THE ARCHITECTS' JOURNAL

*Wednesday, November 7, 1928*

# WHAT'S WRONG AT BURLINGTON HOUSE

The first exhibition of the Arts and Crafts Exhibition Society was in 1888; that now on view, until December 8, at the R.A. Galleries, is the fourteenth. The Society has, without doubt, achieved the aims of its founders, among whom William Morris and Walter Crane were prominent; but that success is probably the cause of a certain weakness which has characterized recent exhibitions and which marks the present one. There is something wrong when the expectant enthusiast, on viewing this display, is moved to sigh: "Well, here we are again!" This is not to say that the exhibition falls short of its best in the past: Mr. W. G. Simmonds's "Farm Team" would distinguish any gallery at any time and for all time, and ought to be bought for the nation; and Mr. Alec Miller's portrait wood carvings, a silver teapot by Mr. George Wright, and bookbindings by Miss Sybil Pye and Mr. Douglas Cockerell, are conspicuous among much that is memorable; yet the exhibition, for all its interest and its many delights, disappoints rather than stimulates expectation. Some of the exhibits are unworthy of the occasion; much has been seen before; tentative, experimental, and inexpert work has not been definitely excluded; much of the work is not representative of the best that is being done, and the names of some whose contributions would give distinction to the galleries are missing from the list of exhibitors. The general effect is of a difficult gleaning, only, of fields where the choicest sheaves should be harvested. The implication is that the Society has not all the friends it deserves to have. What is the reason for this? What is the cure?

It would be a thankless task to point to shortcomings except to the end of encouraging that wider support of the Society which alone can mitigate them. It is known that its difficulties are considerable; but something seems due from, as well as to, the Society. The purpose for which it was founded was to show that "Art" meant more than picture painting, and to establish for handicraft a worth beyond that of mechanical reproduction. The principle was so well inculcated and pressed home that it has now lost the freshness that gave the early exhibitions their prominence. The times have changed since 1888; not only has the teaching of William Morris and his group become part of the intellectual make-up of every educated man and woman, but self-supporting organizations for exploiting the handicrafts and marketing craftwork are found in every provincial town of importance and in many villages. At the same time the nefarious activities of commercial enterprise, in simulating by shoddy devices and in spurious materials the products of the handicrafts, have swelled till not merely mechanical production, but mass production by automatic machinery, is arrayed in the opposing camp. Shops dealing in the products of true craftsmanship are springing up in increasing numbers, but the surest indication of the trend of public taste is to be found in the way commercial enterprise—quick to occupy fields where the public may best be cajoled and deceived—not only exploit spurious handicraft, but shamelessly lard their advertisements and catalogues with the technical jargon of the craftsman. If ever there was a time propitious for the establishment of a central, selective, discriminating, authoritative Arts and Crafts Exhibition Society, it is now. Many years need not pass before it is said of a craftsman and his work, as it is now said of a painter and his pictures at the R.A.: "He has two toasting-forks and a coal scuttle at the Arts and Crafts." The organization exists, the men are there; all that is wanted is a policy.

That policy is to make the exhibition useful to the generality of workers in the handicrafts so that they may be encouraged to emulation in producing works worthy of acceptance and, at the same time, make the exhibition appeal to the general public, which has been led astray by salesmen who have flattered its ignorance in order to get its money. Those exhibitions that craft workers have organized for themselves, and which definitely attract the public, show what is needed if a central representative exhibition is to secure a wide field of choice of exhibits and persons eager to view them; the exhibits must adequately represent the kinds of goods which the upper middle classes are likely to wish to possess and which they can afford to buy. This the Arts and Crafts Society has made no real attempt to do. If the Society's exhibitions gained a popularity rivalling that of the spring bargain sale at Bingo's Stores, nothing but good would result; the principles of the Society's foundation would become intelligible to the mass of the people. What is wanted is not bookbindings at six guineas and twenty guineas, but bindings also at 25s. and £2; not glazed earthenware pots at six guineas, but the same at one; not silver-mounted shagreen spectacle-cases only, but red and green morocco leather faithfully made with a sense of leather for a workaday world. The upper middle class—the hub and hope of the country—wants to know where it can get a spectacle-case, a case for a violin, a binding for a book which is not an affront to its understanding of what such things ought to be, and to the dimensions of the pocket; the craftsman wishes for opportunities to make such things. If it is not the business of the Arts and Crafts Exhibition Society to achieve these ends, what business of greater moment has it to do?

# NEWS AND TOPICS

I was looking at a sideboard and a cupboard, both large, in the Architectural Room at the Royal Academy, where retrospective works by deceased members of the Arts and Crafts Exhibition Society are exhibited. The pioneer architect of the movement happened to come along, and on the impulse of the moment I asked of him: "Does it wear?" He said it did. "But it looks grubby," I said. "Your taste has been ruined by French polish," he told me. But looking round again I saw that almost all the new furniture was polished, either in the French style or some other, and I liked it. It is cleaner and nicer, polished. The two old pieces, while structurally stable, did not look nice nor even imposing. They looked shabby, and nothing that looks shabby has distinction. There are pieces of furniture that are bright, that are traditional, that are no encouragement to slackness; pieces that must be lived up to; pieces that you have no inclination to put your boots or parcels or hat on—F. Dagley's tallboy, with its fine placement of oak-curl and its delicious drawers of cedar; the late Edward Barnsley's wardrobe in English walnut, with its beautiful panels; and Romney Green's walnut draw-table, with its exquisitely joined panels, for example. I am inclined to think that with proper care and judicious polish of some sort these things will not look shabby thirty years hence, and the feeling of assurance that the men of today have learned by the failures of the past arts and craftsmen is comforting. There are fewer things made to astonish by their craftiness in this exhibition than in those of past years and more solid and sound achievement. But with all the other furniture, where are the chairs?

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The centenary of the Egyptian Faculty of Medicine is to be celebrated this year, when the International Congress of Tropical Medicine and Hygiene meets in Cairo from December 15 to 22. The centenary ceremonies will take place on Sunday, December 15, when King Fuad will lay the foundation-stone of the new buildings of the Faculty of Medicine and Hospital of Kasr el Aini. The new hospital when complete will have cost well over £1,000,000, and will be not only one of the most up to date, but also one of the largest institutions of its kind in the world. The plans were drawn up by Messrs. C. Nicolas and J. E. Dixon-Spain, who are also directing the actual building.

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The British architects secured pride of place in an international competition opened by the Egyptian Government five years ago. It was a condition of the competition that the Egyptian Government would forfeit £10,000 to the successful firm of architects if the construction of the hospital was not commenced within a certain time. Owing to an unfortunate dispute regarding the site of the new hospital the construction was delayed, and the Egyptian Government duly paid the forfeit; but when the work was eventually put in hand the British architects voluntarily returned the major portion of this sum, an action which has been deeply appreciated in Egypt.

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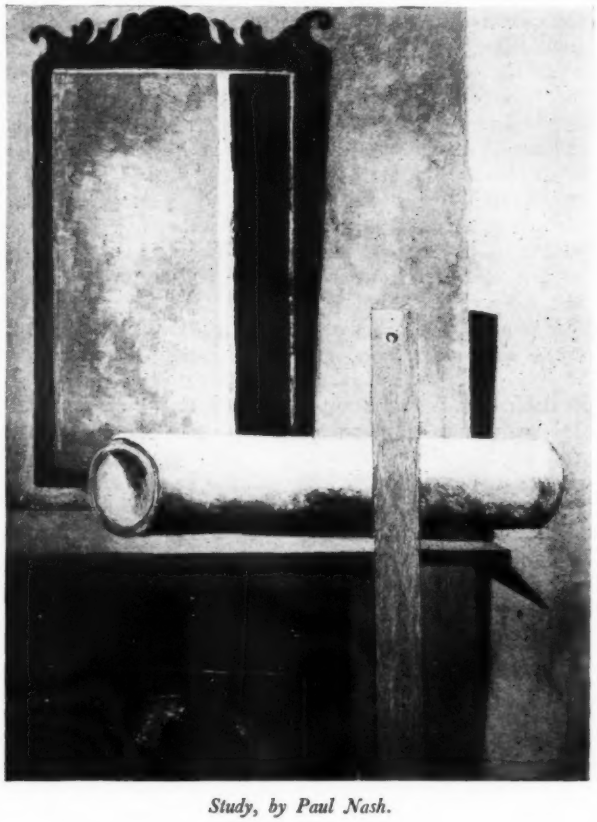
I can imagine a very delightful room of which the only decoration consisted of drawings and paintings by Paul Nash. It would have to be full of light and the furniture would have to be slight and unobtrusive, with bowls of water in which some nacreous shells provided their touch of colour. Paul Nash's colour is like that, very frail, securing its strength only by its delicacy; shadowless and mellow. These pictures owe what they possess of robust health to the clean air which comes through their doors and windows from without. Even then it is often a pale phantom of vigour that is projected; the vigour of snow, not that of frost. The artist is enamoured of snow; his white tree trunks are devoid of leaves and yet they are not bare. The magic of his brush makes bare boughs to carry a weight of interest that foliage often fails to convey. Through the "Window, Iver Heath," there is a pleasant vista which provides a *raison d'être* for an otherwise calmly architectural frame. There is a strange, wan show of architectural perspective in several of these drawings and paintings; queer sometimes, as in "From a Window," but alluring. In such a room as I imagine, these drawings would open out spaces in the walls on which they were hung into gardens of strange beauty; others, block out spaces on the plain walls in order to furnish them with pale colour harmonies, such as issue from a spinet. They do this even in the crude surroundings of the Leicester Galleries. Paul Nash's art is a mood; it has little variation; it is still, but still only with exquisite arrested movement; it has no undertones nor overtones.



*Study, by Paul Nash.*

"I do not think we can complain in these days that architects are not given opportunities," said Mr. Walter Tapper in his presidential address to the R.I.B.A. on Monday night; "It is indeed a great building age. London itself is evidence of that." And indeed the list of buildings completed, or nearing completion, was imposing, and at the present rate of rebuilding there will be a new London for the next generation. I suppose it is the inventors who are responsible. Time was when a door or a fireplace was a door or a fireplace for centuries, and no one dreamed of using them for anything else: today things are not what they were. A palace may become a prison, and a prison a hotel, before one can say Jack.

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Mr. Tapper went on to speak of a subject he said he had much at heart, though, withal, it was on the same theme: "It is common knowledge that the Royal Institute of British Architects is seeking a new home. This old building, with all its associations in the minds of architects, is out-worn and out-grown We are looking for a new and larger site on which we can build worthy headquarters for ourselves. It must provide ample and fireproof accommodation for the most valuable architectural library in the world, a library which is freely at the disposal of all *bona fide* students of our art. It is in effect, though not in name, the national library of architecture. We must provide enlarged accommodation for all the constantly growing activities of the Institute, and for the convenience of its members. It will be the aim of the Council to ensure that this new home of ours is the best planned and the most beautiful building that the architectural skill of our time can produce. This enterprise, from which members will personally benefit, is bound to be a costly one, and I should like to take this opportunity of suggesting to members whose professional careers have been fortunate, that the New Premises Fund is now open, and that they can by direct donations or by bequests, help in the creation of a building which we hope will be one of the architectural glories of London." When the cobbler looks about him for a new pair of shoes, it is clear that there really is a demand for things new.

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During the evening Sir Giles Gilbert Scott was presented with the London Architecture Medal. He complained that the award had not been an entire blessing. They had been besieged with sightseers—by people who walked all round the house and looked in at the windows and tried the doors. Also, because the house was attractive, the assessment was high. An ugly house, Sir Giles said, was much cheaper to live in than an attractive one.

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The disfigurement of the English countryside is a devastating spectacle. To some it seems hopeless, but I for one do not think that what results from ignorance and short-sightedness is incurable. A good deal of the damage is permanent, but much more is as ephemeral as advertisements, and as easily removed. There is only one really effective way of combating this scourge of ignorance and cheapness, and that is by educating the public to a better sense of their responsibilities. It is the duty of every one who has suffered more than a moment's pain at the sight of unnecessary ugliness to broadcast his disgust and bring even one sinner to repentance.

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At the A.A. Gallery in Bedford Square there is gathered for public inspection a collection of photographs which should strengthen us still further in our war on the philistines. They show the "good and bad of it," in all the spheres of major disfigurement: advertising garages, domestic architecture, tree preservation, footpaths, etc. The exhibition is decidedly constructive, for there are to be found examples of things done well and simply, and when these are placed side by side with the cheap and the blatant it is enough to fire the meekest with the spirit of an evangelist. These photographs should be sent on tour to every town and school. The arrangement of the exhibition, in itself an example of the good taste it preaches, is the work of Mr. Stanley Peach, one of the most zealous apostles of order and beauty in everyday life.

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This week-end I met a man who threw up his hands despairingly when I told him how the English countryside was being ruined. He came from the Balkans—knew the sunrises and sunsets of the Carpathians, and when at home wore national dress. "It does not matter," he said. "It does not matter. You can do nothing now. Leave it to them! Let the ones who care find something else of their own!" He told me that it had happened to us because we had no romance. "You once had a national dress," he said, "but there was not enough romance to keep it alive. You once had folk tales, like us, but there was not enough romance to keep them alive." He spoke of the great spaces of Eastern Europe, and seemed to suggest that all those who cared might go there and start afresh. Next week THE ARCHITECTS' JOURNAL will be a "Preservation of Rural England" number. I shall read this very carefully to weigh up the chances of England's being preserved.

ASTRAGAL

## ARRANGEMENTS

TUESDAY, OCTOBER 30 TO SATURDAY, NOVEMBER 17

*Architectural Association*, 34 Bedford Square, W.C.1. "Save the Countryside" Exhibition. Open daily, 10 a.m. to 7 p.m.

THURSDAY, NOVEMBER 8

*Institution of Electrical Engineers*, Savoy Place, Victoria Embankment. Lecture on "Overhead Electric Lines," accompanied by a cinematograph film on the subject. By W. B. Woodhouse. 6 p.m.

FRIDAY, NOVEMBER 9

*Royal Technical College Architectural Craftsmen's Society*, Glasgow. Lecture on "Historic Edinburgh." By Mr. Arthur Ling, F.S.A.SCOT. 7.45 p.m.

# SIGNS OF THE TIMES

[BY W. H. ANSELL]

*Mr. W. H. Ansell, President of the Architectural Association, made his debut as president with an address on "Signs of the Times." We give extracts from the address below:*

AMONG the benefits that the after-war years have brought I place the emancipation of woman from the thraldom of superfluous and inconvenient clothing.

The modern girl in the simplicity and efficiency of her attire, the freedom and beauty of her dress, is a walking lesson to all architects. She has had the courage to shed not only unnecessary trimmings, but to alter governing principles of design. The modern girl's dress is an example of "fitness for purpose," "respect for the inherent qualities of materials," "good craftsmanship and the traditional use of materials," "an absence of servile copying of period forms of past ages," "a clear recognition and expression of a dominant idea," "a true materialization of the spirit of its own age," and any other of the well-known phrases that we are always using in connection with our own art.

Another significant sign of the times is the discovery of architecture as good copy by the Press, particularly that concerned with the evening papers. Our great morning papers, from the *Times* downwards, have always been alive to the value of architecture from that point of view, though until recently it has scarcely received the recognition and the informed criticism given to literature and the drama.

The evening Press knew nothing of architecture and cared little more. As Miss Rose Macaulay laments, it was, and is still, excessively preoccupied with woman and her doings. A change, however, is now visible—articles on architecture alternate with others on "Are wives economical," etc. When a certain lady won the Stratford-on-Avon Theatre competition there was a great awakening—"Architecture and the Woman"; such a chance had never come to hand before, and for once the design for the theatre received its deserved meed of attention.

I foresee the time rapidly approaching when the description of any street accident will be accompanied by a detailed criticism of the building in front of which it takes place. "A head-on collision between two super-super motor-coaches, each travelling at sixty-three miles per hour, occurred yesterday in front of the bank recently designed by Sir Junius Junior. This building of red brick and stone is a delightful exercise in the free Classic manner which Sir Junius has made peculiarly his own. The eaves drip on to a hidden cornice gutter in the manner introduced by Sir Junius and made familiar by many more recent originators of this charming feature. The façade has a high central window flanked by two round-arched recesses set in slight projections of rusticated masonry. In one of these recesses is the entrance door and in the other a mysterious niche. The projections themselves are a little casual, and when they arrive at the middle cornice, perceiving that they really are *de trop* and that their presence is likely to cause Sir Junius some trouble by interfering with his unbroken horizontal line, they obligingly expire. A well-trained projection which may be trusted to efface itself when no longer required is a great asset to any architect. Eighty-four lives were lost in the sad accident, which was witnessed by a large number of women, including two lady architects."

The constructional factors particularly influencing us as builders of today are the use of steel and reinforced concrete, steel enabling a great cage to be erected as the bones of a structure before any enclosing wall shield is begun, and that enclosure or filling to be started on some upper story while the lower portion is still in skeleton form, a condition which could affect design if allowed; and reinforced concrete, enabling the whole of the structure, walls, floors, roof, to be of one material, even as the walls, floors, and vaults of a medieval cathedral were of one material. A wonderful unity of form is secured by this, each of its own kind; but whereas in the Gothic, equilibrium demands pinnacle and projection, flying buttress and balancing arch as necessary structural members, a reinforced concrete building needs none of these. Its stresses are taken up within itself, and the building may stand stark and clean and trim, and yet be truly constructional.

In addition to these we still have in our time the right of inheritance to all the knowledge gained by our forefathers of all the building materials ever used—the stone, the brick, the timber and tile and slate, and the traditional and well-tried methods of using them. Because reinforced concrete has been invented, shall there be no more brick walls and tiled roofs?

The great primal factors of building, the wall, the pier, the column as enclosing and supporting members, the lintel and the arch for bridging openings in the wall, the vault and the dome as extensions of the arch for the covering of space, are great simple constructive expedients. They have been used by men of every age and in every country. The laws that govern their use are unalterable, being the laws of Nature.

A modern architect is therefore perfectly at liberty to use any or all of these factors which the purpose of his building and the construction he adopts may demand. The fact that he is using structural forms which were used by men two thousand years ago need not in any way lessen the expression of the present age, which in his building he is endeavouring to convey. The modelled or expressive form which past builders gave to these factors is another matter.

So long as natural laws continue as they are and have been, the equipoise of vault and arch, pier and buttress will remain a fresh, vital and modern system, and any experiment in that system be as legitimate as ever it was, and any study reasonable and vital.

The great danger of reinforced concrete from the æsthetic point of view lies in the ease with which a designer can model, design, invent new shapes and forms which he hands over to his consulting engineer for the working out and designing of the reinforcing steel.

To design from the outside inwards, to model a mass of clay in all kinds of difficult or grotesque shapes having no relationship to the forms evolved from the scientific solution of stress requirements, then at great cost and enormous difficulty to make and fix the shuttering to give those inconsequent shapes, is going about the matter in the wrongest way that could be imagined, as though a creator should create a man in a certain shape and then fill in the bone and muscle necessary to make him fit the figure decided upon.

The Einstein tower and Rudolf Steiner's enormous Goetheanum are examples of this type. I cannot see any advance possible on these lines. Such individual shaping of form is far too easy to be good form.

Not by thumb and plasticine will any lasting impression be made on architectural development. The serious young architect, if he be really serious, will himself wish to be able to work out his sectional areas and steel reinforcements. He may not always find it convenient so to do, but he certainly should leave reinforced concrete alone until he can.

# NEW EMPIRE WOODS IN FURNITURE

[BY L. F. EDWARDS]

In furniture, more than in any other craft, the character of the design is determined by the nature of the material. The discovery and employment of new types of wood have always led to new and original models, and without this impetus the development of furniture design has been slow. From the original use of the English oak the designers of Queen Anne's time turned to walnut; Chippendale discovered and ennobled mahogany; Sheraton employed satinwood. In each case the use of a new medium gave life and interest to the designer's ideas. All through the nineteenth century no new woods were employed in furniture design. Oak, walnut, and mahogany succeeded one another in dreary monotony and the work of the earlier master seemed destined to remain for ever the high-water mark of design. With the new century new woods were discovered and investigated and, with their discovery, has sprung up a new school of design. We are as yet too close to it to discern with certainty any specific designer whose name will rank with those of Sheraton and Chippendale; possibly he has not yet appeared; but, in any case, design has broken away from the nineteenth-century net of monotony and imitation, and the development of a modern style in English furniture, original in form, yet owing little or nothing to the eccentricities of the Continental designers, is only a matter of time.

In 1916 the Imperial Institute began to investigate the possibilities of Empire timber in furniture and cabinet work, as well as for architectural and ordinary commercial uses, and their reports have been published periodically. Architects have not been slow in making use of the properties of the newly-investigated Empire timbers. Bush House, New County Hall, the Imperial Institute, and many other well-known buildings employ Empire woods for flooring and decoration with great success. The Bank of England employs Andaman padauk for its counters.

The exhibition of Empire furniture at Messrs. Shoolbred's furniture galleries proved that the designers of furniture have been equally enterprising. Twenty rooms were furnished throughout with the most beautiful of the new Empire woods, and scarcely any two of them used the same combination. There were Indian silver grey-wood and laurel, silky oak from Australia, English pear, walnut, and sycamore, Honduras mahogany, Indian padauk, Bombay rosewood, Canadian birch, Natal rosewood, and many others. The very names suggest a pageant of Empire, and each wood was selected as being either more suitable to the new designs or more economical in working than the woods more commonly used. Honduras mahogany, of course, needs no introduction. It is Chippendale's wood, and has been used extensively ever since he gave it popularity. But others are newcomers. Andaman padauk, for instance, is described as being a very strong, durable wood with a fine, hard, smooth texture, varying in colour from a deep crimson and brilliant red to brown. Indian grey-wood is notable as being a beautifully-grained wood of delicate texture, capable of a high polish, and is further remarkable as being the only wood capable of being used in cabinet work of a natural grey colour.

The exhibition was divided into twenty small rooms, furnished either as bedrooms or dining-rooms, and

*Dining-room suite in sycamore at the Shoolbred Exhibition of Modern Furniture.*

consequently there was every opportunity for the complete carrying out of the designers' ideas. Design in furniture is very largely a matter of individual taste, and no design becomes popular—that is to say, adapted to everyday "commercial" furniture—until it has begun to recede into the "antique" stage. But the modernism apparent in these suites was in no way eccentric and should appeal at once to the people who are capable of affording them, as they cannot yet compete in price with the better-known woods and designs of the "classical" period. The prices of the bedroom suites vary roughly from seventy to two hundred and seventy guineas; and the dining-room suites from about eighty to three hundred guineas.

Individual pieces are, however, lower in price, and one of the new woods in particular—Australian silky oak—is sufficiently low in price and beautiful in appearance to compete favourably with the cheap oak and mahogany furniture of nondescript design and maddening uniformity turned out for the unfortunates of moderate incomes who cannot afford to investigate the modern designs. Of these pieces I would especially mention a very well-designed bookcase in silky oak at £12 10s.

One of the bedrooms was furnished in Indian silver grey-wood, with carving in English lime and lined with Nigerian walnut. The Nigerian walnut was used as a lining wood in very many of the suites in this exhibition, for, as well as being a handsome wood in itself, it does not warp and, consequently, is of particular value for interior fittings.

Another bedroom suite was in English pear-wood, an attractive wood of a lightish brown colour, almost old rose in shade. Pear-wood has been used occasionally for cabinet work since the early eighteenth century, but it has never become well known, possibly on account of the difficulty of obtaining large expanses of well-figured wood. It is, however, extremely attractive and would be more suitable to a decoration in old-rose tapestries or brocades than any other wood. Details of the suite are finished in Australian myrtle.

The dining-room suite in English sycamore was more modern in design. The whiteness of the wood and its fine figuring fitted into lightly-toned schemes and rather brilliant effects. It was rather a pity that something of this nature was not attempted for its setting in the exhibition. The bedroom suite in Australian walnut seemed to me to be less successful. The figuring was not so fine as English walnut and the design is not particularly distinctive. The suite was highly priced, and would be, I imagine, among the less successful exhibits. It was worth comparing this suite with that in English walnut and Honduras mahogany, which was far more interesting both in figuring and design.

Another bedroom suite was of British design, but not entirely of Empire woods. The principal wood employed was Macassar ebony inlaid with mother-of-pearl, Amboyna hollywood and, in the centre of the dressing-table, python skin. The whole effect was exceedingly vigorous and very suitable to modernist house design. Although not really of the Empire furniture exhibition it could be thoroughly commended as a fine example of modern British furniture design.

To describe furniture, even when illustrated by photographs, is a thankless task in as far as no photograph or description can convey the beauty of colouring or figuring of the woods. The exhibition was well worth a visit from any architect or decorator.

*Bedroom suite in English walnut at the Shoolbred Exhibition of Modern Furniture.*

# HELWEG-MOLLER

[BY CLOUGH WILLIAMS-ELLIS]

WE have become accustomed to regard the work of modern Scandinavian architects with respect; but Helweg-Moller would seem to deserve a special salutation. They are all of them young, fresh, and vigorous in spirit, but Moller is happily also young in years and has probably much more in front of him than behind him. For a century past Denmark has been well worth visiting for its Late Renaissance buildings alone; and the sort of work that is now being done there by Moller and his like-minded contemporaries will make a journey to that fortunate land increasingly rewarding.

In an entertaining and well-argued article in a London newspaper entitled "A Lovely Way to Start a Row," Mr. Stacey Aumonier lately classified the States of Europe for us under three headings: the civilized, the semi-civilized, and the barbaric. The first category (in order of merit) began thus: Sweden, Scotland, Denmark, Holland, England, Norway. Mr. Aumonier is concerned with laws, institutions, and standards of education; but had its current architecture been the test of a State's civilization, the list as given would not be far out, though some would put England after Norway and Scotland at the end.

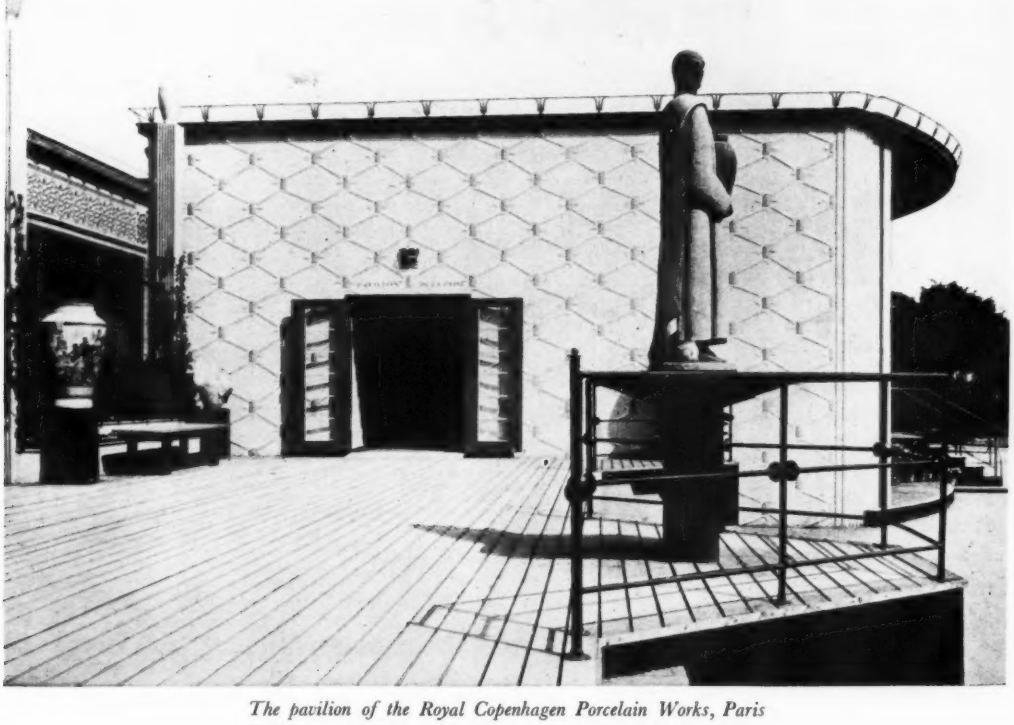
Certainly most architects would agree to Wales being reckoned semi-civilized and Ireland barbaric. That Denmark should be somewhere very near the top is certainly unlikely to be disputed; and Moller worthily and typically represents what is best in the present-day architecture of his country.

One cannot sum up the essence of a style in a single word, however justly chosen; but one can say that in such work as Moller's one is especially struck by its purposeful directness, delicacy, and economy of means. There is precision and no fuss, concentration in place of diffuseness, and surprises that are too engaging and too well timed to shock.

Most appropriately Moller is in great request at exhibitions (his pavilions for the Royal Copenhagen Porcelain Factory at the last Paris Exhibition will be gratefully recalled), for he has just that pretty wit and ingenuity that find their legitimate scope and testing ground in temporary displays, though his work at Pederson's Institution at Copenhagen and elsewhere shows him to have also a suavely monumental manner at his command when the occasion demands it.

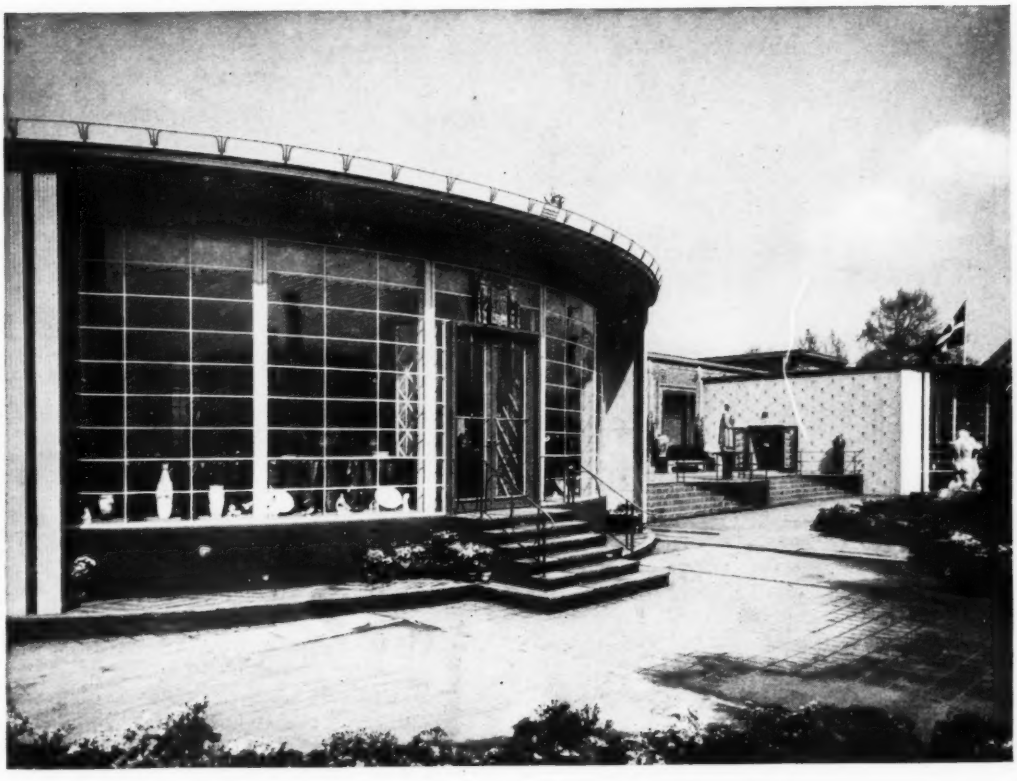
His Heering's house admirably illustrates what I think Mr. Topham Forrest called "penny-a-week architecture"—that slight but subtle difference in proportions and texture that, costing little but skill, ennobled mere building into architecture. Without Moller's sensitive ordering of the materials and elements at his disposal, the romantic courtyard that welcomes one so genially might be merely dull or even oppressive, like the grim courts of our own Victorian city blocks and dwellings conceived in that lugubrious "Peabody-Pauperesque" style, of which we appear to have been the unhappy inventors.

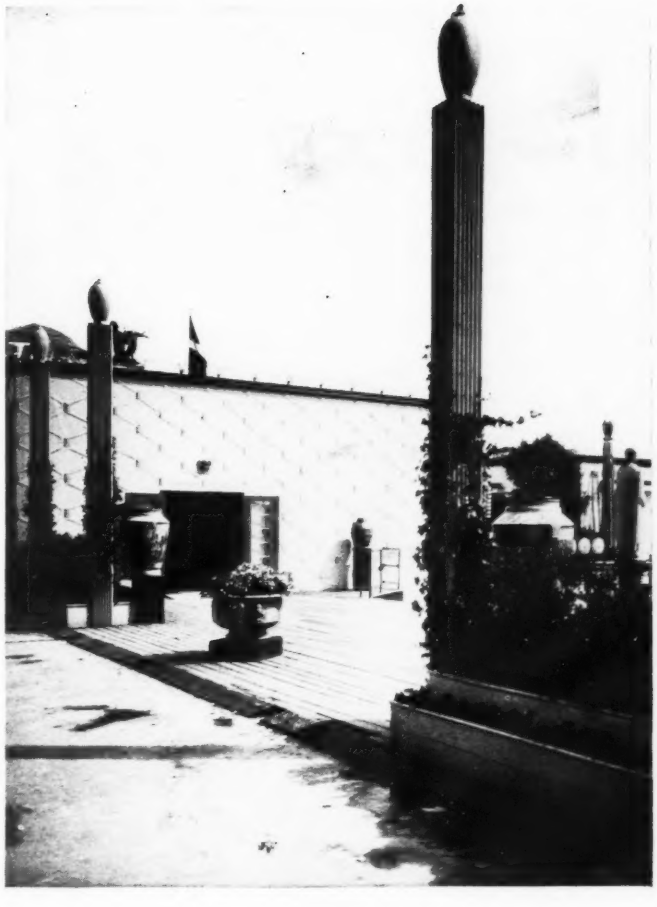
The Scandinavians can be "chunky" when they choose,



*The pavilion of the Royal Copenhagen Porcelain Works, Paris Exhibition of Decorative Arts, 1925. By Helweg-Moller.*

*Above, left, Royal Copenhagen Porcelain Manufacturing Company's shop in Paris. Right, Royal Danish Porcelain Company's pavilion at the Paris Exhibition, 1925. Below, Royal Danish Porcelain Company's showroom in l'Avenue de l'Opéra, Paris. By Helweg-Moller.*





*Royal Copenhagen Porcelain Manufacturing Company's pavilion, Paris Exhibition, 1925. By Helweg-Moller.*

*Above, Heering's "Liquor Pavilion," in Tivoli, Copenhagen. Below, the pavilion of Messrs. Heering, brandy distillers, Tivoli, Copenhagen. By Helweg-Moller.*

*Offices of Messrs. Heering, brandy distillers, at Copenhagen. Left, the fountain in the courtyard. Right, the entrance hall. By Helweg-Moller.*

and to admiration, but they are never heavy-handed in our mutton-fisted way all over a façade—they make their carefully calculated heaviness exactly where it is called for by a delicate lightness of touch elsewhere. The photograph of a fireplace by Moller seems to show that even he does not invariably "bring it off"; but perhaps one may attribute this relative failure to a striving after an "English" effect. Certainly it looks more like an English interior of 1900 than Danish of the twentieth century, and the elegant chandelier must surely share our surprise at the curious scaling of the chimneypiece that confronts it.

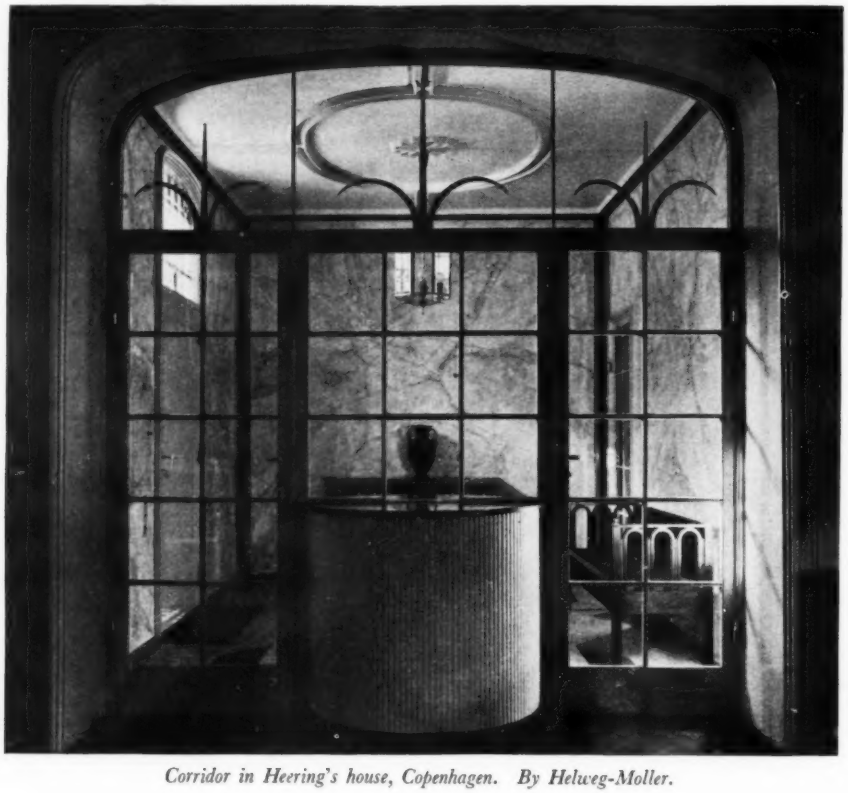
How fresh and engaging his detail can be is well shown by the outside staircase at Pederson's and the fish-fountain at the Heering house; the first displaying a small piece of admirable sculpture in the most emphatic and telling fashion possible; the second entertaining one with the spectacle of a tiny but determined dolphin irrigating some fifty marble channels like the radiating folds in a gigantic starched ruff. If for nothing else, both buildings would be memorable for these merely incidental features, which, indeed, are made thus arresting by reason of the surrounding restraint.

If sculpture in England were ten times as expensive as it is or ten times better—or at any rate ten times as architectonic—how happy we might be! One wistfully wonders what Regent Street or Kingsway or Waterloo Place might have looked like if the hundreds of tons and thousands of horse-power days and generations of man-hours represented by the carved stones of those places had been somehow sublimated into a few dozen genuine works of art! We seem to have learnt the trick of elegant simplicity on a small scale; we have quite successfully domesticated it; but we still seem to feel that it is proper for big, rich, commercial buildings to "swagger," which is surely rather young of us. The Americans rely for their effect on sheer mass; the more adult Scandinavians on line and coherence plus the most sensitive detailing; whilst we, the French, and the Italians prefer the young bustle and excitement of the Christmas tree.

As a country house façade one could scarcely ask for anything less bustling than that illustrated, though a sort of secondary excitement is created by wonder as to what may lie behind that impassive mask of almost unbroken brickwork. One would not want to walk past rows of such uncommunicative houses; but alone it is successful, and we may be sure that Moller has placed it with discretion.

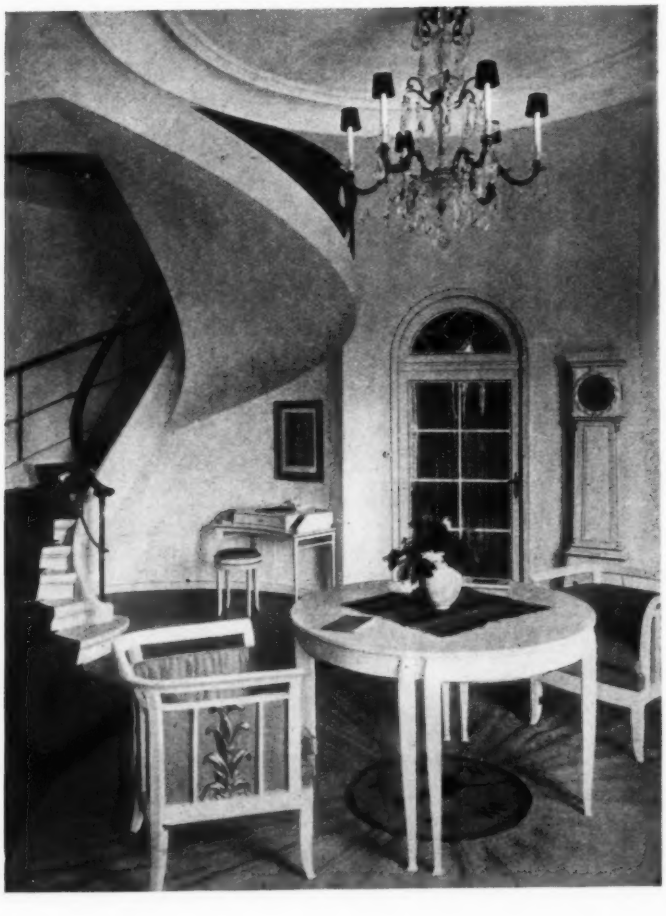
Judging by other interiors illustrated we may also be sure that our hopeful speculations as to what is on the other side of that dumb wall would be most engagingly fulfilled. Nothing so primly elegant, perhaps, as the pilastered office of the Heering house or as festive as the staircase hall in Fuen, but something quiet, individual, and entirely suitable. We should find what we expected in short, only somehow it would all be strangely better. His restaurant pavilion is in a sort of "Corbusier-for-Ladies" style, and a highly successful essay in that kind.

When Moller plays he plays with a will; he provides a great chess-board of painted black-and-white squares for the feet of the Christian young women, on which one hopes that sometimes, dressed in red and white, they move like playing queens. There is about his cocktail table-tops a sort of neo-Pompeii-ism that is entirely appropriate, and, taken in conjunction with his more serious work, these trivia are as revealing as anything, for they show a man of quick responsiveness—a reflector, magnifier, and focusser in one—an instrument for selection, synthesis, and due emphasis—in short, an architect indeed.

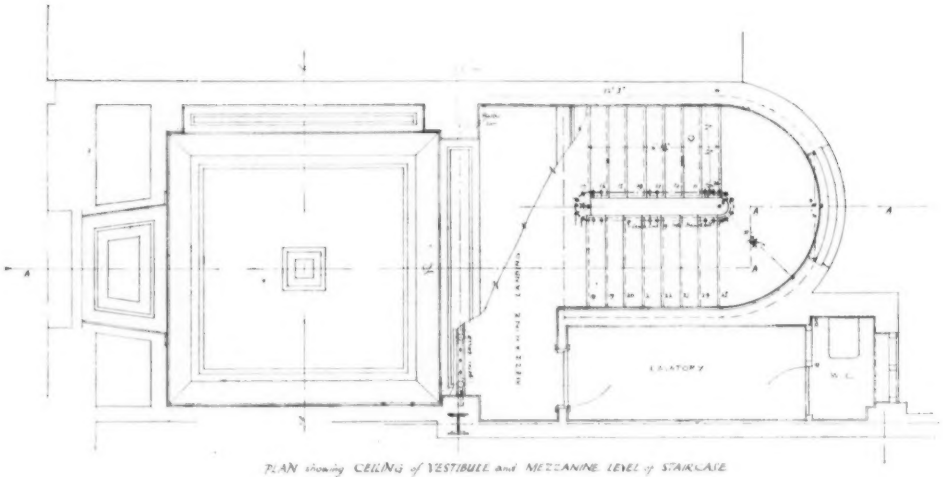


*Corridor in Heering's house, Copenhagen. By Helweg-Moller.*

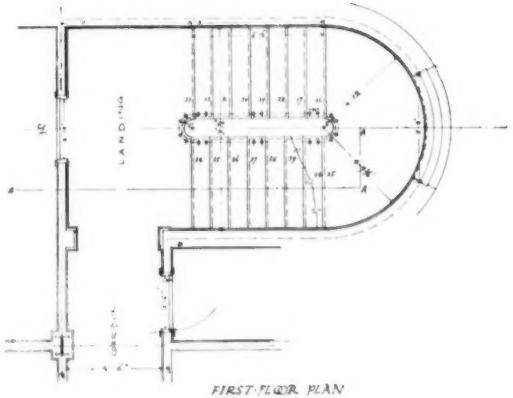
*A corner of the courtyard of Heering's house, Copenhagen. By Helweg-Moller.*



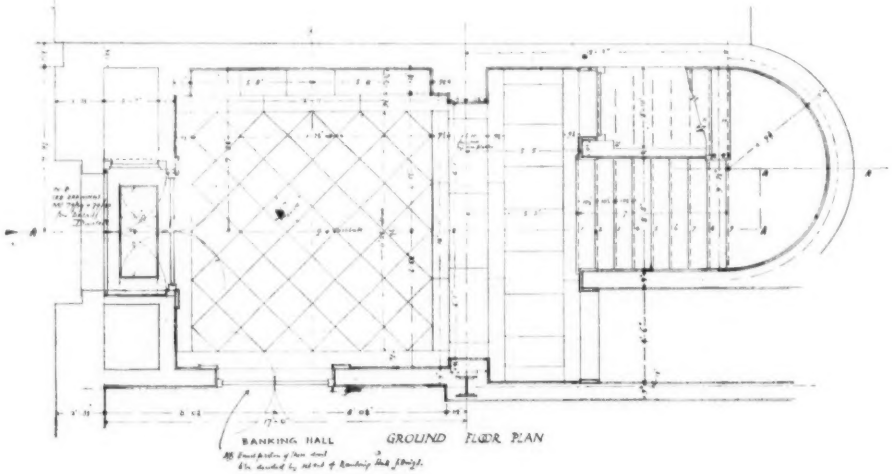
*A country house in Fuen. By Helweg-Moller. Above, the fireplace. Below, the hall.*



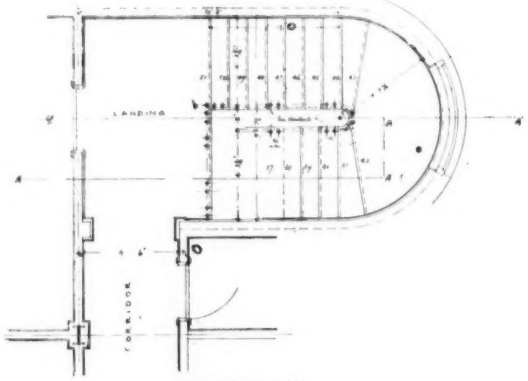

PLAN showing CEILING of VESTIBULE and MEZZANINE LEVEL of STAIRCASE



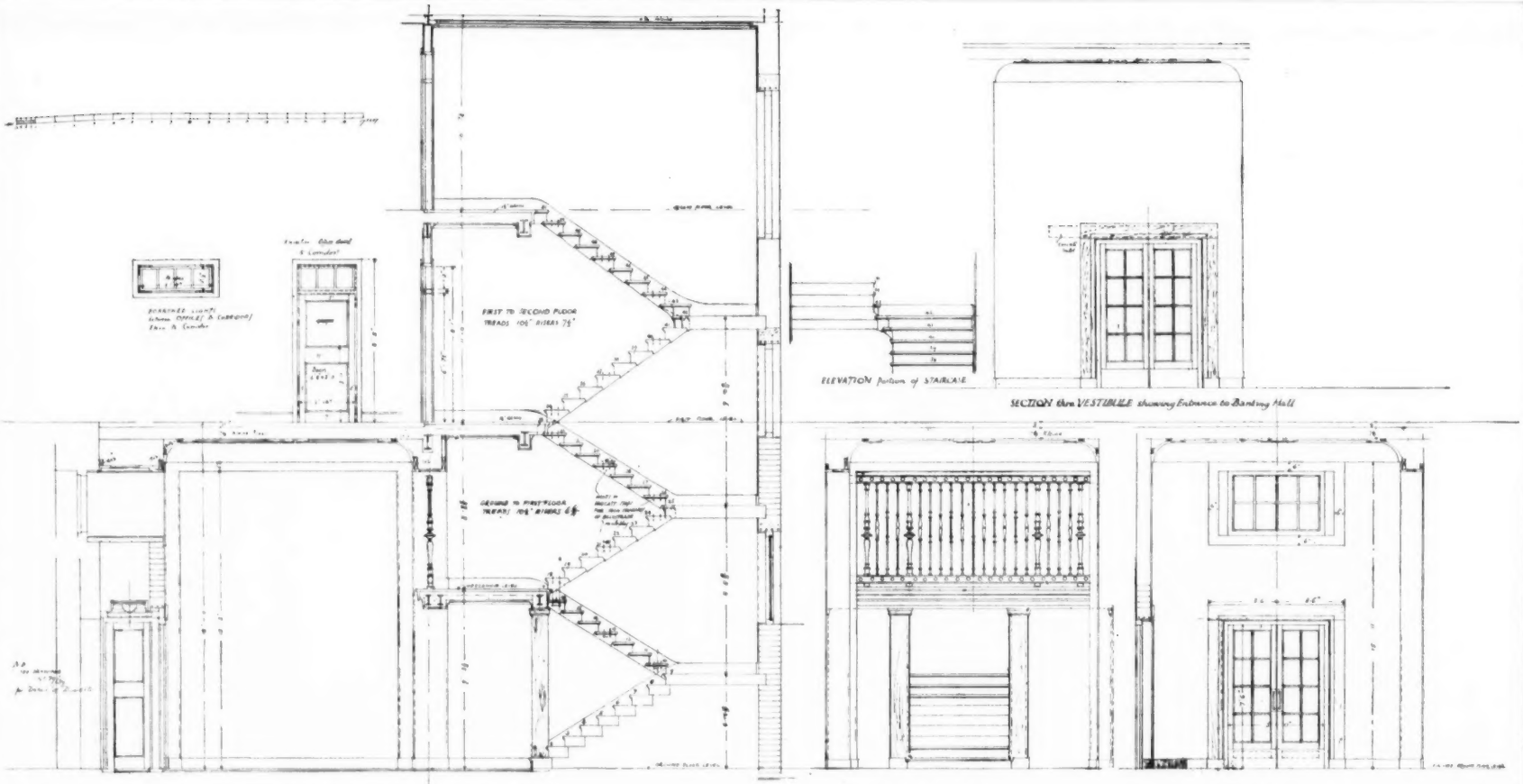

FIRST FLOOR PLAN




GROUND FLOOR PLAN

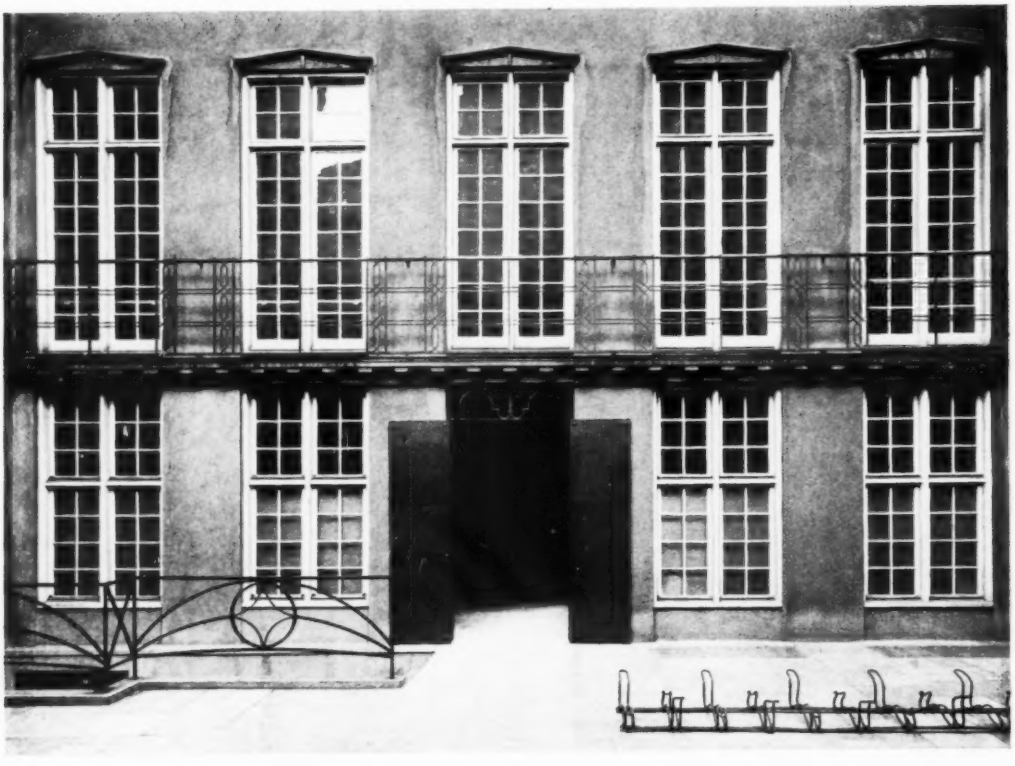



SECOND FLOOR PLAN

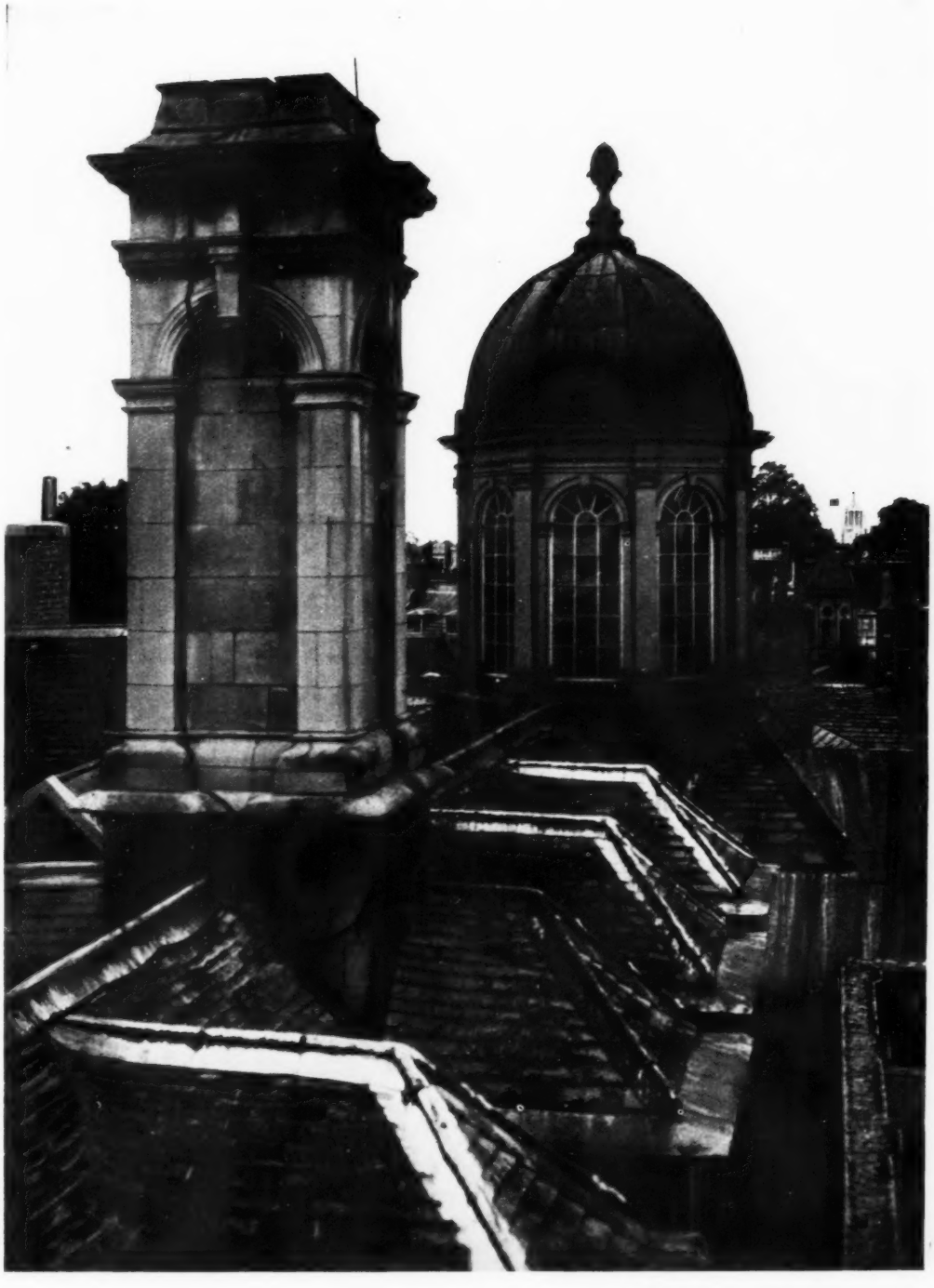



NEW OFFICES FOR THE WEST BROMWICH PERMANENT BENEFIT BUILDING SOCIETY. BY JOHN B. SURMAN AND W. T. BENSLYN. DETAILS OF STAIRCASE AND VESTIBULE.

*Above, house near Copenhagen. Below, the living-room in a Danish country house. By Helweg-Moller.*



*Above, a detail of the third courtyard of Amagertorv 29, Copenhagen. Below, Pederson's Institution for Gentlewomen, Copenhagen, remodelled as business premises. Second courtyard (entrance to architect's own office). By Helweg-Moller.*



# ENGLISH PRECEDENT

38 *Clare College, Cambridge. This lantern, which lights the octagonal ante-chapel below, was erected under the supervision of James Essex, c. 1767. Sir James Burrough, the Cambridge amateur architect, who is usually credited with the design of the whole chapel, died before it was built, and probably Essex contributed much to the work. The chimney stack, c. 1640, resembles the other main stacks of the college, and it is this similarity which is in part responsible for the sense of unity which is evident in this college ; but almost always absent in other college groups of rooms of the older universities.*—[HAROLD TOMLINSON.]

# "ROYAL TENNIS" COURTS

[BY EDWARD R. BILL]

When we have matched our rackets to these balls,
We will, in France, by God's grace, play a set
Shall strike his father's crown into the hazard,
Tell him he hath made a match with such a wrangler
That all the courts of France will be disturb'd
With chaces. —KING HENRY V. Act i, sc. ii.

THE game of tennis, the most famous and most difficult of all games of ball, was for a long time the most fashionable pastime for all persons of royal or noble birth. The game probably originated in France, where it was very popular with the old French kings. It was in a tennis court at Versailles that the doom of the French monarchy was sealed by the "Séance du Jeu de Paume" in 1789. The oldest court in England is at Hampton Court, where Henry VIII played many games.

The cost of erecting the court, and the long time necessary to acquire even an elementary knowledge of the game, have militated in the past against its popularity. There are only about twenty-seven courts in England, about ten courts in the United States, and a small number may still be found in France. A tennis court should be at least 90 ft. long, not less than 30 ft. high, and about 38 ft. 6 in. wide. Three sides of it are formed into a kind of corridor by means of an inner 14-in. wall at a distance of 5 ft. 11 in. from the outer wall, and 7 ft. 2 in. high, from the top of which rises a lean-to roof sloping upwards to the main wall, which it meets at a height of 10 ft. 7 in. The space thus roofed over is known as the pent house, and is the most distinguishing feature of the court.

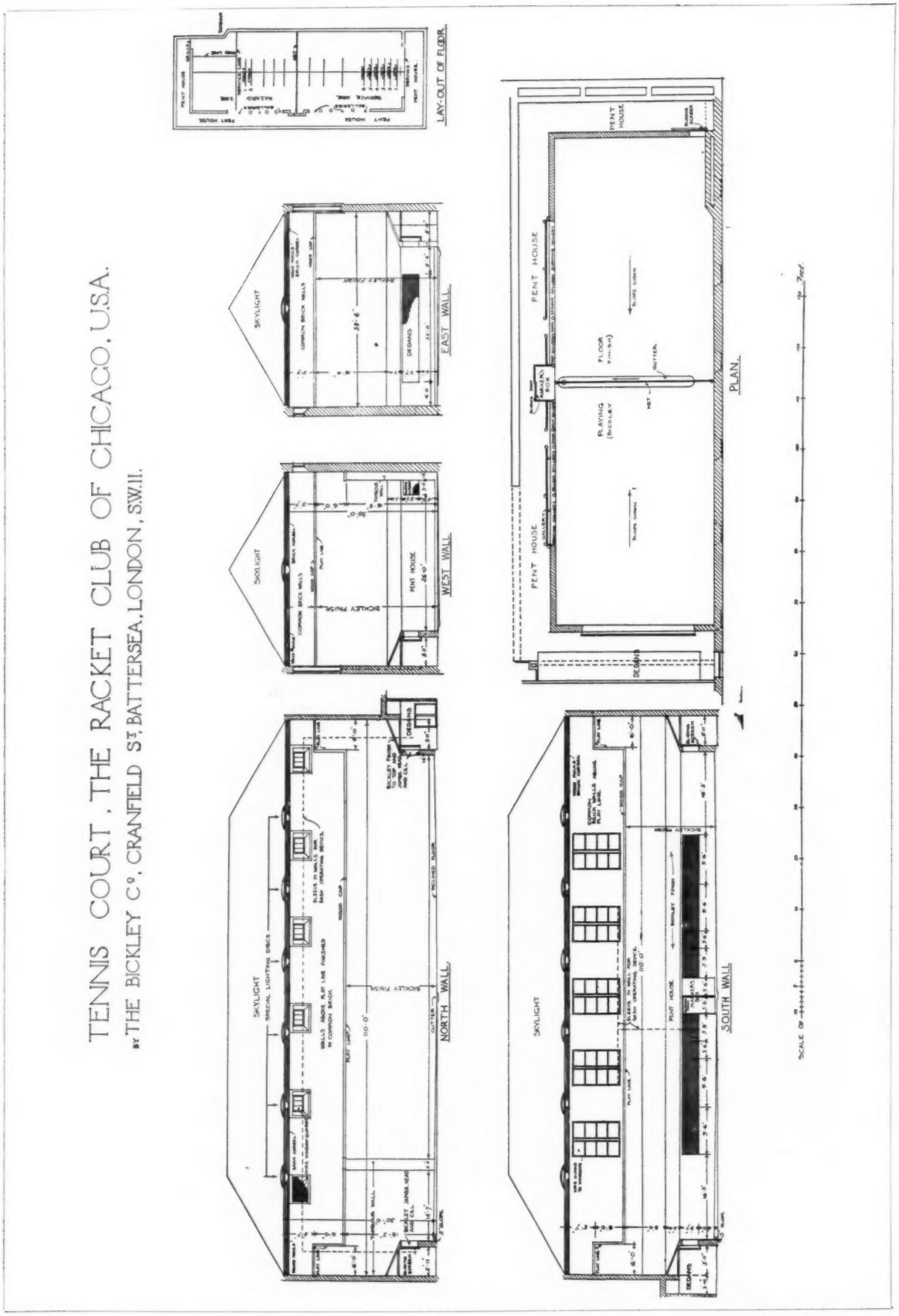
The inner wall of the pent house on the long side of the court is cut away in the centre at a height of about 3 ft. 6 in. above the floor for a width of 63 ft. 6 in. This open space is known as the galleries, and has vertical posts running up to the roof, dividing it on each side of the central net into three spaces, known respectively as first, second, and winning gallery. The first gallery in each case is the division nearest to the net, the winning gallery being the division farthest from the net. Across the openings forming the galleries there is a net fixed at a distance of 9 in. from the inside face of the pent house wall. The wall below the gallery opening is known as the battery. Between the first and second galleries in each half of the court there is a door for access to the court from the pent house. The upper part of these doors is arranged to form a continuation of the gallery net. Opposite the central play net there should be the marker's box, measuring about 7 ft. wide by 4 ft. deep, from back to front, and enclosed at the back and sides as far as the gallery net, but open at the front to the court. The back of the box should have a sliding door communicating with the pent house. The wall jambs to the galleries are not square, the opening being slightly wider on the pent house side than on the court side of the wall.

There is another opening similar to the galleries, but 22 ft. wide. at the top or service side of the court. This opening (as also the corridor on to which it gives) is known as the dedans—a French word meaning interior—and it is through this opening that the spectators usually view the game. The wall jambs are splayed as in the galleries, and a similar net is provided across the opening, and the wall below this opening is also known as the battery. In the pent house wall at the opposite (the hazard) side of the court is a much smaller opening called the grille. This is 3 ft. wide by 3 ft. 3 in. high, and is fitted with a sliding screen. The fourth wall is flat from floor to ceiling, except that at a point between 16 ft. and 20 ft. from the grille there is an angle in it jutting out 20 in. in a length of 2 ft. 2 in. This projecting portion is called the tambour wall.


*"Royal Tennis" court at Hardwick House, Whitchurch, near Pangbourne.*

# TENNIS COURT, THE RACKET CLUB OF CHICAGO, U.S.A.

BY THE BICKLEY C°, CRANFIELD ST, BATTERSEA, LONDON, S.W.11.




*"Royal tennis" court at Chicago, U.S.A.*

The floor of the court is divided into two equal parts—the service end, and the hazard end—by the playing net, which is 5 ft. high from the floor at each end, and 4 ft. in the centre. The floor is laid to slope towards the net from each end, and in the centre (under the net) a gutter is formed with a fall towards the marker's box, where there is a sump for balls. A similar gutter is formed in front of the galleries. The floor is set out as follows: A line is drawn lengthways down the whole of the court, and across this on the hazard side, which is opposite to the dedans, about 20 ft. from the inner wall, is traced the service line, and at right angles to this again is the pass line. Besides these, many other cross lines are marked out as shown on the plan: six of them on the service side and two on the hazard side are called chaces, the rest are known as galleries.

The game is started by the player standing in the service side, who hits the ball on to the pent house and from thence into the far part of the hazard side, beyond the service line, but not over the pass line. A stroke into the grille or the dedans counts a point for the striker, while a ball which hits the ceiling or any of the walls above the play line scores a point against the striker. The uses of the chaces and the galleries are much too intricate to be briefly described. In addition to the lines on the floor, the walls are also marked out with lines and chaces. The chaces in the English courts are surmounted by crowns, but these are omitted from the chaces in American courts. On the two end walls of the court, and for a distance of 6 ft. on the return side walls, the play line is 24 ft. 5 in. from the floor, and on the two side walls (except for 6 ft. at each end) the play line is 18 ft. 5 in. from the floor. The play line may consist of a wood capping.

The sills of all windows must be well above the level of the play line, and must be protected with wire guards. The walls, including the exterior of the pent house and dedans roof, and also the jambs, head, and sills of openings in pent house and dedans walls, should be finished in black polished non-sweating material, and the floor should be surfaced with similar material of red colour. The wall surfaces above the play line may be finished in fair face common brickwork. The artificial lighting is best effected by means of pendent lamps of non-glare type, fitted with special reflecting discs. The roof may have a large portion glazed with special non-glare glass, but special precautions must be taken to deal with condensation.

The building of these courts is a job for specialists, and no attempt has been made in the foregoing notes to do more than indicate in outline a few of the more important features. For much valuable information and the loan of plans and photographs I am indebted to the Bickley Company, of Granfield Street, Battersea, London, S.W.11, whose unique experience of practically every court in England and America has very generously been placed at my disposal, together with much scientific data possessed by this firm of experts.

# LITERATURE

## THE OLD COTTAGES AND FARMHOUSES OF NORFOLK

MR. CLAUDE J. W. MESSENT's new book is full of interest. He commissioned himself the task of giving an architectural, historical, and individual description, profusely illustrated with his own pen-and-ink sketches, of the many fine old cottages and farmhouses of Norfolk, and the result makes delightsome reading, but, alas! tost on thoughts that change from hue to hue. The subtle balance and character of most of these old buildings fill one with ecstasy, but the mind becomes moved with doubt and fear as to their ultimate fate when one recalls that vandalism is as rife in Norfolk as in other counties. Some of these fine old cottages, the author reminds us, are fast falling into decay, and are being replaced by modern and often less picturesque buildings. Some of the cottages are being carefully restored, but others are "heartbreaking sights to all who remember them in their former glory." Thatched roofs have been stripped and corrugated iron put on, the latter often painted a hideous red in an effort to imitate tiles. Carstone cottages in West Norfolk have sometimes been

*Farm buildings at Carleton St. Peter.* [*From* The Old Cottages and Farmhouses of Norfolk.]

restored with ugly coloured bricks, and many a fine old Tudor chimney-stack has been deprived of its caps and shafts, the latter being replaced by an ugly square stack, or else "tallboy" pots have been placed on the old moulded bases of the stack.

Brick and flint, the author states, though generally considered to be the main building materials of Norfolk, are by no means the only ones. Clay lump, carstone, clunch (hard chalk lump), wattle and daub, half-timber work and weatherboarding, all play a large part in the construction of rural buildings. Brick, however, is probably the most extensively used for cottages and farmhouses, most of which are quite plain in appearance, and depend mainly on their gables and chimney-stacks for ornamentation.

At Buxton, near Aylsham, the author tells us, there is a fine brick farmhouse, part of the gable of which is flint. The coping is brick on edge, and a dignified though plain chimney-stack runs up the full height of the gable. The bricks in this house, the author informs the reader, have weathered to a delightful golden red. In Norfolk, gables are frequently corbelled out at the commencement of the slope; sometimes the corbelling is as much as 5 or 6 in., and it often forms the base of a finial or ball treatment. In the days when these buildings were erected there was none of that haste and desire to scamp details that have been so prevalent since mid-Victorian days. Even the humblest cottage, the author states, is a witness of careful workmanship, and shows care and trouble taken in executing the smallest detail. Probably the most conspicuous architectural details in the county are curved gables, many of which are illustrated by the author. The crow-step gable, or gable with corbie steps, is also quite common in the county. Many of the groups of chimneys are both majestic and pleasing. Some of these fine old chimney-stacks, the author states, date from early Tudor times, and their general style was adhered to until quite the end of the eighteenth century in some of the remotest parts of the county.

Flint is one of the oldest building materials in Norfolk, if not the oldest, and there are still a few men at the present day engaged in the flint-mining industry, and they can trace their descent back 500 years.

The author states that by far the best Norfolk example of original half-timber work is to be seen at the Old Hall Farmhouse, Tacolneston, where the front porch forms what might best be described as a three-story wing projecting centrally from the front elevation. The first-floor story projects in front of the ground-floor porch in the traditional manner, but the next story above is set back and forms what might best be described as a super-dormer coming out of the thatched roof. "The whole forms quite a pleasing feature to a very fine old farmhouse." The house has a fine three-shaft chimney-stack, and small Tudor windows with typical hood moulds. The roof is covered with straw thatch, the ridge capping of which is ornamented with scallop pattern.

Norfolk possesses many fine barns built of various materials; sometimes they stand alone, but more often are built in conjunction with other farm buildings. At Carleton St. Peter there are some farm buildings where the gables are given quite a Jacobean treatment, and date back to the second half of the seventeenth century, the date on one of the gables being 1678.

Mr. Messent has produced a valuable and interesting book. It consists of ten chapters dealing respectively with brick cottages and farmhouses, flint work, clay lump, carstone, half-timber work and weatherboarding; miscellaneous materials, forms of construction and decoration; dovecotes and farm buildings, and old village shops. The author has rendered good service in providing a valuable record of these rural buildings—most of which cannot fail to strike the reader with their homeliness and charming simplicity.

E. R.

*The Old Cottages and Farmhouses of Norfolk.* By Claude J. W. Messent, A.R.I.B.A. 112 illustrations. H. W. Hunt, 14 Orford Hill, Norwich. Price 10s. net.

*Old Hall Farm, Tacolneston.* [*From* The Old Cottages and Farmhouses of Norfolk.]

# LAW REPORTS

### ALLEGED ENCROACHMENT

*Webster* v. *Mitchell*. *Chancery Division*. *Before Mr. Justice Eve*

This action arose out of an alleged encroachment by Mr. J. C. Mitchell on the land of his neighbour, Mr. F. Webster, of Highworth Road, New Southgate, who was the plaintiff in the action, and he sought an injunction against the defendant to restrain his trespass.

The parties occupy semi-detached houses, with gardens; and plaintiff's case was that defendant had from time to time pushed the boundary fence out of its position and encroached on plaintiff's garden. This the defendant denied.

His lordship, in his judgment, said it was clear there had been an infringement by the defendant of plaintiff's rights. There was a conflict of evidence here. He accepted plaintiff's evidence as to the true line of the fence, and held that defendant had trespassed on his land by pushing the fence forward and by depositing rubbish on his side to retain the land gained by the trespass. His lordship granted an injunction to restrain defendant from trespassing on plaintiff's land by maintaining the fence beyond the line on which it was originally erected and as it existed prior to the acts of trespass; and further, from depositing rubbish on plaintiff's land. There would be an order directing defendant to remove such part of the fence as stood on the plaintiff's land, and defendant must pay the costs of the action.

### RIGHT OF WAY DISPUTE

*Hue* v. *Whiteley*. *Chancery Division*. *Before Mr. Justice Tomlin*

This was an action by Mr. Arthur C. Hue, of Pinehurst, Mickleham, Surrey, claiming a declaration that the soil of the roadway or carriage drive leading from Pinehurst to the London road from Dorking to Leatherhead, and of the strip of land between the edge of that roadway and the boundary fence of premises known as Bencomb, the property of the defendant, Mr. William Whiteley, also of Mickleham, was the plaintiff's property. He also claimed an injunction restraining the defendant, his servants and agents, from trespassing on the roadway and strip of land in question, and from cutting down, removing, damaging, or otherwise interfering with the trees, shrubs, and hedges thereon.

The defendant denied that the roadway in question was a private road or was the plaintiff's property, and claimed that it was a common and public highway. The roadway runs through Happy Valley and over Box Hill.

His lordship in dismissing the action said it was agreed that the path was used chiefly by persons for pleasure in going to a well-known beauty spot, or to gather bluebells or blackberries, it could not be a public footpath. But he could not see that the motive in walking along the path had anything to do with it. The state of mind of the pedestrian was quite irrelevant. The short point in the case was whether the defendant was justified in having opened, in his own fence adjoining the roadway, a small gate to admit pedestrians. It was admitted that if the property did abut on a public footway he was so entitled. The evidence went back over sixty years. On that evidence the Court would be bound to draw the inference that there had at some time been a dedication of the path as a public footpath. The present case was one of user to pass from one public way to another. The Court would have to conclude that this roadway was, in fact, a public footpath.

Mr. Archer, K.C., and Mr. H. E. Robertson appeared for the plaintiff, and Mr. Gavin Simonds, K.C., and Mr. G. Alchin for the defendant.

### BUILDING DISPUTE

*Disney* v. *Harben*. *King's Bench Division*. *Before Mr. Justice Rowlatt*

This action arose out of a dispute between a building owner and a builder under a building contract. Mr. F. J. P. Disney, of Esher, claimed from Mr. G. F. Harben, a Teddington builder, the sum of £368, which he alleged was due to him under a contract for building for him at Park Road, Hampton, a pair of houses, the cost of which was not to exceed £1,488.

Mr. Rowland Thomas, for the plaintiff, said his client sued in respect of excess over that figure, and the defendant replied that though he had built other houses for plaintiff on the condition of a maximum charge these houses were not built under such a contract. He wrote plaintiff on October 26: "I cannot allow less than £1,488 a pair," and a letter of October 28, which plaintiff said he sent him, asking him to proceed on the agreement that the maximum cost was not to exceed £1,488 per pair, defendant said he never received. The houses were built, and the defence was that the letter was not received, and was not binding and no agreement was entered into that the cost was not to exceed the figure mentioned.

Mr. Quass, for the defendant, said his client had mentioned £1,550 as his price, and had written plaintiff's trustees on October 26 to record an easier price. The building in Park Road was on terms that defendant was to have £5 a week wages and 10 per cent. of the net profit when the houses were sold.

His lordship, after hearing the evidence, gave judgment for the defendant on the claim and counterclaim, saying defendant must have an account for commission on houses sold. Even supposing the disputed letter was posted, his lordship did not think it could be held to have incorporated the penal clause of a prior contract which had expired. Neither was it likely that he would guarantee against all hazards to pay from his private pocket any excess of cost in building.

# "DESTROYED BY GERMAN FURY"

Mr. Whitney Warren, the American architect of the new library of the Louvain University, which has been built with American money, notwithstanding representations from numerous influential Belgians in Washington, has cabled his formal decision to take proceedings against the university regarding the inscription which was objected to by the rector. Mr. Warren desired that the balustrade of the library should bear the inscription: "Furore Teutonico deruta; dono Americano restituta" (destroyed by German fury; restored by American generosity). Many Americans who subscribed to the cost of building the university have forbidden Mr. Warren to agree to the modification of the inscription. The legal representative of Mr. Warren in Brussels has received instructions to commence proceedings before the Belgian Courts.

# SOCIETIES AND INSTITUTIONS

### *The Birmingham Architectural Association*

An important step has been taken by the Birmingham Architectural Association and the R.I.B.A. towards developing the present course of instruction at the School of Architecture established in 1910 at the Birmingham School of Arts. The result of this new departure will be that all local students satisfactorily passing the test at the end of a five years' course of instruction will qualify for associateships of the R.I.B.A.

### *A National Housing Conference*

A national housing conference will be held at the Palace Hotel, Buxton, during the week-end November 23-26, under the auspices of the National Housing and Town Planning Council. The conference will be opened by the Mayor of Buxton, and will be attended by a large number of delegates from local authorities in England and Wales and Scotland, as well as by several prominent housing reformers and town-planning experts. One of the principal subjects on the agenda will be the supreme importance of continuing the national housing programme, and a comprehensive paper entitled "Principles and Methods of subsidizing Houses for the Working Classes" will be read by Mr. E. D. Simon, formerly Lord Mayor of Manchester. Other subjects for discussion will

include the necessity of speeding up slum clearance, the Government's de-rating proposals in relation to housing, the housing of agricultural and rural workers, and the urgent question of unemployment in the building industry. A number of papers dealing with important points of policy will be submitted to the conference. Full particulars can be obtained from Mr. John G. Martin, secretary, National Housing and Town Planning Council, 41 Russell Square, London, W.C.1.

*The B.C.G.A. Conference*

The seventeenth annual conference of the British Commercial Gas Association was held at York.

Referring to gas fittings and fitness in his presidential address, Mr. Alfred Procter, chairman of the York Gas Company and president of the Association, said: An essential part of classic design, which in its best period stands above reproach, was fitness and adaptation to the purpose required. Surely, when we come to consider the fittings of houses, as when we consider their design, beauty is of little value unless accompanied by utility. That also is the test to apply to all designs of gas appliances. Certain standard dimensions and other requirements have been laid down by the gas industry after years of research and investigation, simply and solely as securing the highest possible degree of utility and efficiency in the gas apparatus in question. Within those limits the designer has a free hand to achieve beauty and simplicity. Gas fires can be and are designed so as to be both useful and beautiful; in that, while serving the primary purpose of heating the dwelling and assisting in ventilation, they at the same time can be made to harmonize with any type of house from the cottage to the mansion, and with any style of interior decoration and furniture through all the periods. They are useful in that they perform the work for which they are designed with the maximum of hygiene and efficiency and with the minimum of cost. We as an industry are proud of the fact that the President of the R.I.B.A. has turned his attention to the design of gas fires. I refer to Mr. Walter Tapper, A.R.A., who, we are also proud to record, is consulting architect to York Minster.

Sir William Arbuthnot Lane dealt with the many ways in which the gas industry is doing notable service in the cause of public health. Its services, he said, might be divided into three groups—domestic, industrial, and national. In the home, gas fires, gas cookers, and gas water-heaters had revolutionized the whole problem of kitchen management. Food was not only cooked scientifically, but the housewife was enabled, through the newest service performed by gas—namely, refrigeration—to keep her food pure, wholesome, and appetizing. And because the gas-incinerator and the coke refuse-destructor are available, she need no longer leave putrescent refuse about in an insanitary way to await the dustman's visit. Organic matter, added Sir William, both in household and factory refuse, should be forbidden by law.

An address on art in industry was given by Sir Lawrence Weaver, K.B.E., who dealt in his remarks more especially with the design of gas fires, and showed lantern slides of modern examples, among which were many constructed to the designs of the President of the R.I.B.A.

*University of London, University College*

The lecturer in decoration at the University College School of Architecture, Mr. H. Warren Wilson, will deliver an address on "English Decoration in the Seventeenth and Eighteenth Centuries," on Thursday, November 29, at 5.30 p.m. Among the public lectures that have been arranged for the first term are the following: "The Art and Architecture of Ancient Egypt," by Miss Margaret A. Murray, on Thursdays, November 22, 29, and December 6, at 8.15 p.m.; "The Furniture and Equipment of the Home," by Mr. H. Clifford Smith, assistant keeper, Victoria and Albert Museum, on Tuesday, November 20, at 5.30 p.m.; "The Housing of Books," by Professor A. E. Richardson, and "University Library Buildings," by Mr. Richard Offor, on Wednesdays, December 5 and 12, at 5.30 p.m. Particulars of these and other public lectures may be had on application to the secretary, University College, London, W.C.1. A stamped addressed envelope should be enclosed.

*Southend Architects*

The first meeting of the winter session of the Southend and District Chapter of the Essex Society of Architects was held at the School of Arts and Crafts, Southend. Mr. D. H. Burles presided. Mr. W. G. Beecroft, President of the Southend Law Society, opened a very interesting discussion by moving the following resolution: "That, generally speaking, the architect of today is not sufficiently imbued with the great possibilities of his calling properly to influence the layman towards a right understanding and appreciation of the highest forms of architecture." He said if they passed an ugly and unsuitable building day by day, his contention was that they became deteriorated by that continued experience. It could not be stressed too much that it was the duty of architects to have the highest possible notion about their calling and to endeavour throughout all vicissitudes to live up to those ideals. The architect of today was less of an artist than a professional man.

Mr. Beecroft proceeded to outline the high principles which architects should follow, and laid upon them the responsibility for the lack of appreciation of good architecture on the part of the laymen of the country.

Councillor O. H. Cockrill, in leading the opposition, said the argument was that they were slavishly following the old styles or injudiciously mixing them and arriving at bad results. The submission, therefore, apparently was that it was necessary to them to arrive at a new style. That could not be done—styles of architecture developed themselves. Mr. Beecroft saw fit to condemn many modern buildings, mentioning war memorials. Personally, he thought that the Southend War Memorial was a very fine specimen of that class of work. He contended it was a very difficult thing for a layman to take an interest in the art of architecture, for extensive knowledge was required.

Several of those present joined in the discussion.

On being put to the meeting, the resolution was defeated by nine votes to six.

## COMPETITION CALENDAR

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

*December 10.* The Portland Cement Selling and Distributing Co., Ltd., announce a competition for architects, with prize awards totalling £500. Designs for a house costing £1,500 are called for, and the winning design will be erected at Olympia for the *Daily Mail* Ideal Home Exhibition, which opens on February 26, 1929. Assessors: Messrs. Ernest B. Glanfield, F.R.I.B.A.; Oswald P. Milne, F.R.I.B.A.; and Douglas G. Tanner. First prize, £250; second prize, £150; third prize, £100. Particulars from the Secretary, House Competition, Ship House, 20 Buckingham Gate, London, S.W.1.

*December 31.* Elementary School, West Bromwich. Competition open to architects resident in the United Kingdom. Assessor: Mr. Herbert T. Buckland, F.R.I.B.A. Premiums: £150, £100, and £50. Particulars from Director of Education, Education Offices, West Bromwich. Deposit £1 1s.

*January 15.* Municipal Buildings and Market Hall proposed to be erected on a site in Whitby Road, Ellesmere Port. Assessor: Mr. T. R. Milburn, F.R.I.B.A. Premiums: £100, £75, and £50. Particulars from the Clerk to the Council, Council Offices, Ellesmere Port. Deposit £1 1s.

*February 13.* Art Gallery to be erected in Christchurch, New Zealand, under the R. E. McDougall gift. Amount to be expended, £25,000. Competition in two stages. 1st stage: Pencil sketches from which will be selected by the assessor three designs, each of the authors to receive £100 honorarium. 2nd stage: The authors of the three selected designs to compete and the one adjudged the winner by the Jury of Award will be employed as architect. Open to all architects on the Register of the R.I.B.A. and all affiliated Institutions. Assessor: Mr. S. Hurst Seager, C.B.E., F.R.I.B.A. Jury of Award: the Donor; the Rev. J. K. Archer (who is at present the Mayor of Christchurch); Mr. R. Wallwork, Director of the Canterbury College School of Art, Christchurch (and at present the President of the Canterbury Society of Arts); and the Assessor. Particulars from the Office of the High Commissioner for New Zealand, the Strand, London, or from Mr. J. S. Neville, Town Clerk, Christchurch New Zealand.

# CORRESPONDENCE

### THE DISFIGUREMENT OF THE COUNTRYSIDE

*To the Editor of* THE ARCHITECTS' JOURNAL

SIR,—I think Mr. J. D. M. Harvey's sketches are amongst the cleverest drawings I have seen, and could not illustrate Mr. Penty's subject better; as a matter of fact, they do so better than any words, and I would like to see them on our street hoardings, where I believe they would achieve wonderful results.

I write this letter because no mention is made as to the authorship of the sketches, and Mr. Manning Robertson assumes they were done by Mr. Penty, and I am sure Mr. Penty would be the first person to give credit to Mr. Harvey for his wonderful contribution to his articles.

R. S. MASTERS

[In most instances, Mr. Harvey's sketches were signed, and as they were illustrative of points in Mr. Penty's article, rather than points in themselves, we did not think it necessary to repeat the artist's name. ED. A. J.]

### THE SHAFTESBURY MEMORIAL

*To the Editor of* THE ARCHITECTS' JOURNAL

SIR,—The recent letter in the *Times* from Sir Reginald Blomfield brings into prominence again the most important question of the site of the Shaftesbury Memorial, and emboldens me to reiterate an aspect of the problem which I have already raised in the columns of the *Times*, and which is as follows:

1: The memorial, as erected in 1893, was a good deal removed from the sculptor's original conception. The base of the monument was to have been a bronze basin into which water from the fountains played from jets of varying sizes and forms. In place of this we have the drinking fountain and the stone steps; the height of the structure, moreover, has been reduced by 6 ft.

2: We are fortunate to have Mr. Alfred Gilbert in England again, and I earnestly hope that the several authorities concerned will not lose this unique opportunity of consulting him, both as to the siting of his work and as to the possibility of the re-erection of the monument according to his original conception.

H. BATTISCOMBE

# TRADE NOTES

Armistice Day will be celebrated on Sunday next. It is interesting to remember that the present Cenotaph in Whitehall is not the original. The first and temporary Cenotaph was erected at the time of the peace celebrations of July 1919, and remained until the permanent Cenotaph took its place. The idea of a two minutes' silence captured the imagination of the whole nation. When the Whitehall site was finally selected for the commemorative ceremony, only a very brief period remained for the building of a memorial. Sir Edwin Lutyens' design, now known all over the world, was completed and approved, but only five days were left for the construction of the Cenotaph. Yet in this short period it was cast in fibrous plaster and constructed on the site by Messrs. G. Jackson's, the firm of plasterwork decorators who were working for the Adam Brothers at the time of the Peninsular War. The dignified simplicity of that first Cenotaph so impressed the mind of the nation that later it was duplicated in stone as a permanent memorial to a million British dead.

The Midland Electric Manufacturing Co., Ltd., have devised a new combined switch and fuses, fitted in an all-insulated case. The combination is rated at 5 to 10 amps. 250 volts. The medium rating is 8 amps; hence the name "Mem8." It is claimed that "Mem8" is suitable for a main service switch for small houses and tenements, and assisted wiring schemes, and that earthing is unnecessary. The switch is only $4\frac{1}{2} \times 3\frac{1}{2} \times 2$ in., and should be useful in those many cases where the additional protection of double pole fuses would be an advantage, as in domestic appliances, such as portable heaters, vacuum cleaners, and the like.

Messrs. H. W. Stewart's factory at Pollokshaws, plans for which have been passed at the Dean of Guild Court, are to consist of three-story buildings 80 ft. long by 24 ft. wide. They are designed on the "Carson" system of fireproof construction. This system consists of a light steel frame to carry the whole deadweight. Around this frame is placed reinforcing bars which are built up into units and fixed in position to the steelwork. The whole is then encased in concrete. The buildings will be the first erected under this system in the city. They were designed by Messrs. N. B. Carson and Gillies, civil engineers, Glasgow, and the architects are Messrs. Whyte and Galloway, 121 Bath Street, Glasgow.

*Cellactite Roofs* is the title of a new catalogue just issued by Messrs. Cellactite and British Uralite, Ltd., of Lincoln House, 296-302 High Holborn, W.C.1. The catalogue states that: "Cellactite is an imperishable compound of high-grade asbestos and asphalt consolidated by pressure with a steel core and supplied in the form of standard corrugated sheets up to 9 ft. in length. It requires no painting or other protection. It is permanent. We make no secret of the method of manufacture. The various processes are covered by patents. The following details may be of interest to specifying authorities. The steel core of Cellactite is thoroughly cleansed, perforated, and the burrs left. These burrs help to key the steel to the Cellactite covering subsequently applied. The sheets are then immersed in a bath of highly protective and chemically inert bitumen. This bitumen has a very high melting point, and is unaffected by any temperatures met by sheets in use. The bitumen coating is tough and rubber-like and completely resistant to weather, acids, etc. Also it is tenaciously adhesive and permanently binds the later coverings to the steel base. The Cellactite coverings, consisting of an upper and an under sheet of asbestos-asphalt felt undergo special heat treatment and are then applied under a pressure of 2,000 tons. At the same time the edges are sealed. The result is a Cellactite sheet—strong, light, and completely resistant to weather and corrosion." The catalogue is illustrated with photographs of some of the factories and other buildings for the roofing of which the material has been used. The report of the National Physical Laboratory, Teddington, on the thermal conductivity of Cellactite is reprinted in the catalogue.

# 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, London, W.C.2. The price is 1s. each.]

### LATEST PATENT APPLICATIONS

29107. Hedges, H. C. Clip for tubular scaffolding. October 10.
29474. Kauf, L. Hollow fireproof floors, &c. October 12.
29301. Rawlings Manufacturing Co., Ltd., and Richards, D. B. Windows. October 11.
28894. West, W. Assisting adhesion of plastering, &c., to concrete, &c., surface. October 8.
29384. Wilson, J. Builders' bricks. October 12.

### SPECIFICATIONS PUBLISHED

298105. Pollard, H. E., and Pollard & Co., Ltd. Fireproof roller-doors, shutters, and the like.
298111. Crittall Manufacturing Co., Ltd., and Walker, F. P. Method and means for glazing door and window frames and the like.
298323. Turvey, H. W. Adjustable rule or level for builders' and like work.
298395. Goddard, E. A. Sliding or folding doors on trolley-track systems.
298438. Hilme, J. Means for securing slates on roofs.

### ABSTRACT PUBLISHED

295996. Nolto, K., 20 Beurhausstrasse, Dortmund, Germany. Piles.

# THE WEEK'S BUILDING NEWS

Plans passed by the STOKE-ON-TRENT Corporation: Two houses, Douglas Avenue, for Mr. W. Ball; two houses, Cemetery Road, Fenton, for Messrs. Bailey and Beresford; four houses, High Lane, Chell, for Mr. T. H. Hand; two houses, Whitfield Road, Norton, for Mr. C. Sutton; eight houses, Stanley Road, Hartshill, for Messrs. Holloway & Co.; six houses, Cromer Road, for Mr. J. Jackson; eighteen houses, The Avenue, Harpfield, for Mr. G. L. Jones; two houses, Stone Road, Longton, for Mr. T. E. Wilde; alterations, Albion Inn, Church Street, Fenton, for Messrs. Ind, Coope & Co.; mission hall, Warrington Street, Fenton, for Mr. G. Walton; four houses, Greatbach Avenue, Penkhull, for Mr. E. Kinson; six houses, Osborne Road, Hartshill, for Messrs. Cartledge and Dimbleby; alterations and additions, St. Dominic's High School, Hartshill, for governors; nine bungalows, Park Road, Fenton, for Messrs. Cooper & Co.; alterations and additions, Boothen Old Road, for Messrs. J. H. Barratt & Co.

*

Plans passed by the STREATHAM B.C.: Fourteen houses, Valley Field Road, for Messrs. E. H. Hayes, Ltd.; four houses, Belltrees Grove, for Messrs. Polden and Anthers; two houses, Abbotswood Road, for Mr. A. Soden; thirty houses, Ellison Road, for Mr. H. F. Buchan; six maisonnettes, Gorse Rise, for Messrs. E. Clarke and Sons; two houses, Culverhouse Gardens, for Messrs. Chapple and Utting.

*

The BOLTON Corporation has arranged for the purchase of land at Deane for the purpose of rehousing schemes.

*

Plans passed by the BRIGHTON Corporation: Alterations, 47-48 St. James Street, for Messrs. M. E. Collins and Sons; new wine office, Ship Inn, Lewes Road, for Kemp Town Brewery; additions, factory, Lewes Road, for Messrs. Schweppes, Ltd.; new ward, Women's Hospital, Buckingham Road, for hospital committee; shop, Milner Road, for Messrs. Brabons, Ltd.; alterations, corner Marine Parade and Charles Street, for Messrs. Redrocks, Ltd.; rebuilding hotel, corner of Richmond Place and Richmond Street, for Kemp Town Brewery; schoolroom extension, High Street, Rottingdean, for school managers; hotel, Bye Pass Road, Patcham, for Mr. H. A. Costerton; rebuilding, garage and store, 13 Station Street, for Messrs. E. G. Brown, Ltd.; alterations, &c., 22 New Road, for Messrs. G. Biddle and Sons, Ltd.; reconstruction, 19-20 London Road, for Messrs. Boots (Southern), Ltd.

*

Savoy Cinemas, Ltd., have lodged plans with the Corporation for the erection of a cinema on the site of Brills Baths, BRIGHTON. The architect is Mr. F. C. Mitchell.

Plans passed by the NEWBURY Corporation: Alterations and additions, Nags Head Hotel, Bartholomew Street, for South Berks Brewery Co.; dance hall, King's Road, for Mr. Alfred Holland.

*

Plans passed by the BOLTON Corporation: Pumphouse, Albion Mills, St. Marks Street, for Messrs. J. Marsden and Sons, Ltd.; store rooms and garages, Cecil Street, for Messrs. D. J. Tong & Co.; four houses and store, off Chorley Old Road, for Mr. Samuel Main; nine houses, Gregory Avenue, for Mr. Francis Draper; six houses, Deane Church Lane, for Mr. Harry Jackson; two houses, Red Lane, for Mr. S. Parkinson; eight houses, Barcroft Road, for Mr. N. O. Halliwell; three houses, Melbourne Road, for Messrs. Jas. Branhall and Sons; two houses, Green Lane, for Mr. Ernest Howarth; two houses, Regent Road, for Mr. A. Roylance; rebuilding, 7 and 9 Bank Street, for Messrs. John Crook (Bolton), Ltd.

*

Plans passed by the LEWISHAM B.C.: Cinema, London Road, for Messrs. Douglas Halse & Co., Ltd.; four houses, Ormanton Road, for Mr. F. A. Bawcutt; seven houses off Ewelme Road, for Mr. F. C. Barnes; sixteen houses, Clarendon Road, for Messrs. McCollock and Kingslake; extensions, factory, Manor Lane, for Mr. Wm. Doddington; workshop, Hershell Road, for Messrs. T. Sherborne & Co.; block of flats, Adamsrill Road, for Mr. G. L. Robbins; shops, flats, and garage, junction Bromley Road and Bromley Old Road, for Mr. A. Frampton.

*

Plans passed by the WANDSWORTH B.C.: Laboratory, Fountain Hospital, Tooting, for Mr. W. J. Goodchild; two blocks of tenements, East Hill, Fairfield, for Messrs. J. E. Billings & Co., Ltd.; alterations and additions, Castle Laundry, Frogmore, Southfield, for Messrs. Fleetwood, Eversden and King; additions, Borough News printing works, Putney Bridge Road, for Messrs. Lole & Co., Ltd.; showroom and offices, 35 Garrett Lane, for Messrs. Higgs and Hill; new offices, fitters' shop, &c., Fairfield Street, for Wandsworth, Wimbledon and Epsom Gas Co.; twenty-four flats, Brathway Road, Southfield, for Messrs. E. Clarke and Sons; additions, Salvation Army Hall, Garratt Lane, for Mr. O. Archer; six houses, Melrose Road, for Mr. A. G. Jenkins.

*

The Office of Works is acquiring a site at BOLTON for the erection of a labour exchange.

*

The GLOSSOP Corporation has asked Mr. Robert Cawkwell, architect, of Sheffield, to prepare plans and obtain tenders for improvements at the Partington Home Hospital.

Plans passed by the BIRKENHEAD Corporation: Sixteen houses, Smith Avenue; eight houses, Prenton Road East; motor showroom and offices in connection with Oxton Carriage Company's premises in Woodchurch Road; warehouse, Cathcart Street; picture theatre, Borough Road; eighteen houses, Hurst Bank; alterations, Empire Picture House, Conway Street.

*

Mr. R. W. Lone is to erect, on behalf of Messrs. Glover, Webb and Liversidge, Ltd., extensions to buildings on a site at 559-561 Old Kent Road, abutting on Marlborough Road, PECKHAM.

*

Messrs. Nicholas and Dixon-Smith are to extend buildings on the site of 2-5 Manette Street, Charing Cross, WESTMINSTER.

*

Plans submitted by Mr. E. C. Macpherson have been passed for extensions at the premises of Messrs. Maple & Co., Ltd., at Tottenham Court Road, Grafton Street, and Beaumont Place, ST. PANCRAS.

*

Plans submitted by Messrs. H. O. Ellis and Clark have been passed for the erection of buildings for the "Daily Mirror" Newspapers, Ltd., on a site abutting on Saffron Hill, Ray Street, and Back Hill, HOLBORN.

*

The Westminster Housing Association is acquiring land in Lupus Street, PIMLICO, from the L.C.C., for a housing scheme.

*

The borough engineer of BRIGHTON has prepared a layout of 22 acres on the Bristol estate for housing purposes, and is to proceed with the construction of roads and sewers by direct labour, at a cost of £13,500.

*

Plans passed by the BRADFORD Corporation: Four houses, Cleckheaton Road, for Mr. J. Bentley; twelve houses, Highfield Road, for Mr. T. E. Feather; six houses, Moorside Road, for Mr. A. Sutcliffe; six houses, Cyprus Drive, for Mr. J. E. Keighley; eight houses, St. Leonards Grove, for Messrs. F. P. Leach and Sons, Ltd.; four bungalows, Hawes Drive, for Mr. J. Priestley; six houses, Briarwood Crescent, for Mr. J. A. Groves; eight houses, Thorn Lane, for Mr. B. Swailes; six houses, Florida Road, for Mr. A. W. Cooke.

*

The WIMBLEDON Corporation has appointed Messrs. Thorgood, Son and Chidgey as quantity surveyors in connection with the new town hall and municipal buildings.

*

The Ministry of Health has sanctioned the proposal of the SMETHWICK Corporation to erect 120 further houses on the Old Chapel estate by direct labour, subject to the price being reduced to £355 per house.

Messrs. Clifford, Fee and Gale are to erect a factory and warehouse for the Leighton Straker (Bookbinding) Co., Ltd., at Merton Road, PUTNEY.

★

Plans passed at CLAPHAM: Alterations and additions, Albion Works, North Street, for Messrs. J. W. Falkner and Sons, Ltd.; eight maisonnettes, Edgeley Road, for Messrs. A. H. Sanders and Son; additions, Queenswood Court, King's Avenue, for Mr. H. P. Sanders.

★

Plans passed at BALHAM: Ten garages, rear 189a High Road, for Messrs. Burgess and Pavey; eight houses, Birchlands Avenue, for Messrs. H. and E. Wooding; twelve houses, Khama Road, for Messrs. John Laing and Son, Ltd.; thirty-two houses, Upper Tooting Park, for Messrs. F. T. Wooding and Sons.

★

The BRIGHTON Corporation is considering a scheme for the improvement of the sea front between West Pier and West Street at a cost of about £35,000.

★

Plans passed by the GUILDFORD Corporation: Stores, Angel Gate, for Mr. T. E. Hurley; conversion of garage premises for museum, Quarry Street, for Joint Museum Committee; alterations and additions, offices, Woodbridge Road, for West Surrey Farmers' Association; schoolhouse, Henley Fort School Camp, for Surrey Education Committee; six houses, Aldershot Road, for Mr. C. Beagley; house, Poyle Road, for Mr. E. F. Elstone; house, Epsom Road, for Mr. T. J. Green; alterations, Rodboro' Buildings, Onslow Street and Bridge Street, for Messrs. Crowe, Bates and Weekes; four houses, Dunsdon Avenue, for Mr. H. Ashendon; house, Grantley Road, for Mr. C. H. Smith; house, Worpleston Road, for Mr. W. A. Harding; house, The Ridgway, for Mr. H. Chalcraft; house, Boxgrove Avenue, for Mr. W. R. Stirling; house, Stoughton Road, for Mr. E. Stevens; house, Madrid Road, for Mr. H. Davies; house, Chestnut Avenue, for Mr. E. H. Radbourne; house, Woodbridge Hill, for Mr. A. Pollard.

★

The ILFORD Education Committee has decided upon the erection of a temporary school for 300 at Fencepiece Road, Barkingside.

★

The Lancashire Education Committee has acquired a site at ORMSKIRK for the erection of new premises for the Edge Hill Training College.

★

The Ministry of Health is to hold an inquiry into the proposal of the TYNEMOUTH Corporation for the construction of a lower promenade.

★

The Middlesex Education Committee has purchased a site on the Watling estate, HENDON, for the erection of a secondary school.



The Ministry of Health is to hold an inquiry into the scheme of the TYNEMOUTH Corporation for the improvement of the sea banks northwards from King Edward Bay at a cost of £50,000.

★

The LEICESTER Corporation has decided to erect eighty-one houses to accommodate displaced tenants.

★

The DOVER Corporation is to discuss with the Tilmanstone Colliery questions as to the provision of housing accommodation for some 4,000 colliers who have expressed a desire to be housed in Dover.

The L.C.C. recommends a grant of £10,000 to the King Edward Hospital Fund towards the scheme for the erection of a general hospital at BECONTREE.

★

The CHELTENHAM Corporation Water Committee is acquiring the Castle Barn and Home Farms of 583 acres for the waterworks department.

★

Plans passed by the MARYLEBONE B.C.: Building on site abutting on Finchley Road and Grove End Road, for Messrs. T. P. Bennett and Son.

# RATES OF WAGES

| | | | I | II |
|---|---|---|---|---|
| | | | s. d. | s. d. |
| A | ABERDARE | S. Wales & M. | 1 7½ | 1 2½ |
| A₁ | Abergavenny | S. Wales & M. | 1 7 | 1 2½ |
| B | Abingdon .. | S. Counties | 1 5½ | 1 1½ |
| A | Accrington | N.W. Counties | 1 7½ | 1 2½ |
| A₃ | Addlestone | S. Counties | 1 6 | 1 1½ |
| A | Adlington .. | N.W. Counties | 1 7½ | 1 2½ |
| A | Airdrie .. | Scotland | *1 7½ | 1 2½ |
| C₁ | Aldeburgh | E. Counties | 1 3 | 1 1½ |
| A | Altrincham | N.W. Counties | 1 7½ | 1 2½ |
| B₃ | Appleby .. | N.W. Counties | 1 4 | 1 0 |
| A | Ashton-under-Lyne | N.W. Counties | 1 7½ | 1 2½ |
| A₃ | Atherstone | Mid. Counties | 1 6 | 1 1½ |
| B₃ | Aylesbury .. | S. Counties | 1 4 | 1 0 |
| B₁ | BANBURY .. | S. Counties | 1 4 | 1 0 |
| B₂ | Bangor .. | N.W. Counties | 1 4½ | 1 0½ |
| A | BarnardCastle | N.E. Coast | 1 7½ | 1 2½ |
| A | Barnsley .. | Yorkshire | 1 7½ | 1 2½ |
| B₁ | Barnstaple | S.W. Counties | 1 5 | 1 0½ |
| A | Barrow .. | N.W. Counties | 1 7½ | 1 2½ |
| A | Barry .. | S. Wales & M. | 1 7½ | 1 2½ |
| B₃ | Basingstoke | S.W. Counties | 1 4 | 1 0 |
| B | Bath .. | S.W. Counties | 1 5½ | 1 1½ |
| A | Batley .. | Yorkshire | 1 7½ | 1 2½ |
| B | Bedford .. | E. Counties | 1 5½ | 1 1½ |
| A₂ | Berwick-on-Tweed | N.E. Coast | 1 6½ | 1 2 |
| A₂ | Bewdley .. | Mid. Counties | 1 6½ | 1 2 |
| B₃ | Bicester .. | Mid. Counties | 1 4 | 1 0 |
| A | Birkenhead | N.W. Counties | *1 7½ | 1 2½ |
| A | Birmingham | Mid. Counties | 1 7½ | 1 2½ |
| A | Bishop Auckland | N.E. Coast | 1 7½ | 1 2½ |
| A | Blackburn | N.W. Counties | 1 7½ | 1 2½ |
| A | Blackpool | N.W. Counties | 1 7½ | 1 2½ |
| A | Blyth .. | N.E. Coast | 1 7½ | 1 2½ |
| B₃ | Bognor .. | S. Counties | 1 4 | 1 0 |
| A | Bolton .. | N.W. Counties | 1 7½ | 1 2½ |
| A₂ | Boston .. | Mid. Counties | 1 6 | 1 1½ |
| B₁ | Bournemouth | S. Counties | 1 5 | 1 0½ |
| B₂ | Bovey Tracey | S.W. Counties | 1 4½ | 1 0½ |
| A | Bradford .. | Yorkshire | 1 7½ | 1 2½ |
| A₂ | Brentwood | E. Counties | 1 6½ | 1 2 |
| A | Bridgend .. | S. Wales & M. | 1 7½ | 1 2½ |
| B₂ | Bridgwater | S.W. Counties | 1 4½ | 1 0½ |
| A₁ | Bridlington | Yorkshire | 1 7 | 1 2½ |
| A | Brighouse .. | Yorkshire | 1 7½ | 1 2½ |
| B₁ | Brighton .. | S. Counties | 1 5 | 1 0½ |
| A | Bristol .. | S.W. Counties | 1 7½ | 1 2½ |
| B₃ | Brixham .. | S.W. Counties | 1 4 | 1 0 |
| A₂ | Bromsgrove | Mid. Counties | 1 6½ | 1 2 |
| C | Bromyard .. | Mid. Counties | 1 3½ | 11½ |
| A | Burnley .. | N.W. Counties | 1 7½ | 1 2½ |
| A | Burslem .. | Mid. Counties | 1 7½ | 1 2½ |
| A₂ | Burton-on-Trent | Mid. Counties | 1 6½ | 1 2 |
| A | Bury .. | N.W. Counties | 1 7½ | 1 2½ |
| A₁ | Buxton .. | N.W. Counties | 1 7 | 1 2½ |
| B | CAMBRIDGE | E. Counties | 1 5½ | 1 1½ |
| B₂ | Canterbury | S. Counties | 1 4½ | 1 0½ |
| A | Cardiff .. | S. Wales & M. | 1 7½ | 1 2½ |
| A | Carlisle .. | N.W. Counties | 1 7½ | 1 2½ |
| B | Carmarthen | S. Wales & M. | 1 5½ | 1 1½ |
| B₂ | Carnarvon | N.W. Counties | 1 4½ | 1 0½ |
| A₁ | Carnforth .. | N.W. Counties | 1 7 | 1 2½ |
| A | Castleford | Yorkshire | 1 7½ | 1 2½ |
| B₁ | Chatham .. | S. Counties | 1 5 | 1 0½ |
| B₁ | Chelmsford | E. Counties | 1 5 | 1 0½ |
| A₃ | Cheltenham | S.W. Counties | 1 6 | 1 1½ |
| A | Chester .. | N.W. Counties | 1 7½ | 1 2½ |
| A | Chesterfield | Mid. Counties | *1 7½ | 1 2½ |
| B₂ | Chichester | S. Counties | 1 4 | 1 0 |
| A | Chorley .. | N.W. Counties | 1 7½ | 1 2½ |
| B₂ | Cirencester | S. Counties | 1 4½ | 1 0½ |
| A | Clitheroe .. | N.W. Counties | 1 7½ | 1 2½ |
| A | Clydebank | Scotland | 1 7½ | 1 2½ |
| A | Coalville .. | Mid. Counties | 1 7½ | 1 2½ |
| B | Colchester .. | E. Counties | 1 5½ | 1 1½ |
| A | Colne .. | N.W. Counties | 1 7½ | 1 2½ |
| A₂ | Colwyn Bay | N.W. Counties | 1 6 | 1 1½ |
| A | Consett .. | N.E. Coast | 1 7½ | 1 2½ |
| A₃ | Conway .. | N.W. Counties | 1 6 | 1 1½ |
| A | Coventry .. | Mid. Counties | 1 7½ | 1 2½ |
| A₃ | Crewe .. | N.W. Counties | 1 6 | 1 1½ |
| A₃ | Cumberland | ..... | 1 6 | 1 1½ |
| A | DARLINGTON | N.E. Coast | 1 7½ | 1 2½ |
| A | Darwen .. | N.W. Counties | 1 7½ | 1 2½ |
| B₂ | Deal .. | S. Counties | 1 4½ | 1 0½ |
| A₃ | Denbigh .. | N.W. Counties | 1 6 | 1 1½ |
| A | Derby .. | Mid. Counties | 1 7½ | 1 2½ |
| A | Dewsbury | Yorkshire | 1 7½ | 1 2½ |
| B | Didcot .. | S. Counties | 1 5½ | 1 1½ |
| A | Doncaster | Yorkshire | 1 7½ | 1 2½ |
| C₁ | Dorchester | S.W. Counties | 1 3 | 11½ |
| A₃ | Driffield .. | Yorks | 1 6 | 1 1½ |
| A₃ | Droitwich | Mid. Counties | 1 6 | 1 1½ |
| A₁ | Dudley .. | Mid. Counties | 1 7 | 1 2½ |
| A | Dundee .. | Scotland | 1 7½ | 1 2½ |
| A | Durham .. | N.E. Coast | 1 7½ | 1 2½ |
| B₁ | EASTBOURNE | S. Counties | 1 5 | 1 0½ |
| A | Ebbw Vale | S. Wales & M. | 1 7½ | 1 2½ |
| A | Edinburgh | Scotland | 1 7½ | 1 2½ |
| A₁ | E. Glamorganshire & Monmouthshire | S. Wales & M. | 1 7 | 1 2½ |
| B | Exeter .. | S.W. Counties | *1 5½ | 1 1½ |
| B₃ | Exmouth .. | S.W. Counties | 1 4½ | 1 0½ |
| B | FELIXSTOWE | E. Counties | 1 5½ | 1 1½ |
| A₃ | Filey .. | Yorks | 1 6 | 1 1½ |
| A | Fleetwood .. | N.W. Counties | 1 7½ | 1 2½ |
| B₂ | Folkestone | S. Counties | 1 4½ | 1 0½ |
| A | Frodsham .. | N.W. Counties | 1 7½ | 1 2½ |
| B₃ | Frome .. | S.W. Counties | 1 4 | 1 0 |
| A | GATESHEAD | N.E. Coast | 1 7½ | 1 2½ |
| B₁ | Gillingham | S. Counties | 1 5 | 1 0½ |
| A₃ | Gloucester | S.W. Counties | 1 6 | 1 1½ |
| A₂ | Goole .. | Yorkshire | 1 6½ | 1 2 |
| B | Gosport .. | S. Counties | 1 5½ | 1 1½ |
| A₃ | Grantham | Mid. Counties | 1 6 | 1 1½ |
| A₁ | Gravesend | S. Counties | 1 7 | 1 2½ |
| A | Greenock .. | Scotland | *1 7½ | 1 2½ |
| A | Grimsby .. | Yorkshire | 1 7½ | 1 2½ |
| B₁ | Guildford .. | S. Counties | 1 5 | 1 0½ |
| A | HALIFAX .. | Yorkshire | 1 7½ | 1 2½ |
| A | Hanley .. | Mid. Counties | 1 7½ | 1 2½ |
| A | Harrogate | Yorkshire | 1 7½ | 1 2½ |
| A | Hartlepools | N.E. Coast | 1 7½ | 1 2½ |
| B₁ | Harwich .. | E. Counties | 1 5 | 1 0½ |
| B₂ | Hastings .. | S. Counties | 1 4½ | 1 0½ |
| A₃ | Hatfield .. | S. Counties | 1 6 | 1 1½ |
| B | Hereford .. | S. W. Counties | 1 5½ | 1 1½ |
| B | Hertford .. | E. Counties | 1 5½ | 1 1½ |
| A₁ | Heysham .. | N.W. Counties | 1 7 | 1 2½ |
| A | Howden .. | N.E. Coast | 1 7½ | 1 2½ |
| A | Huddersfield | Yorkshire | 1 7½ | 1 2½ |
| A | Hull .. | Yorkshire | 1 7½ | 1 2½ |
| A | ILKLEY .. | Yorkshire | 1 7½ | 1 2½ |
| A | Immingham | Mid. Counties | 1 7½ | 1 2½ |
| B | Ipswich .. | E. Counties | 1 5½ | 1 1½ |
| C₁ | Isle of Wight | S. Counties | 1 3 | 11½ |
| A | JARROW .. | N.E. Coast | 1 7½ | 1 2½ |
| A | KEIGHLEY | Yorkshire | 1 7½ | 1 2½ |
| B₁ | Kendal .. | N.W. Counties | 1 5 | 1 0½ |
| B₁ | Keswick .. | N.W. Counties | 1 5 | 1 0½ |
| A₃ | Kettering .. | Mid. Counties | 1 6 | 1 1½ |
| A₂ | Kidderminster | Mid. Counties | 1 6½ | 1 2 |
| B₂ | King's Lynn | E. Counties | 1 4½ | 1 0½ |
| A | LANCASTER | N.W. Counties | 1 7½ | 1 2½ |
| A₂ | Leamington | Mid. Counties | 1 6½ | 1 2 |
| A | Leeds .. | Yorkshire | 1 7½ | 1 2½ |
| A | Leek .. | Mid. Counties | 1 7½ | 1 2½ |
| A | Leicester .. | Mid. Counties | 1 7½ | 1 2½ |
| A | Leigh .. | N.W. Counties | 1 7½ | 1 2½ |
| B₃ | Lewes .. | S. Counties | 1 4 | 1 0 |
| A₃ | Lichfield .. | Mid. Counties | 1 6 | 1 1½ |
| A | Lincoln .. | Mid. Counties | 1 7½ | 1 2½ |
| A | Liverpool .. | N.W. Counties | *1 10 | 1 4½ |
| A₃ | Llandudno | N.W. Counties | 1 6 | 1 1½ |
| A | Llanelly .. | S. Wales & M. | 1 7½ | 1 2½ |
| | London (12 miles radius) | | 1 9 | 1 4 |
| | Do. (12-15 miles radius) | | 1 8½ | 1 3½ |
| A | Long Eaton | Mid. Counties | 1 7½ | 1 2½ |
| A | Loughborough | Mid. Counties | 1 7½ | 1 2½ |
| A₃ | Luton .. | E. Counties | 1 6 | 1 1½ |
| A | Lytham .. | N.W. Counties | 1 7½ | 1 2½ |
| A₁ | MACCLESFIELD | N.W. Counties | 1 7 | 1 2½ |
| B | Maidstone | S. Counties | 1 5½ | 1 1½ |
| A₃ | Malvern .. | Mid. Counties | 1 6 | 1 1½ |
| A | Manchester | N.W. Counties | 1 7½ | 1 2½ |
| A | Mansfield | Mid. Counties | 1 7½ | 1 2½ |
| B₂ | Margate .. | S. Counties | 1 4½ | 1 0½ |
| A₃ | Matlock .. | Mid. Counties | 1 6 | 1 1½ |
| A₁ | Merthyr .. | S. Wales & M. | 1 7 | 1 2½ |
| A | Middlesbrough | N.E. Coast | 1 7½ | 1 2½ |
| A₃ | Middlewich | N.W. Counties | 1 6 | 1 1½ |
| B₂ | Minehead .. | S.W. Counties | 1 4½ | 1 0½ |
| A | Monmouth | S. Wales & M. | 1 7½ | 1 2½ |
| | S. and E. Glamorganshire | | | |
| A₁ | Morecambe | N.W. Counties | 1 7 | 1 2½ |
| A₃ | NANTWICH | N.W. Counties | 1 6 | 1 1½ |
| A | Neath .. | S. Wales & M. | 1 7½ | 1 2½ |
| A | Nelson .. | N.W. Counties | 1 7½ | 1 2½ |
| A | Newcastle .. | N.E. Coast | 1 7½ | 1 2½ |
| A | Newport .. | S. Wales & M. | 1 7½ | 1 2½ |
| A | Normanton | Yorkshire | 1 7½ | 1 2½ |
| A₁ | Northampton | Mid. Counties | 1 7 | 1 2½ |
| A | North Staffs. | Mid. Counties | 1 7½ | 1 2½ |
| A | North Shields | N.E. Coast | 1 7½ | 1 2½ |
| A₃ | Norwich .. | E. Counties | 1 6 | 1 1½ |
| A | Nottingham | Mid. Counties | 1 7½ | 1 2½ |
| A | Nuneaton .. | Mid. Counties | 1 7½ | 1 2½ |
| B | OAKHAM .. | Mid. Counties | 1 5½ | 1 1½ |
| A | Oldham .. | N.W. Counties | 1 7½ | 1 2½ |
| A₃ | Oswestry .. | Mid. Counties | 1 6 | 1 1½ |
| B | Oxford .. | S. Counties | 1 6 | 1 1½ |
| A | PAISLEY .. | Scotland | *1 7½ | 1 2½ |
| C | Pembroke .. | S. Wales & M. | 1 3½ | 11½ |
| A | Perth .. | Scotland | *1 7½ | 1 2½ |
| A₃ | Peterborough | Mid. Counties | 1 6 | 1 1½ |
| A | Plymouth | S.W. Counties | *1 7½ | 1 2½ |
| A | Pontefract | Yorkshire | 1 7½ | 1 2½ |
| A₁ | Pontypridd | S. Wales & M. | 1 7 | 1 2½ |
| B | Portsmouth | S. Counties | 1 5½ | 1 1½ |
| A | Preston .. | N.W. Counties | 1 7½ | 1 2½ |
| A | QUEENSFERRY | N.W. Counties | 1 7½ | 1 2 |
| A₃ | READING | S. Counties | 1 6 | 1 1½ |
| B | Reigate .. | S. Counties | 1 5½ | 1 1½ |
| A₃ | Retford .. | Mid. Counties | 1 6 | 1 1½ |
| A₁ | Rhondda Valley | S. Wales & M. | 1 7 | 1 2½ |
| A₃ | Ripon .. | Yorkshire | 1 6 | 1 1½ |
| A | Rochdale .. | N.W. Counties | 1 7½ | 1 2½ |
| B | Rochester .. | S. Counties | 1 5½ | 1 1½ |
| A₁ | Ruabon .. | N.W. Counties | 1 7 | 1 2½ |
| A₂ | Rugby .. | Mid. Counties | 1 6½ | 1 2 |
| A₃ | Rugeley .. | Mid. Counties | 1 6 | 1 1½ |
| A | Runcorn .. | N.W. Counties | 1 7½ | 1 2½ |
| A₃ | ST. ALBANS | E. Counties | 1 6 | 1 1½ |
| A | St. Helens .. | N.W. Counties | 1 7½ | 1 2½ |
| B₃ | Salisbury .. | S.W. Counties | 1 4 | 1 0 |
| A₁ | Scarborough | Yorkshire | 1 7 | 1 2½ |
| A | Scunthorpe | Mid. Counties | 1 7½ | 1 2½ |
| A | Sheffield .. | Yorkshire | 1 7½ | 1 2½ |
| A | Shipley .. | Yorkshire | 1 7½ | 1 2½ |
| A₃ | Shrewsbury | Mid. Counties | 1 6 | 1 1½ |
| A₂ | Skipton .. | Yorkshire | 1 6½ | 1 2 |
| A₃ | Slough .. | S. Counties | 1 6 | 1 1½ |
| A₂ | Solihull .. | Mid. Counties | 1 6½ | 1 2 |
| A₃ | South'pton | S. Counties | 1 6 | 1 1½ |
| A₂ | Southend-on-Sea | E. Counties | 1 6½ | 1 2 |
| A | Southport .. | N.W. Counties | 1 7½ | 1 2½ |
| A | S. Shields .. | N.E. Coast | 1 7½ | 1 2½ |
| A | Stafford .. | Mid. Counties | 1 6½ | 1 2 |
| A | Stockport .. | N.W. Counties | 1 7½ | 1 2½ |
| A | Stockton-on-Tees | N.E. Coast | 1 7½ | 1 2½ |
| A | Stoke-on-Trent | Mid. Counties | 1 7½ | 1 2½ |
| B | Stroud .. | S.W. Counties | 1 5½ | 1 1½ |
| A | Sunderland | N.E. Coast | 1 7½ | 1 2½ |
| A | Swadlincote | Mid. Counties | 1 7½ | 1 2½ |
| A | Swansea .. | S. Wales & M. | 1 7½ | 1 2½ |
| B | Swindon .. | S.W. Counties | 1 5½ | 1 1½ |
| A₁ | TAMWORTH | N.W. Counties | 1 7 | 1 2½ |
| B₁ | Taunton .. | S.W. Counties | 1 5 | 1 0½ |
| A | Teeside Dist. | N.E. Counties | 1 7½ | 1 2½ |
| B | Teignmouth | S.W. Coast | 1 5½ | 1 1½ |
| A | Todmorden | Yorkshire | 1 7½ | 1 2½ |
| A₂ | Torquay .. | S.W. Counties | 1 7 | 1 2½ |
| C | Truro .. | S.W. Counties | 1 3½ | 11½ |
| B₁ | Tunbridge Wells | S. Counties | 1 5 | 1 0½ |
| A | Tunstall .. | Mid. Counties | 1 7½ | 1 2½ |
| A | Tyne District | N.E. Coast | 1 7½ | 1 2½ |
| A | WAKEFIELD | Yorkshire | 1 7½ | 1 2½ |
| A₁ | Walsall .. | Mid. Counties | 1 7 | 1 2½ |
| A | Warrington | N.W. Counties | 1 7½ | 1 2½ |
| A₂ | Warwick .. | Mid. Counties | 1 6½ | 1 2 |
| A | Wellingborough | Mid. Counties | 1 6 | 1 1½ |
| A | West Bromwich | Mid. Counties | 1 7½ | 1 2½ |
| B | Weston-s-Mare | S.W. Counties | 1 5½ | 1 1½ |
| A₂ | Whitby .. | Yorkshire | 1 6½ | 1 2 |
| A | Widnes .. | N.W. Counties | 1 7½ | 1 2½ |
| A | Wigan .. | N.W. Counties | 1 7½ | 1 2½ |
| B₂ | Winchester | S. Counties | 1 4½ | 1 0½ |
| A₃ | Windsor .. | S. Counties | 1 6 | 1 1½ |
| A | Wolverhampton | Mid. Counties | 1 7½ | 1 2½ |
| A₃ | Worcester | Mid. Counties | 1 6 | 1 1½ |
| A₃ | Worksop .. | Yorkshire | 1 6 | 1 1½ |
| A₁ | Wrexham .. | N.W. Counties | 1 7 | 1 2½ |
| B | Wycombe | S. Counties | 1 5½ | 1 1½ |
| B₁ | YARMOUTH | E. Counties | 1 5 | 1 0½ |
| B₂ | Yeovil .. | S.W. Counties | 1 4½ | 1 0½ |
| A | York .. | Yorkshire | 1 7½ | 1 2 |

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

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

# PRICES CURRENT

## EXCAVATOR AND CONCRETOR

EXCAVATOR, 1s. 4d. *per hour*; LABOURER, 1s. 4d. *per hour*; NAVVY, 1s. 4d. *per hour*; TIMBERMAN, 1s. 5½d. *per hour*; SCAFFOLDER, 1s. 5d. *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 15 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. 4d. *per hour*; TIMBERMAN, 1s. 5½d. *per hour*; BRICKLAYER, 1s. 9d. *per hour*; PLUMBER, 1s. 9d. *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.*
*Leadwool per cwt.* . £2 0 0
*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. 9d. *per hour*; LABOURER, 1s. 4d. *per hour*; SCAFFOLDER, 1s. 5d. *per hour.*

*London stocks, per M.* . £4 15 0
*Flettons, per M.* . 3 0 0
*Midhurst white facing bricks, per M* . 5 0 0
*T.L.B., multi-coloured facings, per M* . 7 7 9
DO. *red best facings, per M* . 7 7 9
DO. *rubbers 9½ in., per M* . 12 0 6
*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, ½ 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. 9d. *per hour*; DO. *fixer*, 1s. 10d. *per hour*; LABOURER, 1s. 4d. *per hour*; SCAFFOLDER, 1s. 5d. *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 3

## SLATER AND TILER

SLATER, 1s. 9d. *per hour*; TILER, 1s. 9d. *per hour*; SCAFFOLDER, 1s. 5d. *per hour*; LABOURER, 1s. 4d. *per hour.*
N.B.—Tiling is often executed as piecework.

*Slates, 1st quality, per 1,200:*
*Portmadoc Ladies* . £14 0 0
*Countess* . 27 0 0
*Duchess* . 32 0 0
*Old Delabole* *Med.* *Grey* *Med.* *Green*
24 in. × 12 in. £42 11 3 £45 1 0
20 in. × 10 in. 31 4 3 33 0 6
16 in. × 10 in. 20 18 0 22 4 9
14 in. × 8 in. 12 1 0 12 16 3
*Green Randoms, per ton* . 8 3 9
*Grey-green do., per ton* . 7 3 9
*Green peggies, 12 in. to 8 in. long, per ton* 5 13 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 13 6
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. 9d. *per hour*; JOINER, 1s. 9d. *per hour*; LABOURER, 1s. 4d. *per hour.*

*Timber, average prices at Docks, London Standard Scandinavian, etc. (equal to 2nds):*
7 × 3, per std. . £21 0 0
11 × 4, per std. . 33 0 0
*Memel or Equal. Slightly less than foregoing.*
*Flooring, P.E., 1 in., per sq.* . £1 2 6
DO. *T. and G., 1 in., per sq.* . 1 2 6
*Planed boards, 1 in. × 11 in., per std.* . 30 0 0
*Wainscot oak, per ft. sup. of 1 in.* . 0 1 4
*Mahogany, Honduras, per ft. sup. of 1 in.* 0 1 3
DO. *Cuba, per ft. sup. of 1 in.* . 0 2 3
DO., *African, per ft. sup.* . 0 1 0
*Teak, per ft. sup. of 1 in.* . 0 1 3
DO., *ft. cube* . 0 12 6

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 | 6 | 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, 1¼ in. thick, per ft. sup. | 0 | 2 | 6 |
| DO. moulded both sides per ft. sup. | 0 | 2 | 9 |
| DO. 2 in. thick, square both sides, per ft. sup. | 0 | 2 | 9 |
| DO. moulded both sides, per ft. sup. | 0 | 3 | 0 |
| DO. in 3 panels, moulded both sides, upper panel with diminished stiles with moulded bars for glass, per ft. sup. | 0 | 3 | 6 |
| If in oak, mahogany or teak, multiply 3 times. | | | |
| DEAL frames, 4 in. × 3 in., rebated and beaded, per ft. cube | £0 | 15 | 0 |
| Add for extra labours, per ft. run | 0 | 0 | 1 |
| STAIRCASE work : | | | |
| DEAL treads 1¼ in. and risers 1 in., tongued and grooved including fir carriages, per ft. sup. | 0 | 2 | 6 |
| DEAL wall strings, 1¼ in. thick, moulded, per ft. run | 0 | 2 | 6 |
| If ramped, per ft. run | 0 | 5 | 0 |
| SHORT ramps, extra each | 0 | 7 | 6 |
| ENDS of treads and risers housed to strings, each | 0 | 1 | 0 |
| 2 in. deal mopstick handrail fixed to brackets, per ft. run | 0 | 1 | 6 |
| 4½ in. × 3 in. oak fully moulded handrail, per ft. run | 0 | 5 | 6 |
| 1½ in. square deal bar balusters, framed in, per ft. run | 0 | 0 | 6 |
| FITTINGS : | | | |
| SHELVES and bearers, 1 in., cross-tongued, per ft. sup. | 0 | 1 | 6 |
| 1¼ in. beaded cupboard fronts, moulded and square, per ft. sup. | 0 | 2 | 9 |
| TEAK grooved draining boards, 1¼ in. thick and bedding per ft. sup. | 0 | 4 | 6 |
| IRONMONGERY : | | | |
| Fixing only (including providing screws) : | | | |
| TO DEAL— | | | |
| Hinges to sashes, per pair | 0 | 1 | 2 |
| Do. to doors, per pair | 0 | 1 | 7 |
| Barrel bolts, 9 in., iron, each | 0 | 1 | 0 |
| Sash fasteners, each | 0 | 1 | 0 |
| Rim locks, each | 0 | 1 | 9 |
| Mortice locks, each | 0 | 4 | 0 |

## SMITH

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

*

| | | | |
|---|---|---|---|
| *Mild Steel in British standard sections, per ton* | £12 | 10 | 0 |
| *Sheet Steel :* | | | |
| *Flat sheets, black, per ton* | 17 | 0 | 0 |
| DO., *galvd., per ton* | 19 | 0 | 0 |
| *Corrugated sheets, galvd., per ton* | 18 | 10 | 0 |
| *Driving screws, galvd., per grs.* | 0 | 1 | 10 |
| *Washers, galvd., per grs.* | 0 | 1 | 1 |
| *Bolts and nuts per cwt. and up* | 1 | 18 | 0 |

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

## PLUMBER

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

*

| | | | |
|---|---|---|---|
| *Lead, milled sheet, per cwt.* | £1 | 9 | 0 |
| DO. *drawn pipes, per cwt.* | 1 | 10 | 0 |
| DO. *soil pipe, per cwt.* | 1 | 12 | 0 |
| DO. *scrap, per cwt.* | 1 | 0 | 0 |
| *Copper, sheet, per lb.* | 0 | 1 | 3 |
| *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. per cwt. | 3 | 0 | 0 |
| 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.* 4*d. per hour.*

*

| | | | |
|---|---|---|---|
| *Chalk lime, per ton* | £2 | 17 | 0 |
| *Hair, per cwt.* | 2 | 0 | 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 | 5 |
| *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.* 8*d. per hour.*

*

| | | | |
|---|---|---|---|
| *Glass : 4ths in crates :* | | | |
| *Clear, 21 oz.* | £0 | 0 | 4½ |
| DO. 26 oz. | 0 | 0 | 5 |
| *Cathedral white, per ft.* | 0 | 0 | 7½ |
| *Polished plate, British ¼ in., up to 2 ft. sup. per ft.* | 0 | 1 | 2 |
| DO. *4 ft. sup.* ,, | 0 | 2 | 3 |
| DO. *6 ft. sup.* ,, | 0 | 2 | 6 |
| DO. *20 ft. sup.* ,, | 0 | 3 | 1 |
| DO. *45 ft. sup.* ,, | 0 | 3 | 3 |
| DO. *65 ft. sup.* ,, | 0 | 3 | 5 |
| DO. *100 ft. sup.* ,, | 0 | 3 | 10 |
| *Rough plate, ⅛ in., per ft.* | 0 | 0 | 6½ |
| DO. ¼ *in. per ft.* | 0 | 0 | 6½ |
| *Linseed oil putty, per cwt.* | 0 | 15 | 0 |

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| | | | |
|---|---|---|---|
| GLAZING in putty, clear sheet, 21 oz. | 0 | 0 | 11 |
| DO. 26 oz. 7 | 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.* 8*d. per hour ;* LABOURER, 1*s.* 4*d. per hour ;* FRENCH POLISHER, 1*s.* 9*d. per hour ;* PAPERHANGER, 1*s.* 8*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 | 12 | 6 |
| DO., *flat, per gall.* | 1 | 2 | 0 |
| DO., *paper, per gall.* | 0 | 16 | 0 |
| *French polish, per gall.* | 0 | 17 | 6 |
| *Ready mixed paints, per gall. and up* | 0 | 15 | 0 |

*

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

## SUNDRIES

| | | | |
|---|---|---|---|
| *Fibre or wood pulp boardings, according to quality and quantity.* | | | |
| *The measured work price is on the same basis . . . per ft. sup.* | £0 | 0 | 2½ |
| FIBRE BOARDINGS, including cutting and waste, fixed on, but not including studs or grounds per ft. sup. . . . from 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, 5/32 in., grey flat, per yd. sup.* | 0 | 2 | 3 |
| DO., *corrugated, per yd. sup.* | 0 | 3 | 3 |
| ASBESTOS SHEETING, fixed as last, flat, per yd. sup. | 0 | 4 | 0 |
| DO., corrugated, per yd. sup. | 0 | 5 | 0 |
| ASBESTOS slating or tiling on, but not including battens, or boards, plain "diamond" per square, grey | 2 | 15 | 0 |
| DO., red | 3 | 0 | 0 |
| *Asbestos cement slates or tiles, 5/32 in. punched per M. grey* | 16 | 0 | 0 |
| DO., *red* | 18 | 0 | 0 |
| ASBESTOS COMPOSITION FLOORING : Laid in two coats, average ¾ in. thick, in plain colour, per yd. sup. | 0 | 7 | 0 |
| DO., ¾ 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 | ⅛ in. | | | ¼ in. | | | ⅜ in. | | | ½ in. | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Qualities .. | AA. | A. | B. | AA. | A. | B. | AA. | A. | B. | AA. | A. | B. |
| | d. | d. | d. | d. | d. | d. | d. | d. | d. | d. | d. | d. |
| Birch .. .. | 4 | 3 | 2 | 5 | 4 | 3 | 7½ | 6 | 4½ | 8½ | 7 | 6 |
| Alder .. .. | 5½ | 3 | 2 | 5 | 4 | 3 | 6½ | 5½ | 4½ | 8 | 7 | 6 |
| Gaboon Mahogany | 4 | 3 | 3 | 6½ | 5½ | 4 | 9½ | 7½ | — | 1 0½ | 10 | — |
| Figured Oak 1 side | 8½ | 7 | — | 10 | 8 | — | 11½ | — | — | 1 6 | — | — |
| Plain Oak 1 side | 6½ | 6 | — | 7½ | 7 | — | 9½ | — | — | 1 0 | — | — |
| Oregon Pine | 5 | 4 | — | 5½ | 5 | — | 6 | — | — | — | — | — |