its fine glyptic quality. This is now to be seen at the Goupil Gallery realized in its destined material. It is a manifestation of the artist's essential gift for expression in line. It is stated in low relief, and the absence of high modelling is all to the good. As should be the case in carved work, the greatest advantage has been taken of the grain of the wood in accentuating the pattern of the drapery of the various figures, of which there are a number. A still greater advantage might, I think, have been utilized if the groups had been so arranged that they came respectively within the compass of the several oak panels and so have avoided the joints which, however skilfully manipulated, can never be completely obscured. There is a fine rhythm in the design; the straight lines of the figures are balanced by suave curves of drapery descending from the left group to the base of the central mass, where they ascend in order to focus the attention on the head of the Christ. Then the curve is reversed, and the main interest

is subdued in the right group, the spiritual feeling being maintained throughout with rare skill. The panel is a thoroughly homogeneous piece of high glyptic and decorative character.

* * *

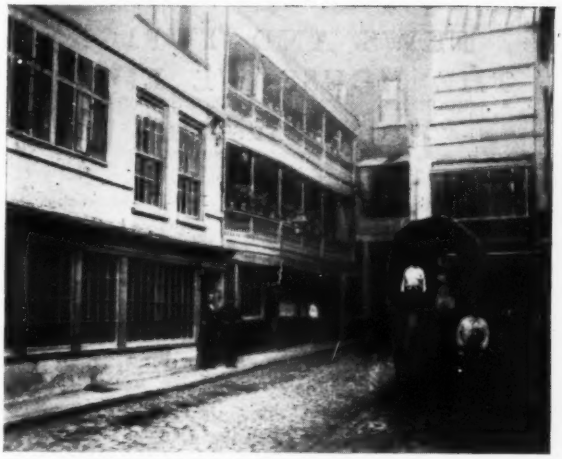
To connect drainpipes with preciosity seems like an effort to subdue the incongruous: as feeble, indeed, as an attempt to combine drains with brains. There is a connection, however, and a close one, and it is illustrated by the exhibition of pottery by Alfred G. Hopkins at the Fine Art Society in New Bond Street. This ware is exclusively salt-glaze, that essentially English branch of ceramics, and the old-fashioned drainpipe is salt-glaze pottery. There are no drainpipes in this show, but there are little brown jugs and loving-cups. If you break a drainpipe or a little brown jug you will find the same kind of fracture; the glaze has penetrated into the clay and is not a mere surface wash. That is the characteristic of salt-glaze pottery, and differentiates it from most other varieties. While it is essential to the imperviousness of a drainpipe it is a factor of beauty in the higher forms of production in the medium. Crude salt-glaze has been common enough in the past, but now the author of these two hundred pots and plates has raised it to a position of equality with the finest coloured ware. Salt-glaze is fused at probably the highest temperature of any pottery, and is, moreover, subjected to the open fire instead of being guarded in saggers or muffles. The risk is increased but the quality is improved. The introduction of colour is a practical revolution, and Alfred G. Hopkins has produced blues and, by means of iron salts, reds of fine translucency and rich character. The decorative character of his pieces is undeniable.

* * *

I came across in the very businesslike, unpretending exhibition at the Alpine Club Gallery in Mill Street, some quite charming studies of architecture by women artists. Done from the picturesque point of view they exhibit a real love and appreciation of architectural form and cover a wide area. The most accomplished are the English subjects by Mary Sloane. These are carefully rendered in fine pencil work, and convey the idea of the simple, yet subtle, spirit of English domestic work. Cerise Boyle and Kate Wyatt work in watercolour, and the latter's "City Court" and "Tours" possess real feeling for buildings as such. Cerise Boyle has at least half-a-dozen continental studies, which, slightly washed in and simple as they are, are excellent impressions of buildings broadly seen.

* * *

The last photograph I reproduced here was one of the "Tabard," the famous inn in Southwark associated with Chaucer and his Canterbury Pilgrims; the one here given represents another of the ancient taverns which once congregated in this spot, and of which it is the sole survivor. Truncated as it has been, the "George" is the only one of the old galleried inns which now remains in London, and as such should be a place of pilgrimage to those who like to recapture something of the picturesque charm of the past. Forty years before Stow wrote his *Survey of London*, the tavern was known as the "*St.* George," but as the "George," *tout court*, it is found in 1558, belonging to Humfrey Colet, being tenanted by one Nicholas Martin. It is known to have been rebuilt in James I's time (1622); and was so again after the great Southwark fire of 1676; it



The "George" Inn, Borough, looking west.

having been partially destroyed through a similar cause just six years earlier, when mine host was one Mark Weyland. In each case it was reconstructed on its original lines, and as a coaching inn during the Regency and early Victorian days it did a great business. With the coming of railways that business ceased; and curiously enough, in the seventies of the last century, it was sold to one of them—the Great Northern. Much of it was pulled down in 1889, but sufficient remains of its galleried yard to show what the whole was like in its heyday. Mr. Ashby Sterry always asserted that it was here, and not at the "White Hart," that Mr. Pickwick first met Sam Weller.

* * *

In view of the present rebuilding of the Bank of England, which has now reached the stage when the fact of rebuilding is no longer veiled from the passer-by, it is interesting to read the comments of the eighteenth-century topographer on the subject of the Bank in his own day. "Considerable additions have lately been made to this edifice," he states. "All the adjoining houses on the east side of Bartholomew Lane, and those occupying the west side almost to Lothbury, have been taken down, and their place supplied with offices for the several departments of the nation's funds. These offices . . . are . . . open to considerable objections. The street view presents a range of fluted columns in pairs, with arched intervals between, which point out where windows ought to be placed, instead of being filled up as they are with dead stone. This fault is more than a meer matter of opinion, being much more perceptible within where the offices are all supplied with light from small glass domes in the roof. These lanterns throwing the light down perpendicularly, the reflection from the white paper of the books is too direct to the eyes of the clerks, a circumstance which is much complained of by them." After mentioning other facts about the building the writer launches a final stern comment. "How far so extensive a plan may answer to vast expence it will call to compleat it, is a question proper for the consideration of those who are immediately concerned: an indifferent spectator cannot view this expanded fabric without comparing it with the growth of the public debts negociated there; and trembling more for the safety of the one than of the other." The "indifferent spectator" of today is troubled by no agitation about either.

ASTRAGAL

THE HOUSE WE LIVE IN

[BY KARSHISH]

I: THE FIELD OF DISCUSSION

I AM conscious of effrontery in setting out to display anew so threadbare a subject as modern house design, but I am cheered by the reflection that the subject is threadbare only in the seat and as a result of restlessness in continuous sitting. It is my purpose to get the thing out of its chair and on to its legs, for once; that is to say, to drag house design from the lap of convention in which it lies ensconced and make it run about a bit and show itself off. So far as I am aware, no one has ever done this; those who approach modern house design do so with a reverential obeisance to established custom, and prostrate themselves as they might bow down to an image. Yet what is this image? It is a thing compacted of fribbles and artificialities and fashions and affectations and snobbery and posturing and nonsense of every kind and description; it has little relation to the facts of life or to the true ambitions, needs, tastes, proclivities and vocations of dwellers in houses; it is a monstrous unreality—an old man of the sea that sits on our shoulders and strangles our wholesome aspirations; and all that is attempted by devotees who seek to improve their idol is to adjust its posture of heavy sitting or add to, or rearrange, the bows and gewgaws that earlier priests of its temple have hung about it.

The above statement is framed in highly provocative and challenging words; but it is intentionally so framed, for the reader is to be invited to review the whole subject frankly and without prejudice, and I want at once to establish the plane of my inquiry. It is my intention, just for once, to weigh the facts as they actually are without regard to what they are, unthinkingly, supposed to be. The reader will, I hope, readily consent to follow me in this when I disclaim any wish to pose as an authority. An authority—that is, one who expects his views to be accepted because he voices them—is a most mischievous guide, for he is a person whose mind is so clogged with stale ideas that it can offer little hospitality to new ones. I am not an authority. I shall merely display the facts as I see them and as anyone else may see them, and I shall reason from them as anyone else may reason, and I invite all to differ from my conclusions who must.

There is, in preliminary, one other thing to say. I, like many another, suffer under the incurable disability of being a mere man; I have no idea what the phrase means, but I know well that that is all I am, just as I know that when I say that woman's sphere is the home I shall bring down thunder on my head—not because woman disclaims the right to rule in the home, but because the saying implies disparagement of her capacities in other fields. I say it, nevertheless, for it must not be overlooked that, as the organization for running a house is entrusted to women, no intimate inquiry into what a house ought to be will have any weight unless it is in exact sympathy with the ideas of women. Now, though I do not—yet—quite understand women, I understand as much about the running of a house—for my present purposes—as a woman does. Women, however, will not admit that any man is qualified to offer an opinion on this subject, and one who does so is likely to excite resentment where it is most inveterate and least capable of being assuaged, and, although I am prepared to face hostile criticism, I quail before an antagonism which objects to ideas before they are uttered. The difficulty has, however, been disposed of, and, as I flatter myself, disposed of neatly; in this writing I shall be associated with a lady who engages herself to frank assessment of the facts and unbiased deductions from them. Our collaboration is sustained only by such common sympathy in purpose and outlook as is necessary to any collaboration; the compact is that (from this point onwards) I am to express nothing with which my colleague does not agree, and that no ideas of hers to which I demur shall appear. Thus, any one of my natural enemies who reprobates anything I say, may find that she is assaulting a member of her own camp and reducing her own fortifications, and I am able to declare myself innocent of the inflaming implication of sex hostility for the whole of this writing. It will be well, however, to make the position secure by giving an undertaking that if, in any important matter, the views of the collaborators diverge, the fact shall be acknowledged in a footnote or otherwise.

It is necessary, first, to define the field of inquiry. Neither the houses of the well-to-do nor the houses of the working classes will be reviewed, although the manner in which such houses are lived in will be spoken of as a matter touching the main theme. I shall confine my attention particularly to what is known as "the Small House." In writing of "The House We Live In," I refer precisely to the house WE live in, "we" standing for professional men, including architects; business men, and the majority of the readers of this page; that is to say, I particularly confine myself to the middle-class house and give little attention to that of the lower middle class, for the reason that it is so assiduously imitative in its ideas that its members may be said to have neither individuality nor intelligence. "We," in fact, includes the intellectual aristocracy, the class from which the leaders of the country in thought and in action spring; those in whom the true genius of the race subsists, who know what is what, and whose outlook on life and perception of affairs is typified in the pages of that great national institution—*Punch*. I want to make myself clear on this point, for it will be realized that in addressing my criticism to the class which, of all classes, is least involved by stale, imitative, and conventional habits of thought, and which prides itself on its freedom from such limitations, my task is made the more difficult; but that, on the other hand, if I establish my view that shallow unreality and the paraphernalia of snobbery, habit, and affectation order the lives and homes of those who are best able to think for themselves and who are free to act as they think, I shall have proved my case against those, also, who have no such capacity nor liberty.

My subject, then, is the thing known as the Small House, and my contention, broadly, that the ambitions and discretions which determine its functions and its form and its embellishments are comparable to those employed in the production of a girl's hat. I shall not concern myself with incompetent planning and ignorant taste in design, but shall confine myself to the kinds of houses which are signalized as being pre-eminent in satisfying modern requirements—houses, that is, designed by qualified architects of experience who have attained to eminence or whose work is recognized as meritorious, and which may be accepted not merely as filling modern needs, but as actually

inflaming the competitive ambitions of those for whom they are built. We see roads lined on both sides with charming little houses, each smirking across at the one opposite in consciousness of being more sweetly pretty than the one next door: never mind if the front door will not open because of the bicycle kept behind it, never mind if the inside is filled with steam of apple tart—the house is sweetly pretty. Whole building estates are dedicated to this delightful game of competitive prettinesses. The merit of these ingenious erections is not in question; it reeks: a stranger to the scene can no more ignore the rivalry than he can overlook, when at a cattle show, that one bullock is much fatter than that next it. The game is well played, and by skilful exponents; but having regard also to the plans of which the elevations are the outward image, the question we are concerned with is: What does it all mean? What is it for? Why is it done? What sorts of human beings are they who should wish to own and live in such houses?—or rather, I would ask, could the people for whom those houses are built possibly wish for them rather than for quite different kinds of houses if they thought for a moment what they did really want? To that question I hope to show there is a clear answer in the negative; and I shall do so by examining why it is that people aspire to own and live in such houses; why architects, instead of leading the public to a sounder judgment, compete with one another in architectural millinery; what the true needs of dwellers in small houses, in fact, really are, and how architects may help them to realize those needs and afterwards employ their skill in satisfying them.

[*To be continued*]

SIDE-SHOWS IN SPAIN

[BY P. M. STRATTON]

THERE are three grand feasts for the eye in the Fair of Spanish Architecture, and there are four side-shows. The first and greatest excitement to be seen is the corona over the crossing of the Gothic church, like a roundabout in stained glass; the second is the intimate kaleidoscopic picture of the Moors' work surveyed through a horseshoe arch; the third is the swinging line of the dome of the Baroque seen among the verticals of slender spires. These, the Gothic, the Moorish, the Baroque, have been perfected and worked out, and have taken over the slightly tiresome look of national historical monuments. But the side-shows remain as suggestions of styles with promise of development, or as Rip van Winkles waiting to be roused to complete their existence. The list of them is: The bucolic, the plateresco, the Grecian quietist, the Saragossan.

The bucolic building of farm or ranch is a side-show because it has so little affinity with urban architecture, especially with the great ten-storied apartment houses in which most Spaniards live. Englishmen are so used to towns made of conventionalized rectories and farmhouses that the isolation of rural work in Spain is a surprise and a remembrance. The smaller normal ranches are one story; long white walls with sheds at the back over which the slightly-pitched roofs come down. The tiles are half-round, 6 in. in diameter, laid alternately over and under. At the eaves the undercourse projects more than the overcourse by 3 or 4 in., and leaves an unusually serrated shadowline. From a short distance the composition is very broad, for windows are few, and those shuttered flat on the wall. The colour either tells for miles in the clear landscape as a flower of white and rose petals on a sombre mountain soil; or the colour is soon lost, drowned by the violent scarlet flood of poppies on the Castilian cornlands; or the burnt red faces of the tiles and the white-limbed walls lie half hidden with their colours dimmed where the blue anchusa meets the reflecting sky in a mist of grey olive orchards.

The Mexicans and the Americans (if they will mutually forgive the coupling) have already exploited the plateresco, which is the bucolic magnified and overlaid in certain selected parts, e.g. the cornice, the door and window surrounds, with work on a much smaller scale than that of the building itself. In its decoration the style has affinities with the early Renaissance work of Italy and England,

Santa Cruz Hospital, Toledo. The entrance.

especially with that delicate arabesquing on the tomb of Prince Arthur in Winchester Cathedral, which might have been carved by a Spaniard in the suite of Catharine of Aragon. The Mudejar workmen, Moors somewhat hastily converted to Christianity after the fall of Granada, gave the style a special delicacy and fineness; and an elaboration with memories there of Persia, here of Byzantium. The Mudejars were mostly in the south, so the best examples are found in Granada and the great cities of Castile. The plateresco is "the last sigh of the Moor," for it has an effect on the senses of a delicious titillation; but on the mind, of a negation of liberty.

Politically the Moors did not recognize civil rights or self-government; they believed in slavery and the degradation of women; so that although by planning they achieved distance and spaciousness, the minute character, flatness, and pervading nature of their ornament was never related to their planning; it was not in scale with their great courts, like the Court of Myrtles at the Alhambra, but always in a scale which needed a pair of spectacles or an imprisoned eye, not a roving eye, to enjoy it. The detail contradicted the spaciousness of the plan, and in the largest Moorish apartments, a hall fashioned like a coloured shell, a court columned and arcaded with marble and made iridescent by the reflected lights of pools and fountains; in all these there is a portentous stuffiness and a negation of the spirit of freedom. The Mudejar workman had a vicarious or borrowed liberty very much like the workman of today, who does exercises of self-government without that ownership of property on which self-government really depends.

The plateresco style, in which the planning, spacing, and general form are by European western architects on a truly great Renaissance scale, and the decoration by eastern and Asiatic artists on a microscopic style, is extraordinarily interesting to our time. Such an architecture ought to be our own normal expression. Our architects should give us, indeed they frequently do give us, excellent planning, grouping, and proportion; they should provide the mass and the line. But the decoration of the mass, the craft work of the building, should be supplied by the craftsman, i.e. the bricklayer, the mason, plasterer, and painter. They should be responsible under the architect for colour, texture, and carving. But our workmen seem not to have attained even the vicarious liberty of the Mudejar.

It is not suggested that such a style as the plateresco is to be the final aim of architecture today; but only that it would be a sincere expression of today's conditions. The struggle and close fighting of ideas in the modern mind should also produce, by way of reaction, an outcrop of that quietism which uses Greek detail to tell the unexciting truth about a building.

The typical Greek in Spain, El Greco, is a modernist in painting, as well as a genius borne on the full flood (Ruskinized "foul torrent") of the Renaissance; his work in architecture needs further exploration and definition, but at least it is quite different from his pictures. He is founder of a very truthful style, essentially Greek in its refinement, which persisting to this day, seems to produce a good building once every fifty years. The style is quiet in comparison with the native Greek of Athens and the colonies, which was boldly modelled and was gingered with colour, and made to sparkle with gold and ivory on the statues. Madrid has two examples of the quietist work, in which the refinement of the prototype has been extracted, a distilled essence, from its surroundings by architects who found the world too rank for them, too full of Bottom the Weaver. There is the national library in the Paseo of Recolletos, a large building of light red brick and warm stone matching the brick; it gives a look of ponderous learning by the masses of wall surface; the coronas of the cornices are deep and of slight projection; the decoration is barely enough to give character and relieve dullness. It is the work of a scholar who turned his back on the world many years ago.

At the corner of Genova Street is another example, built in this century, of similar materials, with much of the sunny optimism of youth. There is play in the close-set modillions of its cornice and the wavy lines of ironwork; it is the play of a quiet child, too happy to smile, absorbed in a game which is all seriousness to him. Like the old scholar's work, this has the cornice and brackets strong and flat, the mouldings carefully balanced, decisive and prim; the manner is slow and measured, with the dignity of a young Castilian princess.

It is not difficult to find other examples of this quietist mood in Castile, whose people have known so well how to assume the grand classic calm. Aragon is more provincial and nearer the soil, without being separatist. It has a special royal heroine, a crowned Joan of Arc, in Isabella the Catholic, spiritual mother to the Maid of Saragossa, she who loaded hearts with courage against the French in the Peninsular War. In Saragossa is contained the best of the regional architecture. The local materials are bricks and pine, and with them the Aragonese have exploited breadth without losing the sense of thickness and warmth of body, or the assertion of the soul. The nearest kin to their work is the Florentine Palace, which shares with Saragossa not only the great cornice, but the strong lines of modillions leading the imagination out from the spectator into the building. The colour of the Florentine Renaissance, however, is colder than the rich red and purple brickwork and dark brown cornices of Aragon. The massing of the façades is governed by a use of line peculiar to Spain, in which the lines of moulding are few until the story beneath the cornice be reached, and there an arcade is formed, descendant of the Moorish gallery and the harem, perhaps, but sensibly adapted to attract the evening airs. So instead of the usual classic arrangement, i.e. a plain foil of wall-head to the richness of cornice, all there is of richness in the façade is brought together and the mind is dazed by the direct single blow. To the arches or the windows there are two, three, or even four reveals and soffits; but not only is the scale too great for any effect of extravagance, but also the outer reveal is generally square in line, with a flat arch, to contain the softer semicircles within. Magnificent without elaboration, simple without stupidity, it is architecture worthy of a great province.

Of all the entertainments that the Spanish Fair presents to the eye, perhaps this of Saragossa is nearest to Nature. For it is natural to love the soil beneath the feet and to include in that affection one's native clays and quarries, and the timber which shades or shelters from the sky. Is it dearer so to build? The extra peseta is given for a better seat at the pictures, so let it be given also for better pictures in the streets.

DEVELOPMENT BY CUL-DE-SAC

[BY R. L. REISS]

THE methods of residential land development have been revolutionized since the war. During the nineteenth and the early part of the present century most of the land development for small houses was carried out by speculative builders, and, particularly since 1870, this land development has been controlled by the by-laws of the local authorities, which required certain standard width and specifications for the construction of roads. Broadly speaking, practically all the urban development was carried out by the creation of parallel connecting roads; and the endeavours of the land developers and speculative builders to secure the minimum of cost led to the construction of the houses in rows with narrow frontages, and relatively small gardens.

During the period immediately before the war, the developments at Letchworth, Hampstead Garden Suburb, New Earswick, and in one or two other places, were beginning to set a new model and a new standard. Once people started to develop with the idea of giving to the small houses a larger measure of land, by limiting the number of houses to the acre, the cost of road-making per house was considerably increased when the development was by parallel through connecting roads, with a rigid adherence to the by-laws. To obviate this, the Hampstead Garden Suburb Trust obtained a special private Act of Parliament, enabling culs-de-sac to be created and certain exemptions from the local by-laws to be allowed, providing that a limit was placed to the number of houses built to the acre. Messrs. Raymond Unwin and Barry Parker, at Hampstead Garden Suburb, began to demonstrate the economic and also the æsthetic advantages of cul-de-sac development, and Mr. Unwin gave greater publicity to the new methods in his *Town Planning in Practice*.

The general application of these methods, however, did not really start until after the war. The publication of the *Tudor Walters Report*, followed by the Local Government Board's *Manual on State-aided Housing Schemes*, popularized the newer form of development, and the fact that the housing schemes of local authorities had to be submitted (in the first few years after the war) to the Ministry of Health enabled the proposed layouts to be scrutinized carefully under the general direction of Mr. Raymond Unwin, and gave him and his colleagues at the Ministry the opportunity of pointing out the economic advantages of including a large number of culs-de-sac, crescents, and quadrangles as a method of effecting saving in road and sewer construction. The prevalence of this form of development in the housing schemes reacted in turn upon the private developments which were taking place, and it may now be said that the cul-de-sac treatment is becoming a leading feature of modern land development. Even now, however, a considerable amount of experiment is still being conducted, and local authorities and private developers are still not fully seized of the advantages of the newer methods. Moreover, the results of experiment require collating.

The advantages of development by cul-de-sac are not merely economic, but also æsthetic. Street architecture

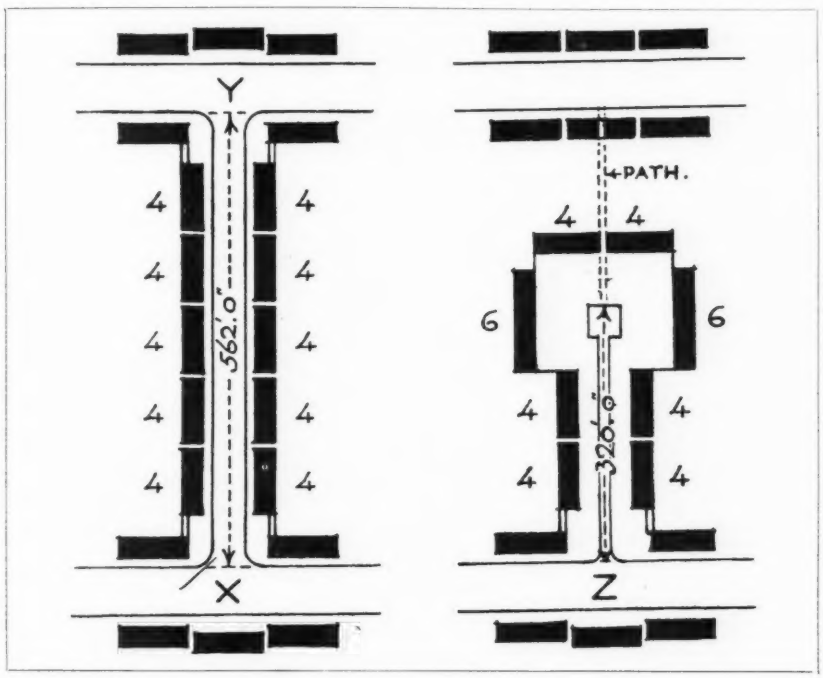


Diagram from the Ministry of Health Manual *illustrating economies in road-making.*

can be considerably improved by reducing the number of through roads; moreover, the great increase in road transport now adds considerably to the amenities of living in a cul-de-sac. The economic advantages of cul-de-sac treatment are so considerable that in development for the purpose of building small houses the maximum use of them should be made. In the layout of a housing estate it is first necessary to decide upon the lines of the roads which are to carry the main traffic. Once this has been done, then no other through roads should be constructed except those which are necessary for connecting one point with another. So far as possible all the back land should be developed by means of culs-de-sac. Where two culs-de-sac back on to each other footpath connection can be made.

The simplest example of the economic advantage of such cul-de-sac treatment is shown in the diagram on page 705, which was published in the Local Government Board *Manual*. It will be seen that to accommodate the same number of houses the cost of road-making (assuming that the cul-de-sac carriageway is the same width as the through cross-road) is little more than half, and if the width of the road is only two-thirds in the case of the cul-de-sac (which is all it need be) the road-making cost is substantially less than half, especially as the strength of construction need not be so great. Moreover, by use of a common drainage system the cost of sewering can be considerably reduced.

Certain practical questions arise in connection with cul-de-sac development, namely:

What is the maximum number of houses that can be accommodated on a cul-de-sac?

What should be the width and length of the carriageway, and how should the remaining space between the building lines on either side of the cul-de-sac be treated?

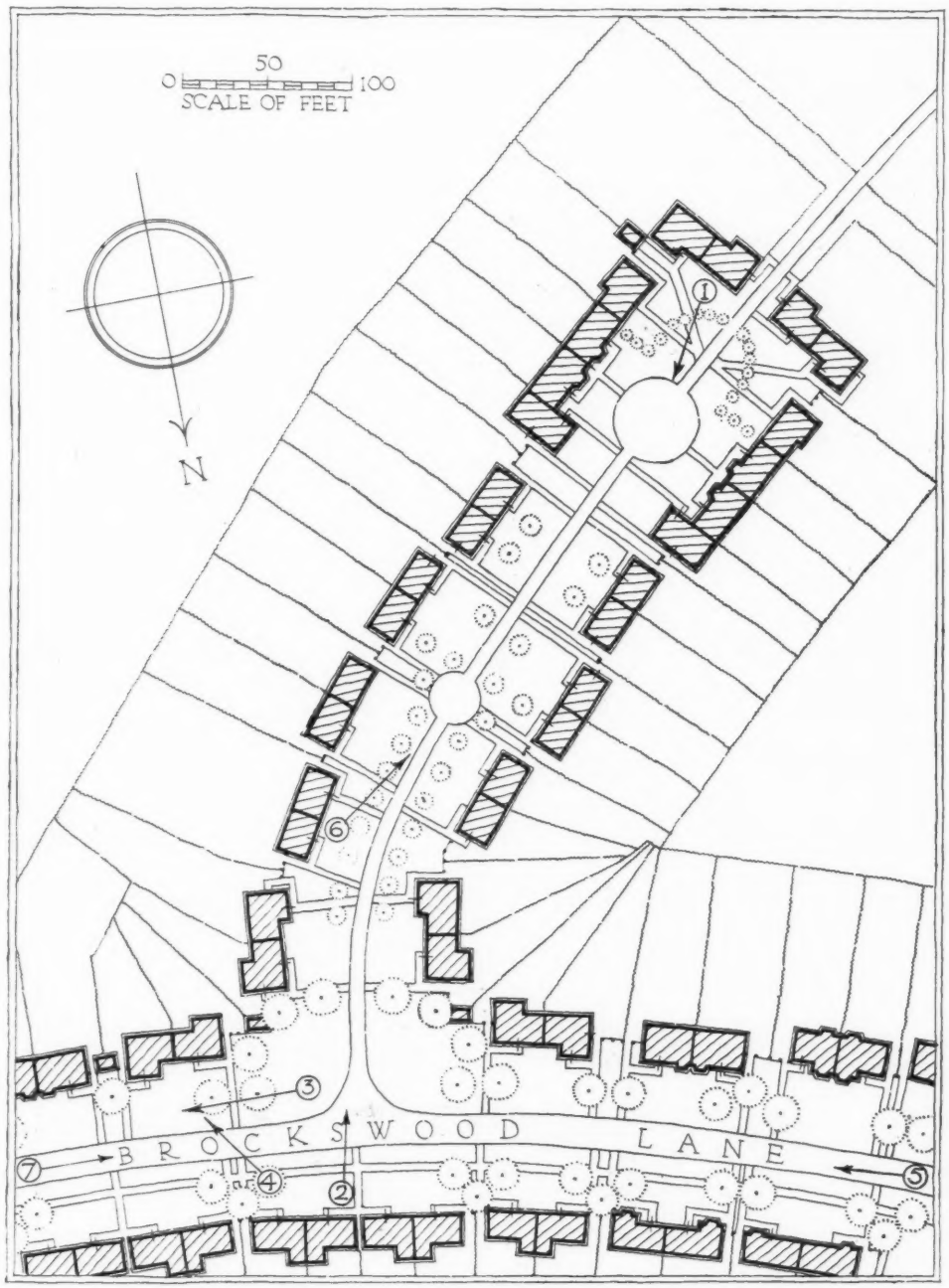
What method should be adopted in dealing with the corners at the mouth of the cul-de-sac?

It is difficult to lay down any definite rule as to the maximum number of houses to be accommodated on a cul-de-sac. In Dellcott Close, Welwyn Garden City, the number is thirty. In practice this is found, in the case of houses for the most part built in pairs, to be the outside limit, and is probably excessive. In such a case difficulties arise at the turning-points, and it is probably desirable that the maximum number of houses should be about twenty.

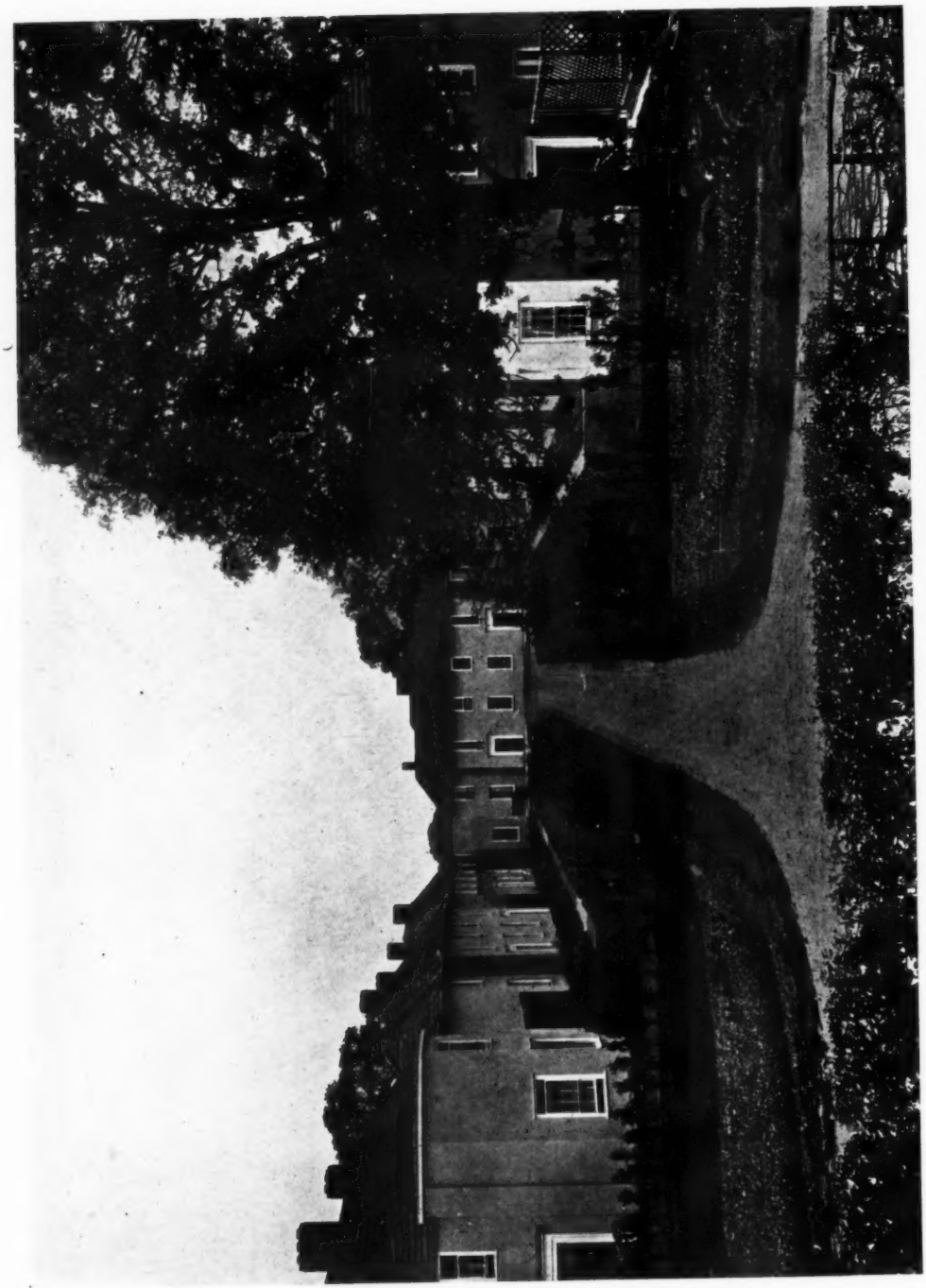
The building lines in a cul-de-sac should be at least 60 ft., and preferably 70 ft., apart. In a quite small cul-de-sac, accommodating, say, twelve houses, the actual carriageway need not be more than 8 ft., with a turning-point at the end. If, however, the road itself is to be of light construction it is desirable to make the carriageway somewhat wider, as otherwise the wheels of vehicles tend to concentrate on particular lines, and this causes a certain amount of difficulty. The cul-de-sac road need not be kerbed and channelled, but it is desirable to have a small piece of kerb on either side at the entrance to the cul-de-sac. As a result of considerable experiment at Welwyn Garden City and elsewhere, I would suggest that it is, on the whole,

Layout of built-up area of Welwyn Garden City, showing variety of culs-de-sac. By Louis de Soissons and Arthur William Kenyon.

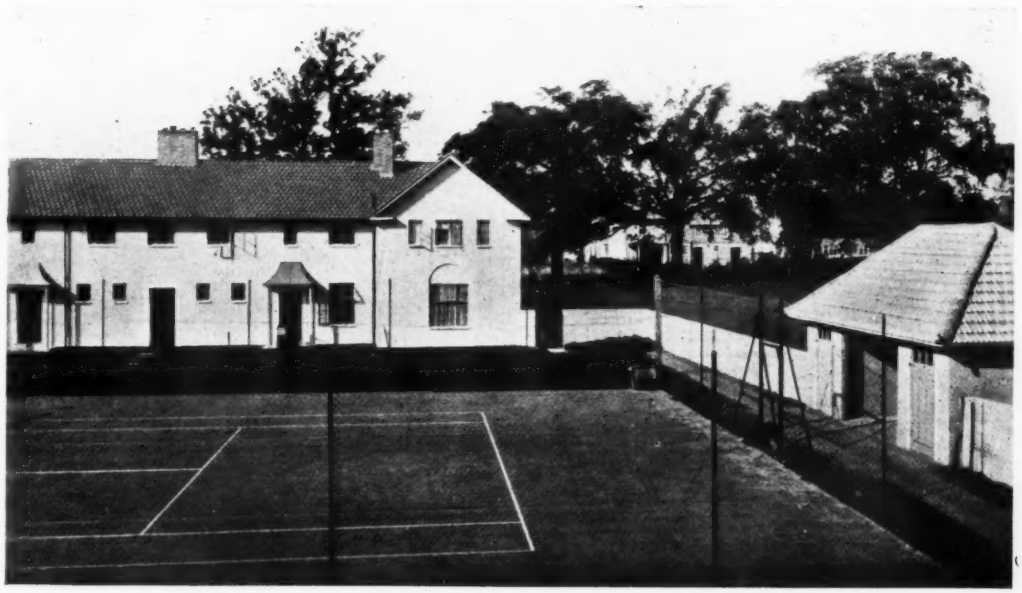
preferable to have a 12 ft. carriageway, widening out into a turning-point at the end, but stopping the road shorter than has been usual; the houses beyond the turning-point served by footpath only. (See pages 709, 710, 711 of Attimore Close, Orchard Close and Melbourne Court, Welwyn Garden City.) In these circumstances there is the additional advantage that it is not necessary to have a footpath as well. Cars can stand in front of some particular house and yet leave room for other vehicles to pass. As regards treatment of the intervening space, along the carriageway itself paths can be taken to the houses straight from the road, but in the case of the houses which are beyond the turning-point at the end of the carriageway a system of paths, such as shown in the illustration of Attimore Close (page 709), is desirable. This is preferable to an arrangement such as that in Brockett Close, which cuts up the land and makes the garden treatment of the end of the cul-de-sac less easy. Subject to these considerations, the ideal treatment of the remaining space between the building lines is by having common front

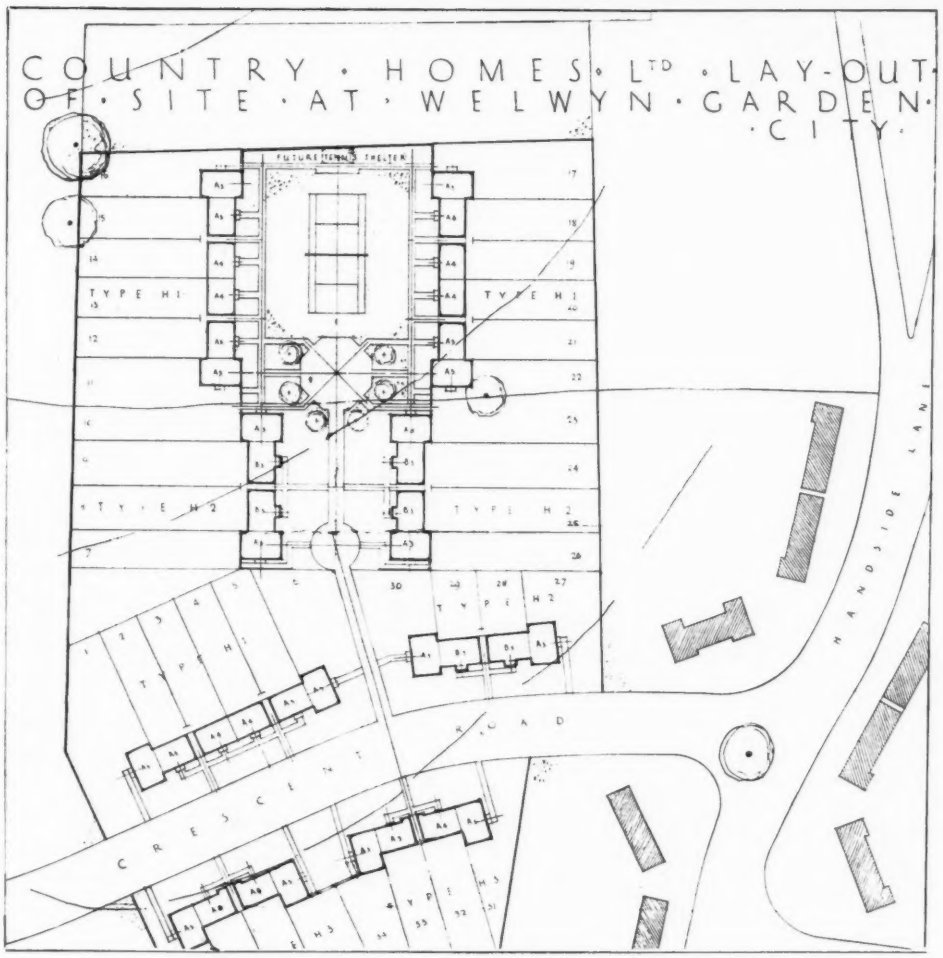


Dellcott Close, Welwyn Garden City. By C. Murray Hennell and C. H. James. In this close there are thirty houses. The carriageway is 8 ft. wide, and has two turning-points.

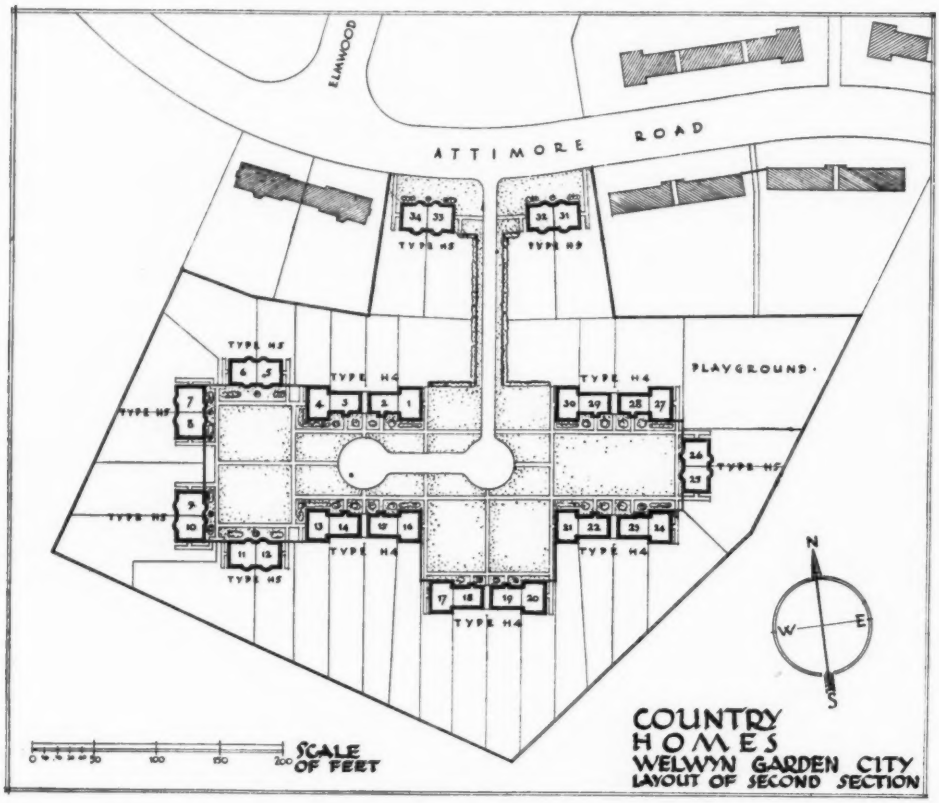


Handside Close, Welwyn Garden City. Note the open front-garden treatment.





Attimore Close, Welwyn Garden City. By C. Murray Hennell and C. H. James. This close has twenty houses, and a turning-point short of the end of the close. In front of the houses is a tennis court. The width of the carriageway to the first turning-point is 12 ft., and beyond this point it is 8 ft.



Melbourne Court, Welwyn Garden City. By C. Murray Hennell. On the cul-de-sac are thirty houses. The scheme is an example of great economy of road-making and paths, and simplification of common garden treatment. Eight lock-up garages, in two blocks of four, are provided halfway down the entrance from Attimore Road.

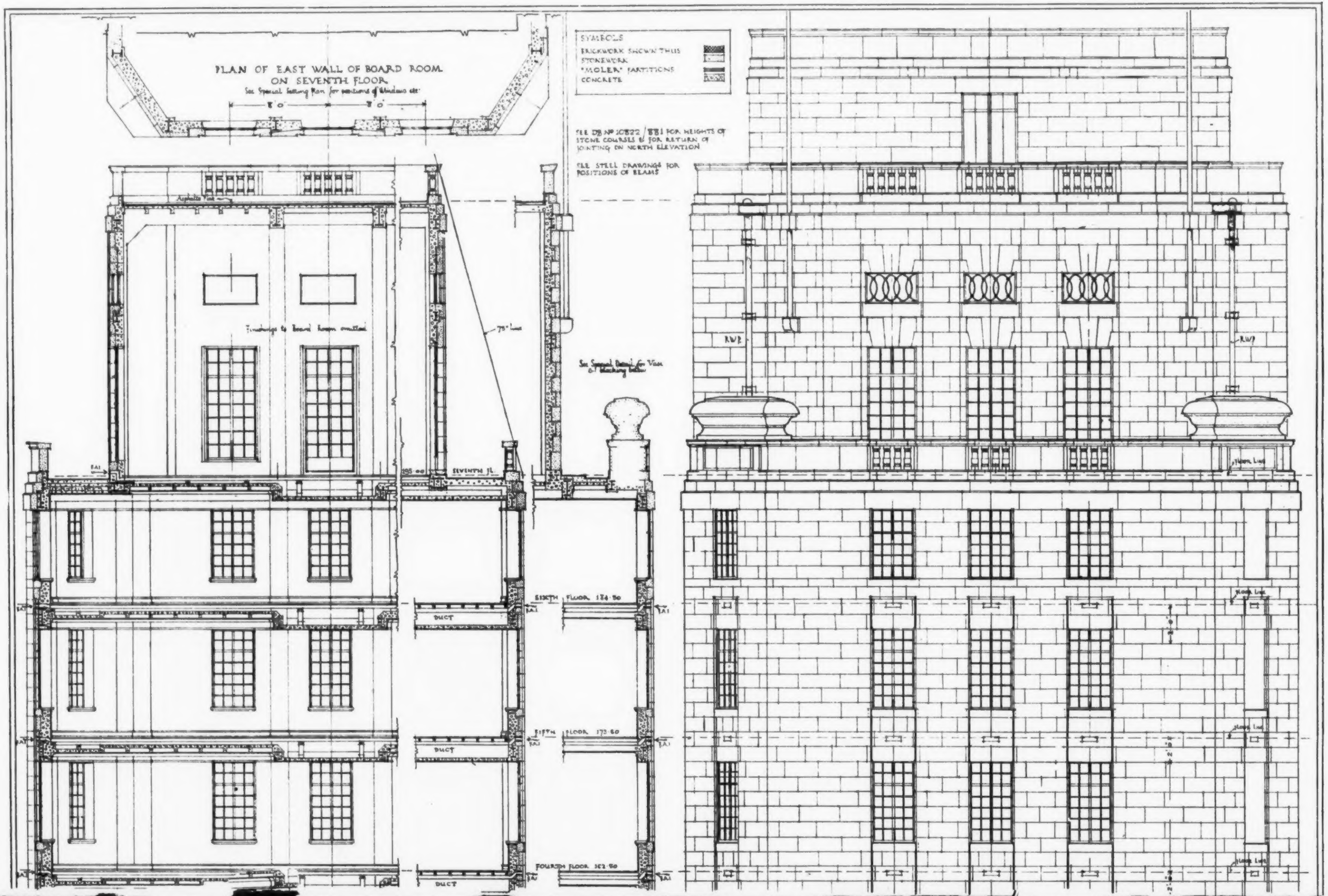
gardens rather than each house having its individual front garden and hedge. This open development has been used in several of the culs-de-sac at Welwyn Garden City, but, of course, the maintenance has to be borne in common by the occupiers, and amounts to about £2 or £2 10s. per house for the year. It is, therefore, impracticable, generally speaking, where the scheme is a purely working-class scheme, when every 6d. a week counts. In any case, even if the gardens are divided, it is desirable to have a certain amount of grass verge on either side of the carriageway. Experiments which have been conducted do therefore suggest a 12 ft. width for the carriageway, and a reduction of its length.

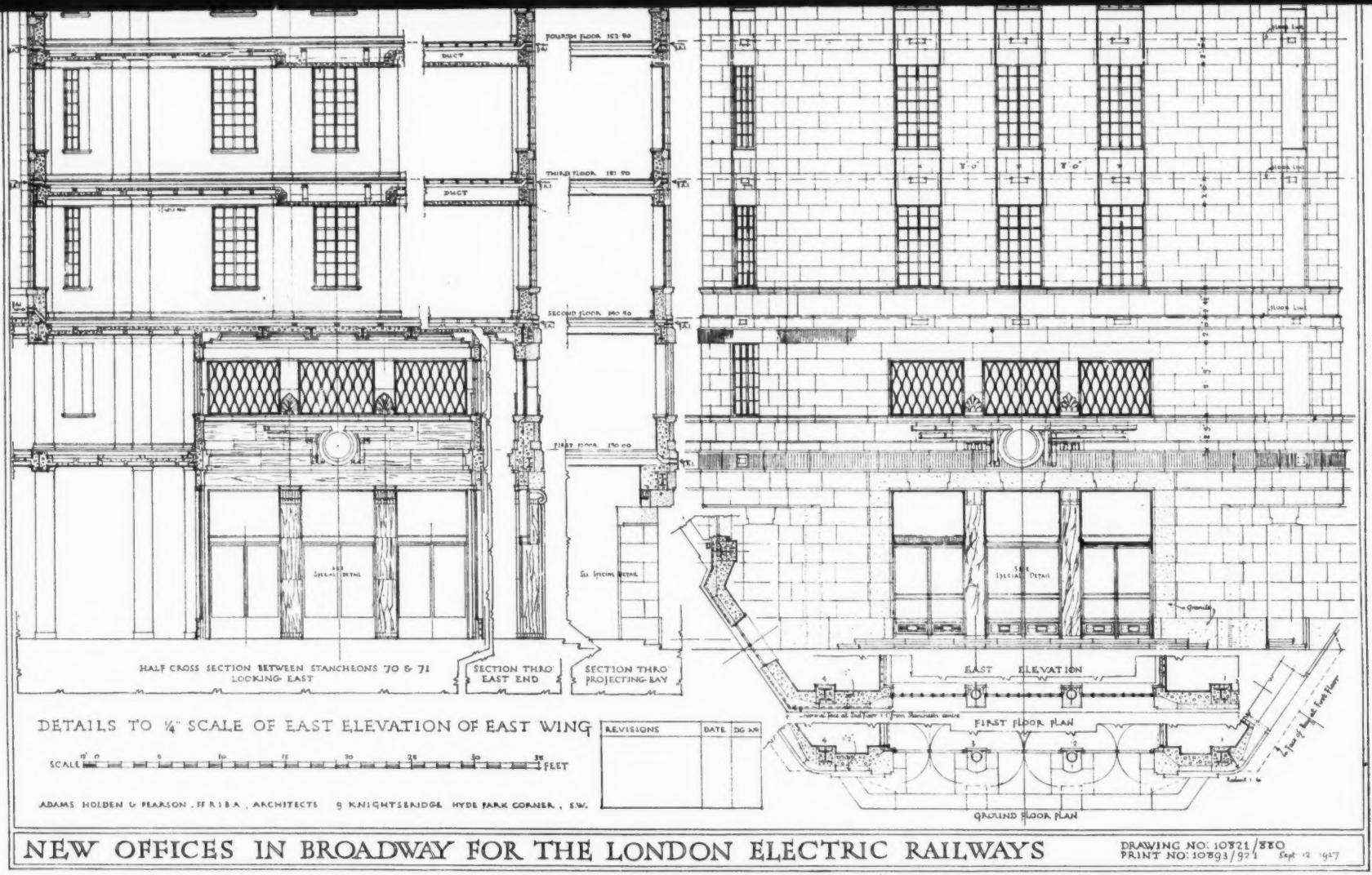
As regards the corners at the entrance to the cul-de-sac, the practice used to be to try to have specially-designed houses at the corners and to have splayed corners (see Dellcott Close, page 707). The great disadvantages of this in practice are that the gardens are irregularly shaped and the corner houses overlook each other. In more recent schemes the houses at the mouth of the cul-de-sac have been placed facing the main road, with their gardens going straight back. (See Attimore Close, page 709, etc.) But careful consideration should be given to linking up by means of walls or hedges.

As regards the æsthetic treatment of the cul-de-sac, it is desirable, if not essential, that the buildings should be designed as a whole by the same architect. The charm of a cul-de-sac depends upon a unified architectural treatment and upon complete balance. Moreover, the gardening treatment requires consideration as a whole, and much of the charm depends upon this being carefully schemed in relation to the architecture of the buildings. (See illustration of Handside Close, page 708.)

If the greatest economy is to be obtained, the cul-de-sac proper is the most desirable form of recess from the main road. It accommodates the largest additional number of houses with the minimum of road-making. For the purposes of variety, and where the actual site demands it, road-bays or crescents or quadrangles may be designed. These are used mainly for architectural and æsthetic effect, and do not secure much economy in road-making as compared with building along the main road, nor do they accommodate many additional houses.

One final word may be said with regard to garage accommodation. It is difficult to provide a garage for all or many of the houses in a cul-de-sac without at once increasing very much the road-making costs. The experiment has been tried at Melbourne Court of providing a limited number of lock-up garages on the entrance road, backing on to the houses at the mouth of the cul-de-sac and before the houses in the cul-de-sac itself are reached. By providing, say, eight lock-up garages to thirty houses the needs of the tenants can usually be met. There is, of course, additional economy in the construction of garages in blocks of three or four as against having a separate garage, with a separate approach, for each house.

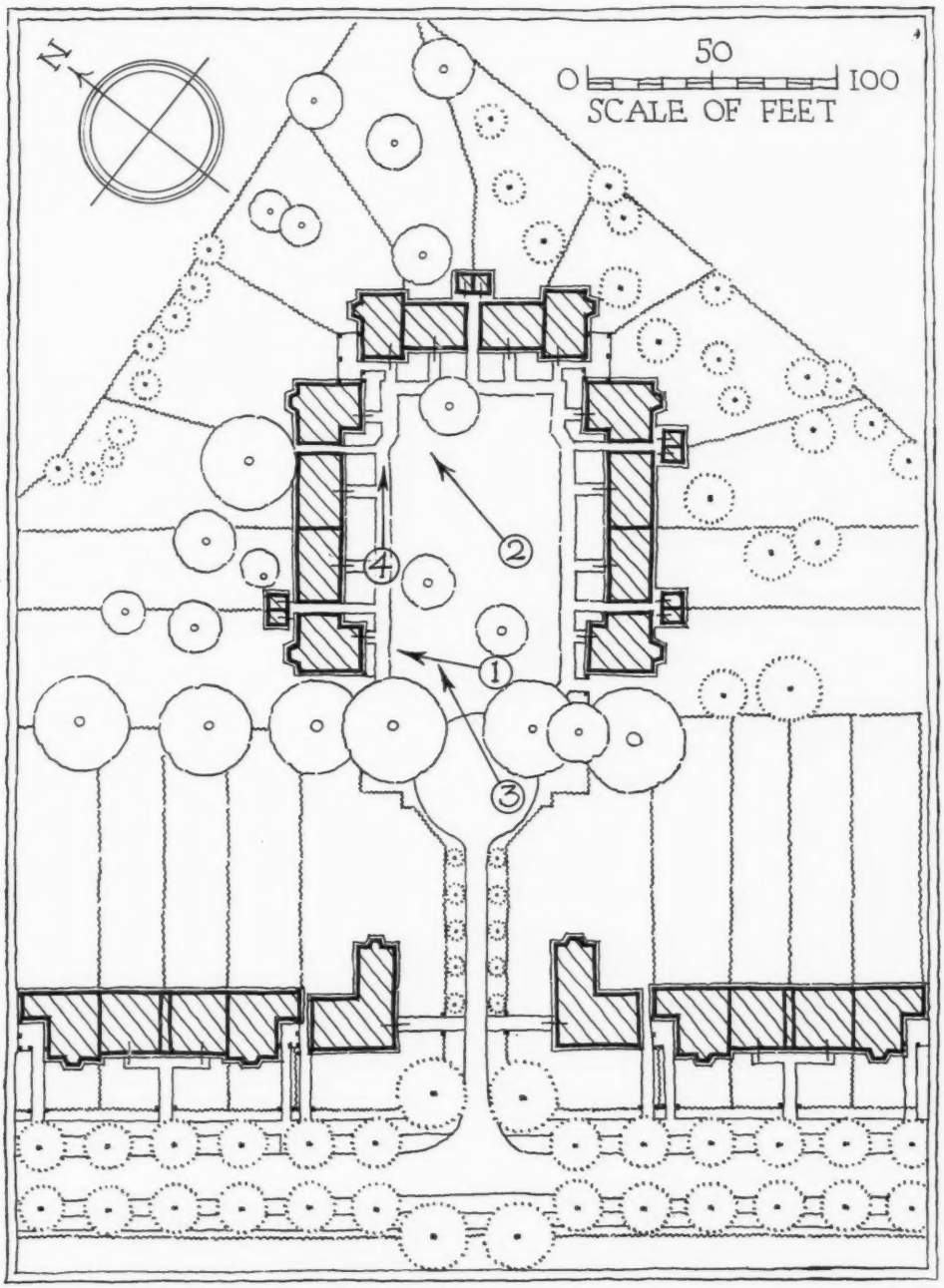

PLAN OF EAST WALL OF BOARD ROOM ON SEVENTH FLOOR
SYMBOLS
BRICKWORK SHOWN THUS
STONEWORK
"MOLER" PARTITIONS
CONCRETE
SEE STEEL DRAWINGS FOR POSITIONS OF BEAMS
SEVENTH FL
SIXTH FLOOR 184.50
FIFTH FLOOR 173.50
FOURTH FLOOR 162.50
DUCT
RWP



NEW OFFICES IN THE BROADWAY, WESTMINSTER, LONDON, FOR THE LONDON ELECTRIC RAILWAYS. BY ADAMS, HOLDEN AND PEARSON. DETAILS OF THE EAST ELEVATION OF THE EAST WING.

LONDON ELECTRIC RAILWAYS. ST. ADAMS, HOLBORN.

DETAILS OF THE EAST ELEVATION OF THE EAST WING.



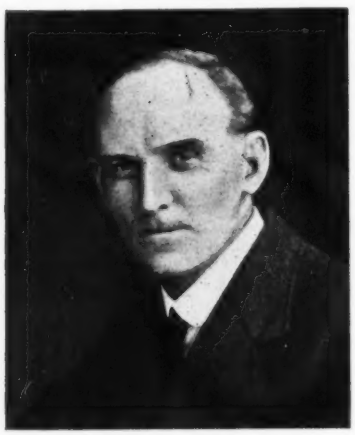
Orchard Close, Welwyn Garden City. By Louis de Soissons and Arthur William Kenyon. This close is built round an existing old orchard. There is a short length of roadway, the houses being served by paths.

THE ENTERPRISING MR. SMARTERLY

DANCING, YES; BUT——

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—Mr. Creswell's arguments are thin and smack of mid-Victorianism. There must always be three fairly well-defined classes of budding architects. At the top come those who have profited to the utmost by several years' strenuous work in one of the great architectural schools. They are qualified to win competitions, to step into partnerships, to accept part-time lecturing and teaching jobs. They need not stoop to Smarterly's tricks. In a different category come those who, with less success in the schools, have been favoured in other directions. I knew a man who laid the foundations of a huge practice on dancing. No one was so popular with hostesses. Others have made their names known in influential circles by proficiency in football, golf, tennis, music, singing, theatricals, archæology, etc. The bottom class, and it is a very large one, depends for better or for worse on their commercial instincts. To this class Mr. Smarterly belongs.



Mr. Hastwell Grayson.

Mr. Creswell is right in deploring the existence of the Smarterly tribe, but wrong in venturing to hope that the profession as a whole can live solely on adequate training, character, and love of art for art's sake. Smarterly was lucky in having a little capital and sufficient horse sense to invest that capital in a profitable line. Granted that he has the instincts of a shopkeeper and/or an estate agent, what does it matter? If the bungalows and little houses which his "house for sale" notice-board enabled him to design for his neighbours are the right kind of little bungalows, if they really are better than those which the speculating builder succeeds in selling like hot rolls to an indiscriminating public, he has done good work. If Mr. Smarterly's houses are in good-fellowship with the "definite character of his pleasant village," I should forget and forgive the notice-board. Of course, it is conceivable that the little houses are no better than they ought to be; then Mr. Smarterly would merit much of Mr. Creswell's criticism.

I know that my conclusions are not very logical, but then it is difficult to be logical over a purely hypothetical case. I feel sure that Mr. Smarterly would never have put up his bogus notice-board if he had been a student at a good architectural school. The students have a different outlook on life, and it is in their hands that the status of the profession reposes.

HASTWELL GRAYSON

AN ANTIQUATED CODE OF MANNERS

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—However much the proceedings of Mr. P. Q. Smarterly are to be deplored, the blame must not be borne by him alone, since his original predicament is the lot of most young architects, and his escape from thraldom attempted by many others.

Mr. Creswell has given full voice to our indignation against such "cadging" as Mr. P. Q. S. indulged in, but the practice is so common that our indignation may be with justice extended to a large number of architects. Is it not now generally agreed that social position and influence are of greater value in establishing or even maintaining a practice than mere ability and experience? A good social and influential connection is a fine field for "the personal element," and that, as Mr. Creswell justly remarks, is "cadging."

There are few architects today who can afford to put architecture first and business second, and that fact alone is responsible for the ineffectiveness of the traditional code. No code of etiquette can stand up to competitive strife of the worst type within the profession, and the well-advertised and organized rivalry of all whose work fringes on building without. The practice of architecture on time-honoured lines is being driven into a corner.

Progress and development in architecture depend on an individual freedom of thought and research and independence from all attachments to commercial, industrial, and bureaucratic interests. A relatively small number of architects only can afford to put architecture first.

For them a time-honoured code of etiquette will suffice; few of them will ever seek to overstep the bounds of good breeding and courtesy.

But what of the large numbers who must win a living from architecture or "go under"? After their student days they are in for serious business, and then any illusions of "Castles in Spain" fade into the hard matter-of-fact work of establishing a thriving practice. For them architecture must come second; business must come first. This is a fact which is seldom faced and admitted by architects. They continually affect the "grand manner," which may be worn with dignity by the former alone.

In public, in the Press, and on the platform many of them pose as men who practise "art for art's sake," and in private they scramble for clients and commissions. It is their public utterances which fire the ambitions of youthful students without social position, money or influence, and whom they lead to believe that brains, ability, and experience are sufficient assets for a professional career. These young men, sooner or later, find themselves in the position of Mr. Smarterly, and from following his case we can guess at the number who put business first; who put professional dignity and etiquette on one side whilst they make some sort of a living. Do not blame these young men; the blame rests upon all who practise as architects and who refuse to face facts by admitting that to the average architect business must come first.

Mr. John Mitchell.

The last subject which an architect generally will discuss is his payment, whether it be his fee or his salary. His pose as a man to whom payment is a matter of second- or third-rate importance hangs like a millstone round his neck, which is slowly sending him down to a second- or third-rate status in the public estimation. Smarterly's mouthings are typical:

> "If a prospective client writes asking for information, *don't* write the answer to him; 6 per cent. looks rotten on paper, and will probably frighten him; send him a postcard—and call."

The sign of a well-organized and developed profession or industry is when a general uniformity of price is reached and agreed upon; when undercutting is not generally practised, and

when the constituent members and firms have reached a workable scale which can be justified not only individually, but by the submission of collected evidence. From the absence of any evidence to the contrary and drawing an analogy from any other profession or industry which has no fixed charges or rates, we can assume that confusion and undercutting is rampant in the architectural profession.

The business of architects has been, and we hope it still is, to plan and supervise the erection of the nation's buildings. By far the greater part of their time is occupied in work which is constructive rather than artistic, and their living is made not as high priests of art, but as men who can solve utilitarian and business problems to the satisfaction of their clients. It is a noteworthy fact that the architect has become more and more dependent on the engineer in the solution of all his building propositions.

I believe that architects should drop the attitude, which is quite indefensible, of their being engaged upon a high moral and artistic plane, and should confess honestly and straightforwardly that they are out to do business on the same terms and at the same level as all other sections of the community. Not only would they be better citizens, but more valuable public servants. Like any other business community, they could devote their energies to driving off the hordes of outsiders, who are today thriving on the ineptitude of architects. We should never again hear of an architect introducing " the personal element " when stating his fee. To pretend not to be business men and to pose as public benefactors scorning the mean business of earning a good livelihood out of the practice of architecture, is to become objects of public suspicion or derision.

Mr. G. D. Gordon Hake.

The public is accustomed to plain dealing, and in its business affairs it is accustomed to estimate financial expenditure within a fairly definite figure. It is useless to expect it to make any exception in the case of architects. In the search for a definite business proposition all sorts of ways are tried to pin the architect down to a definite basis. Clients go direct to engineers, builders, speculators, etc.; large commercial and industrial concerns and municipal authorities employ architectural staffs at definite salaries.

The time has come when a real effort must be made to reap the benefit of the popularization of architecture. Individual effort is out of date and useless. The increased public demand for the supply of well-built, efficient, and finely-conceived buildings is being exploited by others than architects. Such a campaign premises the need of an organization backed by the majority of architects pledged to maintain and practice in accordance with a practical code of etiquette, which will take into consideration the modern business needs of architects; an up-to-date method of charging for services rendered and based on the public demand for an inclusive price. (I am aware that contingencies may arise where extra work is done and has to be paid for, but it is not beyond the wit of man to find a way out which will appeal to the client and satisfy the architect.)

Any code must be sufficiently broad to permit architects to capture the market openly and aboveboard, and sufficiently strict to deter underhand solicitation. It should be framed so that a young man of ability need never descend to the tactics of Mr. Smarterly when in search of work.

With such an organization having for its primary object the economic protection and advancement of the architect, the following work can be undertaken without interfering with or restricting the better instruction in, or the training and general advancement of, architecture. On the contrary, its work will assist in giving to the average architect that freedom for independent work and research which only comes from an assured economic status.

Communal advertising, in which the advantages and safeguards which follow the employment of an architect are stated clearly and concisely and without apology in a manner which will be easily appreciated and understood by the public.

A full inquiry into the suitability or otherwise of a percentage scale of professional charges and the preparation of an up-to-date system which will not be treated with contempt, evasion or tremulous apology, but which will inspire confidence in the architect and the client.

A revision of the rules regulating competitions and a steady application of effort to secure their extended use as a means of placing commissions. (Competitions should be open to all architects.)

An organization which will advance the claims of architects to a fair and reasonable status wherever they may be employed; which will use every case of unfair treatment as an opportunity for enlightening the public to the necessity of giving a fair deal for services rendered.

A courageous attitude on the part of architects to cut out the impossible dream of a Registration Act as an easy means of securing for them protection from commercial and professional rivals, until they by their own collective efforts have secured an indispensable position which an Act of Parliament can consolidate.

There must be a steady determination among architects to present themselves as professional men with a proposition as businesslike and as essential as the services of an engineer, doctor or dentist, and the suppression within its proper sphere of the fact that they are creative artists. With the successful and appealing designs of the motor-car, liner, and aeroplane before it, (the creations of the engineer who is content to let their artistic merits speak for themselves and back them in public with a concentration on their practical efficiency), the public will not value the artistry of architects other than as something to which they are justly entitled.

It is by some such facing of facts that architects will free themselves from such demoralizing and undignified companions as Mr. Smarterly.

JOHN MITCHELL

THE WRITTEN WORD

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—M.L.A.'s description of Mr. Smarterly and his enterprising methods was no doubt written as satire, but, in view of the murmurs of revolt that can be heard among young architects against the rigours of the code of professional conduct, Mr. Creswell's outspoken letter is most timely.

We all look with apprehension at the spoliation of the countryside by the ignorant amateur (who very naturally wishes to express himself and finds the channels few in this unimaginative age), and we all want to see the discreet hand of the architect universally helping in the necessary building that must be done; but we shall not achieve this end by adopting the methods, however camouflaged, of the very people we condemn.

The confidence of the public at large in the profession must be established. We must be known as men of strict integrity, in real touch with the great modern needs and ready to help in the smallest matter. Mr. Creswell, I think, rather overstates his case in assuming that Smarterly's work was necessarily bad. In all probability it was; but there are, unfortunately, budding Smarterly's who can do good work. Their crime, if they fall to his level, will be far greater, for their culture should have prevented its abuse. Perhaps the most immoral of Smarterly's slogans is " Never put it in writing." He would, no doubt, be careful to keep his victims' " instructions to proceed " and other useful documents, in case of trouble !

G. D. GORDON HAKE

ELECTRIC WIRING AND LIGHT FITTINGS: iv

[BY W. G. PRINGLE]

THE selection of the type of lighting fittings most suitable for the various rooms in a house is worthy of the closest study, and although the selection may be assisted and even controlled by the consideration of the period decoration, there are other important facts to take cognizance of. The room concerned may be wired and the points fixed before the question of fittings is taken up. If it is a dining-room there will probably be a centre point, one wall point on both sides of the chimney-breast, and possibly another in the vicinity of the serving table. In such a room the candelabra, tray, or bowl fitting may be hung lower than in other rooms, as the table prevents people walking directly underneath the fittings, and also because its light is required directly downwards on to the table below. A strong glare should be avoided, and in rooms where candlesticks are in use on the dining-table, a centre fitting may be, and frequently is, dispensed with altogether. Crystal chandeliers in dining-rooms are too reminiscent of restaurant practice, and are better reserved for drawing-rooms, boudoirs, and ladies' bedrooms.

Drawing-room fittings may generally be more "frivolous" in appearance, since these rooms are more "playful" in function. In addition to the usual centre fitting, and four or six wall lights, if the room is fairly large, floor standards or table lamps may be placed at convenient points. One of these suitably placed provides a more satisfactory light for reading by than do wall brackets, which usually cast a glare into the eye of the reader. The china cupboard or recessed niche may well be illuminated by small-power lamps, totally concealed behind a suitable moulding; the effect, however, is not satisfactory if the lamps can be seen, and, furthermore, the current consumption is a consideration, being high in proportion to the amount of light observed.

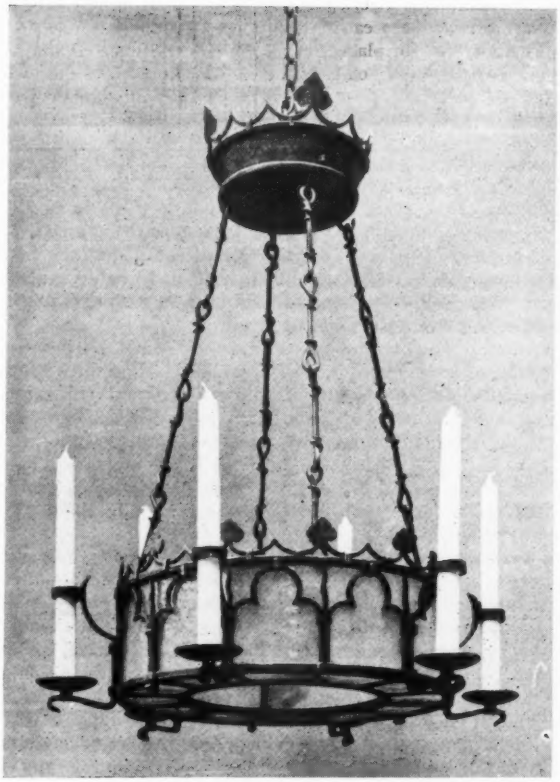
Drawing-rooms, boudoirs, and alcoves are illuminated pleasantly by concealed reflectors, although this also is far from being an economical method from the point of view of current consumption unless circumstances are very favourable. Such reflectors are best concealed in cornices of adequate projection, but they may also be placed on the walls where some decorative plaster, carved wood, or metalwork projects to conceal their unornamental structure. Care must be taken to ensure that the whole ceiling is lit evenly: an achievement somewhat difficult of attainment, especially when cornice lighting is used, unless the ceiling is generously coved. At all costs the lamps should not be visible from eye level at any part of the room. Picture reflectors contribute little towards the general illumination, and although their use is an obvious, and often necessary, one, there are many pitfalls to avoid. Apart from splashes of light and shadow in the wrong places on the picture, the whole appearance and effect of a painting may be altered by the misplacement of the direction of the "flood" of light. Expert opinion should be called upon in this matter.

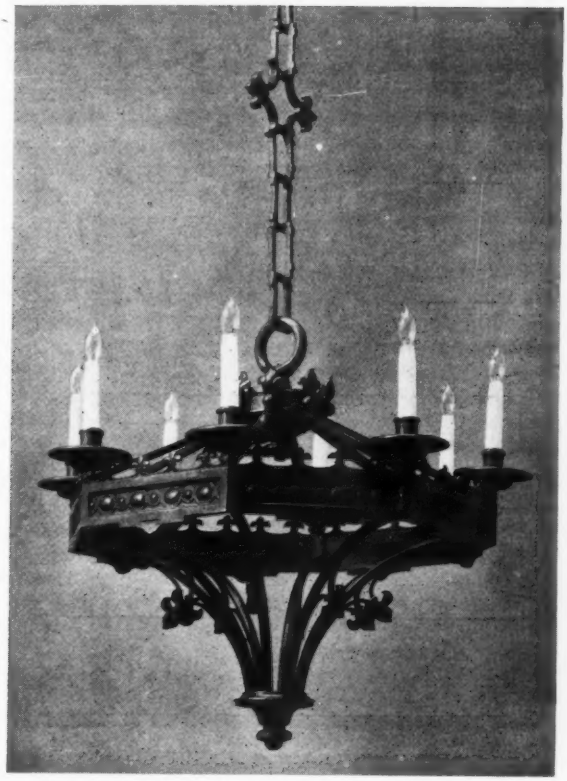
The satisfactory illumination of bedrooms presents a difficult problem, the desiderata being a soft general light, a local reading light over or at the side of the bed or beds, and local light near the dressing-table and shaving mirror. The general light may be obtained easily enough from wall lights or a central electrolier, but neither throws a light suitable for reading in bed nor for illuminating the face in the mirror, unless, by chance or design, the furniture is so placed as to take advantage of the wall lights.

The ideal lighting for a mirror is provided by a pair of candlesticks on either side of the mirror, the lamps being just below the level of the eyes and, if possible, only very slightly in front of the face. This obviates the heavy downward shadows cast by an overhead pendant. Candlesticks at the side of the bed are efficient, but not always possible, and it is necessary, in order to avoid a glare in the reader's eyes, to place some type of downward reflector on the wall above the bed and behind the occupant. This reflector can be made a decorative feature if designed in accordance with the general decoration of the room. It might, perhaps, incorporate some pleasantly tinted and obscured glass or other translucent material, at the top, front, and sides, while the bottom could be left open so as to obtain full value from the lamp, which, however, should be kept out of sight.

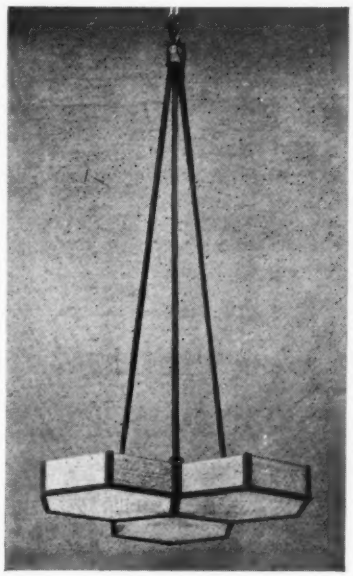
Servants' quarters should not be neglected, as domestics have their work to do and should be allowed to do it with as little strain

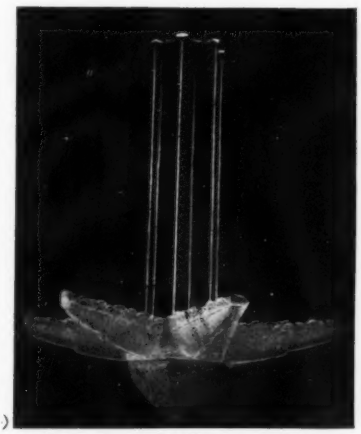
A modern wall light in bronze, with engraved and satined glasses. By Sabino, Paris.



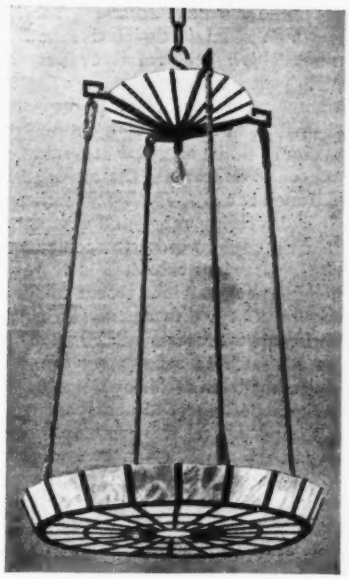


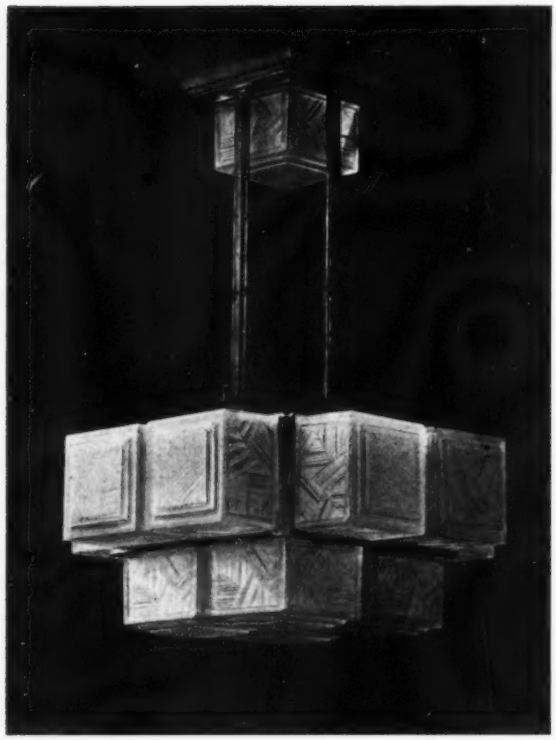
Left, a dish fitting in wrought iron and opalescent glass, illustrating modern treatment of a medieval design, the lamps being concealed in the glass "trough." The requirements of a strong but "kind" light are here cleverly met. Right, a candelabrum inspired from an old engraving, depicting François 1er engraving with a diamond on a window the following philosophy: "SOUVENT FEMME VARIE, BIEN FOL EST QUI S'Y FIE." Bronze, circa 1525. From the collection of Messrs. Bagues, Ltd.





Left, a "non-period" open tray pendant in bronze, or iron, and opalescent glasses, suspended on chrome leather straps. By Bagues, Ltd. Centre, a modern French dish fitting in moulded glass. By Sabino, Paris. Right, a "non-period" open tray pendant in bronze, or iron, and mother-of-pearl, which, being unobtainable in large panels, necessitates the numerous small panels. The presence of a number of lamps eliminates shadows from the cords and the metalwork.





as possible. It is customary to equip servants' halls, kitchens, and bedrooms with a naked lamp hanging from the ceiling with a glass saucer-shaped shade above the lamp, which, while it tones down the light on the ceiling, only increases the glare of the lamp. This crude lighting is quite unnecessary, even from the aspect of low cost of the fitting. Fittings, where the lamp is totally enclosed in an obscured glass globe, may be obtained for a few shillings extra, and more than justify the outlay. The position of the fittings should be carefully studied so that they, whether hung from the ceiling or placed on the walls, throw the light where it is most needed.

The question of scale is one of great importance, and can hardly be over-emphasized. If a fitting is too small for the room in which it is fixed, it merely looks insignificant, and thus fails from the æsthetic point of view. If it is too large it assumes an importance in the scheme of decoration to which it is not entitled, unless the whole room is designed round some particularly notable fitting. This largeness of scale refers more particularly to pendants which, as they are suspended, are liable to cause to sensitive people an unpleasant psychological reaction. This reaction may be indefinable, but results in a definite uneasiness of mind. If this reaction could be analysed it would be found to have as its basis a subconscious fear lest the pendant should fall, rather than the realization of a shortcoming on æsthetic grounds.

It is becoming more and more the practice to "offer up" full-size models in order to decide upon the exact size necessary. Full-size drawings exhibited in the actual room are of assistance when it is not possible to procure models. It must be remembered, however, that a dish or tray fitting shown in perspective on a drawing always looks smaller than the actual fitting will look, and it is advisable to supplement the drawing with a rough, but full-size, model in cardboard.

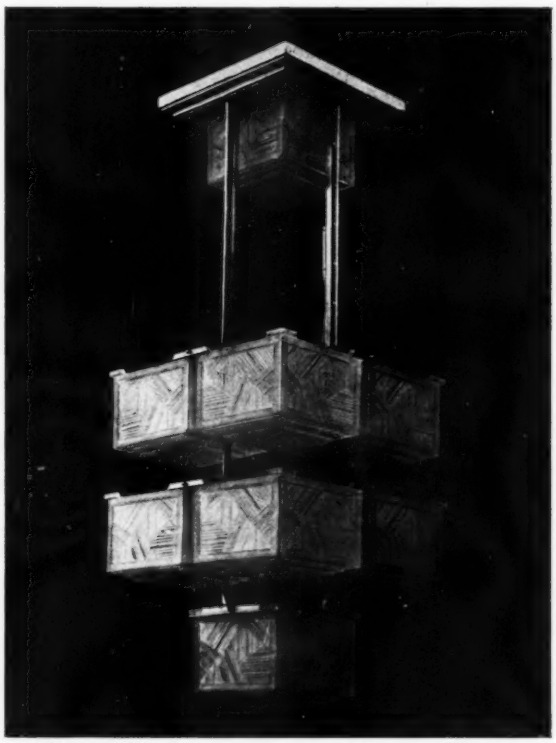
The proportion of the component parts of a fitting is also of great importance. It is common to see a charming period-fitting spoilt in the reproduction by bad proportion, unskilful and unnecessary alteration of the size of the arms, grease cups and candle holders. It is also common to see glass, silk or vellum shades used, generally erring on the large size, which are out of proportion to the arms that support them.

Little has been said in these articles regarding the designing of fittings, but a word of advice is offered to the gifted few who can, and do, increase the vocabulary of artistic lighting fittings. Unfortunately, it is not a question of design pure and simple; the important factor of consideration of cost has to be taken into account. A design for an elaborate large fitting may look very fine on paper, but the amount of money available may be too small to allow of good chasing or carving, and the whole effect will certainly be ruined if the craftsmanship is bad. The consideration of the ventilation of enclosed fittings has to be taken into account, especially if gas-filled lamps are to be used. The heat given off by these lamps is considerable, and the lamps themselves rapidly lose their efficiency if inadequate ventilation is provided. Gas-filled lamps should burn in a vertical position in order to prevent the filament sagging.

Wiring is another important factor to consider, since it is necessary that adequate space be provided in the arms for the conductors. Interior wiring is always preferable to exterior wiring, first, because the conductor is less easily damaged, and, secondly, because it is out of sight and does not spoil the profile of the arms or of the body of the fitting. In the case of wall lights, the back plate should be sufficiently wide to cover the hole made in the wall to take the connection-box (generally about 2¾ in. diameter) and through which the wires protrude.

The designer should remember that the craftsmen who have to translate their designs into a concrete result are not usually as gifted as the designer himself. The craftsman should be given full-size detail drawings, or plaster models, to work to; he should be "coached" by the designer, and should also be allowed facilities for studying metal crafts of the particular period; his work should be "overlooked" at every step. The result will surely be that the designer will not find that his creation is not quite what he expected or intended as so often happens. Conscientious collaboration between designer and craftsman would have an harmonious result which would do much to improve the general standard of lighting fittings.

[*Concluded*]



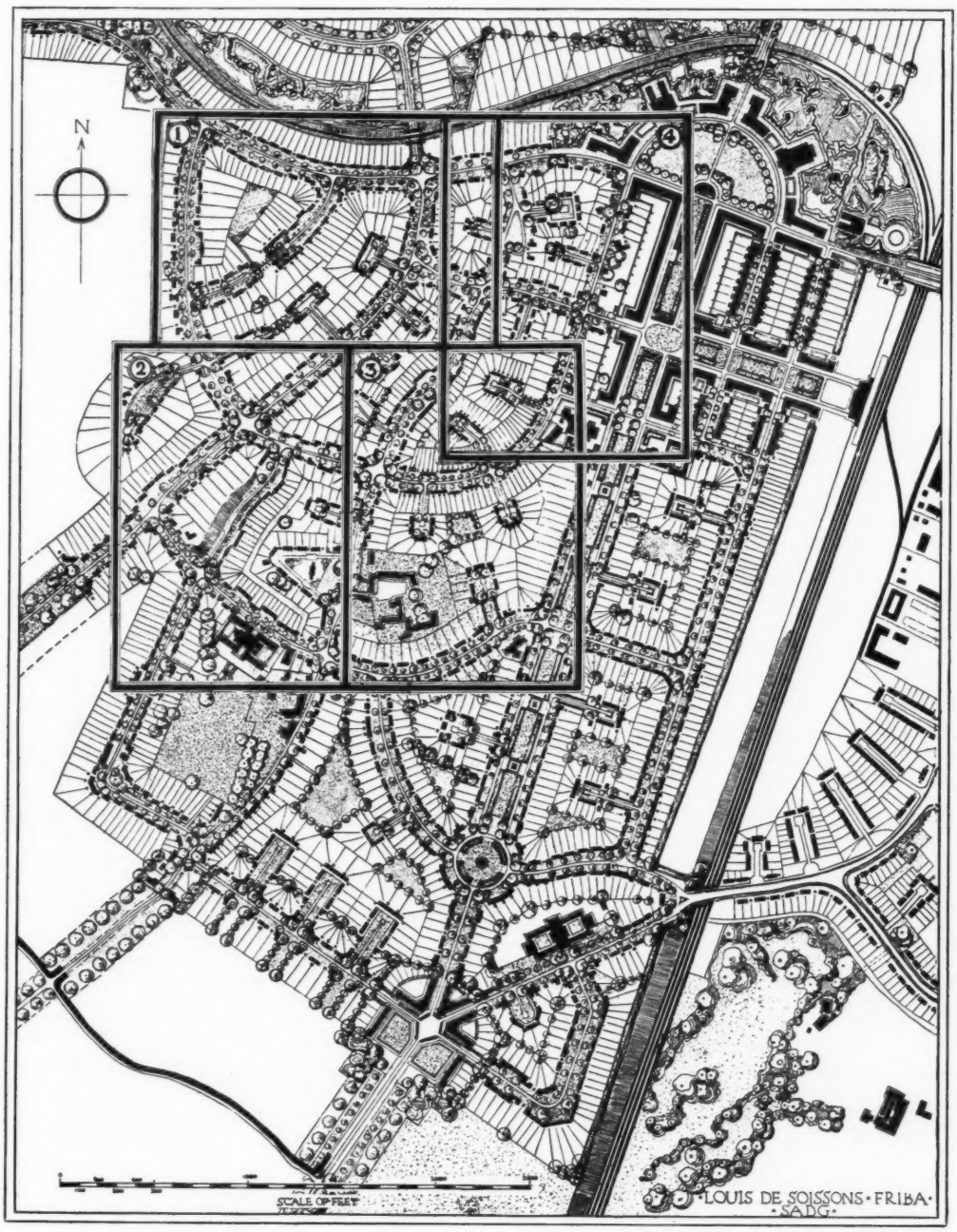
Two modern French pendants in glass, made under pressure in steel moulds. By Sabino, Paris.

LITERATURE

SITE PLANNING AT WELWYN

In any democratic regime, which allows complete liberty of expression to each individual, chaos can only be avoided by co-ordination of the efforts of all members of the community. The last seventy years of English urban architecture provide visible evidence that, with a few notable exceptions, all forms of control and combination have been lacking in æsthetic matters; and British architecture has suffered in consequence. In the field of domestic work we have witnessed a marked improvement in the small house designed by architects, but this does not take us very far on the road of progress. Are the achievements of the twentieth century to be assessed in terms of labour-saving devices, luxury plumbing, and sanitary back yards? To what extent do such amenities contribute towards that highest expression of civilization, the creation of beautiful cities? The results will be negligible unless we measure progress in terms of streets and larger groups of domestic dwellings instead of concentrating all our attention on the skilful assembling of domestic accessories.

At Hampstead Garden Suburb the present generation were shown the possibilities of larger compositions in housing work, and the value of control in roofing materials as an aid to unity.



Welwyn Garden City. Diagram plan of the south-west area. By Louis de Soissons. This plan shows the area in which the development started. [*From* Site Planning in Practice at Welwyn Garden City.]

A general view of Dellcott Close, Welwyn Garden City, showing the open treatment and the value of the curve in the road. [*From* Site Planning in Practice at Welwyn Garden City.]

In such matters Hampstead marked a return to those principles in common practice by the builders of eighteenth-century towns. Welwyn shows still further progress in the grouping of buildings and in site planning. Undoubtedly success has here been achieved, first, by a sympathetic exploitation of the natural features of the land in the planning of roads and house sites, and secondly by a judicious control of building so as to ensure harmonious grouping and materials. Yet this being so, sentiment has not been allowed to prevent an economical and logical development, nor does control imply that originality has been suppressed. Had no control been exercised we might possibly have seen a mediocre estate development similar to those suburbs which aim at the picturesque and a quick return on initial expenses, the policy adopted by the small speculative builder.

The promoters of Welwyn wisely planned for the future, and although the residential sections and smaller features of the plan had obviously to be built first, provision was made by the architect, on the major and minor axes of the scheme, for formal parkways that will ultimately be unrivalled by any modern English town of similar size. This formal part of the town, embracing sites for public buildings, shops and offices, will give coherence to the whole plan, a virtue difficult of achievement in any lay-out based on the requirements of an " open " development. Messrs. Benn Ltd. have published a book by Mr. Louis de Soissons (who prepared the town plan) and Mr. A. W. Kenyon, on *Site Planning at Welwyn Garden City*, with an introduction by Mr. C. B. Purdom, whose name has always been intimately connected with the Garden City Movement. This book deals entirely with the residential portion of the town planned and built during the last six years, a perod during which economic restrictions have been abnormally severe; it is remarkable for the inclusion of fifty-three excellent illustrations and the complete omission of any reading matter except for the brief introduction and the captions to the plates. The detail plans of closes, quadrangles and roads are well drawn with view-points marked thereon from which the photographs were taken; the notes under each illustration point out the æsthetic value attached to each feature in the lay-out.

Much care has obviously been expended by the architects on ensuring satisfactory street junctions and on the linking up of individual houses or groups by means of wing walls, outbuildings and connecting treillage. Spaciousness and the general effect of breadth in the roads is obtained wherever possible by the omission of front fences, a lesson we have elsewhere been slow to learn from America; also by the judicious planting of trees and the preservation of the best old timber.

The reader may be disappointed to find no notes on the economic aspect of site planning at Welwyn; for instance, the relative cost of different types of road section, the cost per acre for tree planting and the methods adopted to ensure a satisfactory upkeep of grass verges and unfenced front gardens. A few figures concerning the total cost of land development per acre would not be outside the scope of " Site Planning," and might be interesting to those engaged in similar enterprises. This book should find a place in the library of every architect as affording examples of careful site planning, but the value of a future edition would probably be enhanced by a brief exposition of the difficulties overcome and the methods pursued in obtaining such successful results.

W. H. T.

Site Planning at Welwyn Garden City. By Louis de Soissons and A. W. Kenyon. London: Benn Bros. Price 32s. 6d.

RUSKIN REDIVIVUS

" His mind, though undisciplined, was instinctively synoptical." In these two or three words the latest commentator sums up the character of the one great inspired writer on art in the English language. Reynolds in his " Discourses " was practical, Pater æsthetical, Addington Symonds historical. Ruskin combined the virtues of all three and added " a profound sense of responsibility for the right enjoyment of art." He wanted everyone to appreciate art at its proper value; to know why art provided pleasure. In this intense anxiety he fell over himself. He was never afraid of an inconsistency, however, and his mistakes he was always willing to explain away or to cut them and begin afresh. He learned as he wrote, and so his great dissertation on painting is a constant development consummated only in the fifth volume produced after seventeen years of study and meditation.

It should be realized that Ruskin was a humanist with a strong compulsion towards the pedagogue. He lived to teach people and to put authority in its proper place. He wanted every man to enjoy what he himself revelled in all the years of his life—art and natural beauty, which in the first volume of *Modern Painters* he struggled to prove identical, but which the subsequent volumes proved to be different.

Confining himself very consistently to landscape and analysing its beauty with infinitesimal care, he came to see that a painted canvas could not be an imitation of a natural scene as he had once claimed. As Mr. Finberg points out, he at length established expression as the true function of pictorial art, " how, in the hands of a master like Turner, the appearance of Nature could be used for the expression of thought and emotion." He never abandoned his original position that no great landscape art can exist which fails to rely on the truths of Nature, the thesis to which the whole first volume is devoted, sometimes too vehemently and inconsiderately.

He maintains later, in the third volume, that a " faithful copy " of the pleasures afforded by external creation must exist, not merely Nature's details. By the mere force of his genius, he provides in many a chapter potent examples of the relation between Nature and art. A literary artist cannot imitate Nature as a pedestrian painter can. Even in a dreary catalogue of natural objects there is no imitation. In an inspired poetical effort there is the expression of the lyric joy which informs Turner's painted inspirations. In literature, only Ruskin's purple patches can match these. The marvellous lyric of the Albano road in the seventh chapter, the challenge to Claude in the last three pages of the chapter on " The Sky," the prose water poem of chapter twelve, show the way in which the facts of Nature, preserved in all their truth, may be made to serve and fulfil the highest requirements of the imagination whether literary or graphic.

Art, however, to Ruskin always meant more than technique.

" *Crossing the Brook.*" *By J. M. W. Turner.* [*From* Ruskin's Modern Painters.]

" The Pass of Fido." From an etching by John Ruskin. [*From* Ruskin's Modern Painters.]

It is not here that any inconsistency can be laid to his charge. Art was to him thought, and building upon truth to Nature; the pleasures of Nature; the inspiration afforded by natural objects. He relies on the imagination of the artist to transfigure Nature into art, but never to forget the debt that he owes. Nowhere throughout the five volumes of this great discursive work is mere painting looked on with awe. All Ruskin's worship was for truth itself and not for the way it was handled in pigment. It would seem indeed that Ruskin had something of the feeling that Croce has, that in its essence, a work of art exists from its intuition, the concrete establishment of it being of minor importance. Nowhere is Ruskin to be found applauding brushwork or pigment as such; quality of workmanship. His form of expressionism was adequate without the appeal to treatment, the manipulation of the picture hardly concerned him; pictorial truth, thought and imagination are the real functions of a painted canvas, not quality of treatment. Ruskin was not a connoisseur, a philosopher, an art critic, as such, but an instructor in art for the million, and he furnished William Morris with the incentive which has led to the socializing of art in our time, a magnificent thing for any man to have done.

Modern Painters is placed properly in its true position by Mr. Finberg. So great an authority on Turner was the obvious person to do this great service, not only to readers, but to Ruskin: Mr. Finberg has paid this debt to genius in full, and the great work will have a new lease of life in this abridgement, rendered more valuable than the original form by deletions and amendations by a hand that is not only the hand of a competent art critic, but of the most discerning of the critics of Ruskin. Mr. Finberg has been just without being cruel, and this modern *Modern Painters* must take its place as the arch authority on landscape art, amidst the welter of conflicting opinions and suggestions with which we are now afflicted.

KINETON PARKES

Ruskin's Modern Painters. Abridged and edited by A. J. Finberg. London: George Bell and Sons. Cr. 8vo., pp. xxv, and 344. Illus. 31. Price 10s.

SUSY IN THE WORLD

Do we see only that for which we are looking, or has the recent journalistic interest in architecture spread to novels? At all events Miss Seers, in (so far as I know) her first story, makes the houses, and the apartments even, in which her victims dwell much more than the background of their doings. One of the characters is himself an architect, as was his father: " I think my father's wonderful. Architecture's in my blood, but he's better than I shall ever be. I've been going all over the country lately looking at his work. . . . He's one of the few men who can express the age they live in, instead of harking back to the past for forms as unsuited to our wants as Noah's Ark. . . . I went to Hatton End . . . the only piece of work that my father ever did that I don't really like. And yet I fancy I understand it. . . . It was the sort of house that he wanted his children to grow up in happily. . . ." *Susy* is a book that architects' daughters will like even more than most people.

It would, however, be very unfair to Miss Seers to pretend that she writes for architects. Susy is an eminently possible young woman, born about 1895, whose unassuming good nature, growing in her protected corner of the world, makes her the victim of every one with a trace of assertive selfishness. She is intended obviously to mother a husband and children, and she nearly commits suicide when all chance of either seems to have slipped away. To save her soul alive she ends by going abroad with a trusted lover who had married the wrong woman in the hysterical period of the war, and was miserable with her. It is a very human story, and, but that early work of this quality has a disastrous way of *not* fulfilling its promise, I should expect excellent novels from Miss Seers. A sequel lurks in this book. Let us hope that it will be forthcoming, for *Susy* is better in substance than in form, and the writer must transcend the limited mind of her heroine if she is to fulfil the expectations that Susy has aroused. In spite of an over-conversational style, with all the " nots " disembowelled of their O's, the book is conscientiously written. I await Miss Seers' next novel with eagerness, and a little dread. Connoisseurs in adolescent character should contrast *Susy* with the younger heroine of Miss Bernadette Murphy's *The House in the Country*, another first novel as rich and satisfying as a bowl of country cream, and beautifully written, which has just been published by Messrs. Putnam.

OSBERT BURDETT

Susy in the World. By A. Waddingham Seers. Noel Douglas. 7s. 6d.

CORRESPONDENCE

A MINIMUM SALARY FOR ASSISTANTS

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—With reference to your comment in the issue for November 9, page 600, regarding the question of a minimum salary for architects' assistants, I feel it my duty to call your attention to a statement which is made therein. In the second paragraph you say, " that the principal allied societies were in favour of the proposals." I do not know where you obtained this information from, but the actual facts are as follow:

The proposals of the sub-committee were circulated to all the allied societies in Great Britain for their observations, and replies were received from twenty-two societies; fourteen of these societies disapproved of the recommendations; six were in favour of them; one agreed to the principle, but considered the proposed amounts impracticable; and one society had no observations to make; and it was in view of these replies that the Council of the R.I.B.A. came to their decision.

PERCY THOMAS,
Chairman of Allied Societies' Conference, R.I.B.A.

WESTMINSTER ABBEY

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—The alternative sites for an extension to Westminster Abbey, which are mentioned in the report of the Cathedrals' Commission, may or may not meet with general approval. There is, however, a point of the greatest importance to be met which so far has not been the subject of any comment. The extension of a building of the importance of Westminster Abbey, an importance enhanced by the national character of many monuments of distinguished persons which it contains, is surely a fit subject for an architectural competition open to all architects in Great Britain. In making this suggestion my Council is confident that it is expressing the hopes of many young architects. A striking example of the success of this method of selecting an architect is provided in the case of the Liverpool Cathedral. An open competition was held and the winner was a young architect who was at that time an assistant! It may be a little premature to write upon this proposal, but my Council trusts that its suggestion will receive the fullest consideration when the proper time arrives.

JOHN MITCHELL, General Secretary,
Association of Architects, Surveyors, and Technical Assistants

LONDON SQUARES

THE QUESTION OF COMPENSATION

FURTHER evidence was heard by the Royal Commission on London Squares last week. Lord Londonderry again presided, and Alderman Charles Pascall appeared on behalf of the Metropolitan Boroughs Standing Joint Committee. In his evidence Alderman Pascall said that the committee was strongly of the opinion that existing squares and other open spaces within the terms of reference to the Commission should be preserved from building developments or other purposes destructive of existing amenities, and should be permanently retained as open spaces. His committee, however, made the reservation that a metropolitan borough council should not be precluded from consenting to the use of the square or open space in connection with a general estate development of an area in which it was contained, on such terms as might be deemed by the council to be fit and proper, and on the condition that an equivalent open space was provided in the vicinity. These open spaces were not only an amenity to the residents of the houses surrounding them or abutting on them. Their continued existence was contributory to the well-being of the immense built-up area of London, and the reasons for their retention today were stronger than those which actuated their formation in the layout of estates. There could be no hardship on owners in preserving the *status quo*. The committee were also of opinion that squares and other open spaces which must be maintained and preserved as such under existing statutes should not be incorporated in any new legislation. The committee anticipated that a large majority of owners of squares and other open spaces would now see their way to agree, as certain owners did in 1906, when the London Squares and Enclosures (Preservation) Act was passed, to the prohibition of the erection of buildings on the open spaces; and where it was necessary in order to prevent the development as a building site of a square or open space, a measure of compensation should be given for its acquisition. The committee also considered that a better way than that prescribed by the Town Gardens Protection Act, 1863, should be devised for dealing with neglected gardens in squares, as the proceedings under the Act were cumbersome.

Answering a number of questions, the witness said that in his view the squares should be open for all time. In regard to the prohibition of building on squares, in certain circumstances it might be fair that compensation should be given. Broadly speaking, the view of his committee was that building should be prevented as a general principle.

Mr. Cecil A. Levy, on behalf of the Incorporated Society of Auctioneers and Landed Property Agents, said that it would be necessary to consider the future of each square separately and decide what course of action would be in the best interests of present and future generations. Where, for instance, houses were the primary need, development schemes ought not to be ruled out, though strict conditions should be laid down, having regard to the neighbourhood, as to the class of house to be erected and allowing for the maximum amount of air space possible. In a number of cases a central square served as a common garden to occupants of the surrounding houses. It would be an arbitrary and inequitable act to convert such squares to the general use. Nearly all the squares had a considerable amenity value to the landlords of property in the neighbourhood. Therefore, any reduction of view or open space would diminish the amenity value and consequently the rateable value of such property. Where any question of State compensation was involved, in the interests of national economy payment should be spread over a period of years, rather than given in a lump sum.

Replying to questions, Mr. Levy said that his view was that, subject to certain conditions, the owner had a right to build. There were some open spaces in districts where the whole character

The Lea Valley Viaduct, by Sir John Simpson and Maxwell Ayrton, architects, and Sir E. Owen Williams, engineer, was opened last week by Mrs. Wilfrid Ashley, wife of the Minister of Transport. Above is a view of a portion of the viaduct, with the bridge over the Coppermill stream in the foreground.

of the neighbourhood had so changed that open spaces were not so necessary as in olden days. Where a square had ceased to be residential there was not the same objection to building. One had to consider all the squares on their merits.

Mr. Herbert Morrison, on behalf of the London Labour Party, said that garden squares were a decided amenity to the houses overlooking them. They were also an amenity to the district, and by preservation they added to the health of the inhabitants of a wider area than that covered by the houses immediately overlooking them. The view of the London Labour Party was that there should be statutory prohibition of any change in the present state of the garden enclosures.

In answer to Sir Howard Frank, the witness said that he did not favour the payment of compensation in cases where building was prohibited. By usage, custom, and time, the public had acquired rights which must be considered.

The Commission then adjourned.

IN PARLIAMENT

[BY OUR SPECIAL REPRESENTATIVE]

Sir Kingsley Wood informed Mr. T. Thomson that up to November 1, 690,881 houses had been erected with State assistance under the various Housing Acts. Of that number, 301,198 had been erected by private enterprise, and 389,683 by local authorities.

In answer to Mr. E. Brown, Sir K. Wood said that the total sum paid on account by Exchequer subsidy towards the cost of slum clearances since April 1, 1924, was £103,000.

Mr. Viant asked the Minister of Health was he prepared to introduce legislation to amend the Town Planning Act so as to enable local authorities to include built-up areas in their town-planning schemes?

Sir K. Wood said that the Minister hoped to introduce legislation on that matter, but could not at present say when it would be possible to do so.

Mr. Hore-Belisha asked the Minister of Health whether, seeing that the price of a council house ranged from as low as £300 to £500 and more in various localities, he could explain this difference, making allowance for local conditions and site, sewerage, and water factors?

Mr. Chamberlain said that the prescribed limits of area for subsidy houses ranged from 550 to 950 superficial feet, and variation in size, therefore, necessarily accounted for a large part of the difference in price. In addition to that and the other factors mentioned, a variation in building costs in different districts, and in standards of accommodation and amenity were contributory factors to the difference in range of prices in various localities, and the matter was, of course, influenced by the extent of the demand on the building industry in any area.

Mr. T. Thomson asked the Minister of Health if he was aware that a large number of dwelling-houses were kept empty and withheld from occupation on account of the owners wanting to obtain a higher sale price, and would he take steps to remedy this?

Sir K. Wood said that the Minister was aware that there was always a certain number of unoccupied houses which were held for sale, but he did not consider that it would be practicable to legislate on the subject.

Mr. E. Brown asked the Minister of Health whether he could give figures to show the effect, if any, of the building of new houses since January 1, 1919, on reducing overcrowding in the slum areas of our great cities?

Sir K. Wood replied that the figures desired were not available, but it was obvious that the large numbers of new houses which had been erected since the Armistice must have contributed very largely to the relief of overcrowding, including overcrowding in slum areas.

Mr. Tasker asked the Minister whether he was aware that the London County Council, acting under the Housing Acts, 1890 to 1919, the County of London (Hickman's Folly Improvements Scheme) Order, 1923, had taken possession of certain properties known as Nos. 16 and 20 Hickman's Folly, Nos. 1 to 6 (inclusive) Hickman's Court, and Nos. 1 to 4 (inclusive) Oliver Twist Court, notwithstanding that the decision of the arbitrator as to the amount of compensation payable by the Council to the owner whose property had been thus forcibly acquired had not been given, and whether he had given his consent to the action of the Council?

Sir K. Wood said that section 106 (1) of the Housing Act, 1925, gave powers to local authorities to enter on land included in a confirmed improvement scheme without the Minister's consent. It was understood that the London County Council had taken possession of the property in question under the powers conferred upon them by this section.

Asked by Mr. R. Wilson if he could make any statement as to the working of the Smoke Abatement Act, Sir K. Wood replied that the Act came into force only on July 1 last. By-laws as to the emission of black smoke had been approved for a number of authorities. Some regional advisory committees had been set up. A draft order extending the Alkali Acts had been prepared and considered with representative bodies, and the statutory inquiry would be held next month.

LAW REPORTS

AN ARCHITECT'S CLAIM FOR FEES

W. J. Pearce v. *Solomon and Renny, Ltd. Before Mr. Justice Shearman*

In this action in the Devon Assizes, the plaintiff, Mr. William John Pearce, architect and surveyor, of Plymouth, claimed £166 19s., fees for work done, from Messrs. Solomon and Renny, Ltd., builders and contractors, of Plymouth.

Mr. J. Lhind Pratt, for the plaintiff, said the action concerned the proposed reconstruction of premises at Millbay, Plymouth, for a boys' club, and the issue was whether plaintiff was instructed to proceed with the work of preparing plans, or whether payment was contingent upon his being engaged as architect? In July, 1926, Mr. Solomon, a director of the defendant company, informed plaintiff that they expected to be engaged on a large contract, and in that event they wanted him to prepare plans. A day or two afterwards plaintiff was told that they had secured the contract, and he was instructed to go on with the plans. The work was the conversion of the Millbay Soap Works, or factory, into a boys' club. Mr. A. C. Ballard, a man of wealth, who had interested himself in the welfare of boys, proposed to convert the factory into an elaborate club, with arrangements for the accommodation of 2,000 people to witness boxing matches and the like. Plaintiff was engaged for some time preparing plans, which defendant submitted to Mr. Ballard, who approved of them subject to certain alterations. Plaintiff said these alterations were so fundamental that a second set of plans were necessary. He accordingly prepared these, and was claiming a similar fee for them. Mr. Solomon submitted the plans to Mr. Ballard, who approved of them. It later came to plaintiff's knowledge that another architect was engaged in the reconstruction. He wrote to defendants twice for payment of his account, but received no reply, and subsequently Mr. Renny suggested that he should send it direct to Mr. Ballard. When plaintiff's solicitor took that course, Mr. Ballard replied that he had never had any communication with plaintiff or spoken to him, and had given him no instructions to prepare the plans.

Giving evidence, Mr. Pearce said that after Mr. Solomon had consulted Mr. Ballard he brought back the second set of plans, remarking that they were quite all right and plaintiff could get them passed by the Council. Subsequently, when plaintiff suggested that he should sue Mr. Ballard for payment, defendants asked him to wait six months and they would see he was paid. He denied ever agreeing to contingent payment. In cross-examination, plaintiff denied that all Mr. Solomon was doing was trying to influence Mr. Ballard in his (plaintiff's) favour.

Mr. Richard Hansford Worth, civil engineer, Plymouth, gave evidence to the effect that the second set of plans prepared by plaintiff was for a substantially new scheme, and that the fees charged were reasonable. The building, he said, could not have been carried out for less than £12,000 or £13,000.

Mr. Henry Lawrence Spear, solicitor to plaintiff, stated that at

an interview on November 15 last year he told defendants it was perfectly clear from Mr. Ballard's letter that the latter absolutely repudiated any liability and that therefore plaintiff could only look to them for payment. They implored witness to take no steps to upset the relationship between them and Mr. Ballard, and Mr. Renny said: " Don't proceed against us; Pearce need not trouble. If Ballard does not pay him, we will."

Mr. Sidney George Solomon, a member of the defendant firm, said that at the first interview with plaintiff at the latter's office, he told him that Mr. Ballard did not appear to be satisfied with the architects he was in touch with and was a difficult man to please, and defendants thought it would be a good opportunity to get Mr. Pearce in as architect for the work. The position of the firm was fully explained—that they had not the power to give an architect the job, but that if they could possibly get the job for Mr. Pearce they would. Plaintiff replied: " That's quite all right. I will do that for you. I want to help you chaps to get on." Witness denied ordering the new plans. Plaintiff said he did not mind getting out another set of drawings. So far as witness knew, Mr. Ballard did not approve of these, and the next thing they heard was that he was employing another architect. At the interview on November 15 Mr. Spear said the account would have to be paid by them, and Mr. Renny asked that the matter should stand over, and they would be able to put it right. Cross-examined, Mr. Solomon said he took the second set of plans to Mr. Ballard and tried to open them in front of him, but he seemed to be upset about something else and would not accept them. Witness told Mr. Pearce that he could not get Mr. Ballard to accept the plans.

The judge said the plaintiff had denied that.

Mr. Percy T. Renny, another member of the defendant firm, stated that when the account was discussed in Mr. Spear's office the question was whether Mr. Ballard could be brought in as co-defendant or should be sued direct. Witness asked Mr. Spear if he would " hang over " the matter for some months, so that they could endeavour to get Mr. Ballard to meet the account. The reason for this was to avoid any difficulty with Mr. Ballard himself. Witness never suggested to Mr. Spear that the firm would pay the account if Mr. Ballard would not.

Mr. John L. Fouracre, architect and surveyor, Plymouth, said that he was engaged on the reconstruction of the soap factory by Mr. Ballard, starting at the end of June and going on practically continuously, except for a minor disagreement about the end of July and August.

Mr. Albert C. Ballard, who told the judge that he was immensely interested in boys' clubs, denied giving defendants any authority to engage an architect. He did not accept the plans which plaintiff prepared. His secretary wrote and signed, on his instructions, a letter stating that he was assured by defendants they would pay plaintiff's expenses, but the letter went further than he intended. He meant that he was not to be charged any expenses in respect of Mr. Pearce. Defendants told him that Mr. Pearce had taken this up as a speculation, that they were friends together, and that he (witness) would not be charged any expenses. Cross-examined, Mr. Ballard said his secretary wrote under a misconception. He said that when defendants produced Mr. Pearce's plans he was amazed.

After a hearing extending over two days the judge found in favour of plaintiff, awarding him 100 guineas and costs.

COMPETITION NEWS

The League of Nations' New Building at Geneva.

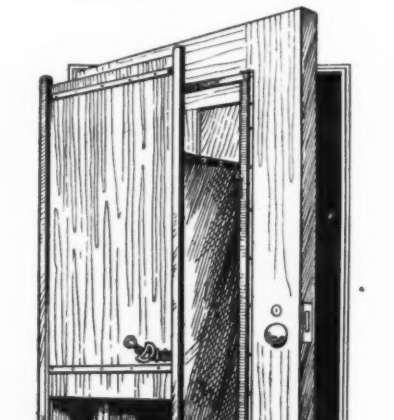
A desire having been expressed that the designs submitted by British competitors in the competition for the League of Nations new building at Geneva should be publicly exhibited, the R.I.B.A. Council have arranged for the exhibition of a selection of the drawings to take place in the R.I.B.A. Galleries until December 3, between the hours of 10 a.m. and 8 p.m. (Saturdays 5 p.m.). The exhibition will be open to the public, and admission will be free.

[*For Competition Calendar see last issue.*]

" Our House," Southport. By Finchett, Lancaster and Archer.

TRADE NOTES

An entrance door is a necessary architectural feature of any building, yet in the "servantless" house it has probably been responsible for an enormous number of homes being wrecked and for the ruin of countless tradesmen. It is the most vital, and at the same time the weakest part of any system for the delivery of goods. This has been realized to some extent by the universal installation of letter-boxes, thus making it unnecessary for the occupants of a house to wait indoors for the coming of the postman, or to leave their household duties when he arrives. But in the matter of goods of a bulkier nature than a letter the public are more apathetic. Most housewives order their household goods by 'phone or by some other convenient means, and save a considerable amount of time, but usually when delivery is made much of that time is irrevocably lost by innumerable journeys to and fro the entrance door, household duties being delayed and disorganized, and tempers ruffled. The tradesman also has his difficulties. In delivering his goods he usually has to rely on the occupants being at home to accept them, or seek the assistance of a next-door neighbour in taking temporary charge of them. With the tradesman business suffers heavy fluctuations daily, and unless he is able to have a good service of errand boys available for an influx of orders, he will lose prestige, and experience a serious decrease in the number of his customers owing to the unpunctuality with which he delivers his wares. When the entrance is installed with the "Parcedoor" most of these difficulties are overcome, and those responsible for the delivery of household supplies enjoy the same advantages as the postman. This ingenious fitment is manufactured by Messrs. Parcedoors, Ltd., 5 Grand Parade, Brighton, and is at present exhibited in the showrooms of Messrs. Bratt, Colbran & Co., Ltd., 10 Mortimer Street, London, W.1. Briefly, this is an outer door with an exterior hatch, having on the inside a three-tier cupboard for the reception of goods. The first tradesman delivering opens the outer hatch, without summoning the housewife, places his goods in the vacant bottom compartment and closes the hatch, the cupboard automatically and smoothly dropping one tier, thus securing the delivered goods from interference from the outside and leaving the second tier ready for a further delivery. Similarly a third delivery will be accommodated, Thus, the morning milk, the morning paper, and breakfast rolls may be delivered by separate tradesmen without troubling the household while getting up. Cleared and reset, the cupboard is then ready for the deliveries of the butcher, the grocer, and the greengrocer without interruption of the housework during the morning, and so on. E. R.



The Parcedoor Tradesmen's Delivery Hatch.

Manufacturers and merchants of the components of buildings are, no doubt, interested in the campaign which British Monomarks, Ltd., are making among the building trades. The directors of the company claim that building materials and fittings are more suitable for bearing a monomark than almost any other manufactured articles, by reason of the fact that the system also benefits architects in the drafting of their specifications. The inventor, Mr. William Morris, who is the originator of the firm of William Morris & Co. (Westminster), Ltd., specialists in metal and glasswork, in the nature of his business wished to imprint his manufactures with a few characters, either letters or figures, that would serve to identify his firm and at the same time serve the purpose of the name and address. Appreciating the advantages of an organization that would make this possible, he formed a company with an eminent board of directors and advisory council to operate the machinery which may be briefly described as follows: For a small subscription a firm may register its monomark, either the bare initials of the firm or the brand name by which its goods are known. These letters, or figures, or brand name are invariably prefixed with the letters BCM, denoting British Commercial Monomark. The company has made arrangements with the General Post Office, who agree to recognize a monomark written upon an envelope or post card, the only proviso being that the words "London, W.C.1" should be added. All letters thus addressed and posted are immediately delivered by the General Post Office to Monomark House, where the staff of workers do not open the letters, but enclose them in fresh envelopes, fully addressed with the name and address of the firms owning the monomark, and hand them back to the post office for re-dispatch. Our illustration shows a letter bearing a monomark which might presumably be the monomark of a firm, say, Robert and Arthur Orford and Sons. This procedure opens up enormous possibilities in commercial life. Henceforth it will not be necessary to imprint articles with the name and address of the firm of the maker or merchant. If the article bears a monomark, for example, BCM-SMC (standing for The Sola Manufacturing Co.) an architect admiring the article and wishing to use it on his building need only write the monomark on an envelope and post it and his communication will reach the firm without his troubling to inquire as to who the owner of the monomark is. We understand that several brick makers impress their bricks with their monomark. The Monomark Company are taking pains to ensure that all architects know what a monomark is, and as they have apparently expressed a request for the system, manufacturers will no doubt be quick to give the matter their consideration.

Messrs. Marryat and Scott, Ltd., supplied the lifts for the new headquarters of the Society of Friends, Euston Road, London. The building was designed by Mr. Hugh Lidbetter, and illustrated in our last issue. It is installed with six Marryat-Scott machines.

THE WEEK'S BUILDING NEWS

The Surrey Education Committee has approved revised plans for the reconstruction of the Tiffin Boys' School, KINGSTON, at an estimated cost of £42,000.

*

Plans are to be prepared for the reconstruction of the BRIGHTON Skating Rink, Effra Road.

*

The Isle of Ely County Council has asked the county surveyor to prepare plans for the erection of a new bridge to replace Dog-in-a-Doublet Bridge at NENE.

*

Plans passed by the PAIGNTON U.D.C.: Layout of estate, Colley End Road, for Messrs. Wilmins Bros.; layout of estate, Knapp Park, for Mr. W. Lambshead; seven houses, Maidenway Lane, for Mr. S. Rossiter; club, Torquay Road, for Conservative Club, Ltd.; five shops, Manor Road, for Mr. T. T. R. Dunning; eight houses, Oldway Road, for Mr. F. Binmore; four houses, off York Road, for Messrs. F. and A. C. Drew.

*

Plans passed by the LLANDUDNO U.D.C.: Two houses, The Oval, for Messrs. W. Jones and Sons; alterations, Mostyn Street, for Maypole Dairy Co., Ltd.; alterations, Cottage Hospital, for Management Committee; alterations, Grosvenor Restaurant, Mostyn Street, for Messrs. Summers; two houses, St. Seriols Road, for Mr. R. T. Jones.

*

Messrs. G. and T. Earle are about to erect a large cement works near HOPE in Derbyshire, about fourteen miles from Sheffield. The Hope Valley is one of the most beautiful districts in England, and elaborate precautions are being taken to ensure that its beauty will not be spoiled.

*

The CITY OF LONDON Corporation is acquiring, for £19,650 from the London and Northern Estates Co., Ltd., land for widening at 93, 93a, and 95 Gresham Street and 1 Basinghall Street.

*

The governors of the BATTERSEA Polytechnic are to extend the buildings at a cost of £14,659.

*

The L.C.C. Education Committee has approved plans for the erection of an elementary school at Grove Park, LEWISHAM, at an estimated cost of £21,600.

*

The L.C.C. Education Committee is preparing plans for a third elementary school on the Downham estate, LEWISHAM.

*

The Kent Education Committee has purchased a site at SIDCUP for the erection of a county school for boys.

The city engineer of WAKEFIELD has prepared a revised layout of the proposed infectious diseases hospital and sanatorium at Lupset.

*

The HULL Corporation has asked the city engineer to prepare a scheme for the establishment of a repairs depot in connection with the housing estates.

*

The Kent Education Committee has purchased extra land for the site of the proposed county school for girls at WHITSTABLE.

*

The Kent Education Committee has purchased land for a county school for girls in the BROMLEY rural area.

*

The Kent Education Committee is acquiring sites at MARGATE for the erection of two secondary schools.

*

The Kent Education Committee is acquiring sites at BECKENHAM for the erection of two schools.

*

The Kent Education Committee has acquired a site at MAIDSTONE for the erection of a grammar school for girls.

*

The Kent Education Committee is to erect a central school at NONINGTON.

*

The Kent Education Committee is erecting a new elementary school at HOATH.

*

The Kent Education Committee is erecting a new elementary school at BLEAN.

*

The MANCHESTER Corporation has obtained sanction for a loan of £330,000 for further housing advances.

*

Plans passed by the NEWPORT (I.W.) Corporation: Alterations, 101 High Street, for Mr. C. Morris Dabell; two houses, Medina Avenue, for Mr. A. E. Buckett; additions, Territorial Drill Hall, Hall Road, for Messrs. Stratton and Millgate, architects.

*

The Spiritual Church trustees are acquiring land from the Corporation in Albert Street, ILKESTON, for church purposes.

*

Plans passed by the ILKESTON Corporation: Additions, St. Bartholomew's Church hall, Hallan Fields Road, for Stanton Ironworks; alterations to premises, Bath Street, for Mr. R. Potts; house, Little Hallam Hill, for Mr. J. Cooper.

*

Plans passed by STOKE NEWINGTON B.C.: Offices, Manor Road, for Messrs. Francis Dodd & Co.

Plans passed by the STALYBRIDGE Corporation: Extensions, Quarry Street Mills, for Messrs. Robert Platt, Ltd.; sub-station, Park Road Works, for Messrs. Ferranti, Ltd.; shop, Market Street, for Mr. Sidney Shaw.

*

A joint committee of the CHESHIRE C.C. and the Corporations of Birkenhead, Chester, and Wallasey has been formed for the purpose of providing an institution with 500 beds for the accommodation of mental defectives.

*

The Cheshire county surveyor has been instructed to prepare plans and estimates for the construction of a by-pass road at KNUTSFORD.

*

Plans passed by the LOWESTOFT Corporation: Additions to laundry, The Prairie, for Mr. C. H. Jones; stores, North Esplanade for Mr. H. Hollingsworth; warehouse and showroom, Suffolk Road, for Messrs. R. J. Pryce & Co.; house, The Avenue, for Mr. F. Vinson.

*

The LOWESTOFT Corporation Sea Defence Committee urges that the construction of bathing chalets and sea defence works should now be proceeded with.

*

Plans passed by the DARTFORD U.D.C.: Additions, Baltic Saw Mills, for Messrs. J. Sharp and Sons, Ltd.; additions and alterations, 5 Hythe Street, for Mr. H. Davis; house, Shepherds Lane, for Mr. H. G. Kicks.

*

The DORCHESTER Corporation is to meet the county authority in connection with proposals for widening Greys Bridge.

*

Plans passed by the DORCHESTER Corporation: Bungalow, Cambridge Road, for Mr. G. T. Dunford; house, Poundbury Road, for Mr. A. M. Underwood; house, Clarence Road, for Mr. S. A. Jackson; bungalow, Coburg Road, for Mr. E. Henry; sixteen garages, Cambridge Road, for Mr. E. J. Wood.

*

The ISLINGTON B.C. is being asked by Councillor Naish to consider the erection of flats on vacant sites in the district.

*

Plans passed by the BALHAM B.C.: Shops and flats, Upper Tooting Road, for Messrs. Perry and Perry; shop, 161 Balham High Road, for Mr. A. Barton; eight houses, Birchlands Avenue, for Mr. W. Gritton.

*

Plans passed by the PUTNEY B.C.: Riding-school, Kingston Road, for Mr. L. A. Culliford; furnace-house, 105 Deodar Road, for Messrs. A. J. Cripps & Co.

The L.C.C. has prepared plans for the erection of a nurses' home at CLAYBURY Asylum, at an estimated cost of £23,500.

*

Messrs. John Laing and Son, Ltd., are to erect 100 houses on the Bell estate, BALHAM.

*

Plans passed by the HULL Corporation: Twelve houses, Hedon Road, for Mrs. A. Emerson; thirty-nine houses, Clarence Street and Church Street, for Mr. T. J. Morrill; four houses, Clough Road, for Mr. P. Cheeseman.

*

The HULL Corporation is to borrow a further £10,000 for housing subsidies.

*

The SHEFFIELD Corporation has obtained powers for the compulsory acquisition of land for widening the following streets: Abbeydale Road, Bents Road, Manchester Road, Sandygate Road, Langsett Lane, Holly Lane, West Lane, Leppings Lane, and Cross Street.

*

Plans passed by the SHEFFIELD Corporation: Six houses, Dalwood Road, for Mr. James Marsh; four houses, Clarance Road, for Mr. Chas. Bacon; four houses, Abbey Lane, for Mr. A. Tate; house, offices, and garage, Meadow Hall Road, for Messrs. George Turton, Platts & Co., Ltd.; 150 houses, Longley estate, for Corporation Estates Committee; ten houses, Archibald Road, for Messrs. Mason and Robinson; four houses, Watt Lane, for Messrs. James Moss, Ltd.; elementary school, Abbey Lane, for Education Committee.

*

Messrs. J. H. S. Randall, Ltd., have acquired a building site from the Corporation at the corner of Infirmary Road and Portland Street, SHEFFIELD.

*

The PLYMOUTH Corporation Health Committee is considering the provision of an industrial or occupational treatment centre at Didworthy sanatorium, when the question of the provision of hospital accommodation for smallpox has been settled with the Ministry of Health.

*

The Board of Education has agreed to the proposals of the ROTHERHAM Education Committee for the erection of an elementary school at Thorpe Hesley.

*

A provisional committee representing the Corporations of ROTHERHAM, Sheffield, Barnsley, and Doncaster has been appointed to prepare a scheme for the provision of mental hospital accommodation, the Board of Control having acquiesced in the proposed joint provision of accommodation.

*

The Board of Control has agreed to the amended plans of the DURHAM County Council for the erection of a new block at the county mental hospital to accommodate fifty patients.

The council of the SUNDERLAND and Durham Royal Institute for the Blind has prepared a scheme for extensions.

*

The Durham County Education Committee has acquired a site at BILLINGHAM from the Ecclesiastical Commissioners for the erection of an elementary school.

*

The Durham County Education Committee has acquired further land to enable the council school at COUNDON to be remodelled.

*

Plans have been prepared by the Durham County Education Committee for the proposed elementary school at WEST AUCKLAND.

*

The Durham County Education Committee is preparing quantities in connection with the proposal for the erection of an elementary school at USWORTH.

*

The Durham County Council is seeking sanction for a loan of £11,000 for the erection of farm buildings at the HOUGHALL farm.

*

The NORTHAMPTON Corporation is acquiring land for the erection of further tenements at Semilong.

*

The NORTHAMPTON Corporation has decided to erect thirty-four tenements on the Abington site.

*

The borough engineer of NORTHAMPTON is to prepare plans for the erection of B3 type houses on the Kettering Road housing site.

*

Plans passed by the NORTHAMPTON Corporation: Five houses, Delapre Crescent Road, for Messrs. Ansell and Brown; additions, 120 Kingsley Park Crescent, for Kingsley Workman's Club; dressing-room extensions, County Ground, Abington Avenue, for Town Football Club; eight houses, Gipsey Lane, for Messrs. A. L. and H. W. Chown; six houses, Brookland Road, for Messrs. Lack, Revitt and Robinson; four houses, Chestnut Road, for Messrs. W. J. Richardson and Sons; five shops and houses, Weedon Road, for Messrs. A. P. Hawtin and Sons, Ltd.

*

The Durham County Council is to interview the Ministry of Health regarding a proposal for the extension of the BLAYDON, Ryton, and Whickham Joint Hospital.

*

The DUDLEY Corporation is to prepare a scheme for the clearance of the Birmingham Street slum area on lines indicated by the borough engineer.

*

Underhills Hide and Skin Market, Ltd., of Edmund Street, Birmingham, is to build a new market in the vicinity of Osney Lane, OXFORD.

The DUDLEY Corporation has decided to use a site for the proposed technical college in Ednam Road for municipal purposes, and select a site on the Priory estate for the erection of the college.

*

Plans passed by the DUDLEY Corporation: Steel-framed buildings, Pear Tree Street, for Messrs. John Thompson (Dudley), Ltd.; alterations, 5 and 6 New Street, for Messrs. J. Hanson and Sons; two machine-shops, Burnt Tree Works, for Messrs. Ewarts, Ltd.; storeroom, Hall Street, for United Talking Machine Co., Ltd.

*

The OXFORD Corporation is to consider the details of the St. Aldate's Street widening when possession of all the properties has been obtained.

*

Plans passed by the OXFORD Corporation: Rebuilding, 44 Cornmarket Street, for Cadena Café, Ltd., of 15 Wine Street, Bristol; offices and builders' yard, Cambridge Street, for Messrs. Symm & Co.; alterations, "Prince of Wales," Bath Street, for Mr. A. Mansell.

*

An elementary school for 360 children is to be built by the Hampshire Education Committee at CATHERINGTON.

*

The GUILDFORD Corporation is purchasing additional land for the reservoir site on the Hogs Back.

*

The GUILDFORD Corporation has asked the borough engineer to prepare a draft scheme for the development of that part of Stoke Park south of the proposed by-pass road.

*

The GUILDFORD Corporation proposes to arrange to sterilize land in connection with the by-pass road scheme, which is estimated by the borough engineer to cost £175,000.

*

The HULL Corporation has obtained sanction for a loan of £28,500 for the erection of an administration block at Cottingham infectious diseases hospital.

*

Plans passed by the HACKNEY B.C.: Alterations, Bedford Hall, Downham Road, for Messrs. H. and F. Worrow; factory, Morning Lane, for Messrs. A. Roberts & Co., Ltd.; two houses, Leadale Road, for Mr. J. A. Norman; workshop, Amhurst Road, for Messrs. T. Gates and Sons; additions, 83 Upper Clapton Road, for Messrs. Kelland and Sons, Ltd.; alterations, 64-66 Kingsland High Street, for Messrs. F. W. Woolworth & Co., Ltd.; rebuilding premises, Essex Wharf, for Messrs. H. and F. Lefever.

*

Sanction has been obtained by the NEWCASTLE Corporation to borrow £96,000 for the erection of ninety-two houses at Morton Street, and 161 on the Pendower estate.

The Wandsworth B.C. is raising a loan for the purchase of a site in CLAPHAM for the erection of baths.

*

Plans passed by the WANDSWORTH B.C.: Alterations, "Sailor Prince," Garrett Lane, for Mr. N. Parr; two houses, Besley Street, Streatham, for Mr. A. Keen; additions, wharves, Point Pleasant, for Messrs. Cory Bros. & Co., Ltd.; rebuilding 57-59 Tooting High Street, for Messrs. Bovis, Ltd.; alterations, "Bowyer Arms," Manor Street, Clapham, for Mr. H. Stone; additions, Elm Works, Summerstown, for Mr. H. Hann; warehouse, Alsopp's wharf, Point Pleasant, for Mr. J. Alsopp.

*

The Kent Education Committee has acquired a site at SIDCUP for the erection of a central school.

*

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

*

The LEEDS Corporation has purchased two sites at Bramley at a cost of £11,500 for housing schemes.

*

The LEEDS Corporation is seeking sanction for a loan for the purchase of a site at Armley for the erection of baths and washhouses.

*

The governors of LEAMINGTON College are in communication with the county authorities regarding the erection of new buildings for the girls' college.

*

The borough engineer of LEAMINGTON has prepared plans for the erection of sixty houses on the Rushmore Farm estate.

*

Mr. F. W. H. Lee is the architect for LEAMINGTON Slum Clearance, Ltd., who have a rehousing scheme in hand.

*

The PORTSMOUTH Corporation is seeking sanction for a loan of £15,000 for additional housing subsidies.

*

Plans passed by the PORTSMOUTH Corporation: Fourteen houses, Burrfield Road, for Mr. E. W. Paine; twelve houses, Glenthorne Road, for Messrs. T. L. Norman and Son; eleven houses, Battenburg Avenue, for Messrs. Coleman and Sons; twelve houses, Glenthorne Road, for Messrs. Brown and Fuller; eight houses, Kensington Road, for Mr. J. Brittan; eight houses, Penarth Avenue, for Messrs. Cortis and Hankin; fourteen houses, St. Swithuns Road, for Messrs. Roberts and Rozzell; billiard-room and rifle range, Stubbington Avenue, for Tram Club Co., Ltd.; twelve houses, Battenburg Avenue, for Mr. A. Kemp; converting cinema into offices, Commercial Road, for Provincial Theatres, Ltd.; sugar-room, Eldon Street, for Portsmouth United Breweries, Ltd.; five houses, Stubbington Avenue, for Mr. F. H. Faulkner.

Plans passed by the LEAMINGTON Corporation: Additional bedrooms, Bath Hotel, for Mrs. E. Dowding; extensions, 54 Parade, for Messrs. Edward Grey, Ltd.; extensions, 43 Parade, for Messrs. Rawlings Bros.; houses, Cubbington Road, for Mr. A. W. Burns.

*

The CHESTERFIELD Corporation has decided to erect another twenty houses on the racecourse estate.

*

Plans passed by the CHESTERFIELD Corporation: Church, Derby Road, for Mr. M. Nolan; sheds, Oldfield Pottery, Chatsworth Road, for Messrs. James Pearson, Ltd.; hide and skin warehouse, Hipper Street South, for Mr. F. Churchman.

*

The CHESTERFIELD Corporation has appointed Messrs. W. H. Wagstaff and Sons as architects for the scheme for the extension of the garage and other accommodation at the cleansing depot.

*

Mr. J. G. Tilley has acquired a site in Green Lane, BECONTREE, for the erection of nine shops and houses.

*

The MANCHESTER Corporation Baths Committee reports that land has been obtained at Openshaw and Cheetham Hill for the erection of washhouses. Powers are being sought for a loan for baths at Chorlton. Schemes for washhouses at Hulme and Moss Side have been held in abeyance for the present.

*

Plans passed by the NEWBURY Corporation: Commercial garage, Newtown Road, for Messrs. Murray and Whitaker; five garages, Northcroft Lane, for Mr. P. A. Andrews; house, Kings Road, for Mr. A. Hall; alterations, 33-35 Cheap Street, for Mr. J. Tefnall.

*

The ESTON U.D.C. is seeking sanction for a loan for the completion of the Grangetown Garden Village estate.

*

The BRIGHTON Corporation has passed plans submitted by Messrs. J. Lyons & Co., Ltd., for the rebuilding of 13-15 Old Steine and 1a and 1b St. James Street.

*

The WOKING U.D.C. is taking steps to secure new housing sites in view of the decision to erect another 200 houses, in lots of fifty each.

*

Plans passed by the WOKING U.D.C.: Garage and stores, Kingsway Avenue, for Messrs. Hardy & Co.; three shops and stores, Guildford Road, for Conway West Motors; office, Clarence Avenue, for Anglo-American Oil Co., Ltd.

*

Mr. W. G. Shipwright is to build 100 houses on a new estate at Walton Road, WOKING.

The Ministry of Health has held an inquiry into the application of the WOKING U.D.C. for sanction to a loan for the erection of a fire station.

*

The WESTMINSTER City Council has approved the designs submitted by the architect of the Metropolitan District Railway Company for the entrances to the new Piccadilly Circus Station.

*

The NEWBURY Corporation has under consideration proposals for alterations so that the frontage of the Corn Exchange may be used for shops and offices.

*

The BRISTOL Corporation has voted the housing subsidy for the erection of twenty-six houses at Valley Road, Bedminster; and Mr. D. Cotterell, for ten houses, to be erected in Brent Road, Horfield.

*

The HERNE BAY U.D.C. is in negotiation with the owners of the Burton Downs estate for the construction of a new road in connection with the development scheme.

*

Plans passed by the HERNE BAY U.D.C.: Garages, Western Avenue and Pier Avenue, for Mr. A. J. Goodwin; two houses, Pier Avenue, for Messrs. E. J. Schooling & Co.; two shops and houses, Broadway, for Mr. T. Pennington; alterations, 149 High Street, for Mr. H. Pettman.

*

Plans passed by the ST. PANCRAS B.C.: Buildings, 40-42 Osnaburgh Street, for Messrs. Nicholas and Dixon-Spain, architects.

*

Plans passed by the FULHAM B.C.: Studios, 416 Fulham Road, for Mr. M. Manento; buildings for Midland Bank, Fulham Road, for Messrs. Elcock and Sutcliffe.

*

Mr. W. R. Davidge, architect, is preparing plans for the erection of A-type houses at about £585 each to complete the Grove Park housing scheme, LEWISHAM.

*

Plans passed by the LEWISHAM B.C.: Houses, Peak Hill, Sydenham, for Mr. E. A. Bawcutt; rebuilding, 130-4 Rushey Green, for Messrs. F. W. Woolworth & Co., Ltd.; new street off Ashworth Grove, for Mr. A. Frampton; houses, in Hengrave Road, for Messrs. Wm. Wilmot, Ltd.; 154 houses, L.C.C. estate, Downham, for Mr. J. G. Stephenson; nine houses, Newquay Road, for Mr. T. A. Boughton; seventeen houses, Clowders Road, for Messrs. Middletons (Builders), Ltd.; four houses, Perry Rise, for Messrs. G. Potten and Sons, Ltd.; Salvation Army hall, Old Bromley Road, for Mr. O. Archer.

*

The L.C.C. has selected a site in Downderry Road on the Downham housing estate, LEWISHAM, for the erection of another elementary school.

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
A₂	Addlestone	S. Counties	1 6½	1 2
A	Adlington ..	N.W. Counties	1 8	1 3½
A	Airdrie ..	Scotland	*1 8	1 3½
O₁	Aldeburgh	E. Counties	1 4	1 0½
A	Altrincham	N.W. Counties	1 8	1 3½
B₂	Appleby ..	N.W. Counties	1 4½	1 0½
A	Ashton-under-Lyne	N.W. Counties	1 8	1 3½
A₂	Atherstone	Mid. Counties	1 6½	1 2
B₂	Aylesbury ..	S. Counties	1 4½	1 0½
B₂	BANBURY	S. Counties	1 4½	1 0½
B₂	Bangor ..	N.W. Counties	1 5	1 1
A	BarnardCastle	N.E. Coast	1 8	1 3½
A	Barnsley ..	Yorkshire	1 8	1 3½
B₁	Barnstaple	S.W. Counties	1 5½	1 1½
A	Barrow ..	N.W. Counties	1 8	1 3½
A	Barry ..	S. Wales & M.	1 8	1 3½
B₂	Basingstoke	S.W. Counties	1 4½	1 0½
B	Bath ..	S.W. Counties	1 6	1 1½
A	Batley ..	Yorkshire	1 8	1 3½
B	Bedford ..	E. Counties	1 6	1 1½
A₂	Berwick-on-Tweed	N.E. Coast	1 7	1 2½
A₂	Bewdley ..	Mid. Counties	1 7	1 2½
B₂	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
B₂	Bognor ..	S. Counties	1 4½	1 0½
A	Bolton ..	N.W. Counties	1 8	1 3½
A₂	Boston ..	Mid. Counties	1 6½	1 2
B₁	Bournemouth	S. Counties	1 6	1 1½
B₂	Bovey Tracey	S.W. Counties	1 5	1 1
A	Bradford ..	Yorkshire	1 8	1 3½
A₂	Brentwood	E. Counties	1 7	1 2½
A	Bridgend ..	S. Wales & M.	1 8	1 3½
B₂	Bridgwater	S.W. Counties	1 5	1 1
A₁	Bridlington	Yorkshire	1 7½	1 2½
A	Brighouse	Yorkshire	1 8	1 3½
B₁	Brighton ..	S. Counties	1 6	1 1½
A	Bristol ..	S.W. Counties	1 8	1 3½
B₂	Brixham ..	S.W. Counties	1 4½	1 0½
A₂	Bromsgrove	Mid. Counties	1 7	1 2½
O	Bromyard ..	Mid. Counties	1 4	1 0½
A	Burnley ..	N.W. Counties	1 8	1 3½
A	Bursiem ..	Mid. Counties	1 8	1 3½
A₂	Burton-on-Trent	Mid. Counties	1 7	1 2½
A	Bury ..	N.W. Counties	1 8	1 3½
A₁	Buxton ..	N.W. Counties	1 7½	1 2½
B	CAMBRIDGE	E. Counties	1 6	1 1½
B₂	Canterbury	S. Counties	1 4½	1 0½
A	Cardiff ..	S. Wales & M.	1 8	1 3½
A	Carlisle ..	N.W. Counties	1 8	1 3½
B	Carmarthen	S. Wales & M.	1 6	1 1½
B₂	Carnarvon	N.W. Counties	1 5	1 1
A₁	Carnforth ..	N.W. Counties	1 7½	1 2½
A	Castleford	Yorkshire	1 8	1 3½
B₁	Chatham ..	S. Counties	1 5½	1 1½
B₁	Chelmsford	E. Counties	1 5½	1 1½
A₂	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
B₂	Chichester	S. Counties	1 4½	1 0½
A	Chorley ..	N.W. Counties	1 8	1 3½
B₂	Cirencester	S. Counties	1 5	1 1
A	Clitheroe ..	N.W. Counties	1 8	1 3½
A	Clydebank	Scotland	1 8	1 3½
A	Coalville ..	Mid. Counties	1 8	1 3½
B₁	Colchester ..	E. Counties	1 5½	1 1½
A	Colne ..	N.W. Counties	1 8	1 3½
A₂	Colwyn Bay	N.W. Counties	1 6½	1 2
A	Consett ..	N.E. Coast	1 8	1 3½
A₂	Conway ..	N.W. Counties	1 6½	1 2
A	Coventry ..	Mid. Counties	1 8	1 3½
A₂	Crewe ..	N.W. Counties	1 6½	1 2
A₂	Cumberland	.....	1 6½	1 2
A	DARLINGTON	N.E. Coast	1 8	1 3½
A	Darwen ..	N.W. Counties	1 8	1 3½
B₂	Deal ..	S. Counties	1 4½	1 0½
A₂	Denbigh ..	N.W. Counties	1 6½	1 2
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
O₁	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
A₂	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
B₂	Frome ..	S.W. Counties	1 4½	1 0½
A	GATESHEAD	N.E. Coast	1 8	1 3½
B₁	Gillingham	S. Counties	1 5½	1 1½
A₂	Gloucester	S.W. Counties	1 6½	1 2
A₂	Goole ..	Yorkshire	1 7	1 2½
B	Gosport ..	S. Counties	1 6	1 1½
A₂	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
B₂	Hastings ..	S. Counties	1 4½	1 0½
B₁	Hatfield ..	S. Counties	1 5½	1 1½
B	Hereford ..	S. W. Counties	1 6	1 1½
B	Hertford ..	E. Counties	1 5½	1 1½
A₁	Heysham ..	N.W. Counties	1 7½	1 2½
A	Howden ..	N.E. Coast	1 8	1 3½
A	Huddersfield	Yorkshire	1 8	1 3½
A	Hull ..	Yorkshire	1 8	1 3½
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
B₂	Lewes ..	S. Counties	1 4½	1 0½
A₂	Lichfield ..	Mid. Counties	1 6½	1 2
A	Lincoln ..	Mid. Counties	1 8	1 3½
A	Liverpool ..	N.W. Counties	*1 10	1 4½
A₂	Llandudno	N.W. Counties	1 6½	1 2
A	Llanelly ..	S. Wales & M.	1 8	1 3½
	London (12 miles radius)		1 9½	1 4½
	Do. (12-15 miles radius)		1 9	1 4
A	Long Eaton	Mid. Counties	1 8	1 3½
A	Loughborough	Mid. Counties	1 8	1 3½
B	Luton ..	E. Counties	1 6	1 1½
A	Lytham ..	N.W. Counties	1 8	1 3½
A₁	MACCLESFIELD	N.W. Counties	1 7½	1 2½
B	Maidstone	S. Counties	1 5½	1 1½
A₂	Malvern ..	Mid. Counties	1 6½	1 2
A	Manchester	N.W. Counties	1 8	1 3½
A	Mansfield ..	Mid. Counties	1 8	1 3½
B₂	Margate ..	S. Counties	1 4½	1 0½
A₂	Matlock ..	Mid. Counties	1 6½	1 2
A	Merthyr ..	S. Wales & M.	1 8	1 3½
A	Middlesbrough	N.E. Coast	1 8	1 3½
A₂	Middlewich	N.W. Counties	1 6½	1 2
B₂	Minehead ..	S.W. Counties	1 5	1 1
A	Monmouth S. and E. Glamorganshire	S. Wales & M.	1 8	1 3½
A₁	Morecambe	N.W. Counties	1 7½	1 2½
A₂	NANTWICH	N.W. Counties	1 6½	1 2
A	Neath ..	S. Wales & M.	1 8	1 3½
A	Nelson ..	N.W. Counties	1 8	1 3½
A	Newcastle ..	N.E. Coast	1 8	1 3½
A	Newport ..	S. Wales & M.	1 8	1 3½
A	Normanton	Yorkshire	1 8	1 3½
A₂	Northampton	Mid. Counties	1 7	1 2½
A	North Staffs.	Mid. Counties	1 8	1 3½
A	North Shields	N.E. Coast	1 8	1 3½
A₂	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
A₂	Oswestry ..	Mid. Counties	1 6½	1 2
B	Oxford ..	S. Counties	1 6	1 1½
A	PAISLEY ..	Scotland	*1 8	1 3½
C	Pembroke ..	S. Wales & M.	1 4½	1 0½
A	Perth ..	Scotland	*1 8	1 3
A₂	Peterborough	Mid. Counties	1 6½	1 2
A	Plymouth	S.W. Counties	*1 8	1 3½
A	Pontefract	Yorkshire	1 8	1 3½
A	Pontypridd	S. Wales & M.	1 8	1 3½
B	Portsmouth	S. Counties	1 6	1 1½
A	Preston ..	N.W. Counties	1 8	1 3½
A	QUEENSFERRY	N.W. Counties	1 8	1 3½
B	READING ..	S. Counties	1 6	1 1½
B	Reigate ..	S. Counties	1 5½	1 1½
A₂	Retford ..	Mid. Counties	1 6½	1 2
A	Rhondda Valley	S. Wales & M.	1 8	1 3½
A₂	Ripon ..	Yorkshire	1 6½	1 2
A	Rochdale ..	N.W. Counties	1 8	1 3½
B	Rochester	S. Counties	1 5½	1 1½
A₁	Ruabon ..	N.W. Counties	1 7½	1 2½
A₂	Rugby ..	Mid. Counties	1 8	1 3½
A₂	Rugeley ..	Mid. Counties	1 6½	1 2
A	Runcorn ..	N.W. Counties	1 8	1 3½
A₂	ST. ALBANS	E. Counties	1 6½	1 2
A	St. Helens	N.W. Counties	1 8	1 3½
B₂	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
A₂	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
A₂	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
A₂	Torquay ..	S.W. Counties	1 7	1 2½
C	Truro ..	S.W. Counties	1 4	1 0½
B₁	Tunbridge Wells	S. Counties	1 5½	1 1½
A	Tunstall ..	Mid. Counties	1 8	1 3½
A	Tyne District	N.E. Coast	1 8	1 3½
A	WAKEFIELD	Yorkshire	1 8	1 3½
A₁	Walsall ..	Mid. Counties	1 7½	1 2½
A	Warrington	N.W. Counties	1 8	1 3½
A₂	Warwick ..	Mid. Counties	1 7	1 2½
B	Wellingborough	Mid. Counties	1 6	1 1½
A	West Bromwich	Mid. Counties	1 8	1 3½
B	Weston-s-Mare	S.W. Counties	1 6	1 1½
A₂	Whitby ..	Yorkshire	1 7	1 2½
A	Widnes ..	N.W. Counties	1 8	1 3½
A	Wigan ..	N.W. Counties	1 8	1 3½
B₂	Winchester	S. Counties	1 5	1 1
B	Windsor ..	S. Counties	1 6	1 1½
A	Wolverhampton	Mid. Counties	1 8	1 3½
A₂	Worcester ..	Mid. Counties	1 6½	1 2
A₂	Worksop ..	Yorkshire	1 6½	1 2
A₁	Wrexham ..	N.W. Counties	1 7½	1 2½
B	Wycombe ..	S. Counties	1 6	1 1½
B₁	YARMOUTH	E. Counties	1 5½	1 1½
B₂	Yeovil ..	S.W. Counties	1 5	1 1
A	York ..	Yorkshire	1 8	1 3

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

* 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	11	0
Pit gravel, per yd.	0	18	0
Pit sand, per yd.	0	14	6
Washed sand	0	15	0

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	0	10
DO. *6 in., per ft.*	0	1	3
DO. *9 in., per ft.*	0	2	3
Cast-iron pipes, coated, 9 ft. lengths, 4 in., per yd.	0	5	6
DO. *6 in., per yd.*	0	8	6
Portland cement and sand, see "Excavator" above.			
Lead for caulking, per cwt.	£2	5	6
Gaskin, per lb.	0	0	4½

*

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

Note.—These prices include digging concrete bed and filling for normal depths, and are average prices.
Fittings in Stoneware and Iron according to type. *See* Trade Lists.

BRICKLAYER

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

*

London stocks, per M.	£4	15	0
Flettons, per M.	2	18	0
Staffordshire blue, per M.	9	10	0
Firebricks, 2½ in., per M.	11	3	0
Glazed salt, white, and ivory stretchers, per M.	24	10	0
DO. *headers, per M.*	24	0	0
Colours, extra, per M.	5	10	0
Seconds, less, per M.	1	0	0
Cement and sand, see "Excavator" above.			
Lime, grey stone, per ton	2	17	0
Mixed lime mortar, per yd.	1	6	0
Damp course, in rolls of 4½ in., per roll	0	2	6
DO. *9 in. per roll*	0	4	9
DO. *14 in. per roll*	0	7	6
DO. *18 in. per roll*	0	9	6

BRICKWORK in stone lime mortar, Flettons or equal, per rod	£33	0	0
DO. in cement do., per rod	36	0	0

DO. in stocks, add 25 per cent. per rod.
DO. in blues, add 100 per cent. per rod.
DO. circular on plan, add 12½ per cent. per rod.
DO. in backing to masonry, add 12½ per cent. per rod.
DO. in raising on old walls, etc., add 12½ per cent. per rod.
DO. in underpinning, add 20 per cent. per rod.

HALF-BRICK walls in stocks in cement mortar (1–3), per ft. sup.	£0	1	0
BEDDING plates in cement mortar, per ft. run	0	0	3
BEDDING window or door frames, per ft. run	0	0	3
LEAVING chases 2½ in. deep for edges of concrete floors not exceeding 6 in. thick, per ft. run	0	0	2
CUTTING do. in old walls in cement, per ft. run	0	0	4
CUTTING, toothing and bonding new work to old (labour and materials), per ft. sup.	0	0	7
TERRA-COTTA flue pipes 9 in. diameter, jointed in fireclay, including all cuttings, per ft. run	0	3	6
DO. 14 ft. by 9 in. do., per ft. run	0	6	0
FLAUNCHING chimney pots, each	0	2	0
CUTTING and pinning ends of timbers, etc., in cement	0	1	0
FACINGS fair, per ft. sup. extra	0	0	3
DO. picked stocks, per ft. sup. extra	0	0	7
DO. red rubbers gauged and set in putty, per ft. sup. extra	0	4	9
DO. in salt white or ivory glazed, per ft. sup. extra	0	5	6
TUCK pointing, per ft. sup. extra	0	0	10
WEATHER pointing, do. do.	0	0	3
TILE creasing with cement fillet each side per ft. run	0	0	6
GRANOLITHIC PAVING, 1 in., per yd. sup.	0	5	0
DO. 1½ in., per yd. sup	0	6	0
DO. 2 in., per yd. sup.	0	7	0
If coloured with red oxide, per yd. sup.	0	1	0
If finished with carborundum, per yd. sup.	0	0	6
If in small quantities in finishing to steps, etc., per ft. sup.	0	1	4
Jointing new grano, paving to old, per ft. run	0	0	4
Extra for dishing grano, or cement paving around gullies, each	0	1	6
BITUMINOUS DAMP COURSE, ex rolls, per ft. sup.	0	0	7
ASPHALT (MASTIC) DAMP COURSE, ½ in., per yd. sup.	0	8	0
DO. vertical, per yd. sup.	0	11	0
SLATE DAMP COURSE, per ft. sup.	0	0	10
ASPHALT ROOFING (MASTIC) in two thicknesses, ¾ in., per yd.	0	8	6
DO. SKIRTING, 6 in.	0	0	11
BREEZE PARTITION BLOCKS, set in cement, 1½ in. per yd. sup.	0	5	3
DO. DO. 3 in..	0	6	6
BREEZE fixing bricks, extra for each	0	0	3

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

MASON

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

*

Portland Stone:			
Whitbed, per ft. cube	£0	4	6
Basebed, per ft. cube	0	4	7
Bath stone, per ft cube	0	3	0
Usual trade extras for large blocks.			
York paving, av. 2½ in., per yd. super	0	6	6
York emplates 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	1	6
Mahogany, Honduras, per ft. sup. of 1 in.	0	1	4
DO. *Cuba, per ft. sup. of 1 in.*	0	2	6
DO., *African, per ft. sup.*	0	1	3
Teak, per ft. sup. of 1 in.	0	1	6
DO., *ft. cube*	0	15	0

*

FIR fixed in wall plates, lintels, sleepers, etc., per ft. cube	0	5	6
DO. framed in floors, roofs, etc., per ft. cube	0	6	6
DO. framed in trusses, etc., including ironwork, per ft. cube	0	7	6
PITCH PINE, add 33⅓ per cent.			
FIXING only boarding in floors, roofs, etc., per sq.	0	13	6
SARKING FELT laid, 1-ply, per yd.	0	1	6
DO. 3-ply, per yd.	0	1	9
CENTERING for concrete, etc., including horsing and striking, per sq.	2	10	0
TURNING pieces to flat or segmental soffits, 4½ in. wide, per ft. run	0	0	4½
DO. 9 in. wide and over per ft. sup.	0	1	2

continued overleaf

CARPENTER AND JOINER: *continued.*

SHUTTERING to face of concrete, per square	£1	10	0
DO. in narrow widths to beams, etc., per ft. sup.	0	0	6
USE and waste of timbers, allow 25 per cent. of above prices.			
SLATE BATTENING, per sq.	£0	12	6
DEAL boarding to flats, 1 in. thick and firrings to falls, per square	2	10	0
STOUT feather-edged tilting fillet to eaves, per ft. run	0	0	6
FEATHER-edged springer to trimmer arches, per ft. run	0	0	4
STOUT herringbone strutting (joists measured in), per ft. run	0	0	6
SOUND boarding, ⅞ in. thick and fillets nailed to sides of joists (joists measured over), per square	2	0	0
RUBEROID or similar quality roofing, one-ply, per yd. sup.	0	2	3
DO., two-ply, per yd. sup.	0	2	6
DO., three-ply, per yd. sup.	0	3	0
TONGUED and grooved flooring, 1¼ in. thick, laid complete with splayed headings, per square	2	5	0
DEAL skirting torus, moulded 1¼ in. thick, including grounds and backings, per ft. sup.	0	1	0
TONGUED and mitred angles to do.	0	0	6
WOOD block flooring standard blocks laid herringbone in mastic :			
Deal 1 in. thick, per yd. sup.	0	10	0
DO. 1¼ in. thick, per yd. sup.	0	12	0
Maple 1¼ in. thick, per yd. sup.	0	15	0
DEAL moulded sashes, 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, 1⅛ 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*	20	0	0
Corrugated sheets, galvd., per ton	20	0	0
Driving screws, galvd., per grs.	0	1	10
Washers, galvd., per grs.	0	1	1
Bolts and nuts per cwt. and up	1	18	0

*

MILD STEEL in trusses, etc., erected, per ton	25	10	0
DO., in small sections as reinforcement, per ton	16	10	0
DO., in compounds, per ton	17	0	0
DO., in bar or rod reinforcement, per ton	20	0	0
WROT-IRON in chimney bars, etc., including building in, per cwt.	2	0	0
DO., in light railings and balusters, per cwt.	2	5	0
FIXING only corrugated sheeting, including washers and driving screws, per yd.	0	2	0

PLUMBER

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

*

Lead, milled sheet, per cwt.	£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. ⅝ 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. ⅝ 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. ⅝ 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	15	0
Sand and cement see "Excavator," etc., above.			
Lime putty, per cwt.	£0	2	9
Hair mortar, per yd.	1	7	0
Fine stuff, per yd.	1	14	0
Sawn laths, per bdl.	0	2	9
Keene's cement, per ton	5	15	0
Sirapite, per ton	3	10	0
DO. *fine, per ton*	3	18	0
Plaster, per ton	3	0	0
DO. *per ton*	3	12	6
DO. *fine, per ton*	5	12	0
Thistle plaster, per ton	3	9	0
Lath nails, per lb.	0	0	4

*

LATHING with sawn laths, per yd.	0	1	7
METAL LATHING, per yd.	0	2	3
FLOATING in Cement and Sand, 1 to 3, for tiling or woodblock. ¾ in., per yd.	0	2	4
DO. vertical, per yd.	0	2	7
RENDER, on brickwork, 1 to 3, per yd.	0	2	7
RENDER in Portland and set in fine stuff, per yd.	0	3	3
RENDER, float, and set, trowelled, per yd.	0	2	9
RENDER and set in Sirapite, per yd.	0	2	5
DO. in Thistle plaster, per yd.	0	2	5
EXTRA, if on but not including lathing, any of foregoing, per yd.	0	0	5
EXTRA, if on ceilings, per yd.	0	0	5
ANGLES, rounded Keene's on Portland, per ft. lin.	0	0	6
PLAIN CORNICES, in plaster, per inch girth, including dubbing out, etc., per ft. lin.	0	0	3
WHITE glazed tiling set in Portland and jointed in Parian, per yd., from	1	11	6
FIBROUS PLASTER SLABS, per yd.	0	1	10

GLAZIER

GLAZIER, 1*s.* 8½*d. per hour.*

*

Glass : 4ths in crates :			
Clear, 21 oz.	£0	0	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, ⅛ in., per ft.	0	0	6½
DO. *¼ in. per ft.*	0	0	6½
Linseed oil putty, per cwt.	0	15	0

*

GLAZING in putty, clear sheet, 21 oz.	0	0	11
DO. 26 oz.	0	1	0
GLAZING in beads, 21 oz., per ft.	£0	1	1
DO. 26 oz., per ft.	0	1	4

Small sizes slightly less (under 3 ft. sup.).

Patent glazing in rough plate, normal span 1*s.* 6*d.* to 2*s.* per ft.

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

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

PAINTER AND PAPERHANGER

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

*

Genuine white lead, per cwt.	£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	14	9
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

*

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, ⅛ in., grey flat, per yd. sup.	0	2	3
DO., *corrugated, per yd. sup.*	0	3	3
ASBESTOS SHEETING, fixed as last, flat, per yd. sup.	0	4	0
DO., corrugated, per yd. sup.	0	5	0
ASBESTOS slating or tiling on, but not including battens, or boards, plain "diamond" per square, grey	2	15	0
DO., red	3	0	0
Asbestos cement slates or tiles, ⅛ in. punched per M. grey	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	1/16 in.			¼ in.			⅜ in.			½ in.		
Qualities ..	AA.	A.	B.	AA.	A.	B.	AA.	A.	B.	AA.	A.	B.
	d.	d.	d.	d.	d.	d.	d.	d.	d.	d.	d.	d.
Birch	4	3	2	5	4	3	7½	6	4½	8½	7	6
Alder	3½	3	2	5	4	3	6½	5½	4½	8	7	6
Gaboon Mahogany	4	3	3	6½	5½	4	9½	7½	—	1 0½	10	—
Figured Oak 1 side	8½	7	—	10	8	—	11½	—	—	1 6	—	—
Plain Oak 1 side	6½	6	—	7½	7	—	9½	—	—	1 0	—	—
Oregon Pine	5	4	—	5½	5	—	6	—	—	—	—	—