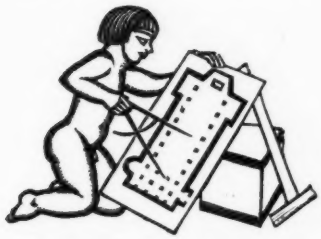
THE ARCHITECTS' JOURNAL



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CHRISTIAN BARMAN, *Editor*

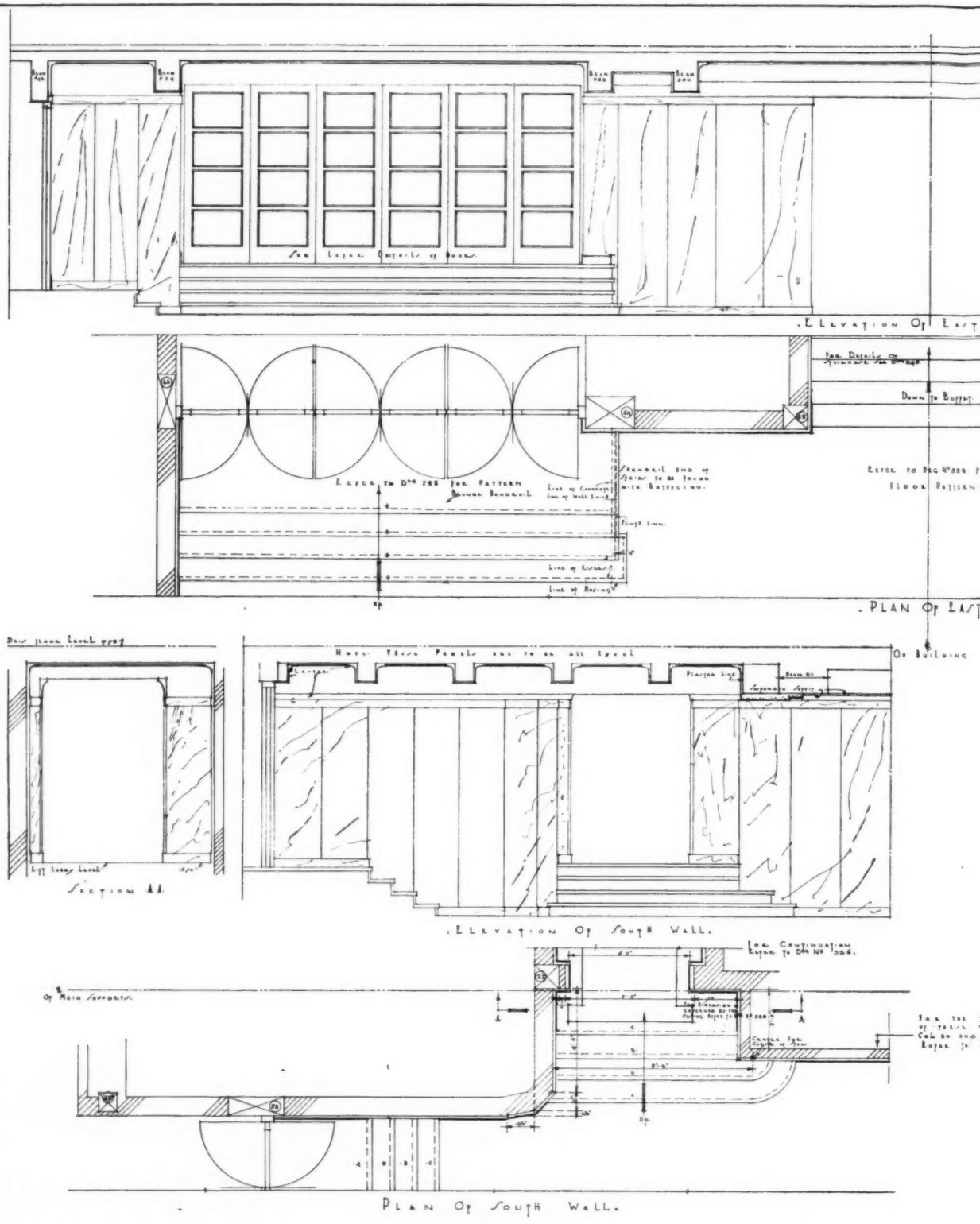
The Editor will be glad to receive MS. articles, and also illustrations of current architecture in this country and abroad, with a view to publication. Though every care will be taken, the Editor cannot hold himself responsible for material sent him.

WEDNESDAY, December 28, 1927. NUMBER 1719: VOLUME 66

PRINCIPAL CONTENTS

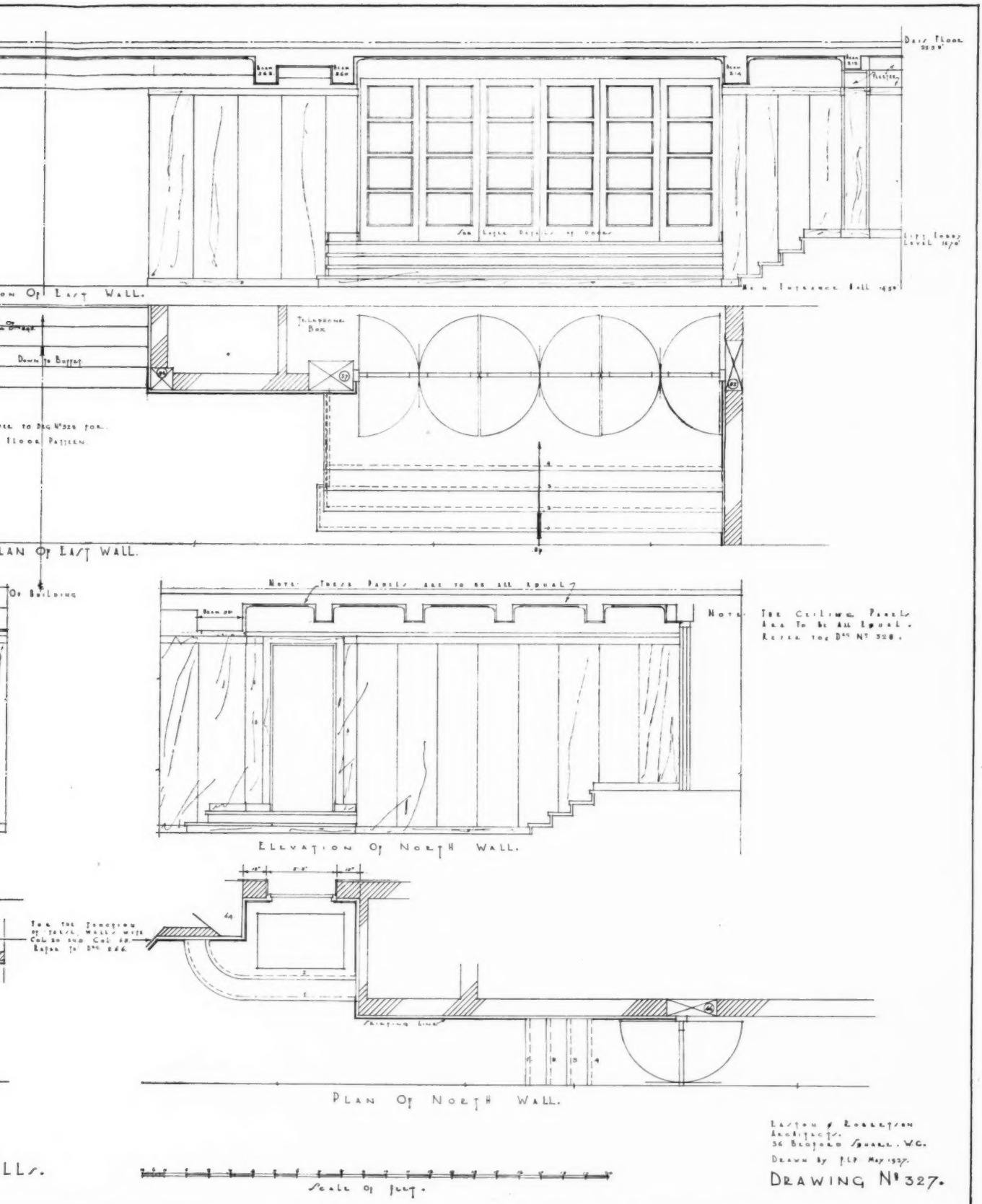
The coming of the charabanc has opened the door of the countryside to many a town dweller who formerly seldom went far afield. An industry has sprung up to supply the demand for conveyance by this constantly-developing type of vehicle. Other industries are busy supplying the charabancs and their necessities. The problems of housing the big cars must be met. The illustrations on this page show how Mr. Gerald Shenstone, A.R.I.B.A., designed a garage and starting place for their South Coast traffic for the Orange Luxury Coaches, owned and run by Messrs. Keith & Boyle (London), Limited. The Effra Road Garage in Brixton, as shown in the photograph (built by Messrs. F. & H. F. Higgs, Ltd.), is to be ultimately enlarged by the addition of two further bays, plus added accommodation and waiting space for passengers. The concrete floor area is made exceptionally resistant to the wear and tear of the heavy traffic, dustless and oil and grease proof by the use of "Colemanoid" in the gauging water. For garage floor surfaces, "Colemanoid" is widely employed throughout all parts of the country. The "Colemanoid" specifications for dustless floors are simple, easy to follow, and make for both efficiency and economy. Send for them. A letter to me at Regent House, Regent Street, London, W.1, will secure them for any reader of THE ARCHITECTS' JOURNAL.

Frederic Toleman

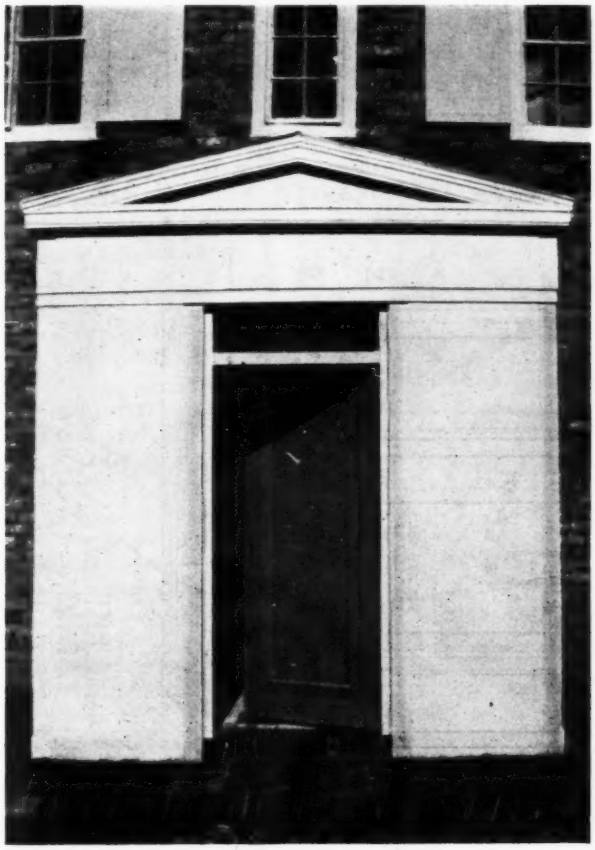


ROYAL HORTICULTURAL HALL. WESTMINSTER.

MAIN ENTRANCE HALL. NORTH, SOUTH & EAST WALLS.



THE ROYAL HORTICULTURAL HALL, WESTMINSTER. BY EASTON AND ROBERTSON. DETAILS OF NORTH, SOUTH AND EAST WALLS OF MAIN ENTRANCE HALL.



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

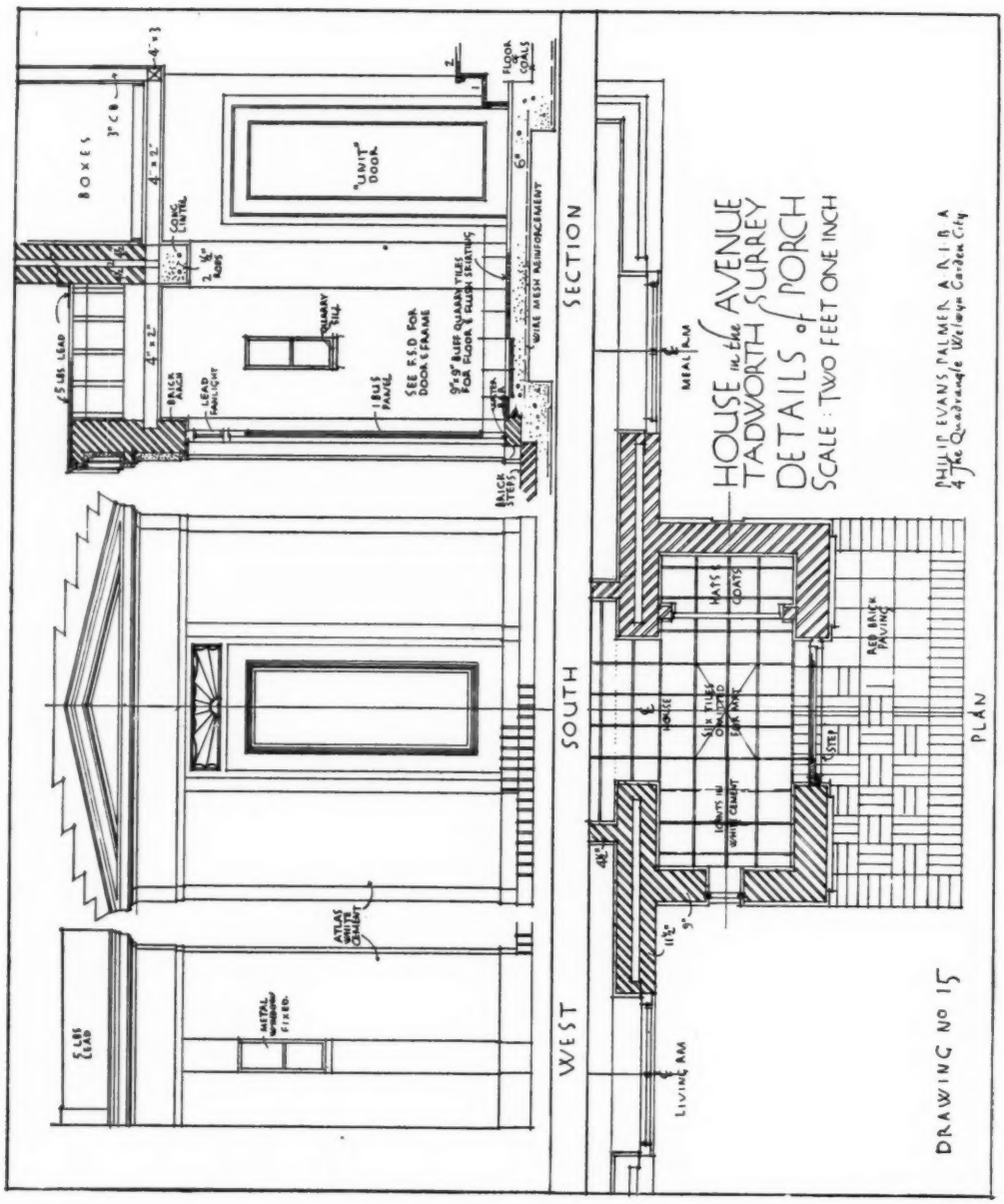
PORCH TO HOUSE IN THE AVENUE, TADWORTH, SURREY

[*BY PHILIP EVANS PALMER*]

THE WEEK'S DETAIL

[BY PHILIP EVANS PALMER]

This porch, which is of 9 in. brickwork, rendered and finished in Atlas White Cement, with a lead roof, forms a welcome enlargement of an otherwise somewhat restricted hall. The floor and skirting are of 9 in. by 9 in. buff quarries and one side is occupied by a cupboard for hats and coats, and on a high shelf the supply services meters are accessibly placed. The single panel of the front door is of Ibus plywood and no ledges or braces are used.



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

THE ARCHITECTS' JOURNAL

Wednesday, December 28, 1927

THE ARCHITECT AS PROPAGANDIST

A SERIES of events, of which two are the now concluded "Smarterly" correspondence in this JOURNAL and the recent announcement of the proposed new premises for the R.I.B.A., on which we commented in our issue of December 14, have brought us to consider at close range the vital subject of public education in architecture. Policies for architectural and housing propaganda and the problem of publicist activity for architects, decorators and their work must be faced. The "Smarterly" correspondence has ended on a constructive note; it has confirmed our opinion that the time for revision of "professional etiquette" is overdue; that we must be ready for some straight-line thinking from first principles on the question of the designer of buildings and his means of public contact and penetration. If we interpret the action of the R.I.B.A. in considering for a new headquarters a building in a style of yesterday as disbelief that their art is a living art which needs "thinking in tomorrow," then it is improbable that we shall find there the vitality and power of universal touch which is the breath and pulse of propaganda. Devising means for projecting living architectural ideals and eagerness for the "vivant," the green-leaf of purpose-fitness, into the consciousness of plain citizens demands a thrusting mind. It demands a mind brimming with the resource and infectious enthusiasm of a perceiving and believing publicist. This is not work for architects. It demands the skill and experience of the accomplished thought-disseminator. Keeping for the moment such a figure at our side, we must consider the journey. We have arrived definitely at a forked-road. If we take a path marked "Traditional Etiquette" we eschew propaganda; we eschew publicist activity; we eschew even effort toward public instruction which is strictly educative on grounds that it is not a policy conformable with definitions of professional conduct. It is our view that that path leads to a barren place where the architect becomes a hireling of the tradesman. Some imagination and knowledge of the growth of department-store movements foreshadows formation by some enterprising Whiteridge of an architectural annexe to the building department, where are exhibited designs by staff and salaried architects—men who will "put-up-with-a-cheap-job-because-it's-safe." There the design is sold from shop-window drawings and photographs; the prospective owner's individual requirements are flattered and studied by a professional salesman proud of his work and believing, rightly, in the personal touch; later the hireling architect is told to "get on with it." It cannot be denied that something very like this is already happening.

The other road at the fork, sometimes described as the "left," leads to open spaces for the development of our art and the future of our profession. Architecture is not an excrescence from life; it is definitely part of the living fabric of being. Making all the people—all kinds of people—realize this, is part of the unified educational theme we hear on all sides from fellow-enthusiasts. Now that the R.I.B.A. is to have new premises, whatever they be, let us urge, at least, that space exigencies will not prevent the laying-out of a permanent public exhibition of members' work and even the work of members of allied institutions and associations, together with a public bureau of architectural information. We all know the theme of the client who has a brother-in-law, who has a friend at the club, who knows an architect who designed a bank, and who is recommended therefore by one of the parties in the chain for the design of a house in Hertfordshire. Let the Bureau of Architectural Information, of which we are thinking, have a selection committee to sift the jerry-architect as well as the jerry-builder. Let the bureau be staffed by enthusiastic minds which combine readiness to understand the outlook and requirements of prospective clients with at least some degree of creative salesmanship. These bureau assistants—informers of the public—might well be young men commencing the practical part of an architectural career, thereby gaining multiplied experience. But the existence of such a bureau must be *known* by the public. A thought of certain advertisement pages, in London evening papers, for example, where, under headings of "Where to Live," appear announcements of numerous ready-made-home merchants, convinces us that here is a place for restrained and, therefore, outstanding announcements reminding the public of services which await them at the Bureau of Architectural Information.

A thought of the many years during which has been staged at Olympia by a British national newspaper a popular public exhibition of homes and all the furnishings and equipment of them, all the materials from which to build them, reminds us that never once in all these years have architects attempted to combine their resources, associations, and institutions to present there a co-operative exhibit, pregnant with educative propaganda. Instead, year by year, we have allowed this exhibition to be forming the taste of the people without counter or suggestion. We have been unjust to ourselves and to the merchants of building materials and house equipment in that we and our many associations, at this and similar exhibitions, have not played our part of setting an example in taste and progress. We might have been catalysts to co-ordinate the activities of all the trades which we need and who need us. Had we done this we should not need now to watch the unguided and undiscerning dip ladles into the stock-pot of tradition to serve to a public void a hotchpotch of mediocrity.

This is not the place to expound further the endless possibilities of platform, cinematograph, pictorial, and editorial methods which publicists can devise to bring our theme into the public mind that it may swell to full voice in the next generation. It is not too late to point out the advantage of a first joint meeting of delegates from all our interested associations and institutions to discuss new proposals for educative architectural propaganda.

NEWS AND TOPICS

MR. MONTAGU HARRIS'S APPOINTMENT—THE ALLEGED FALL IN BUILDING PRICES—THE PRESERVATION OF OXFORD —PROFESSOR REILLY ON THE NEW DELHI—THE LOSS OF A FRIEND

THE appointment of Mr. Montagu Harris as secretary to the Greater London Joint Town Planning Committee reveals some of the difficulties that will inevitably handicap those who are striving for a proper survey to be made of London. If only the London County Council had possessed the vision of Manchester, they would have agreed to contribute a sufficient sum each year that would have enabled a professional town planner to be employed. There are, of course, several men of high standing who would have done this work admirably. As it is, a Civil Servant, whose salary is paid out of the Ministry of Health's vote, is to do the secretarial work for the Greater London local authorities. In making this comment I am anxious to pay a tribute to the notable qualifications possessed by Mr. Montagu Harris, who is president of the Town Planning Institute this year. Probably no other man in this country, with the exception of Mr. G. L. Pepler, has such a wide knowledge of town planning, and all who have the privilege of knowing Mr. Harris have the greatest possible admiration for his experience, efficiency, and courtesy. But surely an official paid for out of public funds has his duties to fulfil to the whole community, and if he is working for London his expert services are not always available for other districts. The arrangement is admittedly a compromise. The Finance Committee of the L.C.C. have been shortsighted and niggardly, and the Minister of Health, for the sake of London, has placed at their disposal the services of one of his most highly-qualified officials. We hope that before long the L.C.C. will give a lead to the other constituent authorities in order that the necessary funds may be subscribed for the engagement of a professional town planner.

* * *

There is also a constitutional anomaly that cannot be overlooked. We all know that when there is a large committee dealing with an extremely technical and complicated subject, the real burden of the work actually falls upon the secretary and his staff. Normally the committee confirm the recommendations of the secretary. In the case of the London Joint Committee we can imagine that the greater part of the inspiration will come from Mr. Montagu Harris and his colleagues at the Ministry. Sir Banister Fletcher, the chairman, a man of great energy and wide knowledge, has admittedly so many other activities that he could not be expected to devote himself to all the necessary details of preparing a London plan.

* * *

What will happen when the scheme is prepared? It will be sent to the Ministry of Health for criticism and sanction. In that case Mr. Montagu Harris, as one of the highest officials, will be acting as judge on the proposals for which he will have so great a responsibility as secretary. Again, I would repeat that all who have studied this question sympathize with Mr. Neville Chamberlain in the quandary in which he has been placed by the L.C.C. We consider London to be particularly fortunate to be served by the president of the Town Planning Institute, but it is impossible to agree that this arrangement is satisfactory.

* * *

Mr. Neville Chamberlain makes no secret of his belief that trained women can do much to bring about improvements in slum property. There has been a great development recently in the work of women managers trained on the Octavia Hill system. In the New Year a Miss Cooper is to be put in charge of all the municipal property, including 1,000 houses at Stockton-on-Tees. For some months past two expert women managers have been at work at Chesterfield, managing 500 houses on the St. Augustine's estate, and a number of old houses scattered in the town. At Walsall, too, women managers have been appointed. The St. Pancras Borough Council now employ Mrs. Barclay and Miss Evelyn Perry, both of whom are chartered surveyors, for one of their properties. The work that has now been carried out for the Commissioners of Crown Lands in North London by Miss Jeffery, formerly secretary and housing assistant to the late Miss Octavia Hill, and by Miss Priddle, is, of course, well known. With the increased demand on the part of municipalities, I am told that there are a number of ladies now training for the professional examinations of the Surveyors' Institution.

* * *

It is extremely difficult to judge between the conflicting assertions with regard to the alleged fall in building prices. Certainly the official figures from the Ministry of Health reveal a distinct fall in the cost of building municipal houses. For example, the quarterly average price of houses in contracts let by, or in direct labour schemes of, local authorities for the quarter ending September 1926 was £443. The average price of houses included in similar contracts for the month of September last was £395. Consequently Mr. Neville Chamberlain is able to point proudly to a fall in the price of nearly £50. But all experts in housing will question whether these figures may not be misleading. Were the two types of houses similar in every respect? Or were the cheaper houses smaller in size, and provided with fewer amenities, and not so well finished as those erected in the summer of 1926? Furthermore, has not exceptional pressure been brought to bear upon local authorities by the Ministry of Health to obtain low tenders in order that there would be ample justification for the Government to assert that the reduction of the subsidy has led to a fall in building prices? There is also the question of seasonal changes to be remembered. Whatever may be the truth among the conflicting assertions, many architects are finding it difficult to obtain a reduction from builders equivalent to the fall revealed by the official figures for municipal housing schemes. Nevertheless, with the coming decrease in wages next February and the reduction in price of certain materials already announced, some alleviation of the present cost should be inevitable in the New Year.

* * *

A further stage has been reached in the planning of the City of Oxford and the area within a three-mile radius of

Carfax. The preliminary statement and a map have now been sanctioned by the Ministry of Health. There have been many alterations made in the scheme in the past two years, and the Oxford City Council deserve praise for the way they have agreed to keep open the banks of the River Thames, and along the Cherwell, preserving them from building. The scheme in its present stage is a challenge to the University of Oxford and to the academic representatives on the Preservation Trust. Both Mr. H. A. L. Fisher, the Warden of New College, and Sir Michael Sadler, have written and spoken much in the course of the last three months on the need to preserve Oxford's amenities and open spaces, and they have appealed for donations up to £250,000. But the Town Planning Map shows that the colleges are now lagging behind the city, and do not at present show even the same public spirit as certain golf clubs in the London region. Enlightened landlords and the committees of golf clubs have agreed that golf links and other beauty spots should be marked green on the Town Planning Maps of their districts, and should be scheduled as private open spaces to be reserved for all time as free from building.

* * *

Such action costs the committees nothing, but is a wise precaution for the future. Why cannot the Oxford colleges do the same as regards their sports grounds? It is out of the question that they will ever want their cricket pitches to be built over by villas. By agreeing to allow these grounds to be marked as private open spaces, the University authorities will be making a gesture of sympathy with the city, and prove that they are not simply giving lip service to the ideals preached so nobly by several of the heads of colleges. It is hoped that Mr. Fisher and New College in the near future will give a lead in this matter.

* * *

After the building, the book; as Gutenberg's letters of lead followed hieroglyphics on stone. Professor Reilly is going out to India to write the architectural section of a book on the new Delhi; while Lord Lytton is dealing with the historical part. Professor Reilly will be absent from England from the end of the month until the beginning of March, and while in India is to be the guest of Sir Edwin Lutyens. Also, he will stay with Ranghi Singhe (*now* H. H. Jamsaheb) at Jamnagar, and hopes to see Agra and Benares.

* * *

The news which came to me last week of the death of Mr. H. J. Birnstingl, for long a contributor to the JOURNAL, saddened Christmastide for me. Birnstingl was once upon the staff of the JOURNAL, leaving to go to the Ministry of Health. Then ill-health compelled him to live out of town, though he kept in touch by periodic visits, and travelled abroad occasionally. An Associate of the Institute, he recently designed for himself a house, and had moved into it only this summer. How often do I hear of friends who never live to dwell in the houses they have built.

ASTRAGAL

MY MEDIEVAL TOUR

[BY MABEL MAAS]

I AM reluctant to reconcile Italy's reputable citizens with their disreputable ancestors, whose crimes in a resplendent stage-setting helped me over the *nostalgia* that came when I was too old for Grimms. But truly her hill-top cities remain fairylike. So Perugia, elusive to the traveller even after he has disentrained from the valley station. A brown, walled Umbrian city.

The Palazzo Communale, with a portal that would grace a Lancelot's entry, retains a flight of steps splayed like a white fantail's wing, and above it the chains of the conquered sister city of Siena. Perugia's winged Griffin guards them: a frivolous bird, its crown some inches off its head; that is because it has been bounding in the air, and the crown when it does come down will fall at a rakish angle. My friend and I bore it a grudge for displaying those chains. We had come from Siena, whose medievalism no tramways destroy, and whose former five great families are immortalized in grim, beautiful palaces and courtyards copied from Arab domestic architecture, which flourished in Sicily.

We made, of course, an excursion to Assisi, toiling up the ascent to the grey stone city on the mount, the heights of the Central Apennines overhung with thunderclouds. In the city the walking was steep. The mother church of San Francesco was not a happy experience for us. I guessed that Nita had, like myself, looked forward to simplicity and peace; our hearts would not open to this crypt-like, colourful, tourist-ridden basilica. Were we already becoming incapable of much more sightseeing? Or was our joint moodiness due to our pairing? When one is alone the imagination rises to ecstasy, or drops to morbidity, but never pursues a middle course. To answer this question I refused a tram lift on our return journey and walked the few miles from Perugia station. Nita must have guessed, though, from my smile that I was glad to rejoin her. I vastly enjoyed that hotel supper! Whenever the longing comes for Nirvana it is best to take on a new interest, however ephemeral.

In Orvieto, the rock-perched, the eagle's-nest, the forces of humanity resurged in us; blown, I suppose, in the wind that crossed the grassy wall-opening from where we watched the sun sink. We were in the clean, tortuous quarters of the poor, who were working very, very hard; our inarticulate access of love, and yearning to convey it by sharing in their common labour driving us eventually away. By the time we climbed to the principal street the lights twinkled between darkling, classical pillars, and in the wine bottles. Above the neat clothes' shops humped the upper stories of the stout old communal and papal palaces, which were new when Orvieto was a pope's refuge. The clothes were saved from paltriness by the presence of gaslight. I found myself worrying lest the high cost of living would make the good countrywomen, coming into Orvieto certainly not by the funicular, sigh in vain for those flat straw hats for their little girls. The shops of my fancy were kept by the purveyors of rice and vermicelli. Blank looked the interiors save for a broad, brown, wooden counter, carrying nought but a pair of scales. A few tin canisters stood on shelves; there were pigeon-holes so

spacious as to look vacant, although they contained something in blue bags; and there were drawers. On the floor stood little sacks of milled grains, and, of course, macaroni, the brink of the sack rolled like a round lip. I played with the idea that the shopkeepers were no longer living; they had a dreamy air, transparent skins, and thin hairs like your old men who see visions. They were idle—the shops were already so clean, and there were no Californian tinned goods of any kind to set straight. I feared there was precious little money to waste in Orvieto.

And in the heart of this brown eyrie is a cathedral which surpasses the riches of the East. Under the early morning sky of an illimitable forget-me-not it is itself a flower—" the product of a hundred master craftsmen toiling through successive centuries to do their best." Coral-red were the pilasters on each hand of the porch, and round them writhed acanthus foliage, exquisite to a leaf. In my notebook all these things are lumped together in the manner of first raptures—the Alexandrine work and mosaics of the façade, the carvings at the base, of the polish of old ivory. Inside, an impression of incompletion is caused by the inadequate number of nave arches, chapels, buttresses, and windows. However, I tried walking up the nave slowly, with eyes narrowed to gain a close-up view of the massy, carved capitals and the gorgeous blue apse; and I thanked the dead builders for compensating eyes that had looked on a London suburb a long while.

So beautiful was the morning that Nita and I wandered hand in hand down a white country lane between blossom-lit garden walls. It was unfortunate that such peace had to be exchanged for the hurly-burly of Florence.

Will experience never teach us? I knew that the Florence of the Medicis and Standard-Bearers was no longer; I knew the tens of towers were down which harboured the factions of Guelph and Ghibelline; but, said I, there's Giotto's bell tower, about which Ruskin raves; the steeple of the Signory will be eloquent of the Florentine's passion for liberty; the sight of Dante's house will summon up the lined, good face of that modern thinker; and the block-like Renaissance palaces, with their torch-rests and welded rings of iron, the union of strength and beauty. Then again, the Pitti and Uffizi are reputed the world's finest picture galleries; and there will be the richly green Arno flowing beneath a famous bridge of shops where the red-mantled man from Hauff's tale of the Severed Hand will dash up to me upon the stroke of midnight with the word " Follow " !

The tower of the Palazzo Vecchio.

I was not blessed with the mother-o'-pearl atmosphere offered to Ruskin to embellish his view of the campanile; and past Dante's house I was herded with elderly children in school file. But the Pitti and Uffizi behaved the worst. There, before the giants of the Golden Age I saw nothing. I saw nothing because I experienced nothing, having strained after too much. Certain conditions have to attend enthralment in a work of art. Detachment is necessary for bringing your sympathy and intelligence into contact with the profound soul of the artist, and to allow you to be the self that has grown inwards and accumulated enthusiasms and visions. The senses should be fresh and open, in order to marvel at the synthesis of art in a Michelangelo, a Da Vinci, a Raphael, a Rembrandt, and so on. You then become excited by a medley of exalting experiences compressed into seconds, for a stream of life flows from the painter, living in his work, to the beholder, and each has in him something of the infinite.

There was pleasure in passing in Florence her iron street lamps with reedy branches. I can imagine how pleasant would be a walk towards Fiesole. I had only two days to spend in Florence ! It would have been better never . . . but I left out Rome, so how could I come away without seeing the city of the lilies. And I would have missed those ten minutes in the Medici Chapel, before Michelangelo's ruminating " Duke Lorenzo," his head bowed, the beaver of his helmet forward on his forehead. " Fascinating and yet intolerable," wrote Rogers. What I find more intolerable than the silence in which Lorenzo's thoughts lie for ever hidden from us is the fact that one man had the power to conceive and fashion him !

> When my rude hammer to the stubborn stone
> Gives human shape . . .

begins a sonnet by Michelangelo.

It was in Florence, after the stress of events in Milan, that Leonardo da Vinci painted " La Gioconda " during four whole years, until, according to an eye-witness Vasari, you might imagine that the pulse was beating in the throat. When the portrait was finished he let her go with nothing more than a benediction—the one woman in his life for him. And she, according to Merejskowsky, as Leonardo bent tremblingly over her hand, touched the surface of his fine gold hair with her lips. After a week or two she prevailed upon her husband, a wealthy wool merchant, to take her with him on his journey. She died away, of a low fever, to which she offered no resistance.

. . . There we were at six a.m. leaving behind the embalmed city, passing through blasted mountains, like those sold with toy trains, off again, thank heavens ! to places where a table napkin could find affection round a diner's neck. I was promising myself Byzantine splendours in Ravenna, which had virtually been a capital of Italy for three hundred and fifty years. Little we knew that perhaps in the next carriage a body lay out in its shroud. The black-and-gilt funeral coach met us as we turned out

of the train. As it was the second skull and cross-bone procession within a very short period, Nita would not let me follow it.

What a countrified place Ravenna did look. Done again! I had made up my mind that its lascivious Oriental *cachet* would not be sultry with passions as Cairo, but saucy and ebullient as the cities described in *Hypatia*. It was so quiet that we circumscribed a quarter without meeting any gazelle-eyed native to worry with inquiries. I must have tried Nita; you know how one carries on, with nose in the Guide Book: "This is Santa Maria. Oh no, that must be it. No, that's Sant Apollinare."

Ravenna, though shrunken and provincialized, is pretty; the cobbled lanes are unspoilt by sidewalks; the plain walls rise sheer from the ground, massy doorways and square-set windows, barred with iron, challenging the sun. The house of old Polenta, Francesca's father and Dante's friend, seemed of brick, which was unusual. That reminds me: Dante's sepulchre is in Ravenna, an elegant modern structure, to make bold of a type-set phrase. When we arrived, some young men were busily inscribing their names in a book. I did not know whether it would be offered to Dante to return with his comments on inscribers. We would not write ours, nor did we penetrate to the tomb. It led out of a piazetta dedicated to an Italian lady friend of Byron's. From then onward Byron pursued us: in Venice he spoilt the effect of a dungeon cell in the Doge's Palace; we found he had been in Verona; and he was actually in our hotel in Bologna. In Ravenna we washed away memories of him drinking tea and lemon in the dear little arcaded piazza dedicated, as usual, to V.E., sitting against capitals dating from the days of the great Ostrogoth adventurer, Theodoric. Now you can see whence I derive my ideas. Once upon a time the Emperor Constantine succeeded in making his new city of Constantinople the capital of the whole Roman Empire. His successors were less able; the Empire was split in two—the Byzantine and the Roman—giving rise to the beautiful epithets of Morning Land and Evening Land. From Christian Constantinople the Emperor sent his Military Governor or Exarch to reside in Ravenna, and so Ravenna preserves today mosaics which are a blend of the art of Occident and Orient.

Setting out along humble streets for the Basilica of San Vitale, I freed my mind of its sub-taint from pictures in German Art Histories of an octagonal interior resembling St. Paul's, and from Ruskin's ravings about reticulated capitals. Curiously enough, both were truthfully represented in this basilica, which was under the restorer's plank and hammer and was deserted when we entered. A man and woman who came in with us glanced once round and left.

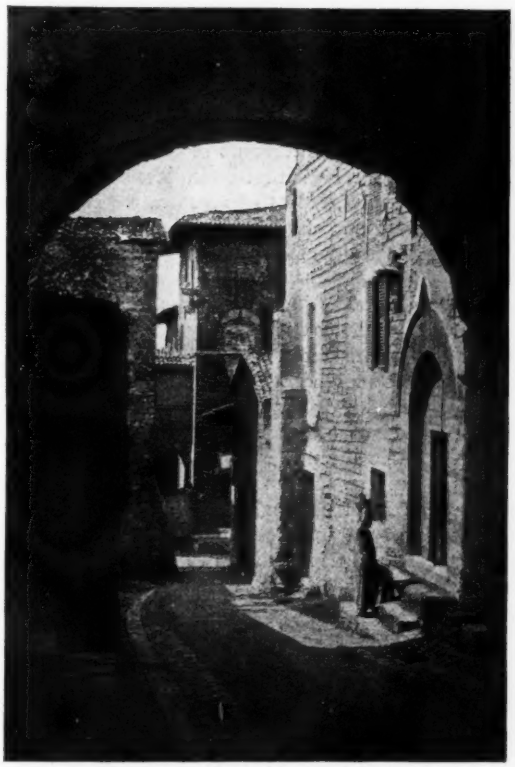
If you found a bird of paradise in an English wood you would feel an incongruity no different from our sensation before the mosaics of the great conched apse of S. Vitale and of the Mausoleum of Gallia Placidia. Ever and again we bathed our eyes in the flower-colourings of the mosaics hungering for them. An impurpurate glow of robes. The Emperor Justinian with his ministers and courtiers, ladies-in-waiting and his wife Theodora, ex-actress, ex-courtesan, Empress. I am not clear about the subjects and arabesques glittering under the tiny glass films which preserve mosaics for ever against weather and time. I turn up Venturi and read his hardly staid descriptions of "starry metallic phosphorescence and harmonious sheen of gold, jewels, and mother-of-pearl, the more effective in this dusky light!"

Preferring to dwell on S. Vitale scenes, I was reluctant to follow the custodian to the Mausoleum of Gallia Placidia; fortunately Nita began to walk briskly along the flagged sleepy path, and we were both behind him when he threw open a door and enclosed us in a vault effulgent as the vats of Cyprus!

Filling the little windows was alabaster; it has a trick of throwing over a pavement light like ripe yellow fruit; no, like the old wine that Francis Thompson describes as "bubbling in golden froth." As for the iridescent night in mosaic which filled the cupola above Gallia's sepulchre, I have heard that the Bosphorus can tone to such a crocus. . . .

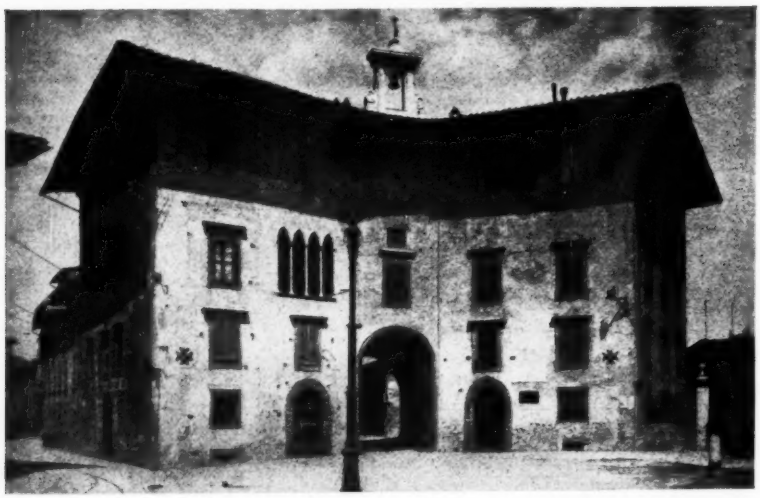
I will give you Venice and Florence; I will give you Milan, Padua, and Verona, but I am sick for Ravenna and Bologna.

Whenever the sun throws a diaper of light and shadow on our open northern footways my Arab itch for unprofitable daydreams summons up Bologna, fairy city of arcades. Every dwelling rides astraddle on dainty shaft and arch. One wanders through the streets that envelop the ivied remnants of the oldest university in Europe for law and medicine, and reconstructs without difficulty scenes outside the wine-vaults. One guesses romantically at past destinies simply by walking down the five centrifugal streets of old palaces, with a foot in the roadway and a foot inside this continuous cloister walk, observing the march of decades in the varied and conserved styles of building—cortiles where merry knights-at-arms threw the dice; cortiles out of which a coachman jerked his equipage of the eighteenth century to swell the grumbling lackeys in the Roman season; tranquil cortile of the twelfth-century Basilica of



Brother Quintavelle's house, Assisi.

E



Old house in Pisa.

Santo Stefano, golden and Saracenic in its central basin and the way the light is allowed to fall on noble and unbroken surfaces of wall.

Easter emptied our large hotel Pellegrino of its Italian clientele, leaving ourselves and an elderly Italian gourmand as the only patrons, for bourgeois Bologna is attractively free from mummied limbs swarming with tourists. If we went out at night, it was to find darknesses immense, for there was an epoch of building in Bologna, when Vincenzo was architect, which was instinct with grandeur of outline.

We sat in a park by the side of interesting looking babes and nursemaids, who in other respects resembled us; we sat in a jazzy underground cinema which gave us curious scenes one night from the life of St. Francis. We hung around fat macaroni shops, because they showed fine old terra-cotta decoration. On to ceiled pavements projected lights from elegant stores, echoes of beer-glasses and Neapolitan ice-glasses; aromatic flavours of chocolate and coffee, which the flounced holland blinds, looped between the pillars of the arcades, help to concentrate. If my picture is no longer exact it is because I like it so, cross-bred from fancy and the beauty which springs from men's brains and hands.

This beauty lay over Venice, white as her sea-foam. But I went to her no novice in her story and apparel, and so like other anticipants received short weight. The palaces on the Grand Canal haunted me in their decay; alone their backs were lovely by reason of their parapets and balconies, fretted or columned, jutting out from a single window; and the exquisite white ogee arches of these windows. I suppose that the novel sense we experienced of detachment from all mainland is common to every visitor; that, and the wash of the sea-roads, soothed us to quick sleep. It had not occurred to me that Tiepolo and Guardi chronicled a shabby human Venice, that she is failing slowly as a show city except in photography. At first sight the Doge's Palace and St. Mark's are visions from an Arabian Nights. So fragile seemingly in its tapestry of pink and white marble, its *rez-de-chaussée* open to the sea-winds, the palace has a base round by the Bridge of Sighs which is glorious in its massive strength and harmonious beauty. I had issued bored from a lace factory, and it was while waiting for Nita and seeing nothing but that base, lapped and sucked by the greening tide, that my old dream of Venice came true.

Venetian-Gothic architecture is seen to better advantage in Vicenza and Verona, two inland towns on the Venetian plain. Why is this beautiful style no more? Vicenza is an urbane townlet with graceful and reticent by-streets touched by the wand of the classical architect Palladio, who was born there. The Veronese palaces are corniced with the Venetian dentil. On the street level a horseshoe-shaped portal with boskily decorated archivolt; on the first floor a loggia of four pointed cusped arches, with heavily-foliaged capitals on spiral pillars; right or left, sometimes both, a spear-shaped window-opening; but it will have a chiselled balcony, resting on lions' heads—an exquisite setting for a Joanna of Aragon, or a Juliet Capulet.

In Count Giusti's garden in Verona the wall escarpment and natural terraces have had time to clothe themselves in a lush screen of trees and bushes, a whispering roof of leaves for our seat. Cypresses flanked a dizzy stairway ceasing at a certain height, to continue in another ascent—enclosed this last one—which brought me and a poor man, lugging his baby girl, to the summit, whence we looked down on steepled Verona, threaded by the Adige, a city built against a hill, aggrandized in the Middle Ages by the despotic, astute, homicidal, fratricidal, artistic Scaligeri. Their sculptured many-pinnacled tombs are the things to visit after you have torn yourself away from the staircase of red Verona marble in the courtyard of the Palazzo del Commune. Like the Germans in their stage scenery, I have a weakness for a staircase.

Those in Genoa la Superba are of a colder marble. That's the way with Carrara. But rosy are Genoa's marbles in San Matteo. To this day I have the impression that I saw in this church her four great contentious families alive. The Dorias, Pamphiles, Fiechis, Spinolas have each a chapel here. The taper lights were their eyes, the crimson draperies their senatorial robes. But I felt there would be no more bloodshed and plunder. Here in this sumptuous church, with its graceful feminine "Assumption," by Guido Reni, they would sit back on their high seats, like the Popes they were, musing, half-atrophied by the basilisk eyes of the High Altar.

RECENT BIRMINGHAM BANKS

[BY E. MAXWELL FRY]

BIRMINGHAM is unique certainly among other English cities in owning and controlling a municipal bank sanctioned by Act of Parliament. I understand that the city is enriched by the profits of the bank, and since these profits are in direct ratio to the savings and business activity of the citizens of Birmingham, the institution would seem to effect a double saving in directing the overplus of civic wealth into the proper channels. I hope they put the money into the civic centre.

The entrance of such a newcomer into the field of architectural expression calls for a new arrangement of the formula for small banks. It will be seen from the photographs reproduced that so far the premises taken over for banking purposes seem to be humble little houses in residential districts or small shopping streets, as though the aims of the bank were directed towards the accumulation of " savings " accounts rather than the loaning of money at interest and the general financing of business and industry. I do not know how its charter runs, but no doubt its range is restricted to work of this class. At any rate, it is evident that the branch banks are small in size and modest in character. Their function is understood to be simple, and their planning, far from being complicated, consists in every case in a banking hall, a strong room, a mess-room, and a lavatory.

The programme for the designer therefore is direct, and we shall expect the irregularities to proceed from factors other than those mentioned above. Economy of outlay, the adaptation of existing work to new purposes, and the irregularities of site, will all have a bearing on the design as it evolves, while the architectural policy of the bank may go hand-in-hand with the architect's pet prejudices, or again, it may go counterwise, and in either case the resultant building will bear traces of the relationship.

I should imagine, from the evidence of these photographs of Mr. Gerald McMichael's banks, that his relations with his clients were of the most pleasant. The photographs are not dated, but it looks as though the municipal banks were prospering, and that the first conversions of small houses into smaller banks were followed by larger and still larger conversions, until at last a whole bank was built without any visible domestic support.

The conversion of domestic buildings to the uses of business is one of the more difficult of an architect's problems. Nearly always it consists in a battle between the upper and lower portions of the façade, a battle not only between the conflicting forces of domestic and commercial expression, but between the old and new styles of architecture, and again, between the necessary unity of the shop front below and the unrelated fenestration in the wall above. In some happy cases, where the purposes of the shop are in accord with the general domestic character of the building, the scale may run through the whole design; but in most cases something grander and broader is called for in the ground floor, subordinating the work above and being more than sufficient to itself. There are many ways

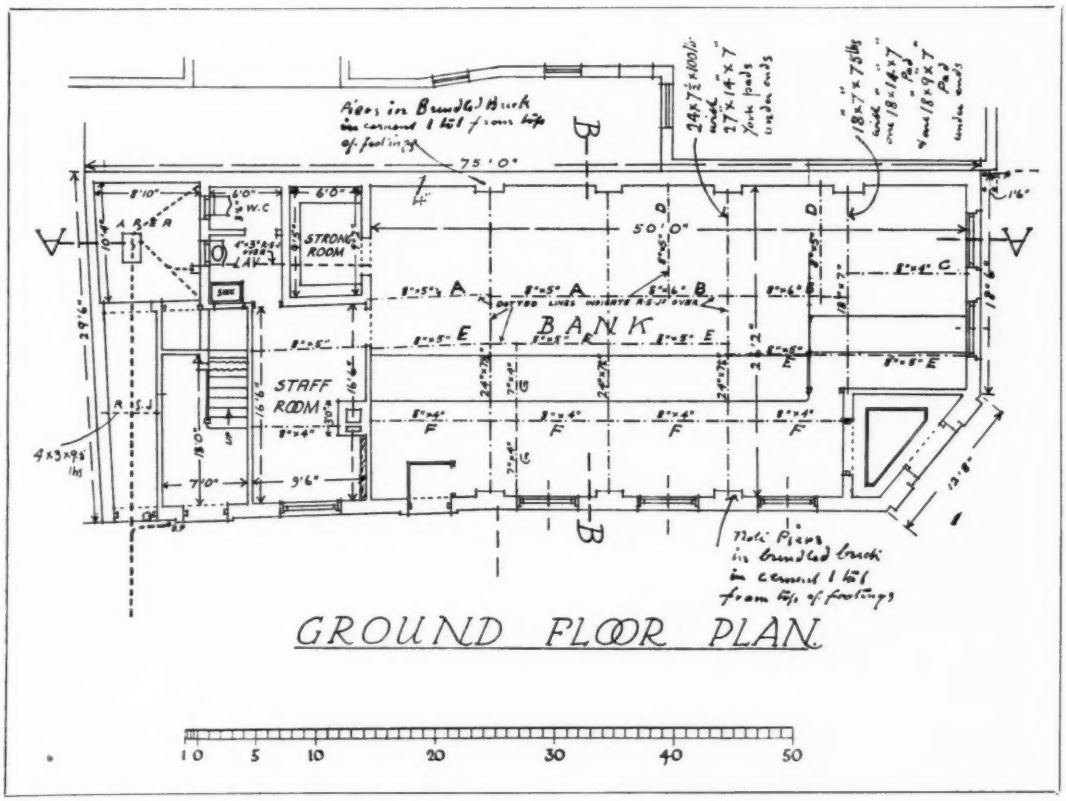
Birmingham Municipal Bank, Moseley Road. By Gerald McMichael.

Birmingham Municipal Bank, Alum Rock. By Gerald McMichael.

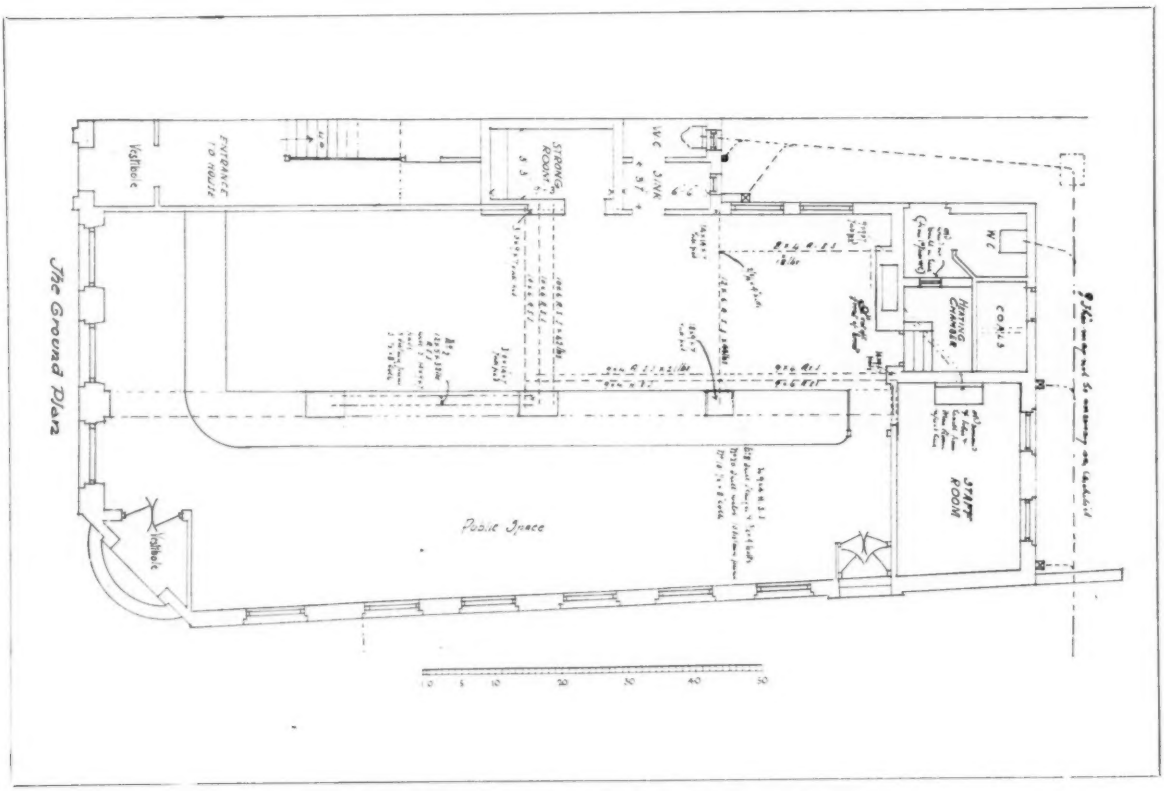
of effecting this compromise. You may cut one from another by a strong cornice, a wide fascia, etc.; you may project the shop front forward or recess it; or you may frame it strongly and so disconnect it from association with work outside it, and perform any number of variants or similar themes. Not all these courses are open to a bank placed in a similar position, for a bank, howsoever small it may be, is regarded as a specially sedate and secure building with which we cannot associate any of the pretty tricks that may be fair game for shops of lighter build. It has been regarded in the past as a building that is more than a shop front, because it has always been recognized that the best advertisement for the peculiar services offered by bankers is expressed in a stable and dignified architectural setting. Hence, when a bank cannot afford to build new premises, this dignity of bearing is harder to seek, and the architect is the more liable to overstate the stability of the ground floor in an attempt to produce what is so evidently lacking in the existing building.

An examination of the examples reproduced will show how difficult it is either to incorporate the old with the new or to dissociate the lower from the upper portions. It appears evident that the architect has seized whatever opportunities were offered of making the whole building a bank, resigning his expression of function to the ground floor alone only when the design of the upper stories was a little too forceful to be tamed by inexpensive methods. Thus we find that the upper portions of some of the smaller façades have been given a coat of white or cream paint, with results surprisingly effective. These seem to me to be the most successful designs. Elsewhere the divorce between ground and upper floors seems too prominent to be happy.

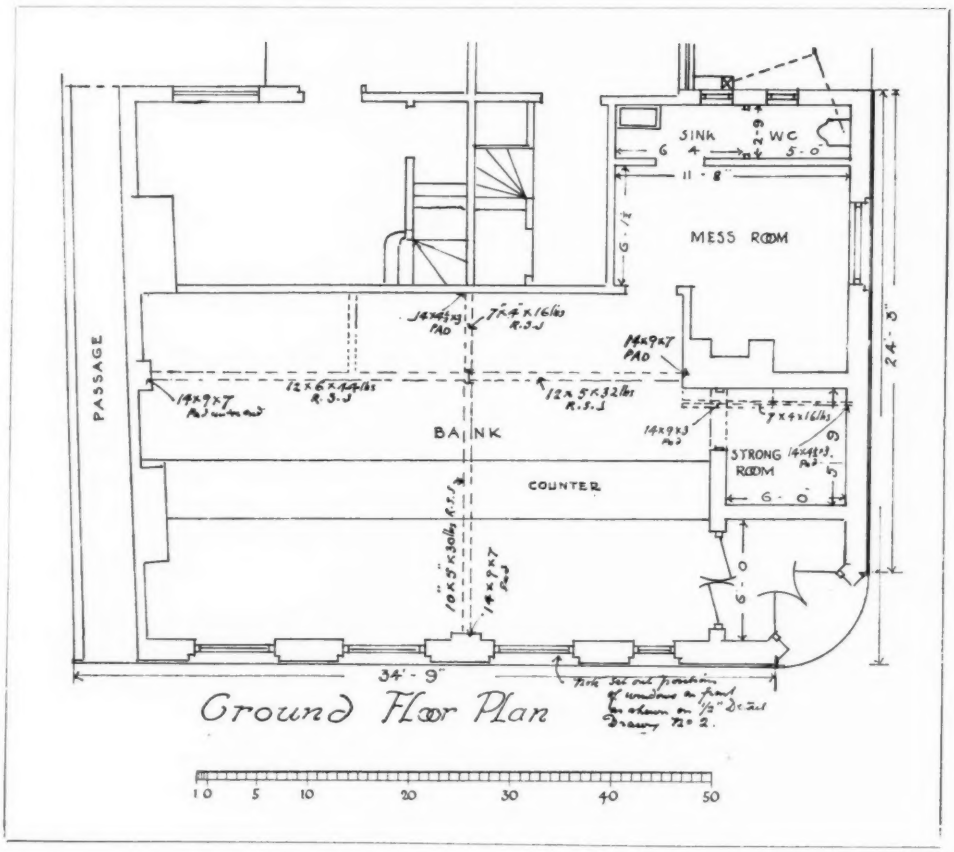
In every case the ground floor is built in Portland stone, with horizontal rustications, a moulded, mitred architrave surrounding the doorways, square-headed windows (with one exception), and a simple entablature with the name of the bank in raised stone or bronze lettering on the frieze. The elements are therefore very simple, and if every house offered such a fruitful subject for conversion as did the King's Heath branch, all would be well. It must be confessed, however, that rustication to obtain its best effects should be given a good play of surface. It is essentially pattern not so interesting in a façade where window-opening so obviously preponderates over the solid masonry. By using the elements of an architecture that was evolved on lines of regularity and symmetry to cover the most irregular deficiencies of small buildings adapted to other uses, the architect seems to have added to the difficulties of solving the problems in hand. The result is pleasant and only occasionally jars, and I am very certain that they are more than welcome additions to the localities they grace with their clean stone fronts; yet, architecturally considered, they lack in their general façade the feeling of unity only realized in the span of the simple entablature. The more highly modelled scheme of the Grove Lane branch shows that what, in constricted cases, appears confused and rather disjointed, expands under generous circumstances into architecture of a much more gracious type.



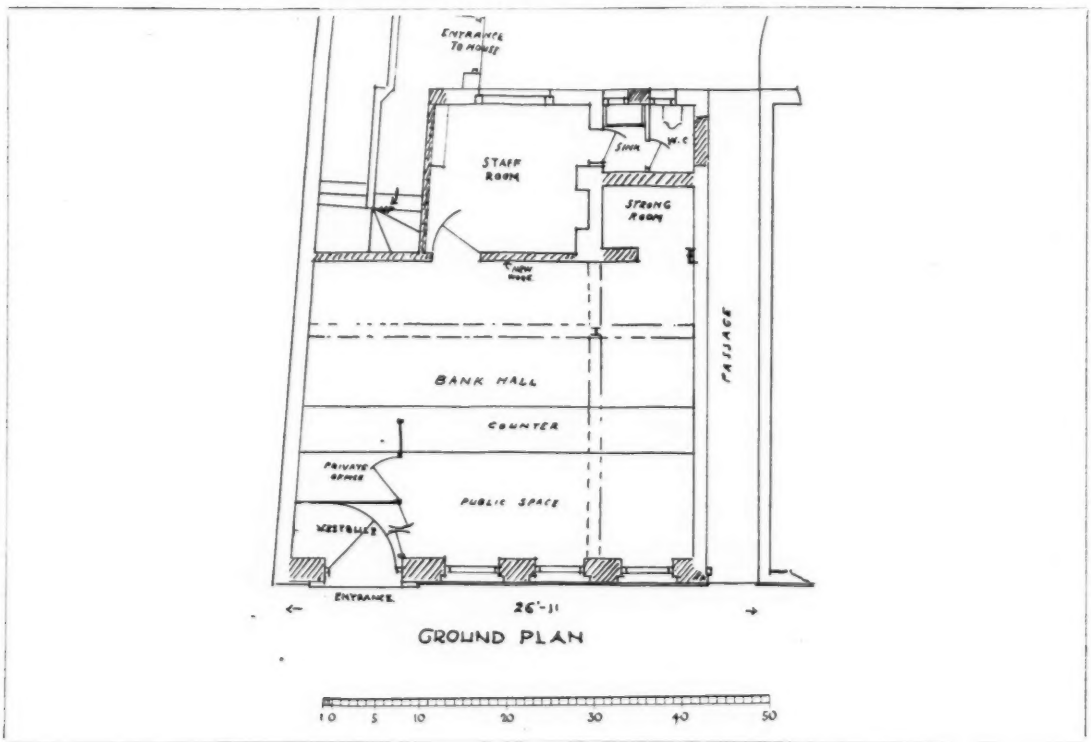
Birmingham Municipal Bank, Grove Lane. By Gerald McMichael.



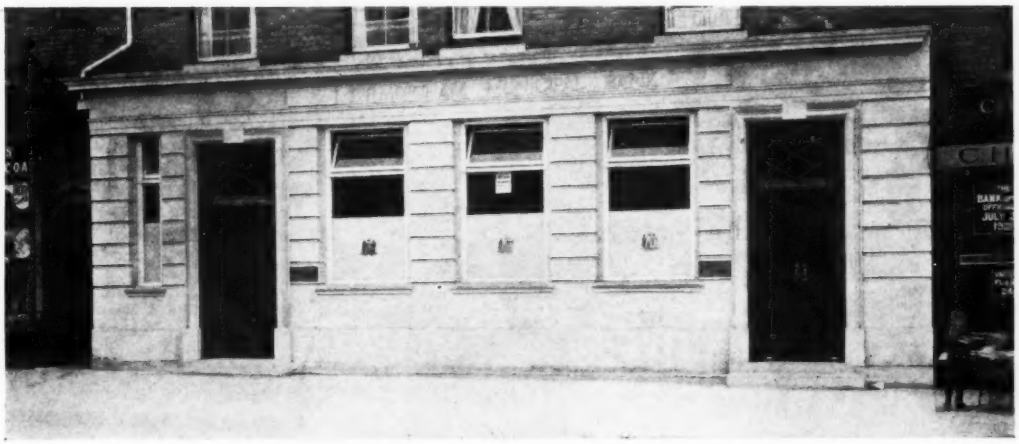
Birmingham Municipal Bank, Coventry Road. By Gerald McMichael.



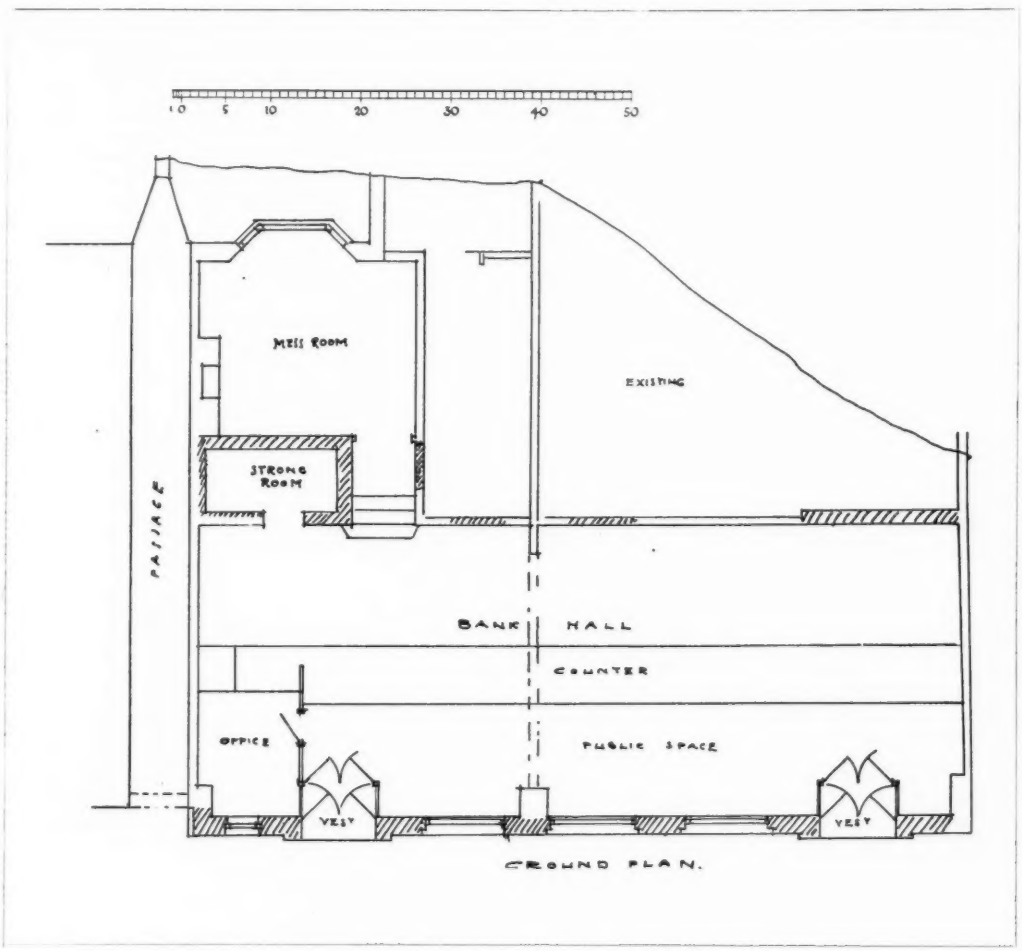
Birmingham Municipal Bank, Great Lister Street. By Gerald McMichael.



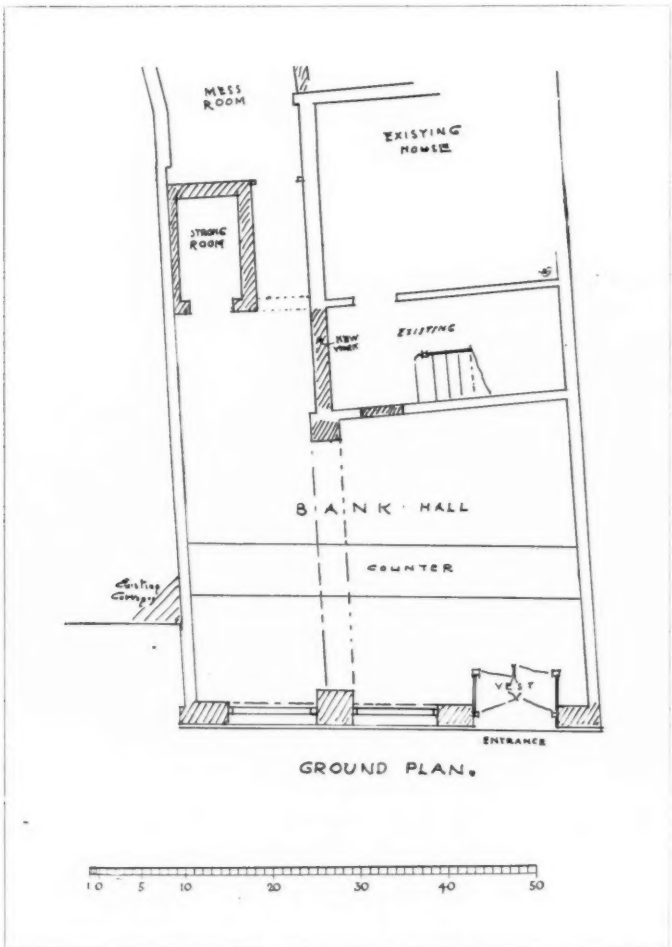
Birmingham Municipal Bank, Aston Road North. By Gerald McMichael.



That the type which we see represented by this latter building is quite pleasing most people will agree. It is harmonious in colour, English all over, and has some of the qualities that go to make a bank, but the small English bank, considered as a type, can be accused of sameness, lack of architectural character, too pronounced a rusticity (this last a legacy from Queen Anne), lack of imagination in the design of interior fittings and decorations, and the general assumption of the airs of a landed gentleman, hardly in keeping with shopkeeping neighbours. There is nothing really smart about the little banks. They try so hard to look genuine and really good all over that they only just manage to look decently stolid. It will be a great day for us all when they finally bury Queen Anne.



Birmingham Municipal Bank, Stratford Road. By Gerald McMichael.



Birmingham Municipal Bank, King's Heath. By Gerald McMichael.

RACKETS AND SQUASH RACKETS COURTS

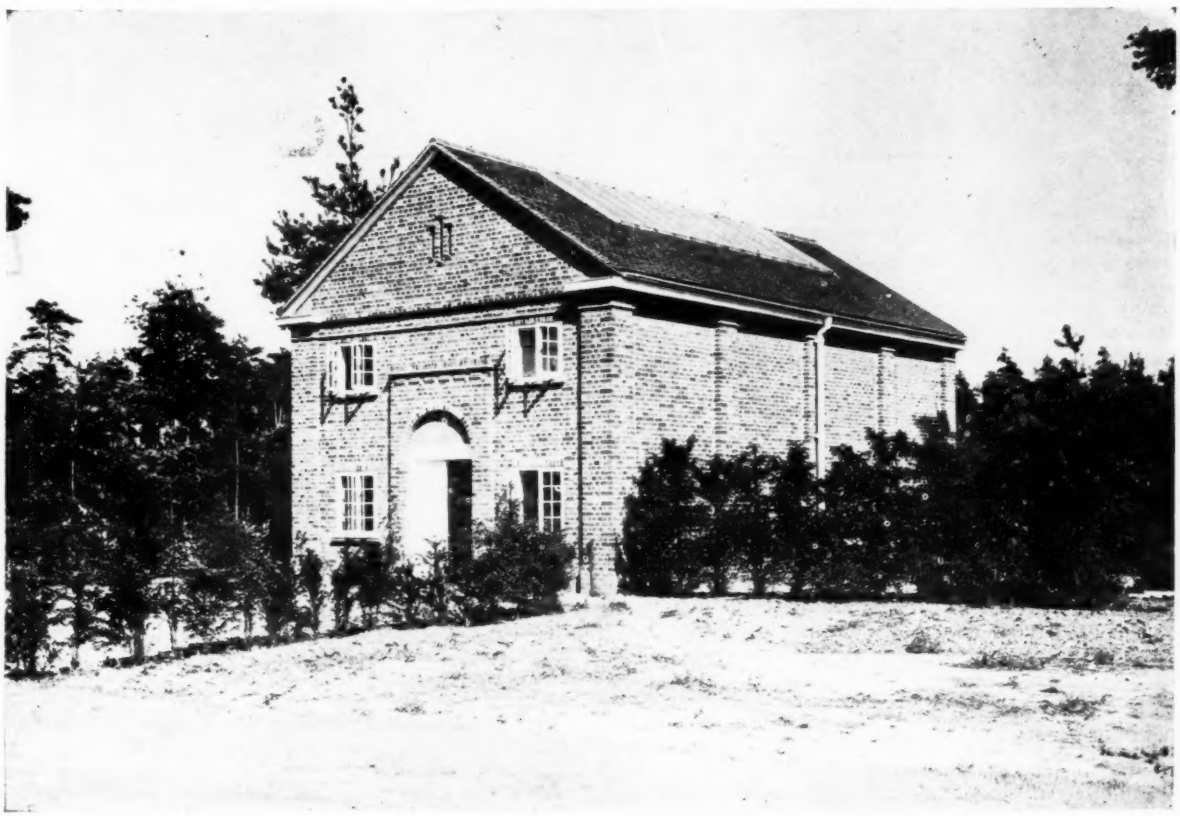
[BY EDWARD R. BILL]

The pace grew hot; the ball's swift flight
Marked well-played shot from gut strung tight.

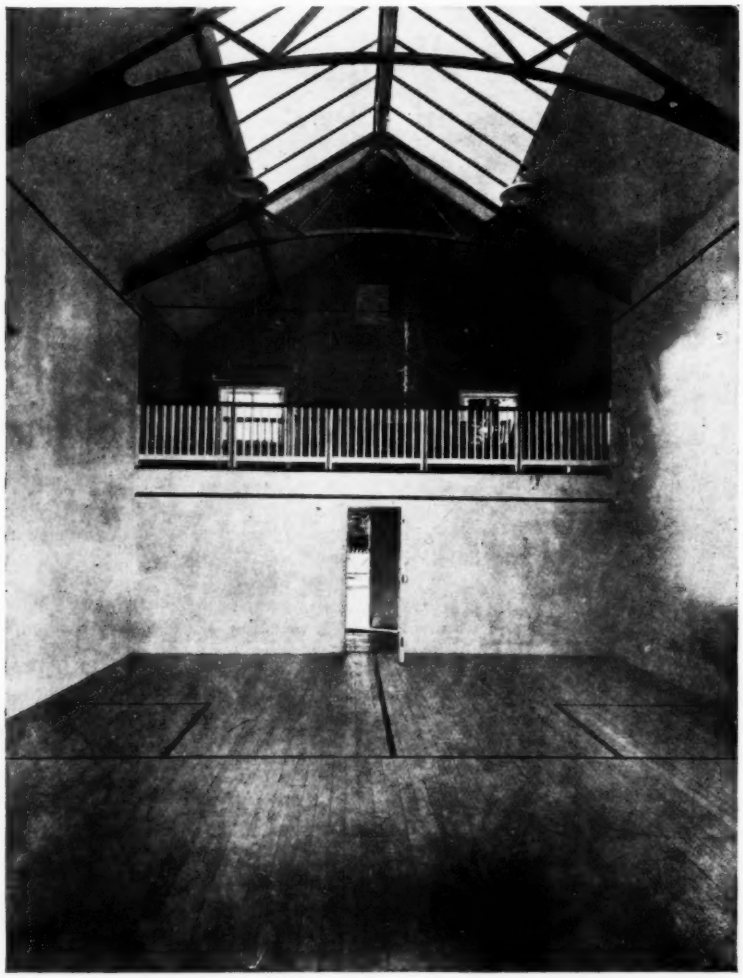
WHOEVER first hit a ball against a wall may be said to have invented the game of rackets; and although the game, as we know and play it now, developed in England, it is in the country of the Basque that its origin may be traced. In this connection it is interesting to surmise the result if Josechu could be persuaded to bring a Basque team to England to show us how to play pelota, a somewhat similar game, at present almost unknown in England but greatly in favour on the Continent. In the beginning of the nineteenth century rackets was played in the debtors' prisons, and later on was introduced in the public schools and service clubs. For some time the game was played in both open and covered courts, but gradually in England the open court was abandoned.

The oldest covered court is the R.A. court at Woolwich, in which the game has been played for over eighty years. While the older rackets courts vary considerably in size, some being built specially large for doubles, the modern court, both for singles and doubles, is generally 60 ft. long by 30 ft. wide. The "front" and "back" walls form the short sides, and the "side" walls the long sides of the court. The floor of the court is divided transversely by a painted line known as the "middle" or "short" line at a distance of 39 ft. from the "front" wall. The floor space between the "middle" line and the "back" wall is divided into two equal areas (known as the "right-service" and the "left-service" courts respectively) by a painted line known as the "half-courtline" at right angles to the "middle line." Service-boxes, 8 ft. square, are formed by lines painted on the floor, their front and one side being formed by the "middle-line" and the side walls respectively. The "service-line" (or "cut-line") is painted on the front wall at a height of 8 ft. above the floor. The "play-line" (or "tell-tale") consists of a play-board (described later) fixed at a height of 26 in. from the floor.

Squash rackets is played in a court similar to rackets, but in which all the dimensions are reduced. It has been played for over seventy years, and is thought to have originated at Harrow, where it was fostered in its early years. The game has now spread to America, Paris, Morocco, and many parts of the British Empire, and there are at least two ships—"Renown" and s.s. "Olympic"—which include courts in their accommodation. The latest standard sizes for squash rackets courts, approved by the Tennis and Rackets Association in 1923, give a length of 32 ft. by a width of 21 ft. The height to the springing of the roof should be 15 ft., and the height of the back wall 7 ft. The height of the "service-line" should be 6 ft. from the floor, and the height of the "board" is 19 in. to the top. The position of the "middle-line" (known also as the "short-line" or "service-line") should be 14 ft. from the back wall when the court is 32 ft. long. The "service-boxes," arranged in a similar manner to those described for rackets, should be 5 ft. 3 in. square, but there is no rule defining from which side of the line the measurement should be taken.



A rackets court near Woking.



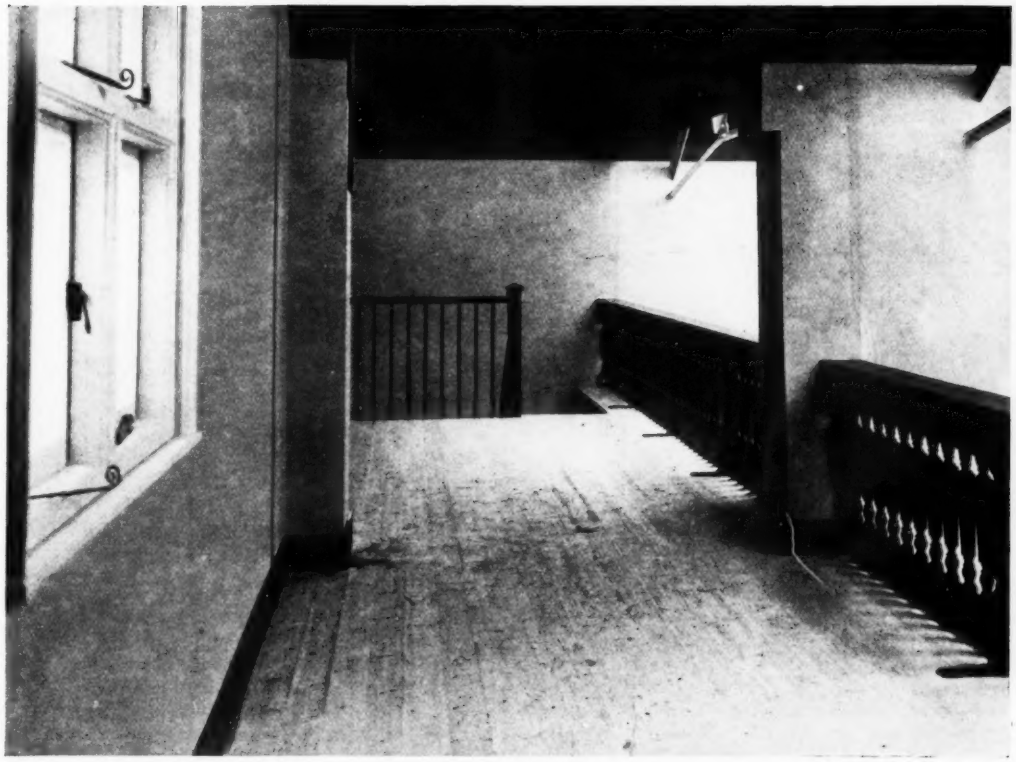
A rackets court near Woking.

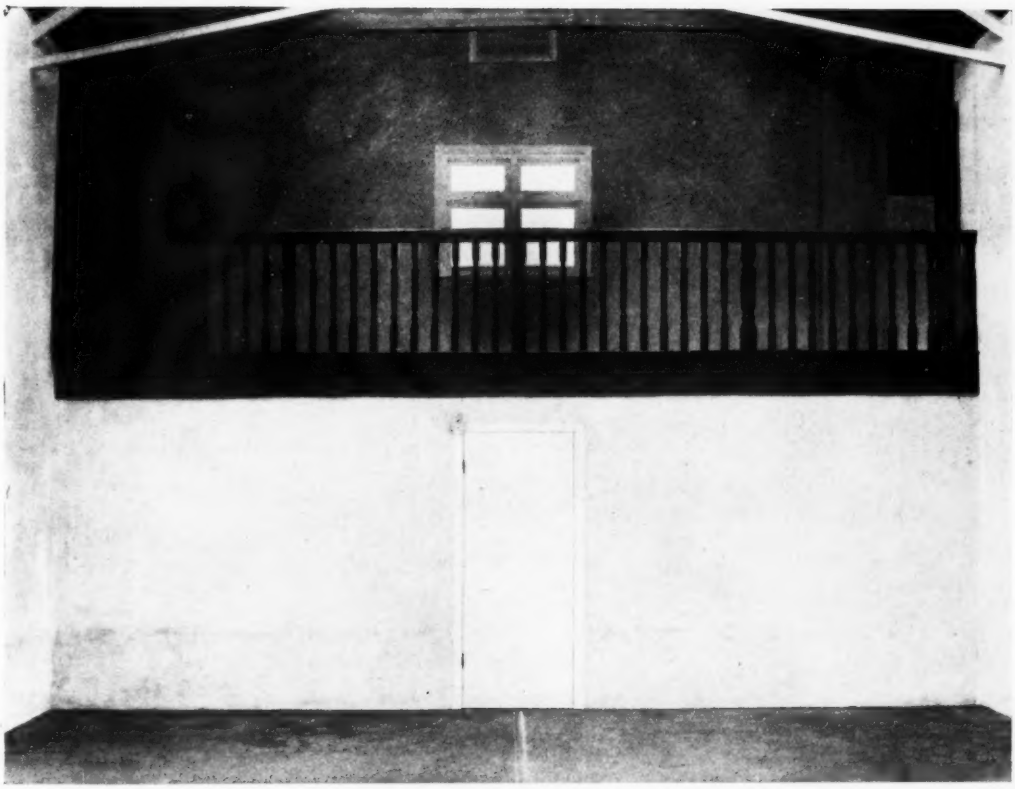
Courts may be built of brick, stone, or concrete. Specially constructed timber-framed courts, such as that designed by the Bickley Company, of Battersea, are now in great demand, but can only be recommended where the cost of a brick court would prove prohibitive. The walls should be rendered on the inside with a special composition finished to a hard, smooth, stone-faced or polished surface, and must be absolutely non-sweating under all climatic variations. This plaster should be white in colour, the colouring matter being incorporated in the composition, which must permit of cleaning by unskilled labour. Messrs. Carter, td., of Green Lanes, London, supply a composition excellent in every way for the purpose, and their product has been used in many of the best courts throughout the country.

Many f the older courts, in which the walls are rendered in cement, suffer badly from condensation on the surfaces. To remedy this defect without incurring the cost of stripping and replastering, the Bickley Company, of Battersea, have produced a patent absorbent dressing which is applied like paint with a brush. It is obtainable in any tint and dries out with a hard matt finish, and is perfectly absorbent. In cases where the expense of the patent wall compositions would prove too great, the side and back walls may be lined with flush-jointed boarding stopped and coated with absorbent dressing. The "play-board" is an important item, and may consist of a 4 in. × 1 in. twice-chamfered teak board, or, better still, of a patent adjustable board, adaptable for either fives or squash. Messrs. Humphreys, of Knightsbridge, cover the front wall below the play-board with sheet metal, which gives out a metallic ring when struck by a ball out of play. Sometimes the wood play-board has a line 2 in. wide painted on it 19 in. from the floor.

The floor should be of some non-slippery material. Cement is used for open courts, but for covered courts a more resilient material will greatly increase the players' comfort; 1¼ in. maple boards, having the joints tongued and grooved and secret nailed, form a very excellent floor, and the patent red polished non-sweating material used by the Bickley Company at the Royal Naval Barracks court at Portsmouth has proved highly satisfactory in every case where it has been employed. The entrance door and frame to the court requires the most careful attention as it is most essential that it should present a flush, smooth, unbroken surface lineable with, and painted the same colour, as the adjacent wall. The material (teak or oak is generally used) must be specially selected to give the same speed as the walls when struck by the ball. Only very thoroughly seasoned timber should be used, and it is much the safer plan to obtain the door from a specialist. The door (which should be narrow) is usually fitted with a checking-strap, a ball-box (to enable players to obtain fresh balls without leaving the court), and a brass flush sliding handle. Good examples are shown in the Officers' Mess court at Portsmouth, by the Bickley Company, and the court near Woking, constructed by G. H. Carter, Ltd. In some instances the door is entirely omitted and access to the floor is gained by a rope ladder suspended from the gallery.

At the back end of the court a spectators' gallery about 12 ft. from the floor is usually provided, and the front of the gallery opening on to the court must be protected by a movable shield

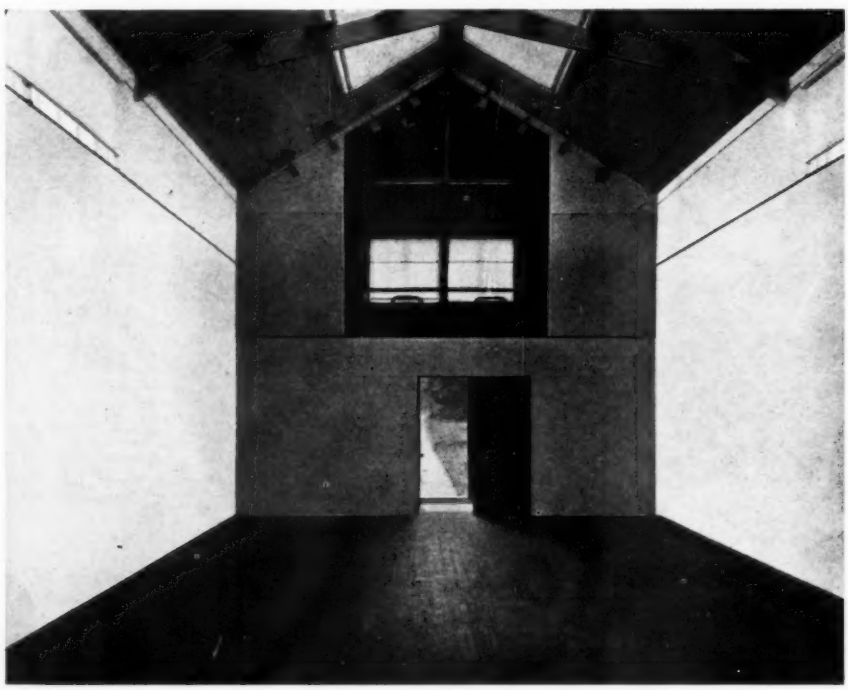




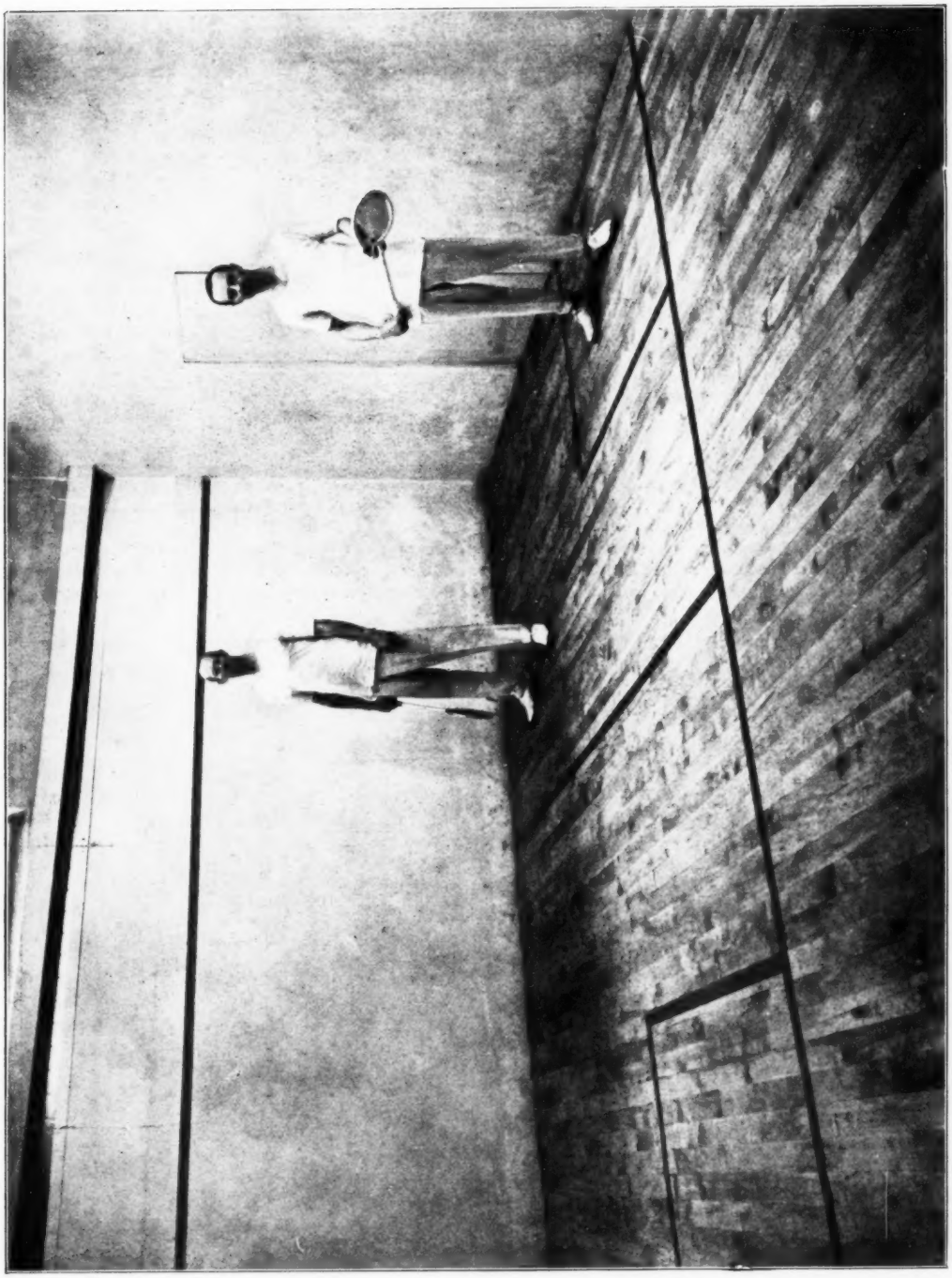
Rackets courts for officers' mess, Royal Naval Barracks, Portsmouth. Above, view of galleries to two courts. Below, back wall of playing area and spectators' gallery.

net running on a beam and operated rapidly by a single pull-cord as shown in the Portsmouth court, or a screen of wire mesh, as shown in Major Barry's court. Ample cross ventilation at floor and roof level is essential to prevent condensation. For daytime lighting a portion of the roof should be glazed with non-glare glass, but special care must be taken to deal with condensation, and only the best type of patent glazing should be employed. Windows high up in the side walls are often provided to augment the top lighting. The artificial light should be shadowless. A total absence of glare and a complete diffusion of light is of vital importance. Any lamps exposed to the play should be protected by wire guards, and all windows and roof lights should be provided with opaque blinds of white colour to economize the light. The lighting may be effected by a series of lamps arranged along the roof trusses, as in Major Barry's court, or alternatively, of four or six high-power lamps with specially shaped metal shades to throw the light away from the players. Lockers for the use of the players are frequently provided in school and club courts.

The lines on the floor and walls should be painted in red, and although there is no specified width laid down in the rules, they are generally made 2 in. wide. I am indebted to General A. H. M. Taylor, of Prince's Club, Knightsbridge (Hon. Sec. Tennis and Rackets Association), for information respecting dimensions of courts, etc. There are a few firms who specialize in building rackets courts, and a potential owner would be wise to instruct his architect to consult these experts before proceeding too far with his scheme. Among the best-known and recommended are: The Bickley Company, Granfield Street, Battersea, S.W.; Carter & Co., 57-59 Green Lanes, N.16; and Humphreys, Ltd., Knightsbridge, S.W.7. The rackets court at the Royal Thames Yacht Club, London, was made by Messrs. Carter & Co., and that for Major Barry, Northampton, by Messrs. Humphreys, Ltd.



Rackets court for Major Barry, Northampton.



Rackets court for the Royal Thames Yacht Club, London.

LITERATURE

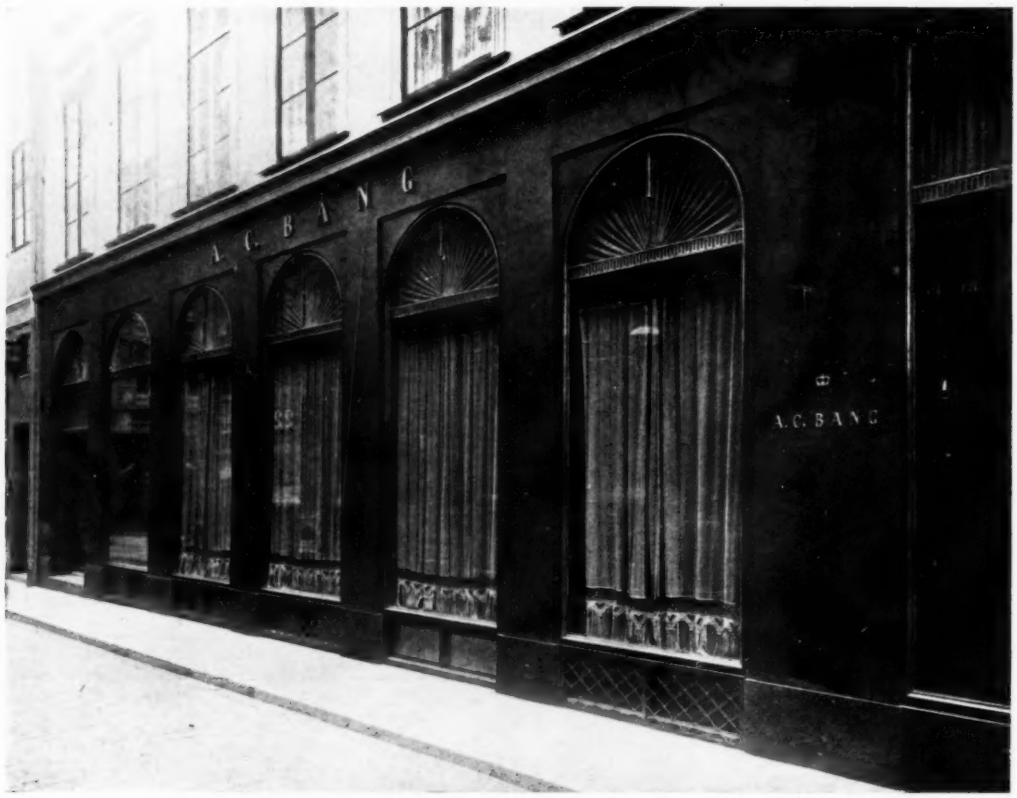
SHOP FRONTS

THAT the shop front of today is loosening itself from the trammels of the past and acquiring a new technique of expression is admirably demonstrated by the recently issued *Shop Fronts*, ably compiled by Mr. Frederick Chatterton. Nevertheless, we are grateful for the inclusion therein of some charming old Georgian examples illustrated in the best possible way—by photographs and measured drawings side by side—if only for the reason that the innate conservatism of English design will always keep a place here and there for the traditional manner, such as Mr. Colin Murray so fittingly employs in his tea-room at Eastbourne, and Mr. Birnstingl in the "Favil Press," Kensington, to quote two examples illustrated. Amongst the protagonists of a logical modern treatment shown, we may mention the work of Messrs. William and Edward Hunt, not only in design, but in attention to the decorative possibilities of the materials employed, as in the Bell Foundry Shop in Berners Street, and the marble and bronze of No. 102 Jermyn Street, which has a sure touch, too rarely met with. Mr. Walter Fryer's "Fiat" bronze front is illustrated also by details of interest, as is "Isobel's" in Regent Street, whose distinctive character makes one regret the heaviness of the superstructure, as in other cases. The English section is naturally more profusely illustrated than the others, and space precludes the mention of the many recent examples here collected, which reach a really high standard in contemporary design.

The examples shown have been culled from a wide area, and the division into sections renders it very useful in comparing the different national approaches to the shop front treatment. We find, for example, more scholarship than originality in the American section illustrated. The "Cardillac Salon," in East 57th Street, New York, is well composed, with a "Spanish mission" flavour: 618 and 620 Fifth Avenue, by McKim, Mead and White, seem rather uninspiring in spite of rich decorative detail; and Carrère and Hastings' shoe store in the same street exhibits a somewhat laboured though scholarly adaptation of Italian Renaissance surface decoration. A "Book Store" in New York, by Harry S. Churchill, with a chequered surround, has perhaps more points of suggestive character.

One of the most interesting examples in any country is the "Galeries Lafayette," with its *tour de force* of granite surrounds and ingenious canopy lighting. The "Ixe" tea-rooms in the Rue Royale, with a golden-brown marble background to its invitingly glazed windows, exhibits the *salon de thé* raised to the maximum degree of Parisian elegance, and "Henri à la Pensée" retains its place as one of the most successful modernist treatments in Paris. Nowhere perhaps are the logic and inventive genius of the French designer more brilliantly applied than in the shop fronts of Paris. Whether it be a scent shop, a watchmaker's, or a garage, the essential character of the display is obviously the first consideration of the designer; and however profuse the decoration or severe the outline, the true function of the architectural surround is never lost sight of—to instantly attract the eye by the most effective picture-frame in character with the goods displayed.

Some of the Italian examples are of considerable interest. If they have not the finished elegance of the French, they have sometimes a richness of effect reminiscent of the boldness of the seventeenth-century Barocco. Take the down right Roman



Messrs. A. C. Bang's fur shop, Copenhagen, Denmark. By Wittmark and Hvalsö. [*From* SHOP FRONTS.]

Kettner's Pianohandel, Utrecht. By J. F. Staal. [*From* SHOP FRONTS.]

starkness, also, on the one hand, of "De Nicola, Incisore" (E. del Debbio, architect), an engraver's shop in Rome, and its wholly successful expression of character; or, on the other, the lighter, more charming effect of the coloured figures over the doorway of a hairdresser's shop, illustrated (Gaetano Rapisardi, architect).

The Teutonic section contains many interesting examples, though the Dutch brickwork treatments have not yet been fully investigated. The "Mary Bar" in Vienna is refreshingly novel, with its four curved projecting bays set at diverging angles from the wall; this naïveté is in rather odd contrast to the same designer's rather elaborated "Costumier's Shop" (Leopold Liebl, architect). On the whole, however, this section is conspicuous by the characteristic of directness of statement, if combined with a certain angularity of detail, of which the last example, a "Furrier's Shop in Copenhagen," is not unfairly representative.

It is to be hoped that the perusal of this volume will encourage shop designers to add to the varied panorama of our streets in such a way as to brighten them, instead of depressing with the commonplaces of stock formulæ—particularly in the sphere of expression of character arising from the kind of goods displayed, and the true function of the shop front in adequately framing their "picture content." It should also lead to a closer appreciation by clients altering their premises that the best results are not necessarily obtained by the employment of elaborate and expensive materials, but by the sense of proportion, character, and, may one add, even by a certain sense of humour at times, in which the ponderous dullness and the blatant garishness of many shop premises occupying a far too prominent position in our main thoroughfares seem sometimes singularly deficient.

To all who are interested in the design of the shop front in this country this selection will prove invaluable and a stepping stone to further inspiration. The *format* is generous and distinctive in character, the photographs clear and well spaced, and the working drawings interspersed of sound technical value. The student and the trained designer will have here, as it were, a bird's-eye panorama of the latest progress of shop front design in Europe and America in a handy and attractive form at a moderate price.

ALWYN R. DENT

Shop Fronts. Edited by Frederick Chatterton, F.R.I.B.A. London: The Architectural Press, Westminster, S.W. 10s. 6d.

THE ACOUSTICS OF BUILDINGS

The authors of this work are to be congratulated on having produced the first systematic book on the subject published in Great Britain. A growing interest in the subject has been apparent during the last few years. Speakers, preachers, singers, instrumentalists and members of the general public have all begun to cherish a hope that perhaps the bad acoustics from which in their various capacities they suffer so frequently are not after all inevitable. Architects are beginning to realize that a new responsibility is being thrust upon them and that soon they will be expected to plan acoustically, as well as artistically. The fatalism which had settled on us with regard to the acoustics of buildings can no longer be justified, and this book makes the fact clear.

The book opens with a very clear and adequate account of modern methods of measurement of sound intensity—methods which are applied in later chapters to the measurement of sound absorption by various materials and sound transmission by various partitions. The book also gives a good account of our present knowledge of the acoustics of auditoriums, dealing at length with echoes, reverberation, resonance and interference. The requirements of various special types of auditorium are considered, and the way in which these requirements may best be met.

To the physicist the book is full of interest. The physical principles involved are clearly set out and well illustrated. The research methods actually used by the authors are sufficiently described and references to original sources are numerous. It is difficult, however, to satisfy in the same book those whose interests are scientific and those whose interests are practical, and it is possible that the architect whose interest is in actual design may feel that the space and attention given to laboratory methods have rather squeezed out his particular interest. Even from this point of view, however, the collection of data is most valuable and the special interest of the architect has not been overlooked.

ALEX. WOOD

The Acoustics of Buildings. By Davis and Kaye. Bell and Sons, Ltd. Price 15s.

SIR CHRISTOPHER WREN AT HAMPTON COURT

The fourth volume of the Wren Society provides the historian with much new raw material with which to carry out his work, and continues its most excellent mission of making available all matter—whether drawings or documents—which is essential if a true estimate of Wren's achievements is to be made. In each succeeding volume fresh light is thrown on his personality and methods of work, as well as on the professional and administrative difficulties with which he had to cope. In the new volume, the editors, Messrs. Arthur Bolton and Duncan Hendrie, have made several important changes from the previous ones; St. Paul's Cathedral has been left for the present, and eighty pages of letterpress have been added to the sixty-six collotype plates, which are, in this case, related to Wren's work at Hampton Court Palace. The text consists, for the most part, of the Pipe Rolls connected with the building of the palace and the formation of the garden, with extracts from the actual building accounts and reprints of the various minutes bearing on the subject; all of which throw a flood of light, not only on the main theme, but on the social customs and building practice of the time.

The story begins soon after William's landing in England, on November 5, 1688. The digging for the foundations was actually begun by July of the following year, so Wren's schemes must have been produced in great haste. The work went on rapidly at first, but was checked by the political events which culminated with the Battle of the Boyne, after which it progressed steadily until the death of Queen Mary in 1694, when the work was stopped altogether. The destruction by fire of Whitehall Palace, four years later, made the housing of the Court an urgent matter, and building was then started with redoubled vigour and proceeded until William's death in 1702. From the rough drawings that he has found, Mr. Bolton has been able to draw out the original scheme as Wren conceived it. This was much more extensive than the palace as it exists today, and if it had been carried out it would have necessitated the destruction of most of Wolsey's palace. The part that we know is one corner of the modified scheme, much smaller than the first, and considerably altered in detail, the chief alteration being the reduction of the main order in height, and making this start from the first-floor level instead of from the ground.

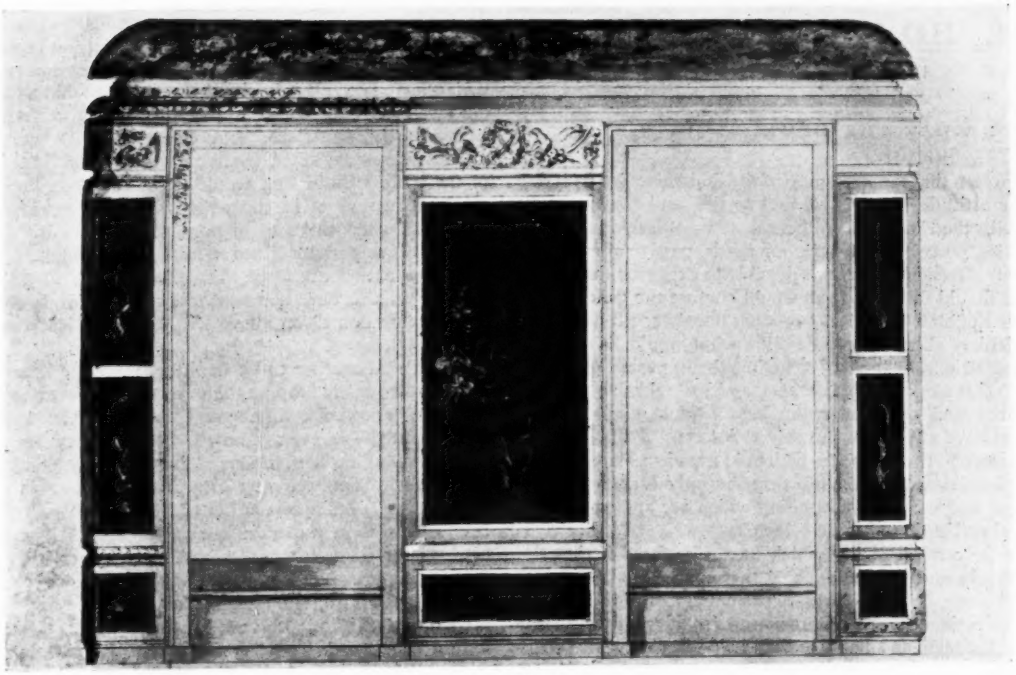
Besides the point of view of the architect, there is much that will be of the greatest interest to the surveyor, the builder, and the craftsman, as well as to the student of the history of the crafts and of social life. From the accounts, we learn that bricks cost £1 a thousand or less, but that plate glass, which was used for glazing the eighty-four windows of the royal apartments, only cost £2,200, and we read that the sashes were filled with Dutch paper (at £2 a ream), until the building was finished. Large quantities of cockle shells were bought to fill in between the joists, and there were several mentions of wooden water pipes. Building mechanics' wages range from 2s. 6d. to 3s. a day, while labourers were paid twenty pence. If these figures are multiplied by five to give the present-day value, it will be seen that the pay of those days was rather higher than the present rates.

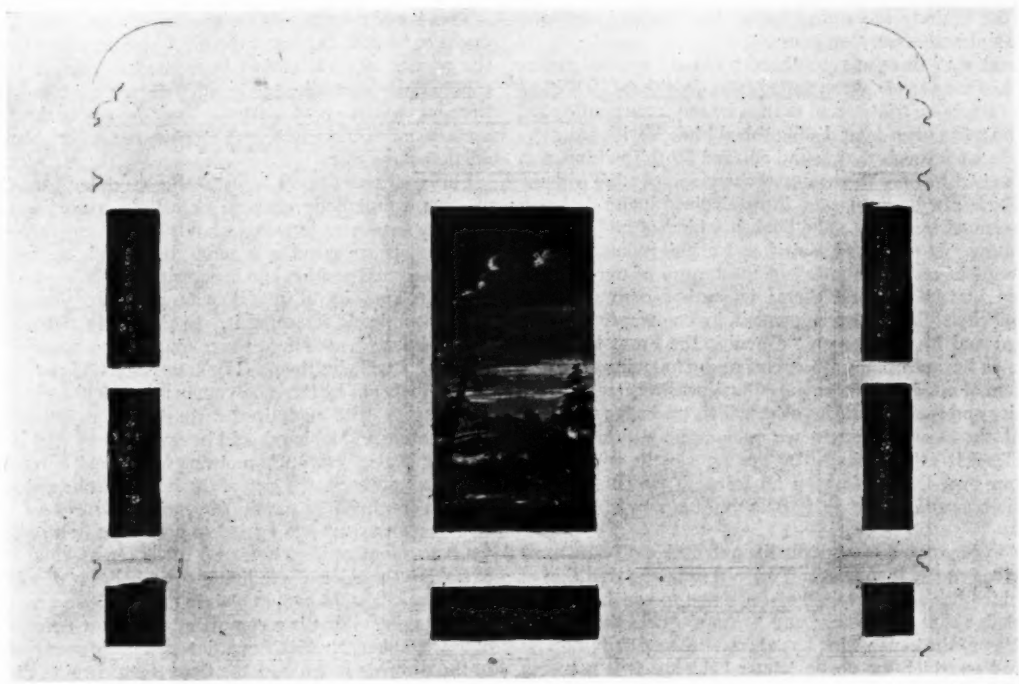
The names of many famous men appear in the accounts as subcontractors. Grinling Gibbons did a good deal of work in the palace, and was paid £744 for carving work, and many of his sketches for fireplaces and other ornamental features are reproduced in the text, although none of these were carried out or, at any rate, do not survive today. Possibly some of them may have been for the Queen's Water Gallery, which was finished just before her death, but which was pulled down, by the King's orders, after she died. Most of the existing woodwork was made in Georgian times, and is not of the same quality of craftsmanship as the seventeenth-century work. John Tijou's ironwork in the palace and garden was extensive, and he was handsomely paid for it. The magnificent wrought-iron gates facing the river cost £2,160, and £1,153 was paid for wrought-iron handrails, etc., while the cost of three iron gates on the Queen's side was £360. Gabriel Cibber, the sculptor, has £530 for " two coats of arms in Portland stone, and severall statues and ffigures in metal," while for " inscribing the relieve on the Timpan of the ffrontispiece with Iconological ffigures " he was paid £400, and for " a great vauze " and " a great marble urn in white marble for the garden " he received £530 and £230 respectively. Edward Pearce had £250 for " a great vauze in white marble, etc." The decorative painting in the palace was carried out by the sergeant painter, Robert Streater, who, it should be noticed, also undertook contracts for ordinary painting work. He was an interesting person, who painted the dome of the Sheldonian Theatre at Oxford for Wren. He is often mentioned by Evelyn, and Pepys says: " Feb. 1st, 1688. And thence to Mr. Streeters, the famous history-painter, over the way . . . where I found him and Dr. Wren and several virtuosos looking upon the paintings which he is making for the new Theatre at Oxford; and, indeed, they look as if they will be very fine, and, the rest think, better than those of Rubens in the Banqueting Hall at White Hall, but I do not so fully think so; but they will certainly be very noble, and I am mightily pleased to have the fortune to see this man and his work, which is very famous; and he is a very civil little man, and lame, but lives very handsomely." One wonders whether his " very handsome " style of living was due to his decorative painting or to his contract for graining and varnishing and other painter's work ! It is a question that unsuccessful artists of today might ponder ! He was paid altogether some £2,400. When all the foregoing figures are multiplied by five, for comparison with modern prices, it will be seen that master craftsmen of those days were well paid. In reading through these accounts and the minutes of the meetings connected with the work at the palace, many interesting little points emerge with reference to Wren himself and his great capacity for hard work, while his skill in handling men and affairs comes out very clearly. At one time, at any rate, he certainly needed all his tact and personality. This was after the collapse of part of the buildings in 1689, in which two workmen were killed; an inquiry was ordered, on which Godolphin sat, and which the King sometimes attended. Talman, the Controller of Works, tried hard to get Wren dismissed, but after several meetings, which, judging by the minutes, were of a distinctly lively character, and after a personal interview with the King, Wren was exonerated. It has been said that Talman himself was dismissed, but this was not so, as he retained his office until succeeded by Vanbrugh in 1700, which certainly speaks well for Wren's magnanimity. One of the letters printed sheds an amusing sidelight on Wren's habits; it says definitely that he did not play tennis ! The total cost of the palace, as shown in the Pipe Rolls of 1689–96, amounts to £131,788, a sum equivalent to £659,000 at the present time.

King William and Queen Mary appear several times in the character of clients, and from these glimpses they would seem to have been very satisfactory from the architect's point of view. They evidently took a great interest in the building of the palace and in the layout of the gardens, on which latter large sums were spent, amounting to £88,500 in the years 1689-99. Many foreign gardeners were imported and foreign plants were introduced. The garden accounts include such items as £234 for " sending James Road to Virginia to make a collection of foreign plants "; £72 for an expedition to the Canaries, and £70 " for ffreight of orange trees." The editors are to be sincerely congratulated on this most interesting and valuable volume, and one must urge architects who are not already subscribers to become so at once, as the guinea subscription entitles them to this most interesting book, and a larger membership will make possible the publication, in the future, of other volumes on an even more ambitious scale.

GRAHAME B. TUBBS

The Fourth Volume of the Wren Society (1927) *: Hampton Court Palace, 1689-1702.*





[Soane Collection]

Queen Mary's Closet, Hampton Court Palace. Designs for Decoration. [*From* the Fourth Volume of the Wren Society: Hampton Court Palace.]

THE HOUSE WE LIVE IN

[BY KARSHISH]

V: WHAT THE HOUSE SHOULD BE

We have seen that the wrongness of the houses we live in is due to our false attitude to ourselves and to life, and that to equip ourselves with the right kinds of houses we must frankly acknowledge realities, perceive beauty in our needs, passive affectations, and cultivate affections. It is not possible to prescribe the form a right house should take; to do so would confuse the general idea rather than elucidate it, for no two such houses could be in any exact particulars alike, and to describe what would fit my own needs and affections, or those of some imaginary owner, would be to describe what would not suit others, and I should thus alienate the sympathy and cool the enthusiasm I must kindle if this writing is to have any point, purpose or interest. I shall confine myself therefore to the principles which, in my view, should direct all small house design, and shall describe only certain devices, contrivances, and methods of building which are appropriate for the practical realization of those principles.

The first remorseless reality which has to be faced is that the house we live in must be run without that equipment of servants to which we were, before the war, accustomed. Half the present complexities in the ordering of our houses are due to the attempt to continue the style and habit of living we formed twenty years ago, or to emulate that superior style and habit. The typical small house must accordingly fit those who keep one servant, or who employ a daily help or bi-weekly charlady—that is, it must be designed either for one servant or for none at all; and in order that the most drastic innovation may engage us I shall confine myself to the entirely servantless house, for a house with one servant is an almost servantless house.

In or about 1916 there was published a minute quarto paper-bound book of the size of sixteen postage stamps, titled *Life Without Servants, by one who has tried it*, and written by the same gentleman, I fancy, who a few years later distinguished himself with a duster. The book does not touch the ground covered by this writing, but depicts in a vivid manner the healthful cheeriness of a life without servants which can be lived even in a fair-sized house designed to be fully served by them. The book is a kind of bible for the new servantless. It supports in spirit, as I at this moment recall, what was said in my last number of the beauty of our humble needs when we duly respect them; its author even discovers resources of cheerfulness and enjoyment in co-operative family washing-up; and his chapter on " Opening the Front Door "—the difference between doing it yourself and employing a formal, starched man or maid to do it for you—illumines the secret recesses of the vanity and social posturing with which we hedge ourselves about, and shows what fetters we may strike off and what freedom of spirit attain merely by getting closely and frankly down to our own lives. We may all learn, if we choose, that life without servants is not in itself a hardship or a source of discomfort.

In order to organize our domestic life and design a house to fit it, our obvious course is to learn all we can from the tradition of the class which has always waited on itself and to which we have to acknowledge that we belong; and turn our backs for ever on the traditions of the class which has always been waited upon by servants and to which we do no longer belong. It is a happy circumstance that the awkwardness of adapting educated tastes to the tradition of domestic life which belong to the uneducated is almost, if not entirely, removed by the mechanical services of this age. We are, then, to regard ourselves as belonging to the servantless class—that is, as being cottagers—to learn all we can from the best traditions of cottagers and farmers, and undeviatingly follow our needs and our affections in the achievement of comfort and beauty by making use of such resources of drainage, hot and cold water supply, electric power, light, and heat; central heating; gas; telephone; vita glass; and all the rest.

It may seem that the foregoing is not much to the point if drastic reconstruction of our domestic organization and the design of our homes is my theme; that such a direction post might lead to results not very different from what we sometimes now see and which have been already pilloried. It is true that the attempt to get away from our consciousness of ourselves might lead to our becoming self-conscious, and homes might result in which vulgarity was exhibited in terms of the prig, instead of those of the snob. Emulation would, however, then be in the right direction instead of in the wrong, and self-consciousness would disappear when sincerity of purpose was a habit. In saying so much I have perhaps given a lead to the doubters; I do not doubt myself. I ask to be allowed to assume a true sincerity of purpose in the new home-maker; and if this is conceded the general direction given above will, I believe, lead to such results as I now describe.

All affectations are to be banished from the home, and with them will go many of those things regarded as comforts but which are often serious discomforts; and which have been adopted and are tolerated—or even vaunted—because they are versions of features usual in the mansions of the great. The best tradition of cottages will supply a truer idea of what is necessary and what superfluous; does anyone better know how to make himself comfortable than the traditional cottager? His comfort is the kind of thing a child cuddles itself to imagine; has anyone ever found comfort approaching to it in a palace, for instance? Comfort is not so essentially a condition of body so much as a condition of mind; no one can know what comfort is unless he has a near experience or awareness of discomfort. It is only thus that we can feel the beauty of comfort, and to feel that beauty is to give the symbols of comfort their true value and to reverence them as we should reverence the loaf. Why is it that our idea of comfort readily fastens on a log fire and a wooden settle? Why have they beauty? Why are they human and reverent.

This is not the place for me to answer such questions, for we all ought to be able to answer them. I pass on to say that I believe the essence of true comfort in a small servantless house—if we could adjust ourselves so as to enjoy the highest pleasure derivable from our homes—is to make the front door open directly into the main room of the house, and to have the stairs opening directly off that same room.

I am well aware that I arouse scoffers and that I tax the patience of even sympathetic readers; and I am conscious also of my inability to present in words what is clear in my own mind. The door may be sheltered by a porch; it would have the right aspect and a screened position beside a projecting gable we may suppose; the stairs are shut off by a door on a landing three or four steps up or completely screening it. In proposing such an innovation as " standard "—to adopt the manufacturers' word—I must give reasons. I will give them. The best reason—the recommendation of sentiments of beauty and comfort—are set out in the previous paragraph. The next is the consideration imposed upon all small houses and which should be frankly conceded in the design, namely, that of cost. By omitting lobby and entrance hall and staircase approach, the size of the house can be reduced and the chief room built of ample dimensions instead of mean ones. Again, many years ago I tried to get rooms in a certain cottage, for permanent residence, for no other reason than the pleasure of having the door of my living-room opening directly upon the village street; and I cannot believe that so strong a desire in myself did not reflect what is a commonplace of our natures. The hall of the great house, which I mentioned as being used to the exclusion of the drawing-room, had the front door opening directly in the middle of one wall and the fireplace in the middle of the opposite wall. Friends of mine were once the happy and envied tenants of an historic house, the front door of which, screened by an open porch, led directly across the end of the dining-room. A lady of my acquaintance, the owner of a modern country house of fair size, has torn out the ceremonial partitioning of the front entrance and thrown the space into her chief room.

In five different houses built to my own designs before the war,

one of which was a large house and another bigger than a small one, the stairs were arranged as described above, and the front entrance, screened by a lobby, gave upon the chief room. There are numbers of old houses and cottages throughout the country where the front door opens into the chief room or the stairs open off it, or both; and the owners find no reason for enclosing the entrance. The fact of the matter is, that in reaching out, at the urge of the salesman, for every kind of luxurious appointment, we have developed a morbid, exotic fashion of living and thinking, and have lost touch with what is true of ourselves; we avoid the cold, the wet, or the feeling of hunger or of being tired, instead of glorying in those states and revelling in the reactions to them. It is the person who lives in company with hot water-bottles and furs who does not know what it is to feel warm, for he is never cold; the man who overeats does not know the enjoyment of feeding; he who is always resting is ignorant of the sweets of repose. I may add that since I began setting down my views in these columns they have found support in recently published accounts of the new monkey-house at the Zoo.

The next condition of true comfort in the small house is that it should be planned so that we may habitually breakfast, lunch, and dine in the kitchen. I believe that this will speedily also become "standard" for the small house if we sincerely follow the principles I enunciate. My collaborator and myself are not, however, at one on this subject; the ground of division of opinion is, I fancy (although it is kept decently out of sight), that while she perceives the comfort of so living and the delight of possessing and enjoying a beautifully-appointed kitchen, with a good table fit for any purpose and a ticking clock and a cat, and particularly the ease with which the brute may be fed, the brute is not sure that those gratifications will be shared by him. Let the ladies have it their own way—a generous concession, for they certainly will—and I see in every reformed country the kitchens of England restored to self-respect and beauty as the heart of the home, with copper pots and kettles as well as all modern conveniences. There will be a scullery, and the kitchen entered from the chief room will be cut off from it by a small pantry, where the glass and china may be kept. If meals are not eaten in the kitchen the scullery will be combined with it, and all arrangements may be completed with double-fronted cupboards accessible from two sides, trolley dinner-wagons, electric boilers and hot-plates, and the lord knows what all.

The subject increases before me as my opportunity for developing it ends. The living-room and the kitchen will be the essence of the right small house; what they are the house will be. The sincere pursuit of real comfort, of beauty, and the spirit of reverence which embraces them will bring "ornaments" into disrepute; the toasting-fork, tea caddy, table crockery, kettle, will become the things our affections dote on, for they are ours; they are unique; they are, for the reasons I have described, beautiful. The floor will be oak because that makes an economical floor, but it will not be polished like a mahogany dining-table, but polished as a floor is polished in process of keeping it clean; and if our enjoyment of our house develops to an affection for the reality of a stout oak floor we shall perhaps lay it of boards unequal in width as a tree naturally yields them, and with the nailheads showing—so far may sentiment for these things carry us and, surely, such sentiment is more healthy than that which leads to the sham Persian carpet laid down in emulation of the style associated with the real thing in a richer man's house? The furniture will be chosen for its perfect suitability, and we shall learn to value its homeliness—its unaffected fitness in every detail. We shall not be satisfied unless what affects to be shaped by hand is actually so shaped and shaped well; and as we shall want to regard all our furniture as belonging to us and as part of our home, we shall not be satisfied with machine-made reduplications of what we may meet with in any hotel or boarding-house. If our walls are plastered we shall not be satisfied unless the character of plasterwork is evident for our enjoyment, and we shall require the craftsman's hand upon it, and the white or coloured wash which keeps his skill in evidence before us. Our wall, as our floor, like all good, well-made things, will be improved and endeared to us by marks of usage as will our furniture and our utensils. We shall want to see in our woodwork the inimitable quality of its nature, for in that we shall recognize its greatest beauty.

Of the elevations of our houses I have not space to speak; but the principles which will get that part which is near to us right—namely, the inside—will not lead us astray in outward appearances. We shall require the house to look like what it is and to make no claims which the facts do not endorse.

A stranger contemplating such houses as these will capture the same sense of the dignity and splendour of life which stirs his heart when he encounters a true cottage and awakens his admiration when he views a true mansion.

[*Concluded*]

LAST WORDS ABOUT SMARTERLY

MR. CRESWELL REPLIES

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—I should enjoy retorting on the abuse which has been flung at me if only to show the writers concerned how much better I am at the game of personalities than they are and thus persuade them—by the only argument they appear to understand—that I am not the nincompoop they suppose. I might, in so doing, even win their respect, for, as the "Cease fire" has been sounded, I should be taking a pot-shot after the flag of truce is up and cheating the rules of the game in exactly the way they espouse and commend. As I seem, in one day, to have made more enemies than I have come by in the course of my life, it might be wise to mollify my opponents in this way; but I have a more serious matter to attend to in attempting to set out the pros and cons of this discussion and justify, as I hope to do, the views I have expressed of the Smarterly artifice. I therefore make no reply to those who have called me snob and prig and have charged me with insincerity and public posturing, and who—from their habit of disguising sly motives with simulated candour—cannot recognize good faith when they meet it. The wide ramifications of the discussion and the number of issues raised also make it impossible for me to reply to the various letters individually; and the subject, to my way of thinking, is far too serious to justify me in aiming at a personal success in the controversy. I design to display the matters clearly as I see them and to avoid deviating from essentials. I shall not deal with those arguments of opponents that are weak and readily demolished, but confine myself to those that I feel to be forcible or misleading or mischievous.

The letters impress me as falling into three groups. I am grateful to Mr. Guy Dawber and Mr. Gordon Hake, and to others who wrote in the same sense, and I only regret that their letters were not worded with the warmth which the sentiments they contained justified. The second group, which includes the purely abusive, yields no ideas or arguments, but voices mere hostile prejudices. There are a number of these letters, and I call attention to them as I claim that they support my case, for they all display the natural state of mind of men who have long chafed against the obligations imposed upon them by the professional code, and been galled by the inhibitions of their self-respect, and who have seized the chance of securing public acknowledgment of the sophistries with which they have, in secret, miserably tried to reconcile their practice and their principles. By answering the facts and arguments adduced by me with invective and noisy declamation—by decrying with cursing and swearing—they reveal that they have no better reply to make and that they are tormented by a home-thrust of the truth. They have been shown what they have tried to forget—that, in fact, is their true quarrel with me. If my views are as foolish as they make out, how should those views provoke a sense of grievance? I call attention to the bleak cynicism of these writers. They deprecate high standards *in toto*.

They cannot endure the idea that any decently-minded man should anywhere or at any time exist or have existed, or that the world should be other than a wholly sordid and disgusting place. I discern scarcely a trace of humanity in the attitude to life of the writers of these particular letters.

The discreditable reference to Mr. Shaw is made without the least understanding of the kind of man he is; and Shakespeare is charged with boozing at breakfast instead of drinking tea like a Victorian, and the bequest of "his second best bed," by which under the legal formula of that day he secured the full share of a husband's estate to his widow, is held up as an act of malicious deprivation.

In the third group I place those letters which fairly address themselves to the business of upholding Smarterly and demolishing me. My regret is that the writers have not regarded their task more seriously. Many of the letters are extremely amusing and witty, and are full of shrewd observation and neatly-turned comment and illustration; yet they are superficial: they skim the surface and do not plumb the depths. I attribute this to a genuine disability to estimate the true bearing of the facts adduced; the writers are participators in life rather than observers of it; they are so habituated to the spiritual effluvium which surrounds them that, like the gas-fitter, they cannot detect the stink that is poisoning the household.

The issues, it is true, have been confused in various ways. In no matter have I been more taken to task than for assuming, in a parenthesis, that Smarterly's house designs are bad. As the country is deformed with little houses put up by those who think and act on Smarterly principles, and the self-respecting architect who abides by the code of his profession is precisely the last of all men to commit offences of that kind, the inference was a fair one; but the fact that Smarterly's designs may satisfy an informed taste does not touch the question whether the devices by which he obtained the commission are legitimate. To urge such a point is as absurd as to hold a man entitled to steal a pen because he can write good poetry with it, yet a number of letters justify Smarterly on these grounds and are full of confused thinking and false reasoning of a similar kind.

Another source of cross-purposes has arisen from the idea that I attacked Smarterly the architect, an inconspicuous and inoffensive young fellow, and that my attack was unmeasured and unfair. I do not attack Smarterly the architect at all; it is Smarterly the prophet, the reformer, who moved me. Smarterly the architect is of no importance; he is lost and out of knowledge among thousands who think and act as he does. Our suburbs and provincial towns are crawling with Smarterlys who, by posing as professional men and, in various degrees of baseness, conducting themselves with the licence of commerce, are discrediting the profession of architecture and, as a fact, loading the land with architectural monstrosities. Whether our own Smarterly is so or not, the Smarterly brotherhood is one of spurious architects engaged in spurious practice and carrying out spurious designs.

The brotherhood is not worth attention except as a body whose extermination by the Registration Bill is ordained; the acts and thoughts of no Smarterly have any interest for us, any more than have those of any member of another great brotherhood which fills in false income-tax returns; but when a member of either brotherhood boastingly proclaims his subversive devices, exultingly describes the profit that accrues from them, and holds up his conduct as an example of shrewd expediency which all would be wise to follow, why then the case is very different. The body whose welfare is thus threatened by the subversive doctrine, whether it be the profession of architects or the State, must enforce discipline and protect itself. Many of the letters contributed to these columns have failed of effect because their writers have addressed themselves to the case of Smarterly instead of to the principles which it is the whole point of Smarterly's narrative to establish.

The harm our Smarterly has done is negligible; the example he sets has been before the profession ever since it became a profession, and that example has been discredited and the profession has survived; but if Smarterly's principles prevail they will either displace the code or be forced back where they belong. This last will certainly happen, for the need for discipline in the profession of architecture is at least as imperative as it ever was, and it has been stiffened by the widening authority of the Royal Institute year by year; but it is none the less worth while to realize the effects of Smarterlyism. I should much enjoy depicting Smarterly—mature, bald of pate and round of belly, the great successful reformer of the professional code of architects—sitting, in years to come, where some correspondents seem to consider he now ought to sit, namely, in the President's chair at the Royal Institute. I must, however, refrain, but I hope the absurdity of the idea will show the fantastic nature of the encouragement offered to Smarterly in these columns. Instead, I will trace out the consequences of adopting Smarterlyism as a code.

The crux of the whole matter is, of course—Where are we to draw the line? Not a few of those who have contributed the letters I include in my second group have taken advantage of this by brazen use of a sophistry which is, as I have had special opportunity of observing, in common use by many publicity agents and other professional men. If you point out to a publicity agent the folly and falsity of advertisement and publicity stunts he retorts that the painter who signs his picture, the barrister whose name is printed in association with a law case, the architect who exhibits or publishes a design, are all advertisers and exploiters of stunts; and the same method of undisguised jockeying is used by the supporters of the Smarterly code. The intelligence of a small child would revolt at such reasoning; as fairly might it be argued that there is no such thing as a bald head because no one can say at what point, when single hairs are plucked out of a well-thatched scalp, it becomes bald. For architects the factor determining what is or is not legitimate in the quest for commissions, is *decency;* and what is decent and legitimate, and what not so, is established by tradition and by the code. An architect may put his name upon his work as sculptors and painters properly do, and, in my opinion, the practice of doing so ought to be general, or even compulsory, among us; because it is in the interests of architecture that the public should be reminded that the individuality of a building is no chance matter of bricklayers and masons, but the conception of a trained faculty. The Royal Institute has lately conceded a liberty which it previously reprimanded its members for allowing themselves; with certain carefully-defined restrictions an architect may now put his name up on a notice board marking the site of his building operations. There is no question, therefore, what is legitimate and what illegitimate advertising when the central authority of the profession actually lays down the when and where of what is permissible and even the size and position of the letters, and the social ranks of builder, plumber, roofing specialist, and so forth, with which his name may and may not be grouped. The Smarterly project is to do away with all these niceties and, apparently, give architects liberty to the effacement of all discipline—that at least seems to be the idea of many who associate themselves with his ambitions. There must, however, be some restriction of that liberty.

One writer finds the necessary safeguard in the reactions of that general disgust of architects which would follow and which he appears to contemplate with undisturbed serenity; but it seems to me that architecture and architects will be in a parlous state before public disgust of them cries "Order." Will the public revolt at animated illuminated signs declaring: "Smarterly houses cure rheumatism"?

The question, as I have said, is where the line of enforced discipline shall be drawn. I do not know—the correspondence does not reveal—where Smarterly and those of his kidney propose to draw it. In its advance—or retreat—from its present position, policed by the Royal Institute, to the saturation point of public toleration, professional usage and etiquette would be enlarged in stages somewhat as follows. At what point, I ask, should discipline be imposed?

Newspaper puffs commending Smarterly as an architect; the cutting of fees; printed circulars delivered by post and thrust under doors; advertisements in educational and church and other

papers; auto-photo letters "that bring business" beginning: "Dear Sir,—It may often have occurred to you as remarkable that a black hen can lay a white egg," and so forth; canvassers commending Smarterly in exactly the same terms as they commended the rival who employed them on the same job a year before; the further cutting of fees; the acceptance of commissions from merchants to pay for advertisements and canvassers; the organization of secret agents to spy on rivals; pictorial posters on the Tube with rhymed tags, e.g. "The man to build a house for you, is Smarterly, Hop 4122"; advertisements offering commissions to anyone who will introduce business; Smarterly surprises philanthropic impulses in himself and offers to work for no fees at all on the ground that, as he tells the public at great expense, "I wish to serve you"; he combines with other Smarterlys and forms a company "Amalgamated Art Architects' Services, Ltd.," with a capital of £500,000, and organizes to make it impossible for the private architect to earn a living; architecture is at last placed on a "sound commercial footing"; it is no longer concerned for the production of noble buildings and beautiful towns and villages, but in flattering ignorant taste so as to get as much money out of the public as possible. An article appears in the new trade paper—*The Architects' Advertiser*—written by Quentin himself and profusely illustrated, giving a most complimentary and flattering account of the achievements and personality of the famous founder of Art Architects, Ltd. Smarterly is raised to the peerage with the title of Baron Rabbithutch.

Absurd! Yes, of course, it is absurd, for it is the natural result of the absurd principles advocated by Smarterly and supported by the trivial-minded among your correspondents. Give Smarterly and brotherhood their head and any one of those things are possible; many of them would certainly befall; and all of them, in course of time. It is obvious that the profession of architecture, like every other profession, must protect itself from being exploited by a code based on discipline enforced by punishment of some kind. The question is at what point in the course of degeneration shall that discipline be imposed. I have always felt the need for widening the consciousness of professional obligation among the members of my calling and stiffening the discipline which imposes it. After reading in these columns during the past weeks that opinion is strengthened, and nothing in my opinion has been said that points to any relaxing of the rule which for so long, and despite increasing dangers, has kept my profession removed from the ruck of mean ambitions.

One of those whose preserves I unwittingly invaded disposed of my arguments as "smacking of mid-Victorianism." Here, then, is a bit of mid-Victorianism to finish up with:

> Oh, we're sunk enough here, God knows!
> But not quite so sunk that moments,
> Sure tho' seldom, are denied us,
> When the spirits' true endowments
> Stand out plainly from its false ones,
> And apprise it if pursuing
> Or the right way or the wrong way,
> To its triumph or undoing.

I have, however, to admit, in justice to my opponent, and with a humiliation he will well understand, that the amount of money Robert Browning was paid for writing those lines was contemptible.

H. B. CRESWELL

ANNOUNCEMENTS

Mr. W. H. Ansell, F.R.I.B.A., has moved his office to No. 59 Doughty Street, W.C.1.

Mr. Claude W. Ferrier, F.R.I.B.A., announces that, for convenience of dealing with work on the Continent, his practice will in future be carried on in conjunction with that of Mr. William B. Binnie, F.R.I.B.A. (Deputy-Director of Works in France to the Imperial War Graves Commission), at No. 4 Pickering Place, St. James's Street, S.W.1. The telephone number (Gerrard 5300) and the telegraphic address (Clauferlondon) remain unaltered.

IN PARLIAMENT

[BY OUR SPECIAL REPRESENTATIVE]

The Repair of the Houses of Parliament.

An interesting question in regard to the repair of the Houses of Parliament was asked by Mr. Hardie, who inquired what progress was being made regarding the repairing of the stonework of the Houses of Parliament; and what stone, if any, had been chosen?

Sir Vivian Henderson, on behalf of the First Commissioner of Works, said that no stone had yet been selected, and it had not therefore been possible to make any progress with the work of repair.

Mr. Hardie then asked how Sir Vivian Henderson could say that no stone had been selected, since it was publicly stated that a stone had been selected? If stone could not be found from the ground, would it not be wise to try some form of synthetic stone, if for nothing else but to prove whether or not it would give more resistance to the atmosphere of London than ordinary stone taken from the ground?

Sir Vivian Henderson said it was stated that the Office of Works had selected Stancliffe stone as probably the most suitable, but that stone had to be referred in the first place to the Fine Arts Commission to ascertain whether they saw any objections to that stone in use with the existing stone in the building, and their reply had not been received. If they raised objections, he thought those objections would have to be accepted. At the same time, it was necessary to refer the question to the Department of Scientific and Industrial Research to find out whether they considered that the mingling of the two stones would have any unfortunate effect. In certain cases the mingling of two stones did have an unfortunate effect. Their reply had not yet been received. When these replies had been received it would be possible for the Office of Works to make further progress. With regard to the use of synthetic stone he would have that considered.

Housing Progress.

Mr. Chamberlain informed Lady Astor that during October and November this year, 10,297 houses were authorized to be built by local authorities in connection with subsidy schemes under the Housing Acts, and contracts were let during the same period for 8,368 houses. The corresponding figures for the months of October and November 1926 were 9,278 and 16,544 respectively.

In answer to Mr. Robinson, Mr. Chamberlain stated that the number of State-assisted houses being built by local authorities by direct labour at December 1, 1927, was 3,184.

Mr. Chamberlain informed Sir Wm. Edge that the capitalized value of the Exchequer subsidies payable in respect of the houses built in England and Wales under the Acts of 1923 and 1924 was approximately £48,000,000.

Slum Clearance.

Mr. T. Thomson asked how many houses had been demolished during the past twelve months under the slum clearance schemes under the Housing Acts?

Sir Kingsley Wood said that statistics as to demolitions in connection with slum schemes did not distinguish between houses and other buildings, but during the twelve months ended in September last, 1,383 properties included in such schemes were demolished.

Unemployed Bricklayers.

Sir A. Steel-Maitland, the Minister of Labour, informed Mr. Thomson that it was estimated that in 1913 there were in Great Britain approximately 69,000 bricklayers in the building industry within the scheme of unemployment insurance, of whom 1,833 were recorded as unemployed at October 31, 1913; as compared with 74,410 insured at July 1927, of whom 5,543 were recorded as unemployed at October 24, 1927.

COMPETITION CALENDAR

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

January 11. Senior Boys' and Girls' School, Loughborough, for the Education Committee. Assessor, Mr. Fred Broadbent, F.R.I.B.A. Premiums: £100, £50, and £25. Particulars from Mr. E. A. Jarratt, Secretary, Education Offices, Loughborough.

January 31. Municipal Offices, Shops, etc., in Narrow Street, Peterborough, for the City Council. Assessor: Sir R. Blomfield, R.A. Premiums: 500 guineas, 250 guineas, and 150 guineas. Particulars from Mr. W. H. A. Court, A.M.I.C.E., City Engineer and Surveyor. Deposit £1 1s.

March 10. Senior School at Kirkdale, Southport. Assessor, Professor S. D. Adshead. Premiums of £100, £75, and £50. Particulars from Director of Education, Municipal Buildings, Southport. Deposit 10s. 6d.

March 30. Municipal College of Technology, Manchester, extension. Assessors: Messrs. Alan E. Munby, H. M. Fletcher and Francis Jones. Premiums: £500, £400, and £300. Particulars from Mr. P. M. Heath, Town Clerk.

RECENT BIRMINGHAM BANKS

Following are the names of the general contractors and sub-contractors for the banks illustrated on pages 845 to 852.

Stratford Road Municipal Bank. General contractor, Mr. Fred J. Briley, Hay Mills.

Municipal Bank, Aston Road North, Birmingham. General contractor, Mr. Fred J. Briley, Hay Mills, who also did the fittings, which are in Honduras mahogany.

Municipal Bank, High Street, King's Heath. General contractors, Messrs. Baker and Son, Ladypool Road; stonework by Wragge Bros., King's Heath.

Birmingham Municipal Bank, Grove Lane, Handsworth. General contractors, Messrs. Elvins and Son, Soho Hill, Birmingham. Sub-contractors: King's Norton sand-faced bricks; Hollington stone; Panecalli, Moor Street, Birmingham, terrazzo flooring; the City of Birmingham Gas Department, heating; Walker and Wusey, Edmund Street, Birmingham, door furniture; Messrs. Prince, Birmingham, plaster.

Birmingham Municipal Bank, Great Lister Street. General contractors, Messrs. Sieman and Son, Birmingham. Sub-contractors: City of Birmingham Gas Department, central heating.

Municipal Bank, Coventry Road, Birmingham. General contractor, Mr. Fred J. Briley, Hay Mills.

TRADE NOTES

On this page we give an exterior view of a new house which has just been completed at No. 2 Culross Street, Park Lane, W., by Messrs. Higgs and Hill, Ltd., from the designs of Messrs. Forsyth and Maule, FF.R.I.B.A., architects. According to the current issue of *The Crown Journal*, the house journal of Messrs. Higgs and Hill, by whose courtesy the illustration is reproduced, the house stands on a site through which at one time ran a little stream or burn, from which latter the adjacent Blackburn Mews takes its name. The building is of Daneshill brick, and has a pantile roof. It has four stories and basement, and an up-to-date garage. Stabling previously occupied the site, and as evidence of the one-time existence of the stream it was found that the stabling had been built on piles surmounted by a floor or platform of metal. An interesting find was made during the removal of some stopping from behind a lock on one of the old doors. It was a piece of the *Times* of February 7, 1856, giving reports from the Crimean battle front, together with letters and complaints respecting the non-arrival of tents and the deficiency of supplies for the accommodation of the sick and wounded. The conclusion drawn from the find is that the old stable premises were repaired round about the time shown by the date of the newspaper. *The Crown Journal* also contains illustrated articles on some of the other work upon which the firm are engaged, including Melbury Court, a large block of shops and up-to-date flats designed for the Prudential Assurance Company by Messrs. Joseph, architects; Baker Street Station, from the designs of the architect to the Metropolitan Railway Company, Mr. Charles W. Clark, A.R.I.B.A., and his staff; and Bryanston Court, Upper George Street and Seymour Place, a large block of high-class residential flats also for the Prudential Assurance Company, from the designs of Messrs. Joseph. The many and varied social and sporting activities of the firm are also dealt with in the *Journal*.

No. 2 Culross Street, W. By Forsyth and Maule.

NEW INVENTIONS

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

LATEST PATENT APPLICATIONS

29622. Blackburne, J. I. Devices for holding pivoted mirrors, windows, &c., in position. November 5.
28941. Dale, D. Concrete structures. October 21.
29356. Duncan, R. A. Gates for lifts. November 3.
29402. Fraenkel, E. Construction of walls of iron framework with panels. November 3.
28994. Leipziger, A. Header-stone for walls. October 31.

SPECIFICATIONS PUBLISHED

257242. Rose, E. W. Wall footings for concrete buildings.
279582. Wilson, F. A. Manufacture of roofing-tiles and the like.
279585. Case, G. O. Manufacture of reinforced building or constructional materials or elements.
279649. Aintree, S. J. C. P. Floors and ceilings.
279681. Dyke, R. A. Carpenters' or like squares.

ABSTRACT PUBLISHED

277538. Donald, A., 182 King William Street, Hamilton, Ontario, Canada. Wire fabrics, &c.

THE WEEK'S BUILDING NEWS

The BRADFORD Corporation is submitting to the Ministry of Transport a proposal for the construction of a road from Birch Lane to Oakenshaw, the cost being estimated at £100,000.

*

The BRADFORD Corporation has obtained sanction to borrow £67,000 for the construction of a new road from Queens Road to Fine Lane Ends, and £20,000 for a new road from Thornton Road to Allerton Road.

*

The city engineer of BRADFORD has prepared plans for the construction of a bridge over the Leeds and Liverpool canal in Harrogate Road.

*

The West Riding county surveyor has prepared plans for the construction of a bridge over the River Aire at APPERLEY, the cost being estimated at £28,000.

*

The BRADFORD Baths and Libraries Committees are to discuss a proposal for the provision of joint baths and library premises for the Listerhills ward.

*

The Ministry of Health has sanctioned the proposal of the BRADFORD Corporation for the erection of 336 houses on the Eccleshill estate.

*

Plans passed by the BRADFORD Corporation: Six houses, Hastings Avenue, for Messrs. E. Balmforth and Sons; ten houses, Moore Avenue, for Messrs. Briggs and Hellewell; nine houses, Whitby Road, for Messrs. Leach and Sons; eleven houses, Kingston Grove, for Mr. A. Robinson; eleven houses, Poplar Grove, for Mr. F. Wray; six houses, High Park Grove, for Mr. H. Procter; fourteen houses, Thorn Avenue, for Messrs. A. and J. Chippindale; eighteen houses, Harrogate Road, for Messrs. R. R. North & Co.; eight houses, Wellington Grove, for Mr. W. Farrer; ten houses, Wheatlands Drive, for Heaton Estates Company; ten houses, Ashbourne Gardens, for Messrs. H. Sugden, Son & Co.

*

The BRADFORD Education Committee has obtained sanction to borrow £21,500 for the erection and equipment of the proposed elementary school at Bierley.

*

The BRADFORD Education Committee is obtaining a site in Hanworth Street for the erection of an elementary school.

*

Plans passed by the HAMPTON U.D.C.: Four houses, Holly Bush Lane, for Messrs. H. Turner and Sons; house, Courtlands Avenue, for Messrs. H. Smith & Co.; house, Wensleydale Road, for Mr. J. P. A. Rowe; additions, club, Percy Road, for Mr. L. J. March; house, High Street, for Mr. H. C. F. Roberts.

Plans passed by the HACKNEY B.C.; Workshop, Nightingale Road, for Mr. J. Smith; factory extension, 28 Grove Lane, for Mr. W. H. Cone; factory extension, premises of International Chemical Co., Ltd., Braydon Road, for Messrs. Thomas and Edge; additions and alterations, St. Thomas's Church House, Clapton Common, for Mr. G. H. Burghes; factory, rear of 14, 16 Shore Road, for Messrs. W. Silk and Son, Ltd.

*

The BRADFORD Education Committee has asked the Sites Committee to recommend a site for the provision of further accommodation required for the College of Arts and Crafts.

*

The BRADFORD Education Committee is considering the possibility of adapting premises in Great Horton Road for technical college purposes.

*

The SHREWSBURY Corporation has decided upon the erection of ninety houses to complete the Racecourse housing estate, and tenders are shortly to be invited.

*

The BRIGHTON Corporation has appointed Messrs. T. Garrett and Son to prepare plans for buildings in Western Road for Messrs. Johnson Bros. (Brighton), Ltd., at an estimated cost of £18,000.

*

The BRIGHTON Education Committee has obtained a site in Hodsgrove Road, for the erection of an elementary school.

*

Plans passed by the BRIGHTON Corporation: Six houses, Kimberley Road, for Mr. G. Ayling; memorial hall, Ship Street, for Holy Trinity Church Council; four shops, Springfield Road, for Mr. C. C. Parsons; additions, Warwick Street, for Southern Transport Co., Ltd.; three houses, Roedale Road, for Mr. C. Blaker; forty-eight houses, Baden Road, for Messrs. Braybons, Ltd.; five houses, Hollingdean Terrace, for Mr. A. Fry; four shops, Preston Drive, for Mr. H. E. Brown.

*

The governors are to erect a new casualty department at the Royal Sussex Hospital, Eastern Road, BRIGHTON.

*

The BRIGHTON Corporation Pavilion Committee is considering a scheme for the erection of a new large hall at the north end of the Pavilion.

*

The BRIGHTON Corporation is seeking sanction to grant another 100 housing subsidies.

*

The BRADFORD Watch Committee has appointed a sub-committee to report upon the whole question of the provision of new police courts and police quarters.

The BRADFORD Corporation has appointed a special committee to consider the proposal for the erection of a large public hall.

*

The BRADFORD Education Committee is obtaining a site on the Eccleshill housing estate for the erection of an elementary school.

*

Plans passed by the PORTSMOUTH Corporation: Eighty houses, Southampton Road, Cosham, for Messrs. Warn and Ogden; five houses, Baffins Road, for Mr. R. C. Brittan; twelve houses, Target Road, for Messrs. McCormick and Son; fourteen houses, Glenthorne Road, for Mr. A. Stevenson; alterations, 154-6 Commercial Road, for Saxone Shoe Company, Ltd.; eight houses, London Road, Cosham, for Mr. C. Hibberd; five houses, Nettlesome Road, for Mr. S. A. Evans; eight houses, Asylum Road, for Mr. A. R. West; twelve houses, Kirby Road, for Mr. W. Ford; showroom, 17-19 St. Vincent Road, for English Motor Agencies Ltd.; eight houses, Havant Road, for Mr. J. E. Jones; charabanc sheds and showrooms, Granada Road, for Haig's Motor Co., Ltd.; eight houses, Colemans Road, for Mr. C. W. Stigant; four houses, Idsworth Road, for Mr. G. Murch; four houses, Tangiers Road, for Messrs. G. Mouncher and Son; twenty houses, Glenthorne Road, for Messrs. McCarthy Bros.; shop and showroom, Portland Road, for Messrs. Handley Ltd.; new street, Baffins estate, for Messrs. Morey and Flowers; fifty-nine houses, Paignton Avenue, for Mr. R. J. Winnicott; rebuilding, 200 Fratton Road, for Mr. T. Stride; rebuilding, 84 Fratton Road, for Mr. F. Timpson; twenty garages, St. George's Road, for Mr. M. R. Berney; store and office, Admiralty Road, for Messrs. Brickwood & Co., Ltd.

*

Plans passed by EAST HAM Corporation: Garages, Romford Road, for Messrs. Pickfords, Ltd.; workshop, Gresham Road, for Mr. A. J. Anstead; four houses, Cheltenham Gardens, for Mr. F. Hamlett; workshops, Katherine Road, for Mr. H. Blackman; workshop, Market Street, for Mr. D. J. Rees; milk depot, Whitta Road, for Mr. A. Hulbert; two shops, High Street, for Mr. V. C. Jackson.

*

Plans passed by the ILKESTON Corporation: Shop, Bath Street, for Mr. W. Spendlove; oil depot, Cotmanhay Road, for Anglo-American Oil Co., Ltd.; workshop, Heanor Road, for Mr. A. V. V. Johnson; workshop, Drummond Road, for Mr. J. Godber; four houses, Kingsway, for Messrs. D. Roberts and Son.

*

The ILKESTON Education Committee is seeking sanction for a loan of £22,600 for the erection of the proposed elementary school in Cavendish Road.

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
C₁	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
C	Bromyard ..	Mid. Counties	1 4	1 0½
A	Burnley ..	N.W. Counties	1 8	1 3½
A	Burslem ..	Mid. Counties	1 8	1 3½
A₂	Burton-on-Trent	Mid. Counties	1 7	1 2½
A	Bury ..	N.W. Counties	1 8	1 3½
A₁	Buxton ..	N.W. Counties	1 7½	1 2½
B	CAMBRIDGE	E. Counties	1 6	1 1½
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
C₁	Dorchester	S.W. Counties	1 4	1 0½
A₂	Driffield ..	Yorks	1 6½	1 2
A₂	Droitwich ..	Mid. Counties	1 6½	1 2
A₁	Dudley ..	Mid. Counties	1 7½	1 2½
A	Dundee ..	Scotland	1 8	1 3½
A	Durham ..	N.E. Coast	1 8	1 3½
B₁	EASTBOURNE	S. Counties	1 6	1 1½
A	Ebbw Vale	S. Wales & M.	1 8	1 3½
A	Edinburgh	Scotland	1 8	1 3½
A	E. Glamorganshire & Monmouthshire	S. Wales & M.	1 8	1 3½
B	Exeter ..	S.W. Counties	*1 7	1 2½
B₂	Exmouth ..	S.W. Counties	1 5	1 1
B	FELIXSTOWE	E. Counties	1 6	1 1½
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

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

			I	II
			s. d.	s. d.
A	ILKLEY ..	Yorkshire	1 8	1 3½
A	Immingham	Mid. Counties	1 8	1 3½
B	Ipswich ..	E. Counties	1 6	1 1½
C₁	Isle of Wight	S. Counties	1 4	1 0½
A	JARROW ..	N.E. Coast	1 8	1 3½
A	KEIGHLEY	Yorkshire	1 8	1 3½
B₁	Kendal ..	N.W. Counties	1 5½	1 1½
B₁	Keswick ..	N.W. Counties	1 5½	1 1½
B	Kettering ..	Mid. Counties	1 6	1 1½
A₂	Kiddermin-ster	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	Lough-borough	Mid. Counties	1 8	1 3½
B	Luton ..	E. Counties	1 6	1 1½
A	Lytham ..	N.W. Counties	1 8	1 3½
A₁	MACCLES-FIELD	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	Middles-brough	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	QUEENS-FERRY	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	WAKE-FIELD	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	Welling-borough	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
A₂	Wolver-hampton	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

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

*

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

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

SLATER AND TILER

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

*

Slates, 1st quality, per 1,200:	*Med. Grey*	*Med. Green*
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

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FIR fixed in wall plates, lintels, sleepers, etc., per ft. cube	0 5 6
DO. framed in floors, roofs, etc., per ft. cube	0 6 6
DO. framed in trusses, etc., including ironwork, per ft. cube	0 7 6
PITCH PINE, add 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, ¾ in. thick and fillets nailed to sides of joists (joists measured over), per square	2	0	0
RUBEROID or similar quality roofing, one-ply, per yd. sup.	0	2	3
DO., two-ply, per yd. sup.	0	2	6
DO., three-ply, per yd. sup.	0	3	0
TONGUED and grooved flooring, 1¼ in. thick, laid complete with splayed headings, per square	2	5	0
DEAL skirting torus, moulded 1¼ in. thick, including grounds and backings, per ft. sup.	0	1	0
TONGUED and mitred angles to do.	0	0	6
WOOD block flooring standard blocks laid herringbone in mastic :			
Deal 1 in. thick, per yd. sup.	0	10	0
DO. 1¼ in. thick, per yd. sup.	0	12	0
Maple 1¼ in. thick, per yd. sup.	0	15	0
DEAL moulded sashes, 1¾ in. with moulded bars in small squares, per ft. sup.	0	2	6
DO. 2 in. do., per ft. sup.	0	2	9
DEAL cased frames, oak sills and 2 in. moulded sashes, brass-faced pulleys and iron weights, per ft. sup.	0	4	6
MOULDED horns, extra each	0	0	3
DOORS, 4-panel square both sides, 1¾ in. thick, per ft. sup.	0	2	6
DO. moulded both sides, per ft. sup.	0	2	9
DO. 2 in. thick, square both sides, per ft. sup.	0	2	9
DO. moulded both sides, per ft. sup.	0	3	0
DO. in 3 panels, moulded both sides, upper panel with diminished stiles with moulded bars for glass, per ft. sup.	0	3	6
If in oak, mahogany or teak, multiply 3 times.			
DEAL frames, 4 in. × 3 in., rebated and beaded per ft. cube	£0	15	0
Add for extra labours, per ft. run	0	0	1
STAIRCASE work :			
DEAL treads 1¼ in. and risers 1 in., tongued and grooved including fir carriages, per ft. sup.	0	2	6
DEAL wall strings, 1¼ in. thick, moulded, per ft. run	0	2	6
If ramped, per ft. run	0	5	0
SHORT ramps, extra each	0	7	6
ENDS of treads and risers housed to strings, each	0	1	0
2 in. deal mopstick handrail fixed to brackets, per ft. run	0	1	6
4½ in. × 3 in. oak fully moulded handrail, per ft. run	0	5	6
1¼ in. square deal bar balusters, framed in, per ft. run	0	0	6
FITTINGS :			
SHELVES and bearers, 1 in., cross-tongued, per ft. sup.	0	1	6
1¼ in. beaded cupboard fronts, moulded and square, per ft. sup.	0	2	9
TEAK grooved draining boards, 1¼ in. thick and bedding, per ft. sup.	0	4	6
IRONMONGERY :			
Fixing only (including providing screws) :			
TO DEAL—			
Hinges to sashes, per pair	0	1	2
Do. to doors, per pair	0	1	7
Barrel bolts, 9 in., iron, each	0	1	0
Sash fasteners, each	0	1	0
Rim locks, each	0	1	9
Mortice locks, each	0	4	0

SMITH

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

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Mild Steel in British standard sections, per ton	£12	10	0
Sheet Steel :			
Flat sheets, black, per ton	19	0	0
DO., *galvd., per ton*	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

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

PLUMBER

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

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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

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MILLED LEAD and labour in gutters, flashings, etc.	3	2	6
LEAD PIPE, fixed, including running joints, bends, and tacks, ½ in., per ft.	0	2	0
DO. ¾ in., per ft.	0	2	3
DO. 1 in., per ft.	0	3	0
DO. 1¼ in., per ft.	0	4	0
LEAD WASTE or soil, fixed as above, complete, 2½ in., per ft.	0	6	0
DO. 3 in., per ft.	0	7	0
DO. 4 in., per ft.	0	9	9
WIPED soldered joint, ½ in., each	0	2	6
DO. ¾ in., each	0	3	2
DO. 1 in., each	0	3	8
BRASS screw-down stop cock and two soldered joints, ½ in., each	0	11	0
DO. ¾ in., each	0	13	6
CAST-IRON rainwater pipe, jointed in red lead, 2½ in., per ft. run	0	1	7
DO. 3 in., per ft. run	0	2	0
DO. 4 in., per ft. run	0	2	10
CAST-IRON H.R. GUTTER, fixed, with all clips, etc., 4 in., per ft.	0	2	0
DO. O.G., 4 in., per ft.	0	2	3
CAST-IRON SOIL PIPE, fixed with caulked joints and all ears, etc., 4 in., per ft.	0	4	6
DO. 3 in., per ft.	0	3	6
Fixing only :			
W.C. PANS and all joints, P. or S., and including joints to water waste preventers, each	2	5	0
BATHS, with all joints	1	3	6
LAVATORY BASINS only, with all joints, on brackets, each	1	10	0

PLASTERER

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

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Chalk lime, per ton	£2	17	6
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

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

GLAZIER

GLAZIER, 1*s.* 8½*d. per hour.*

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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	6⅞
Linseed oil putty, per cwt.	0	15	0

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

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

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

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

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

PAINTER AND PAPERHANGER

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

*

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	0
DO., *flat, per gall.*	1	2	0
DO., *paper, per gall.*	0	16	0
French polish, per gall.	0	17	6
Ready mixed paints, per gall. and up	0	15	0

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LIME WHITING, per yd. sup.	0	0	3
WASH, stop, and whiten, per yd. sup.	0	0	6
DO., and 2 coats distemper with proprietary distemper, per yd. sup.	0	0	9
KNOT, stop, and prime, per yd. sup.	0	0	7
PLAIN PAINTING, including mouldings, and on plaster or joinery, 1st coat, per yd. sup.	0	0	10
DO., subsequent coats, per yd. sup.	0	0	9
DO., enamel coat, per yd. sup.	0	1	2½
BRUSH-GRAIN, and 2 coats varnish, per yd. sup.	0	3	8
FIGURED DO., DO., per yd. sup.	0	5	6
FRENCH POLISHING, per ft. sup.	0	1	2
WAX POLISHING, per ft. sup.	0	0	6
STRIPPING old paper and preparing, per piece	0	1	7
HANGING PAPER, ordinary, per piece	0	1	10
DO., fine, per piece, and upwards	0	2	4
VARNISHING PAPER, 1 coat, per piece	0	9	0
CANVAS, strained and fixed, per yd. sup.	0	3	0
VARNISHING, hard oak, 1st coat, yd. sup.	0	1	2
DO., each subsequent coat, per yd. sup.	0	0	11

SUNDRIES

Fibre or wood pulp boardings, according to quality and quantity. The measured work price is on the same basis per ft. sup.	£0	0	2½
FIBRE BOARDINGS, including cutting and waste, fixed on, but not including studs or grounds per ft. sup. from 3*d.* 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, $\frac{5}{32}$ in., grey flat, per yd. sup.	0	2	3
DO., *corrugated, per yd. sup.*	0	3	3
ASBESTOS SHEETING, fixed as last, flat, per yd. sup.	0	4	0
DO., corrugated, per yd. sup.	0	5	0
ASBESTOS slating or tiling on, but not including battens, or boards, plain "diamond" per square, grey	2	15	0
DO., red	3	0	0
Asbestos cement slates or tiles, $\frac{5}{32}$ in. punched per M. grey	16	0	0
DO., *red*	18	0	0
ASBESTOS COMPOSITION FLOORING : Laid in two coats, average ¾ in. thick, in plain colour, per yd. sup.	0	7	0
DO., ½ in. thick, suitable for domestic work, unpolished, per yd.	0	6	6
Metal casements for wood frames, domestic sizes, per ft. sup.	0	1	6
DO., *in metal frames, per ft. sup.*	0	1	9
HANGING only metal casement in, but not including wood frames, each	0	2	10
BUILDING in metal casement frames, per ft. sup.	0	0	7

Waterproofing compounds for cement. Add about 75 per cent. to 100 per cent. to the cost of cement used.

PLYWOOD, per ft. sup.

Thickness	$\frac{3}{16}$ in.			½ in.			⅝ in.			¾ 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	—	8	—	—	—	—	—