THE ARCHITECTS' JOURNAL

Wednesday, December 19, 1928

ON THE BUILDING OF BRIDGES

The Royal Fine Arts Commission have lately published their third report. It deals exclusively with the building of new bridges and the reconstruction of old ones now going on in various parts of the country under the pressure of increasing road traffic.

In general it is a gravely-worded reproof to the authorities engaged in the building of bridges, coupled with an excellent treatise setting forth in simple and well-chosen words the methods of approach proper to the best art of bridge-building. In particular it is a plea for the reconsideration of the whole design of a proposed bridge at Marlow, of certain features in the design of the bridge that is to cross the Thames below Richmond, and of every feature in the already condemned scheme for a bridge at St. Paul's. Surveying the field of bridge design at large, " the Royal Commission notice a tendency to consider bridges as purely utilitarian—merely as short sections of long roads, whereas their influence upon the landscape is profound. It frequently occurs that bridges are designed without due regard to architectural form or relevance to the neighbouring township or countryside, and that when criticism is aroused an architect is engaged to add or modify details. The Commission suggest that competent architectural advice should be invited at the outset, in order that the architect and the engineer may co-operate in considering the problem at its inception and as a whole. This should avoid designs which, however sound from the constructional point of view, may none the less disfigure the countryside, or prove quite unsuitable in urban areas where the architectural treatment may be of the greatest consequence." It is good to hear advice of this nature given with all the weight and authority of a regally appointed body, especially when the report goes on to suggest that the Ministry of Transport have the means in their power of curbing the bad taste of local authorities by the imposition of certain qualifications before the necessary funds are provided out of public money, for it is to be remembered that " . . . . bridges are public buildings of significance, and deserve as much care as is devoted to less prominent and costly buildings erected by other public authorities." Dealing with the proposed bridge at Marlow, the Commissioners are very definite. In the first case they cast strong doubts on the need for a new bridge at Marlow. The existing bridge is adequate. Moreover, it is light and graceful. The archways at either end are handsome, and it forms a gateway to the main street of the little township, whose domestic street architecture would inevitably suffer under the scale of a great through traffic-way such as it is proposed should be carried by the new bridge.

This is surely condemnation enough for any bridge, but the report goes on to criticize in detail the design of what reads like a first-class eyesore. " Generally speaking, it is undesirable that concrete . . . should attempt to imitate masonry. . . . The addition of architectural details borrowed from masonry is wrong in principle, *and in practice will prove a failure.*" There is mention of supporting rods masquerading as stone columns, and stone balustrading done in concrete. Even the lamps and small enrichments are criticized. It makes us shudder to think of any other bridge at Marlow, but if the Royal Commission will have saved us from this proposed new one we are in their debt for one of the most beautiful views on the length of the Thames, and we wish them well.

The problem at Richmond is of an entirely different nature, since the bridge in question is not criticized on the grounds of a misuse of architectural detail or of material, but on the more personal score of inharmonious design. " The river scenery of Richmond on the one side, and of the historic Deer Park on the other, is calm and essentially English in character. The slow-moving stream, and the widespread expanse of meadowland studded with fine trees, combine to form a peaceful landscape with which the bridge should harmonize. Its dramatic and fortified appearance seems so foreign to its quiet surroundings and presents so striking a contrast to the neighbourhood that the Royal Commission accordingly expressed a hope that the architect might be consulted as to simplifying some of the more outstanding features of the project."

The features in question are four towers that rise to a height of 70 ft., with flanking walls rising in tiers until they are 20 ft. above the level of the roadway, while four prominent staircases, leading to and from the towpaths, add still further to the dead weight that is to be imposed upon this piece of charming meadowland. Most of us will agree that the Commission is voicing the opinion of all those whose opinion is justified by a knowledge of the site and by examination of this design when it considers that the structure would be inappropriate to this reach of the Thames. We hope that the architect has patience to bear this criticism and courage to modify his design when other counsels prevail.

Finally, we may congratulate ourselves upon the possession of a critical body that keeps silence, only that its long-considered opinions may ring forth with greater authority.

NEWS AND TOPICS

"I FEEL that I do not know much about this subject," said Mr. Basil Ionides, at the R.I.B.A. on Monday night, "but my consolation is that I don't think anyone else does." Mr. Ionides was speaking on Modern Glass. Ah, yes! Glass!—we all murmured to ourselves. We had studied steel, and concrete, and mortar, and stones, and brick, but we knew nothing at all about glass! Even the manufacturers, said Mr. Ionides, did not seem to know what they could do, and what effects could be gained by different treatments, and the only way to get things done was to decide on an effect wanted, and then to strive to get it with the makers' help. And there were many different effects to be obtained in glass, but so misused that they looked impossible. Well designed, those effects might be wonderful, and many good ideas had been lingering in public-houses and elsewhere waiting to be properly used. I have always wondered why so much glass was used in saloon bars—or rather, on those very rare occasions when I have been in saloon bars I have wondered. Mr. Ionides revealed the reason. It is because glass does not wear out, is easy to clean, and always looks bright and cheerful.

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Mr. Ionides gave an account of some of the effects of glass differently treated—flashed glass, white rolled, stoved glass, etc. In mirrored glass, the following idea struck me as being good: the Victorians, said Mr. Ionides, used to put large mirrors into rooms to give an effect of distance, but as a rule they looked rather grand and showy. And this was due to the fact that they were of white mirror, and not of a deeper tone. One could play on these tones with a great deal of effect. Mr. Ionides had had mirrors made in five perpendicular strips. The two outer panels would be of white mirror; the next two light grey; and the centre panel dark. It gave, he said, a curious receding effect, and, placed at the end of a vista, gave a tremendous appearance of distance. In the discussion which followed the paper, Mr. Percy J, Waldram told us something of supreme value: that if the glass in shop windows were made slightly convex (to the street) reflection was overcome.

"Sentinels": a woodcut by Edward Carrick exhibited by the Grubb Group.

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I have been present at every A.A. Pantomime since the first one in 1920; consequently I missed something last year when the sequence was broken and the cabaret was given at the R.I.B.A. Galleries. The cabaret was good—very good indeed; but this year we are back again in Bedford Square, and back again to the proper A.A. traditions, and I am heartily glad. No! But really every one should see this show. I, personally, arrived late, and found the middle of the second act; but from all that I saw I "have no hesitation in recommending. . . " One cannot *arrive* in sympathy with a show—not, at least, direct from the R.I.B.A.! And yet that act by the Third Year, called "Mirthe Amongse Othere Thinges" was absolutely irresistible; charming dresses, delightful music ("musique," I should write) and altogether adequate. And then there is a "Cinema Scene" by the Fourth Year, which recalls memories of a year or two ago, only this time it is the "talkies" with all the fatuosity and lack of unity—all singing fools!

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P.R.A.

The excitement about who was to be the new President of the Royal Academy is over, but there is still some wonder as to why Sir William Llewellyn was elected. In the absence of any really big painter with a "manner" as well as a genius, the wonder was bound to be there whoever was elected. I have heard it said that the reason Sir Reginald Blomfield was not elected was the prejudice in the minds of the painter-members against electing another architect so soon after the resignation from that office of Sir Aston Webb.

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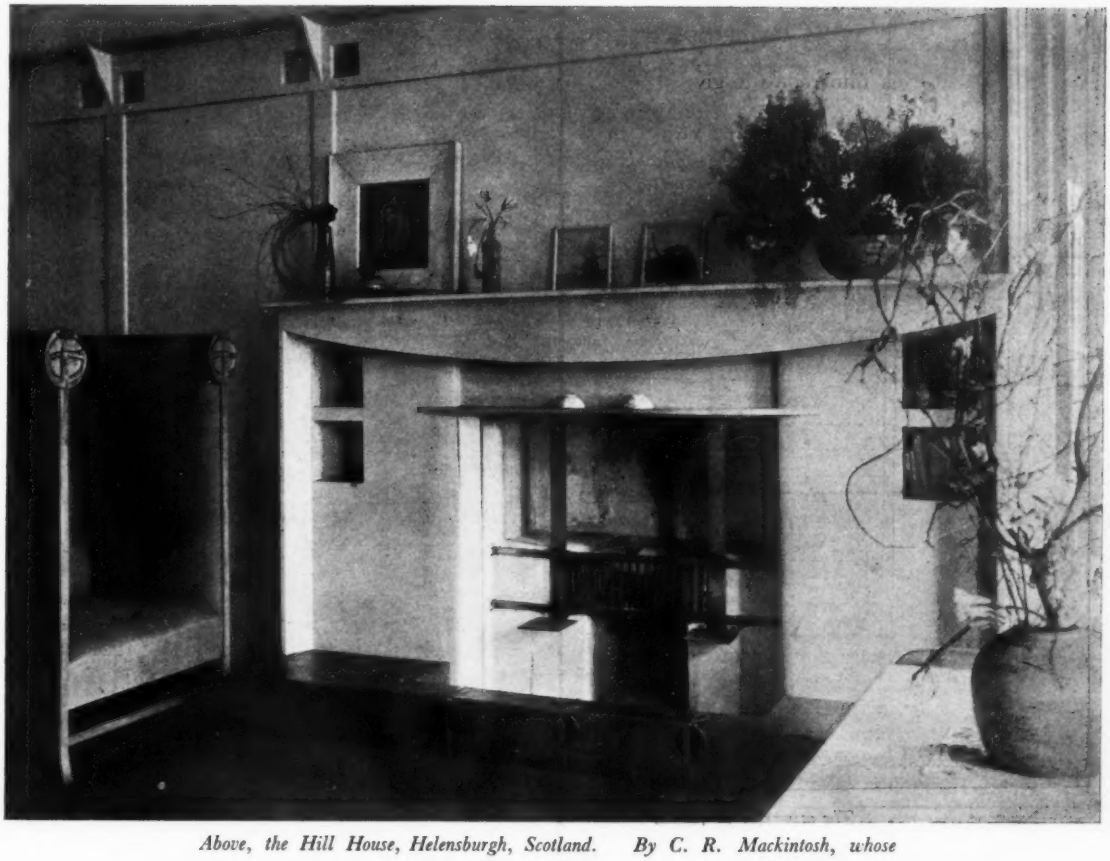
THE GRUBB GROUP

The odour of a good ragout in the cooking and the flavour of good pictures hanging on the walls of the *salle-à-manger* are no bad contributions to contentment on a December day in London. You can secure the combination at the restaurant Quo Vadis at 27 Dean Street in Soho. It is there that the Grubb Group shows its work. You need to go just before lunch or dinner (to avoid the crowd) in order to see the pictures. When you have seen them and you feel that your spiritual self is satisfied, there is the means of immediately satisfying the bodily. I have to confess that the unusual scheme of the exhibition did not strike me as particularly happy; I have further to confess that I found it admirable. The discovery, however, is due to the quality of the work rather than to the novelty of the scheme. When I saw some half dozen of Austin Spare's weird drawings I knew I was all right; when I saw a number of dainty drawings in watercolour for cinema



Above, the Hill House, Helensburgh, Scotland. By C. R. Mackintosh, whose death is recorded on page 873. Below, a fireplace in the architect's flat in Glasgow.

scenes by Edward Carrick I wondered why the cinema generally is no better than it is. There was a woodcut of Carrick's, too, called "Sentinels," that is rather in the way of being a gem. The Siena and Naples watercolours of Innes Meo are remarkably fresh. The vision that pictures the scenes is by no means a tired one. Just as vigorous and broader in effect are the larger drawings in black chalk of Stafford Leake, and "Beech Tree," by Gordon Godfrey is a thing to remember. Unfortunately, there is no printed catalogue, and so although I recollect many good things I cannot give the names of them. Another good thing about the show is that the prices are remarkably reasonable considering the high character of the work.

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"THEY HAVE NO GRAVE BUT THE SEA"

The war memorial by Sir Edwin Lutyens to the Mercantile Marine is erected rightly enough on Tower Hill, with its back to Trinity House and the big P.L.A. building, and within sight of the forest of masts of St. Katherine's Docks. The memorial is a fine thing, and, new as it is, seems to have an atmosphere of history about it. Already rich in that atmosphere, the City is the richer and more famous for this piece of Lutyens's work.

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FAMOUS ARCHITECTS FOR HOUSING SCHEMES

After designing so many war memorials, Sir Edwin Lutyens is now to turn his hand to designing flats for the working-classes at Westminster. At the request of the Duke of Westminster, Sir Edwin is to be the architect for some seventy flats that are to be built by the City Council on the south side of Vincent Street. Another big housing scheme is also being undertaken by Westminster near to Ebury Bridge, and the architect in this case is Mr. H. V. Ashley. It is understood that the Westminster Housing Association, for which Mr. J. C. Davidson is asking for £32,000 in order to buy two acres of land at Pulford Street, have also engaged Sir Edwin Lutyens as their architect.

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MRS. PANKHURST'S STATUE

There will be much irony in it—though not more, perhaps, than there is in most things—if the Government give to the suffragettes the site in Downing Street that is asked for for their statue to Mrs. Pankhurst. I have seen Mr. A. G. Walker's preliminary model. "Mrs. Pankhurst to the life" is what all who have seen it say. Her dress is that in which we remember her so well, and her face has that touch of pity and sweetness in it that used to stir up so much sympathy and enthusiasm. After the giving of the vote, it would be foolish to refuse a Government site. If it is given, Mrs. Pankhurst's soul will be on patrol duty again in a street of many bitter memories, but where it would at least feel at home.

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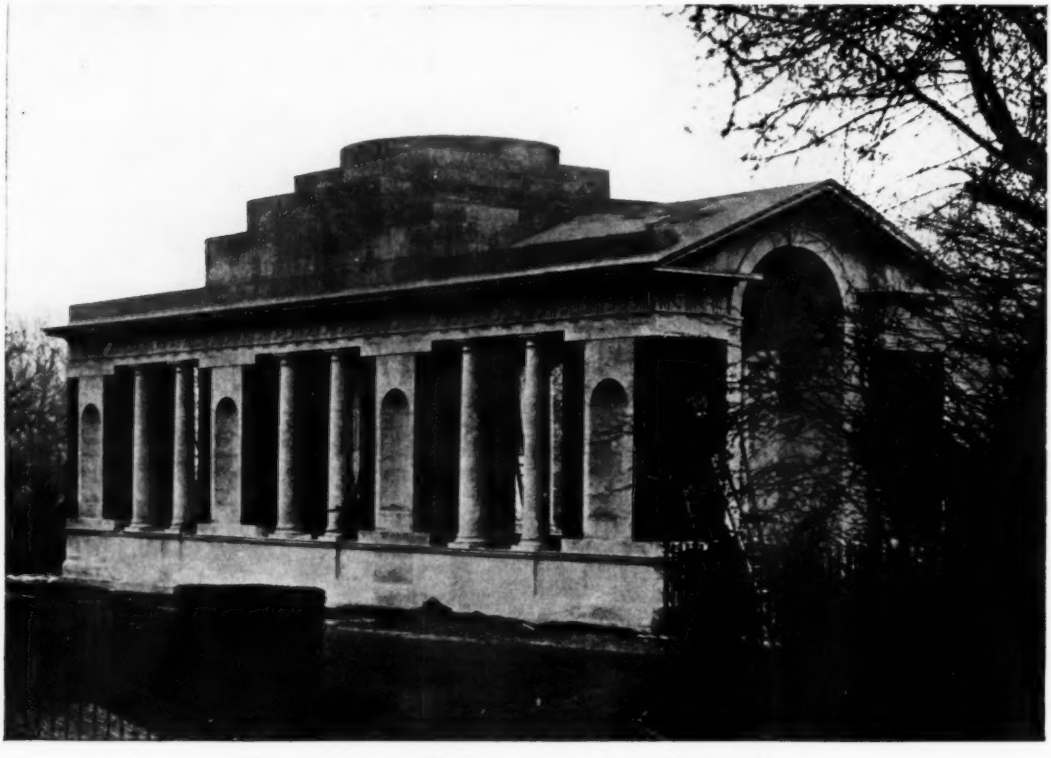
BRITISH SCULPTOR'S HIGHEST HONOUR

The gold medal "for distinguished services to sculpture," awarded by the Royal Society of British Sculptors to Mr. William Reynolds-Stephens, its president, like that awarded by the R.I.B.A., is bestowed for general distinction, and is the highest honour a British sculptor can attain. It has been awarded only twice before—to Mr. Alfred Gilbert and to Sir Hamo Thornycroft.



The memorial to 12,086 officers and men of the Merchant Navy, erected on Tower Hill from the design of Sir Edwin Lutyens.

DANGERS OF DEMOLITION

An inquest held recently upon the death of a workman engaged in the demolition of the old Bank of England brought the opinion of a foreman housebreaker that the structure was jerry-built. The arch supporting the floor which collapsed and caused the fatality, instead of being solid stone as it looked was only 4½ in. thick and had about it more ornament than substance. People " in the know " are well aware that, in spite of thick walls and heavy timbers, the old builders were no better than they should have been. Rome was not too well built, according to Juvenal. The jury added a rider to their verdict of " Accidental Death " that in their opinion the powers of the London County Council should be extended to ensure better supervision of the demolition of old buildings.

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A PROPHET WITHOUT RENOWN AND——

Charles Rennie Mackintosh died on the evening of Sunday, December 9, in London. If Mackintosh had been forty-two today instead of on the outbreak of war, he would probably have enjoyed an immense practice, and would certainly have been the most talked-of individual in the architectural world of two continents. Even now his name is held in singularly high esteem wherever a more modern architecture prevails; the Germans, the Austrians, and the Dutch regard him as the originator of many of the best things in the sober, " functional " styles of today. The century-old English custom of only recognizing native ideas and native talent after they have been exploited for some time on the Continent has kept his name from becoming familiar in his own country. It seems, however, that when he died the time was about ripe for some sort of recognition there. His most famous building, the Glasgow School of Art, belongs itself—if not the date of its completion—to the last century; and it was, I think, in the year 1900 that Mackintosh and his wife (also a gifted designer) entertained between thirty and forty German and Austrian visitors who made the journey to Glasgow specially in order to see the building. English architects are now so often in Berlin that Mackintosh's work must inevitably begin to interest them before very long.

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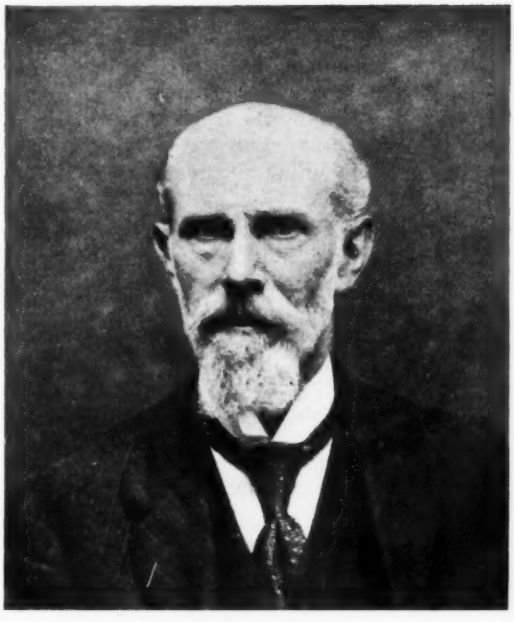
——A PIONEER IN MODERNISM

The real tragedy of Mackintosh's life is that notwithstanding the extraordinary maturity of his early Glasgow work he did not feel (in 1914) that he had done more than make a beginning with his art. The School of Art, the Hill House, Helensburgh, the Willow Tea-Houses, and two or three lesser jobs are all he built, and yet to him it was all merely " preparatory work." Who knows what he might not have done if he had had an opportunity of carrying on ? The exhibitions which, with his wife, he held at Vienna, Turin, Moscow, Berlin, Dresden, Munich, and in other places, gave the world some idea whither he was developing. His modernism was too genuine and too thoughtful to be demonstrative or bombastic, and that the exuberance of the younger continentals would have been checked by him there is no doubt. Some of his educational ideas are now commonly—and very quietly—accepted. Mackintosh was for five years a student at the Glasgow School of Art, for which he afterwards provided such a famous home, and there he went through the full discipline in drawing from the life imposed on students of painting and sculpture. I doubt whether any architect of his generation ever drew the human figure once. Today life-classes play a part in every self-respecting architectural course.

ASTRAGAL



Mr. William Reynolds-Stephens, President of the Royal Society of British Sculptors, who has been awarded the Society's gold medal "for distinguished services to sculpture."

ARRANGEMENTS

WEDNESDAY, DECEMBER 19

R.I.B.A., 9 Conduit Street, W.1. Meeting in the Hall at 8 p.m. A. R. Powys on " The Preservation of Ancient Buildings." Lantern slides. Lecture connected with St. Paul's Ecclesiological Society.

The Institution of Civil Engineers, Great George Street, S.W.1. Ivor Wm. G. Freeman, B.SC., etc., on " The Harbour Improvement Scheme at St. Peter Port, Guernsey." 6.30 p.m.

THURSDAY, DECEMBER 20

Victoria and Albert Museum, Kensington, S.W. " Italian Sculpture of the Renaissance." Last lecture. By Eric Maclagan; viii: " Bernini and the Seventeenth Century." 5.30 p.m., in the Lecture Theatre.

FRIDAY, DECEMBER 21

Royal Society of Arts, 18 John Street, Adelphi, W.C.2. H. W. Fincham, F.S.A., on " The Order of St. John of Jerusalem and its London Home." 5 p.m., in the Hall.

CHRISTMAS HOLIDAY LECTURES

R.I.B.A. Lectures for Children on Architecture. By Mr. and Mrs. Quennell. Friday, December 28; Monday, December 31; Friday, January 4. 3.30 p.m.

BYGONE LAMBETH: i

[*Photographed by the late* WILLIAM STRUDWICK, *with notes by* E. BERESFORD CHANCELLOR]

LAMBETH connotes to most people the venerable palace enshirned among its trees, the architectural reiteration of St. Thomas's Hospital, a sort of recurring decimal among eleemosynary institutions; and the Florentine audacity of Messrs. Doulton's chimney, flinging, as it were, its Renaissance challenge to the dominant Gothic on the more official bank. Those who dabble in old documents or, like the one-time genius of Putney, immerse themselves in old plays, are familiar with the name (if with nothing more) of Lambeth Marsh; where wild fowl haunted and wild animals were once hunted; and which, before development came with its pickaxes and measuring tapes, had blossomed into the sophisticated area of tea-gardens and places of more questionable amusement. But few save those whose avocations took them to this part of London, or who loved to investigate the lesser-known quarters of the City, were aware of the inherent picturesqueness of the place before the Embankment came and tidied it up.

Were I here attempting anything like a history of the area I should have to say something about the origin of its name; the characteristic way in which that name is spelt differently in all sorts of early documents, beginning with Doomsday Book; the conclusions of etymologists concerning it (equally varied, as usual); and its annals, ranging from Saxon times to the day when Henry (whose passion for giving away other people's property in exchange for something he wanted, has become a byword) made over the manor to the See of Carlisle, and that on which Queen Elizabeth planted or sat under her inevitable mulberry-tree; to later times, when there was quite a little nest of astrologers living in these parts: Simon Forman, Captain Bubb, Francis Moore, and the rest; down to those still more recent days when art was here represented by Patrick Nasmyth, and the art of self-defence by the famous John Broughton.

Number one. Old Swan Yard, Fore Street, Lambeth. The opening behind the lamp-post ran into Lambeth, opposite the church porch and by the site of the building formerly known as Bunyan's Hall. The Doulton family founded a Sunday School there at which Sir Henry Doulton was a teacher.

Number two. (Left) Guy Fawkes House, Princes Street, Lambeth, by the Thames foreshore. Number three. (Right) Houses at the Bottom end of Lambeth Road and in front of entrance porch to Lambeth Church. The house with three windows marked "To Let," was known as Bunyan's Teetotal Hall. On the left of the photograph is old Mr. Leaver, of Leaver and Goulty.

Number four. (Left) High Street, Lambeth. Number five. (Right) New Street, Lambeth, leading out of Fore Street.

Luckily I am not called upon to delve thus deeply into the intricate past, but am simply here as a showman, so to speak, presenting a series of quite remarkable and in many instances beautiful and interesting pictures reproduced from a book of photographs taken in pre-Embankment days. That Embankment was completed in 1870, so that the photographer was at work some time during the sixties of the last century. But so clear are his results that they might have been produced yesterday; while they exhibit such a sense of pictorial values, so wholly *right* a selection of subjects and points of view, that there was evidently one person with artistic feeling noting the inherent picturesqueness of a neglected part of London at a period not otherwise specially distinguished for such things. One difficulty has presented itself—that of selection. There are altogether four dozen photographs, and I should have liked, and so I feel sure would the Editor, to have reproduced the whole of them, but want of space (how familiar I am with those words !) prevents this, and so choice has had to be made of such (eight now and eight to follow in another article) as seemed most likely to be of general interest.

Number one. Old Court, Fore Street.

The first I select is one in Fore Street, a thoroughfare swept out of existence by the coming of the Embankment, and it shows us the old Swan Yard, with an opening behind the lamp-post which communicated with the church, the tower of which, rising behind the old houses, approximately fixes the site. Here was what was called Bunyan's Teetotal Hall, and here a Sunday School was founded by the Doulton family, at which Sir Henry Doulton was a teacher.

Number two. Guy Fawkes House.

The next illustration represents a building known as Guy Fawkes House, which stood in Princes Street close to the river foreshore. It has the appearance of having been once a place of considerable importance, but what,

Number six. (Left) Plague Houses, now demolished—at the side of the old Town Hall, Lambeth (Kennington Road). Number seven. (Right) Princes Street, Lambeth. On left, porch of Jared Hunt's house (the soup-maker). In the centre, the "Old Red Cow" public-house.

Number eight. Bishop's Walk, Lambeth—now the site of St. Thomas's Hospital. The man standing just outside the house is Rorke himself, father of Kate and Mary Rorke. The end house near the wall was the residence of Mr. Gill, R.A., the Scottish painter. The old wall to the Archbishop's grounds was removed and replaced by one of new design.

if any, actual connection it had with the 5th of November hero, I cannot say.

Number three. Lambeth Road.

The illustration which follows shows us, as it were, the reverse of the penultimate one, as the old house with the dormer windows, marked "To Let," is the Bunyan Teetotal Hall, and the opening under it leads into Old Swan Yard. This row of picturesquely irregular dwellings stood at the bottom of Lambeth Road and faced the entrance porch of Lambeth Church. By the way, the notice on the house in the foreground tells us that the great American actor, Joseph Jefferson, was then playing his famous part of Rip Van Winkle at the "New Theatre Royal, Adelphi."

Numbers four and five. High Street and New Street.

To show that other thoroughfares in Lambeth were equally attractive and artistic, I select the next illustration to indicate what the High Street, linking up Vauxhall Row with New Bridge Street, looked like in the sixties of the last century; while old houses of a different character and in another thoroughfare—New Street, a short byway from Princes Street to the river bank—are shown in more detail in the next picture.

Number six. Plague Houses.

In yet another photograph we have a collocation of cottages that might for all the world be part and parcel of a village street. As a matter of fact, they stood in Kennington Road, and adjoined the old Town Hall. They were known as the Plague Houses, no doubt from the fact that those suffering from the visitation of 1665 were here segregated. In common with most of the landmarks perpetuated by the photographer, they are with the past.

Number seven. Princes Street.

Although in the next picture the principal feature cannot claim the attraction exhibited by the old houses in the last one, the type of public-house here depicted is so rapidly disappearing that it already begins to take on an historic air. This particular tavern was the "Old Red Cow," in Princes Street, and very characteristic it is of the unpretentious taverns which preceded the flaring gin-palaces of a later day. The old houses flanking it are typical of many which once existed in this quarter. The projecting porch on the extreme left is that of the home of one Jared Hunt, known locally as "the soup-maker."

Number eight. Bishop's Walk.

The last photograph represents Bishop's Walk, and on the site of the cottages shown, St. Thomas's Hospital now stands. The wall on the left was the one which formerly enclosed the grounds of Lambeth Palace, while the cottage nearest us in the picture was then the residence of Gill, the Scotch painter and R.A.

In a second article I shall be able to give some photographs of the Embankment in formation, the cause of the disappearance of so much of the Lambeth of the past.

The turbine station at the Shannon Electric Power Works. Ardnacrusha, Limerick: a piece of pure engineering of striking architectural character. There appears to be something Egyptian about the building, and at the same time it is extraordinarily modern. The great openings in the battered dam are of fine proportion. Much of the temporary timber frame-work shown on top of and below the openings and around the tops of the columns is quite decorative, although not in the least intended to be so.—[HENRY HILL.]

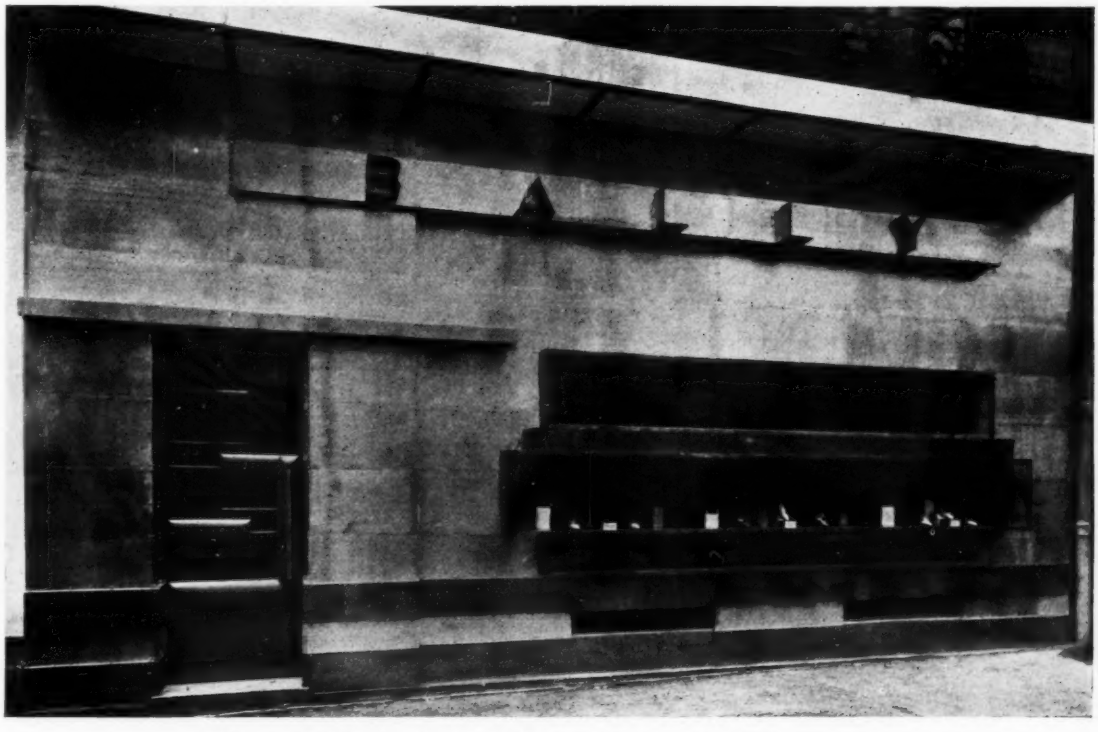
OBLONG AND CYLINDER

TWO PARIS SHOPS FROM THE DESIGNS OF ROB MALLET-STEVENS

[BY P. MORTON SHAND]

ONE of the most curious street phenomena noticeable in all great cities during the course of the last decade or two has been the persistent way in which ready-made shoe shops have become more and more numerous and conspicuous. The first of these shops, which is to be found at 11 Boulevard de la Madeleine, was designed for Messrs. Bally, the well-known Swiss boot and shoe manufacturers. The firm seems to have intended its new branch as an effective form of advertisement. There is very little space for stock inside, and customers who want to see a reasonable assortment of ladies' shoes are referred to the former central branch, "Aux Capucines," a little farther up the boulevard. Certainly M. Mallet-Stevens was the right architect to have chosen for the purpose—in Paris at all events—for his new shop was officially opened this spring by a Government Minister who made the usual speech, and had as enthusiastic a "Press" as a *première* of Sacha Guitry.

The front is entirely covered with flat, highly-polished, oblong metal plates, which are keyed together by small circular studs of the same metal. These protrude about ½ in. and



Bally's shoe shop, Boulevard de la Madeleine, Paris. By Rob Mallet-Stevens. Above, left, a view in the interior. Above, right, detail of fitting-room. Below, the shop front.

can be removed with the aid of a sort of twin-pronged screwdriver. The two raised bands immediately above the pavement, which in the accompanying illustration look like string-courses of another material, are encased in brass plates of the same size, with studs to match. The soffit of the wide concrete overhang which bisects the lintol, contains the overhead lighting arranged in squares of frosted glass framed in aluminium surrounds. The twin showcases—one can hardly pretend they constitute a shop window—are lined with drab-coloured velvet, and afford space for the display of about half a dozen pairs of shoes apiece. There seems no obvious reason why the upper of these glass cases should be made to recede slightly from the lower. Even if this is intended to facilitate closer scrutiny of the former, the setting back arrangement results in the metal division between the two obscuring the line of vision for anyone of normal height. The only decorative note is the name Bally jutting out horizontally some 9 in. from the fascia in solid, square-cut, brass letters in the very effective manner first introduced by Gabriel Guevékrian, to whom M. Mallet-Stevens has been indebted for many of his ideas.

The entrance opens into a short vestibule of plain, roughened ochre stucco which leads up to a cash-desk plated in aluminium like a conning-tower. The interior of the shop is even smaller than its exterior leads one to expect, but is cunningly made to appear much larger by the interplay of mirrors and polished metal surfaces. The fitting-room, which is to the right of the vestibule, has its walls distempered in greyish-white, with a dado of undulating corrugations cut into the plaster up to about 4 ft. from the skirting-board. A plain bistre pile carpet, with a black-lined border, covers the floor, on which are spread modern rugs woven in curious hieroglyphs and irregular-shaped patches of grey, green, and orange. The doors are made of some dark-grained, Japanese-looking wood, inlaid asymmetrically with rectangles of lighter polished woods.

The same wood is used for the customers' armchairs. These are covered with a fabric which has been designed on the same principle as the latest Celanese shirtings, so that the direct juxtaposition of several bright colours should produce a general effect of one light neutral tint. In this case partially overlapping oblongs of yellow, mauve, and orange merge into a straw-coloured background. At the back of the shop is a window designed by Barillet in vertical and horizontal strips of transparent, semi-transparent, and opaque glass in white, grey, and black tones, with alternating smooth, ribbed, and otherwise patterned or roughened surfaces.

Two delightful little plaques by Foujita, which look as if they were enamelled on metal, are let into the stucco of the vestibule wall. These represent creamy nudes, half Japanese and half Botticelliesque in treatment. With the exception of the floor-manageress, for whom Messrs. Bally probably insisted on the conventional robe of black satin, all the assistants wear dresses of a dullish yellow in harmony with the walls, carpet, and chair-coverings.

Though the exterior of this shop is very fresh and exciting

Bally's Shoe Shop, Boulevard de la Madeleine, Paris. By Rob Mallet-Stevens.

The Franco-Brezilian Company's Depot, Boulevard Haussmann, Paris. By Rob Mallet-Stevens.

to look at for the first, and even the second time, it strikes one that its startling novelty will quickly disappear—especially if, as seems highly probable, it soon finds imitators. No attempt has been made to harmonize the shop with the "traditional" building of which it forms a part.

The second of these shops, which is slightly less recent, represents a less subtle and more direct exercise in demonstrative advertising. "Les Planteurs de Sao Paulo" is a small stand-up coffee-bar which has been opened in order to give publicity in France to the merits of Brazilian coffee.

A cup is freshly made for each person at the purely nominal price of 75 centimes (say, 1½d.). The wedge-shaped modern building, of which this little café forms the thin end, is situated at the south-west corner of that important point of traffic intersection formed by the junction of the recently-opened extension of the Boulevard Haussmann with the Boulevard des Italiens. Within the café is completely circular, the diameter being about 20 ft.; while without the façade occupies about two-thirds of its circumference.

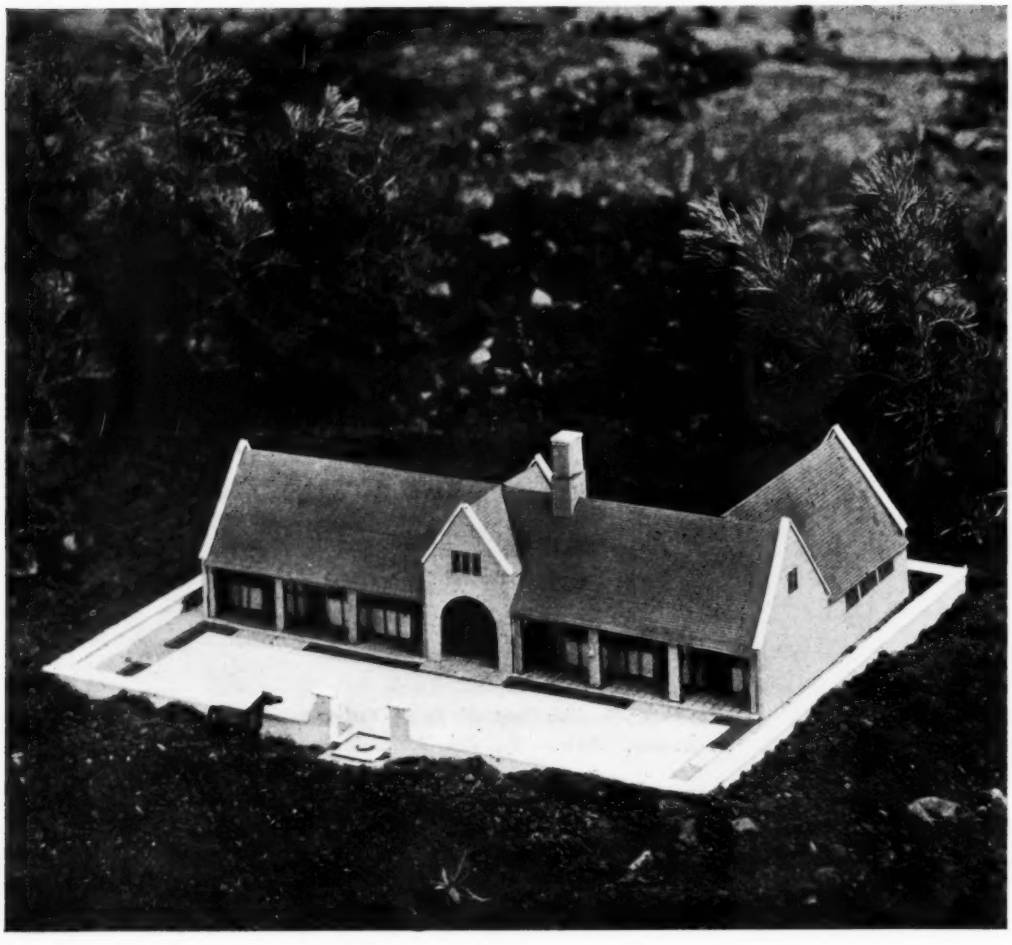
The pediment is of dull-yellow polished Hauteville stone, with a course of light-grey mottled granite immediately above it; the metal infillings being painted grass green.

The fascia is of stucco painted to imitate this band of polished grey granite below the window. The raised lettering on the fascia is painted yellow on one side and green on the other, and is outlined in mercury-vapour lighting at night.

The two doors, separated by a wide expanse of convex plate glass, are placed at the extremes of the turreted façade. Inside everything is cased in burnished aluminium; a concave bar-counter in the segment corresponding to the window; the ticket and cash-desk behind one of the doors and a showcase behind the other; and three small, glass-topped tables to which customers take their cups after receiving them at the counter. These tables are cylindrical in shape, with one intermediate shelf. There are no stools, the object being to encourage the public to drink a cup of coffee and leave again as quickly as possible so as to make room for others.

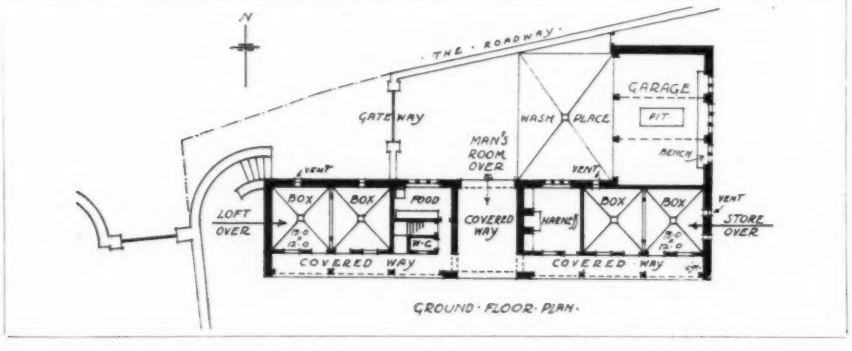
In front of the window a curved staircase with a plain aluminium balustrade leads down to a store-room in the basement. The floors are of monochrome ivory-coloured mosaic, while the walls are plastered with roughened stucco distempered in ochre and picked out with green lining. On a level with what would be the cornice line are green window-boxes filled with artificial coffee-plants in flower. Above the bar is a most attractively stylisized little oil painting of a harvesting scene in a typical coffee plantation. There are also four small—far too small and far too crowded—sculptured bas-reliefs in the most modern manner by the brothers Martel. These depict the life-history of coffee from the plant to the cup. Two, which are inside, are coloured in the prevailing ochre tint of the walls; the others, placed outside, over the doors, are coated with aluminium paint.

This very small interior—there is barely space in it for twenty persons at a time—is so deftly and efficiently arranged that it avoids all suggestion of crowding. The use of aluminium, here perfectly rational, has been fully justified by results. If the architects of our new public-houses could be induced to employ aluminium sheeting, beer-bars might become cleaner and more cheerful places.



A HOUSE FOR HUNTERS AND MOTOR-CARS

THE problem of this building was to find a plan which provided the accommodation desired, gave easy access for a car to enter and leave the garage, and at the same time place the car when "on the wash" out of view from the owner's house, which lies immediately to the south. The stables demanded all the space available to get a south aspect. An adequate court separates the two buildings, and this will be laid out with gravel roads surrounding a grass space planted with flowering trees. The ground floor of the owner's house is 8 ft. approx. below the stable court, and is planned on three sides of a square surrounding a central pool. The way from this lower court to the stables is by wide stone steps planned on the axial line of the two buildings. The main entrance to the owner's house is shown, and the original boundary line dotted. Thus may be seen the difficulty of site which added to the problem.



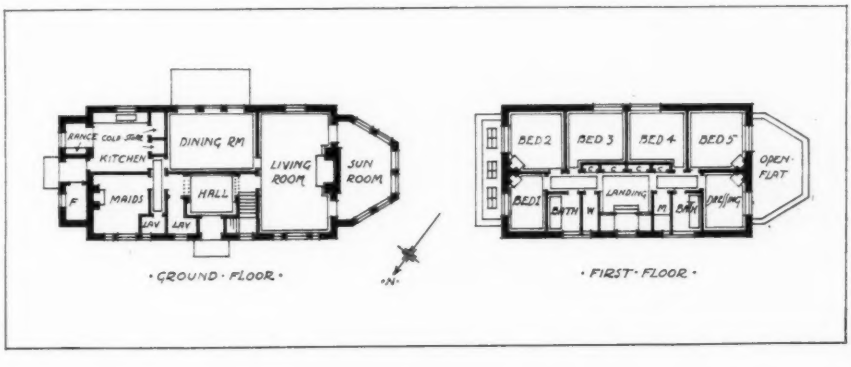
On this and the following pages we illustrate models and plans of five houses, each of which has been designed by Leslie Mansfield to provide special accommodation not usually demanded even in the most modern domestic work.

A WHITE HOUSE

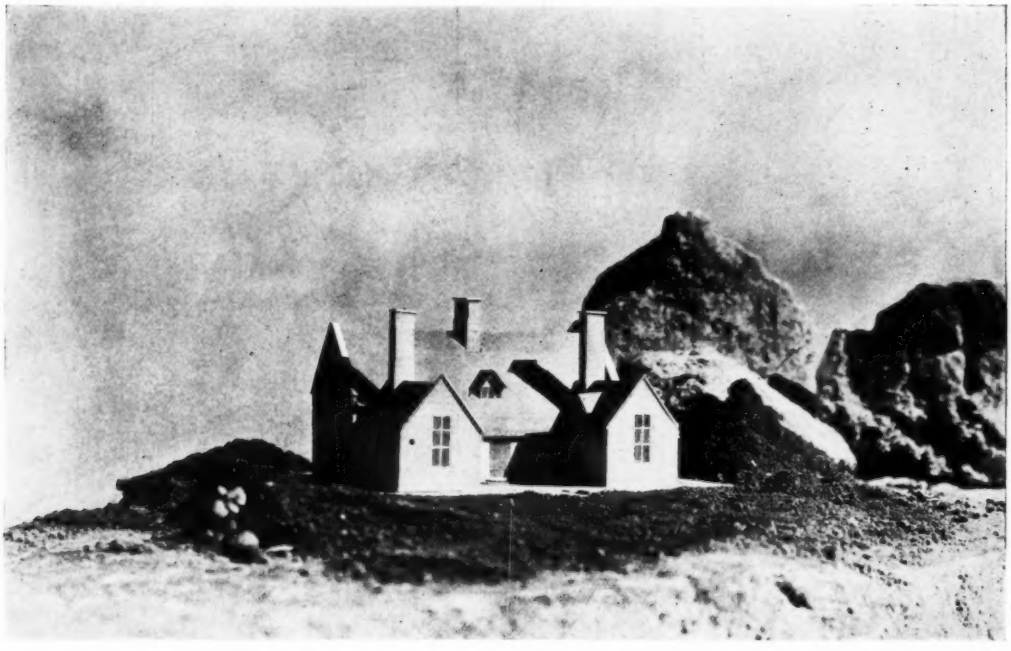
This house was designed to illustrate unusual forms, to combine charm with practical arrangement, and to provide rooms which can be adapted to meet all the varied climatic conditions of England.

The kitchen quarters are severely divided into *a*: the workroom; *b*: the leisure-room. The dining-room can function, with equal ease, as a loggia or as an enclosed compartment. The sun-room can be used with equal comfort either in the summer or winter. The bedroom floor is planned to give convenient access to an economical arrangement of bathrooms, etc. Bedroom five and the dressing-room, the owner's suite, has the added luxury of direct approach to the wide veranda over the sun-room.

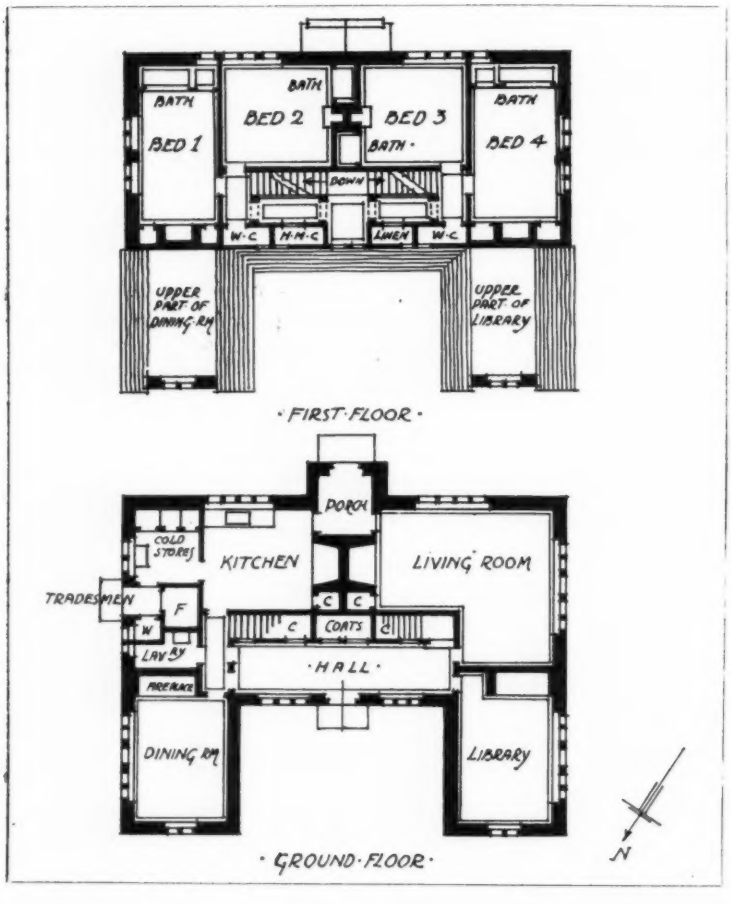
The model is shown in a fantastic setting suggestive of an interesting site by the waterside.



Model and plans of a white house. By Leslie Mansfield.



A HOUSE WITHOUT A BATHROOM



THIS house is planned to introduce three features:

a: a bath to each room.

b: an open timber roof in the dining-room and library.

c: the grouping of the dining-room, kitchen, etc., distinct from the living-rooms.

The main stairway is arranged to serve both ends of the house, and access to the living-room is made easy by the garden porch.

On the first floor the stairway to the roof serves two small bedrooms, with baths at each end of the house. These groups are divided by a door on the landing, one group to be used by the maids and the other by the family. The view shows the entrance court and the dormers in the roofs over the two wings. The dormers are so placed as to admit sunlight, high up, to the rooms in the morning and afternoon, as the case may be.

Models and plans of a house without a bathroom. By Leslie Mansfield.

TWO SMALL HOUSES

HOUSE A is an attempt to make a small house of an area as near to the "subsidy limit" as possible, increasing such area only as far as to "make the difference."

It is interesting to note :

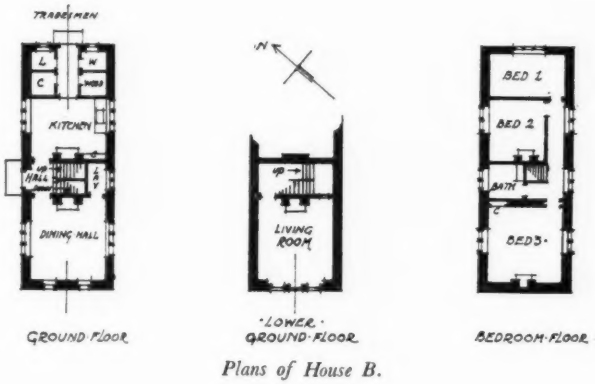
a : the single living-room is of ample size.

b : the house is designed as near the traditional Cotswold type as possible.

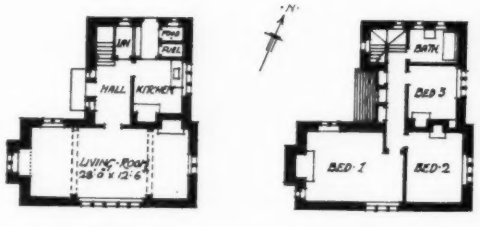
House B is another solution of much the same problem, but the house is suitable to a site on the side of a hill. In this case the living-room area is divided to give a dining hall on the upper ground floor and a separate room on the lower level. The fall from the road is approximately 1 in 6, a very common gradient in numerous sites in the Cotswold country. The house is designed to harmonize with Cotswold work, but to be of cheaper construction and materials.

House B is shown on the left-hand side in the above illustration.

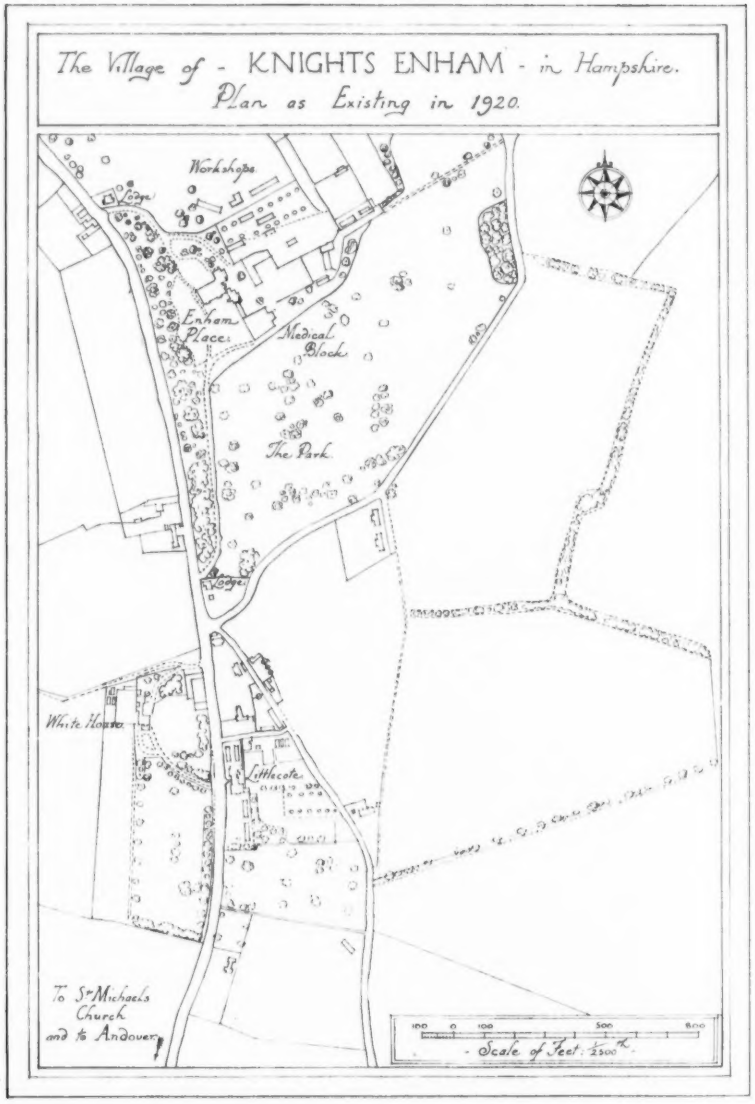
Models and plans of two small houses. By Leslie Mansfield.

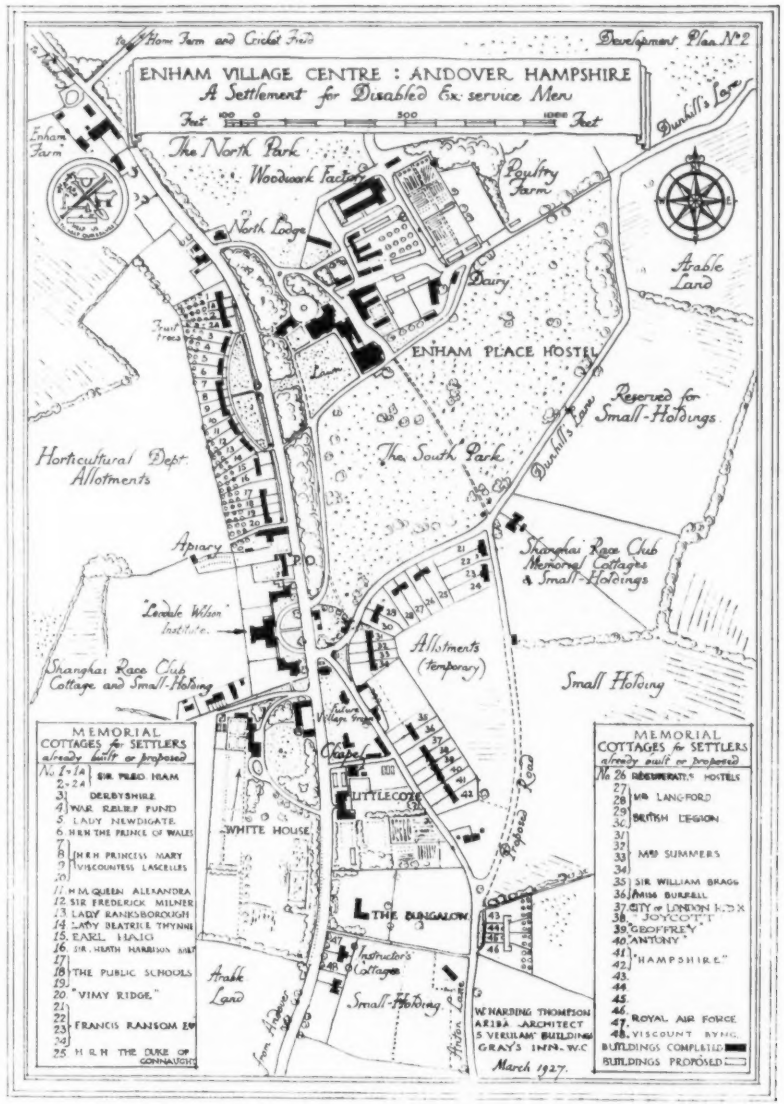


Plans of House B.



Plans of House A.





Enham Village Centre, Andover, Hampshire. By W. Harding Thompson. Left, plan as existing in 1920. Right, plan of present layout [see also facing page].

A VILLAGE FOR DISABLED EX-SERVICE MEN

THE nucleus of the Village Centres Council consisted of a small group of medical men and others, who, in the summer of 1917, formed themselves into a committee for investigating the problems of war disablement in the United Kingdom and France. Shortly after the armistice, the Enham estate, near Andover, Hampshire, was purchased for the purpose of establishing the first village settlement for disabled ex-service men. The estate comprises about 1,027 acres, and in 1918 it consisted of three large houses, two smaller ones, and about thirty old cottages (mostly thatched). With the exception of the park lands surrounding Enham Place, the whole estate was devoted to agriculture.

Enham Place was converted into a hospital for curative treatment, and temporary accommodation was provided for patients in huts. At the same time a start was made with the training of the disabled men in rural handicrafts, furniture making, basketry, etc. Then began the work of building up a permanent settlement.

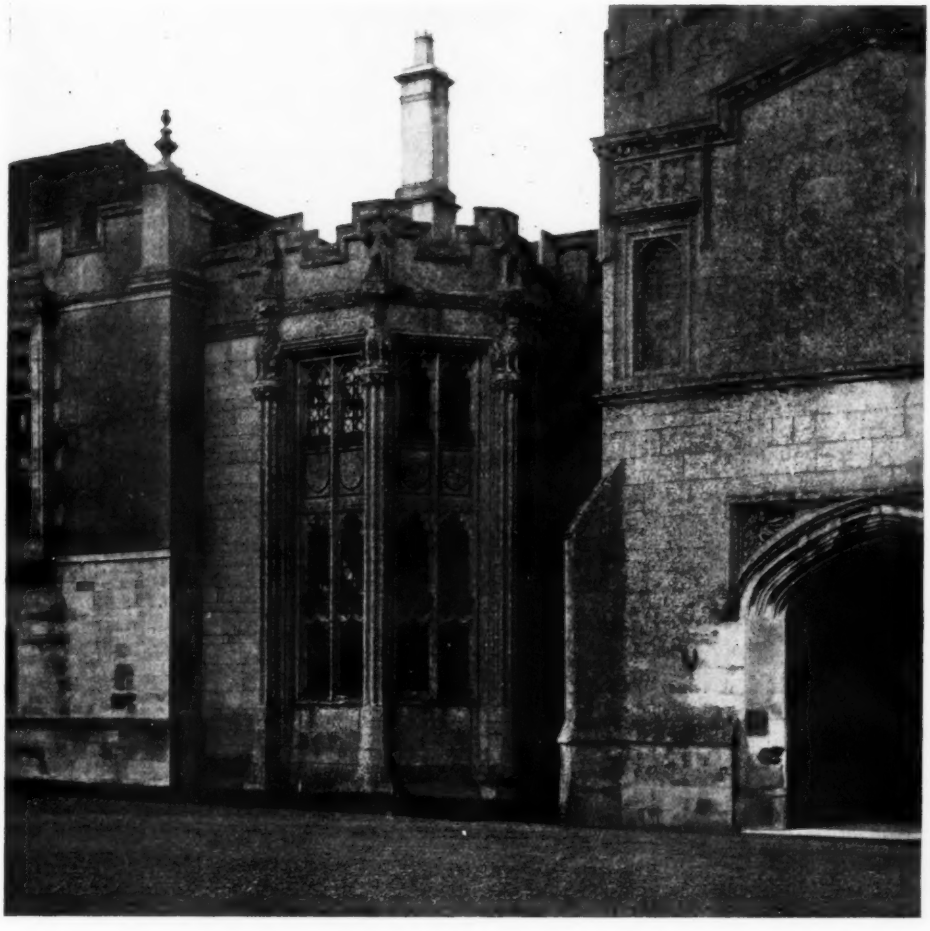
During the last ten years about sixty cottages have been added to the original nucleus for the accommodation of permanent settlers who have completed their course of treatment and training and who are now engaged in productive work in the new factory, where portable buildings, furniture, gates, and farm implements are manufactured. Some settlers have small holdings with farm buildings attached, and they dispose of their produce locally.

The village institute contains one large room for plays, dances, and the exhibition of films; a billiard-room for two tables, a small library, committee- and dressing-rooms, bar, kitchen and offices. A group of shops, with cottages attached, was built to form, with the institute, the centre of interest in the community.

Enham Village Centre, Andover, Hampshire. By W. Harding Thompson. Above, a group of four non-parlour cottages. One of them, marked with the notice board, is the post office. Below, the Institute.

It may be noted that nearly all the new cottages were built under the Housing Acts; and that, as the village grew but slowly when generous donors provided funds, it was found impossible to build large and more interesting groups of cottages linked together. Each pair or group expresses to some extent the individual requirements of the various donors in regard to roof covering (thatch or tile) and design generally. For economy in road-making it was found necessary to build on the existing roads that pass through the estate, which accounts for the rather open type of development adopted. Most of the cottages were built by the Estate Works Department, and the joinery made by "trainees." The general character of the new buildings was determined to a large extent by the need for harmonizing with the older cottages in scale, colour, and materials.

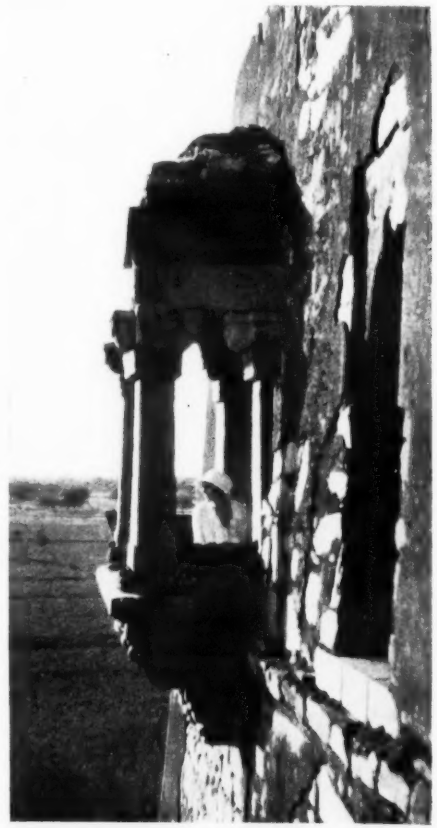
Enham Village Centre, Andover, Hampshire. By W. Harding Thompson. Above, part of a group of six parlour-type cottages, and a pair of reed-thatched parlour-type cottages. Below, the Royal cottages, the gift of Princess Mary and Viscount Lascelles.



ENGLISH PRECEDENT No. 43

NEVILLE HOLT, LEICESTERSHIRE

This house has been largely modernized, but it retains a good deal of beautiful work of the fifteenth century. The group of the porch and bay window is particularly striking. The small window in the upper story of the porch is repeated on the return face, and balanced by a similar arrangement on the right-hand angle—a quaint and uncommon treatment. The bay window is a fine example of the method of lighting the dais end of the hall, which had been increasingly adopted as the need for security lessened and the desire for comfort increased. The house is now used as a school. [J. A. GOTCH.]



FOUR ORIEL INDIAN WINDOWS

Top left: This oriel window, at Mandu, Central India, is of Mohammedan origin, and dates from the sixteenth century. It has a heavy canopy, and the stone corbels are carved. The window is divided into a number of lights, thus showing the underlying Hindu influence. Bottom right: This beautifully designed window at Khairpur Mosque, Delhi, dates from the late fifteenth century. At this time the Mohammedan invader was not so all-powerful, and was content to tolerate the local Hindu inhabitants.

Top centre and top right: These two windows at Haus Khas, Delhi, were built by the Afghan invaders at the beginning of the fourteenth century. The only ornamentation is the carved stone corbels. The pillars are plain, with slightly moulded capitals supporting plain square lintels. The canopies are simple and of solid structure. The weight of the canopy is carried mainly on large stones cantilevered from the walls. The whole effect is one of compactness and strength. The windows are suited to the type of building of that time. *A. C. B.*

FORTY-EIGHT BRICKS

[BY EDGAR LUCAS]

THE forty-eight bricks illustrated by the accompanying sketches have been selected from the many hundreds which are now being made and used. There is an increasing demand for the right brick; the brick that will completely satisfy the particular requirement. The considerations affecting the specification of a brick are as follows: 1: shape; 2: size with regard to structural and æsthetic requirements; 3: texture; 4: strength; 5: weight; and 6: colour. The relative importance of these factors will, of course, vary with each case. Thin facing-bricks have not been included in this selection as their sizes are so various. Cut closers and bats have also been omitted as the shapes and sizes of these bricks are familiar.

Figures one and two. The R.I.B.A. standard sizes for bricks. It should be remembered that there are two specifications which vary the size slightly to allow for local conditions of burning. The large standard brick has a maximum size of $9\times4\frac{3}{8}\times2\frac{13}{16}$ in., and a minimum size of $8\frac{7}{8}\times4\frac{5}{16}\times2\frac{7}{8}$ in. The small standard brick has a maximum size of $9\times4\frac{3}{8}\times2\frac{11}{16}$ in., and a minimum size of $8\frac{7}{8}\times4\frac{5}{16}\times2\frac{5}{8}$ in. Figure one illustrates the maximum size of the large brick, and figure two the minimum size of the small brick.

Figure three. Bull-nosed bricks. These are made with a right- and left-hand bull-nose. The curve varies from a slightly rounded angle to a curve which completely rounds the header face. Stop bull-nose bricks, which convert the bull-nose into an arris, are also made.

Figures four to seven. Plinth bricks are made to weather over an increase of wall thickness. Figures four and six illustrate a header and a stretcher to course in 3 in., and figure five shows a header on edge. Figure seven illustrates an external plinth angle.

Figure eight. Squint quoin bricks often have to be specially made for the required angle, but the more common angles are obtainable from stock.

Figure nine. Birdsmouth bricks with a right-angled mouth are stocked, but other angles have to be specially made.

Figures ten and eleven. The hollow or cavetto brick can be used as a plinth brick. It is also very useful in making up moulded cornices and entablatures.

Figure twelve. The beaded header is not used so much as it was in the days of the Gothic revival. With the new hand-made brick it can be used to charming effect.

Figure thirteen. The weathered cyma-recta brick is typical of a number of moulded bricks which can be used in making up cornices, sills, and other moulded features. Most of these bricks have to be "special made."

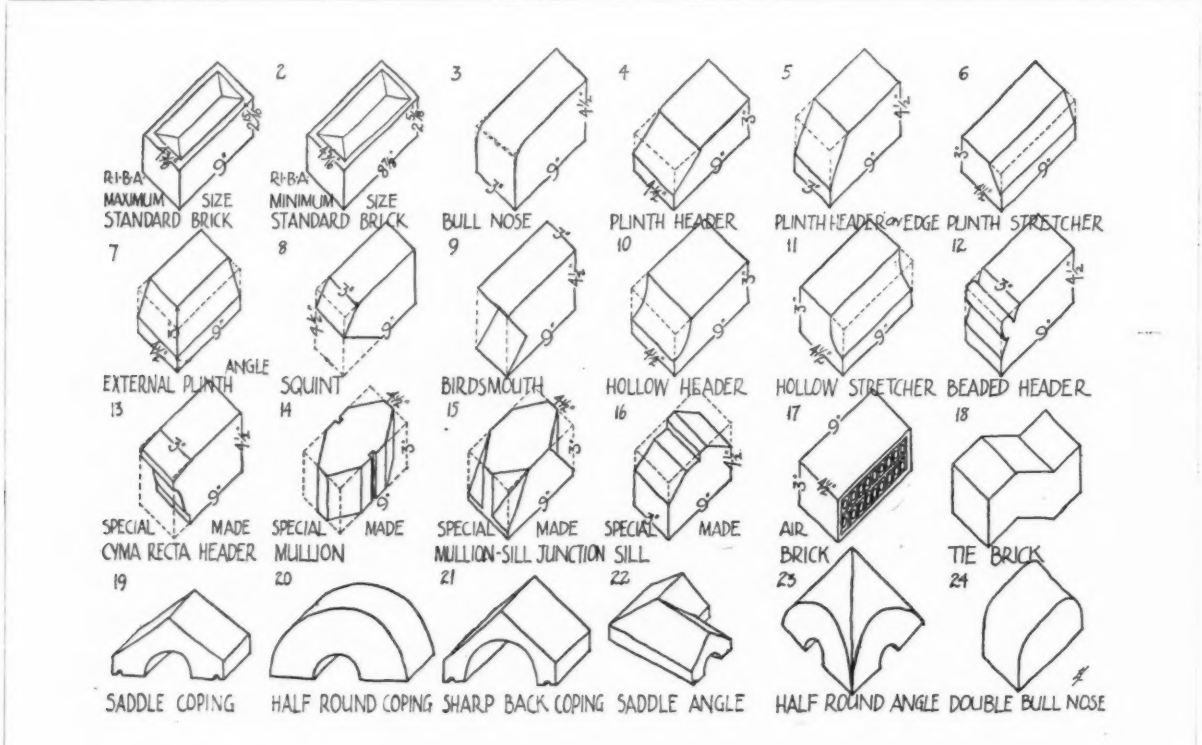
Figures fourteen to sixteen. These are "special made" bricks which are finding favour. They make up splayed mullions and heads in 9 in. hand-made brickwork.

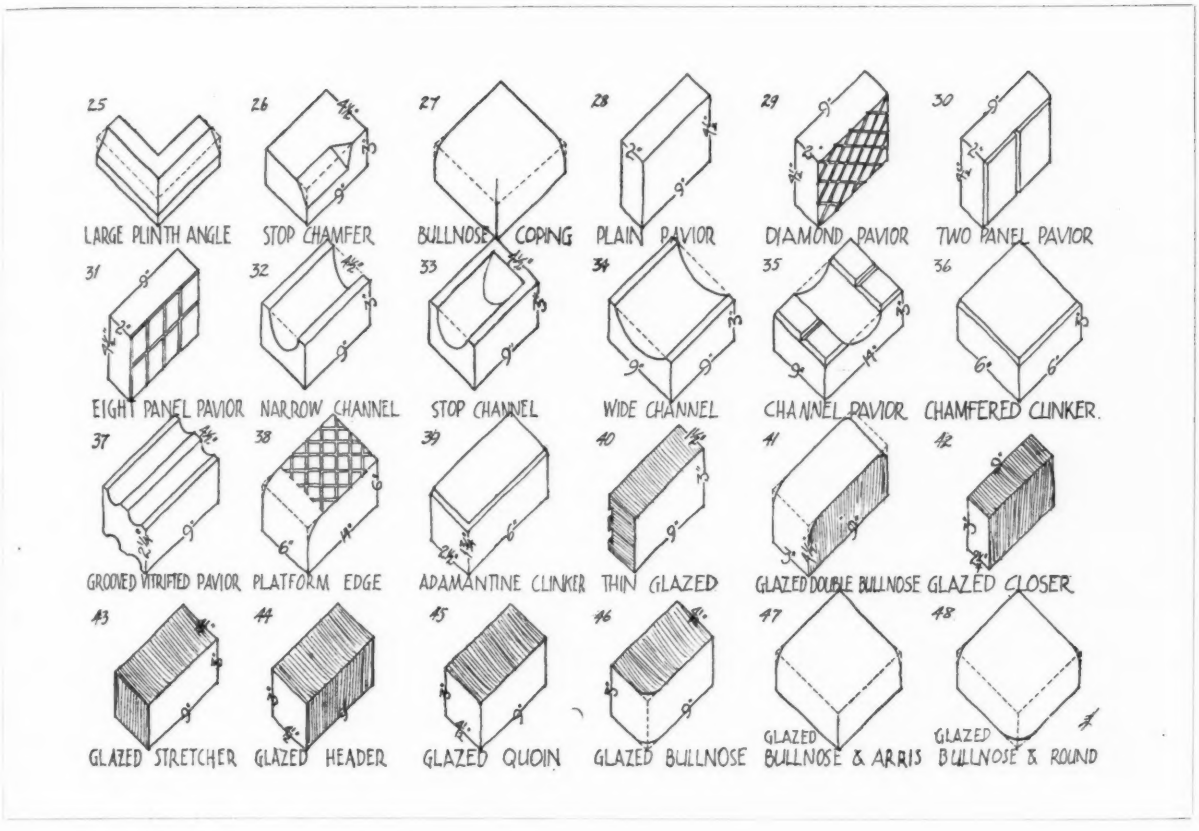
Figure seventeen. The small $9\times3\times4\frac{1}{2}$ in. air-brick looks much neater than its big brothers, as it does not break the courses and demand attention.

Figure eighteen shows the brick tie for cavity walls.

Figures nineteen to twenty-four. Brick copings are now made with rough textures to match hand-made and "rustic" bricks, so that the plain brick-on-edge coping (which has very poor weathering qualities) can now be discarded for such work.

Figure twenty-five. Special long bricks for plinth angles and other purposes are made, and are useful where a quoin brick is required to have secure bonding. But all long bricks, and





especially those of angular shape, are liable to distortion in burning, so that great regularity cannot be expected.

Figure twenty-six. The stop chamfer illustrates the stop finish of a number of bricks that are "worked on the edge."

Figure twenty-seven. The bull-nosed coping has a quoin brick which can be made either with an arris or a round external angle.

Figure twenty-eight. Plain paviors are made of overburnt material, but the hardest and best paviors are Staffordshire blues, clinkers, and adamantines. Plain paviors are made in two superficial sizes, $9\times4\frac{1}{2}$ in. and 10×5 in., with thicknesses of 1 in., $1\frac{1}{2}$ in., 2 in., $2\frac{1}{2}$ in., and 3 in.

Figures twenty-nine to thirty-one. Overburnt and Staffordshire blue paviors are made with various patterns designed to prevent slipping. For stables the panelled designs are preferable to the diamond pattern, as the large grooves between the panels are easier to clean.

Figures thirty-two to thirty-five. Channel bricks are made in overburnt Staffordshire blue and clinker material. The narrow channel brick is $4\frac{1}{2}$ in. wide, and the wide channel brick is 9 in. wide. A 14×9 in. channel brick—figure thirty-five—with a panelled edge is also made.

Figure thirty-six. The clinker brick is a hard brick burnt at high temperature. The sizes vary: $6\times3\times1$ in. is a popular size, but $6\times2\frac{1}{2}\times1\frac{3}{4}$ in., $6\times2\frac{1}{2}\times2\frac{1}{2}$ in., and $6\times6\times3$ in. are better suited to heavy use.

Figure thirty-seven. A clinker with two parallel grooves on both the upper and lower faces is a useful paving brick. The upper grooves provide a non-skid tread, and the lower grooves grip the cement bedding.

Figure thirty-eight. The platform edge brick is made both in clinker and Staffordshire blue material. It is useful for finishing pavings where inset curbs are not required.

Figure forty. The thin-glazed brick can be used instead of the full-sized glazed bricks. They are provided with grooves on the back face to grip the mortar. These bricks must not, of course, be counted for structural purposes with the thickness of the wall.

Figures forty-one to forty-eight. Glazed bricks are made glazed on the header face: on the stretcher face; on one header face, and one stretcher face, for a quoin. Bull-nosed quoins are made, and also double bull-nosed copings. Special quoin copings with bull-nosed angles are also made. Moulded glazing bricks usually have to be "special made."

It is often very difficult to make a batch of bricks with a coloured glaze to match the colour of an old glazed brick. It is therefore important that a sufficient number of bricks should be ordered to complete each job. When carrying out extensions it is also important to send a sample of the old coloured glazed bricks to the makers, who should be requested to supply a new sample to match the old as near as possible.

ANNOUNCEMENTS

Mr. Oliver Hill, F.R.I.B.A., has moved to 9 Hanover Square, London, W.1. Telephone: Ambassador 9381.

The School of Architecture of the Edinburgh College of Art invite applications for a senior assistant instructor in design for service in the day classes. He should be an Associate of the R.I.B.A. and preferably have been the holder of one or more of the Institute studentships. He will be required to give an average attendance of twenty hours per week during class hours. The commencing salary is £400 per annum. Every opportunity will be given for private practice so far as the duties of the appointment permit. Applications should be sent to Mr. Allan Sutherland, secretary, College of Art, Edinburgh.

LITERATURE

MODERN ARCHITECTURAL DETAILS

THE chief function of a portfolio of this type is to show how the fashions are changing in the ordinary details of our houses and offices, and, incidentally, to give us the benefit of the experience of those architects who have had to incorporate modern domestic inventions into their buildings.

Thirty years ago we may have thought it pleasant to be sunburnt on a holiday at the seaside, but we had no notion of the almost precious attitude of today towards sunlight. It is true, of course, that in Victorian days the sun was "conserved"—but only for plants, and one of the most interesting details illustrated in this portfolio is the window to a sun parlour at Ridge House, Esher (designed by Messrs. Imrie and Angell), which is really an adaptation with a colonial flavour of the Victorian conservatory to human needs. Its elevation leaves little to be desired, while the arrangement of the hot pipes under the floor immediately below the windows (the middle one of which opens on to the garden) ensures that the large glass-space will not cause the sun parlour to be unduly cold in winter.

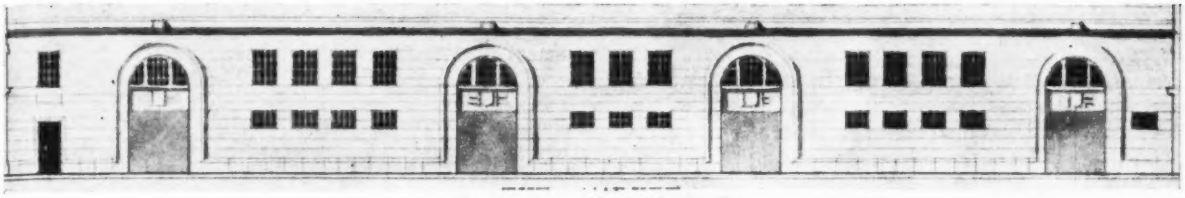
The use of electricity has spread greatly in recent years, and in towns many of us have installed electric heaters in our bedrooms. These heaters have usually stood in the middle of the room, and, being attached by several yards of flex, have often tripped us up. In detail No. 33, Messrs. Pakington, Enthoven and Grey have evolved a neat and attractive arrangement which is an admirable compromise for use where electric heaters are introduced into old houses. The mantelshelf is an elegant adaptation of the Ionic volute, while a slight recess is made (in what was the fireplace) of semi-bright ribbed steel plates to receive the heater, which projects sufficiently into the room for heating purposes, while being out of the traffic.

Another example of ingenious designing is the serving hatch, by Mr. Harold Tomlinson. This has cupboards for china and glass, and drawers for cutlery and table linen, conveniently grouped round the kitchen side of the opening. The doors of the hatch are hung vertically and fold out of the way into the thickness of the wall. The amount of walking which would be obviated by the installation of a hatch of this type would, we feel sure, surprise the average housewife.

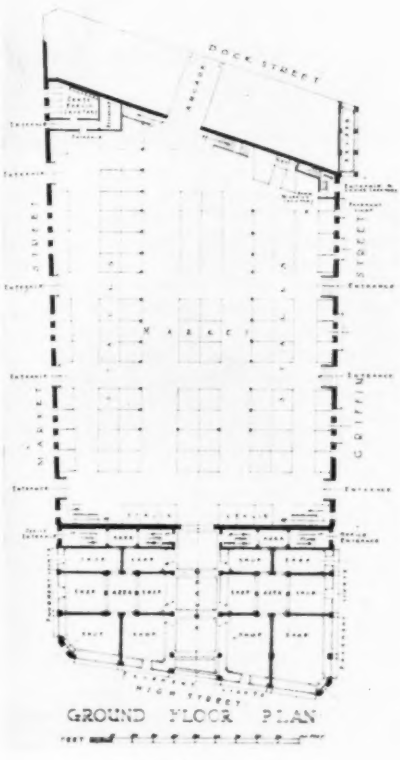
Living in towns, as many of us do, if we have a garden at all, it usually consists of a strip of grass awkwardly narrow and long. If it is flat, such a patch is very difficult to deal with adequately, but should there be the slightest slope a solution of the problem is possible along the lines of the arrangement on plate 47. Here the garden, a long and narrow brick-walled enclosure on Campden Hill, is divided into two. The part nearest the house is a stone-paved terrace, 18 in. above the lawn, finished off with some simple and graceful balustrades designed rather after the manner of some old ironwork nearby by Mr. Henry M. Fletcher. For contrast

[*Concluded on page 894.*]

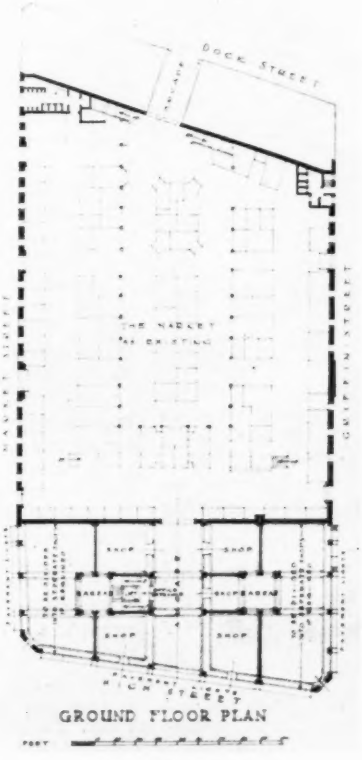
The window to the sun parlour at Ridge House, Esher. By Imrie and Angell. [*From* Modern Architectural Details.]



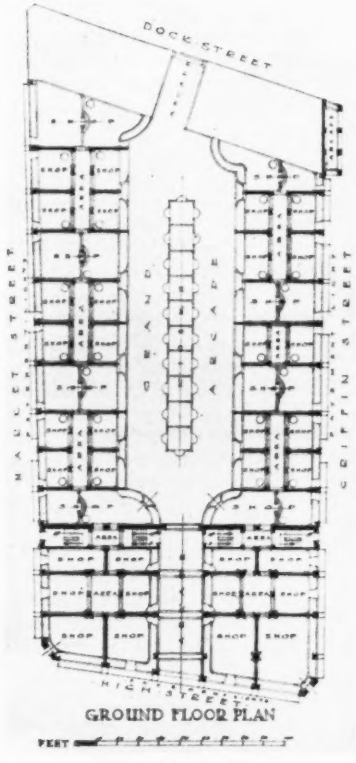
The Market: Scheme Number One.



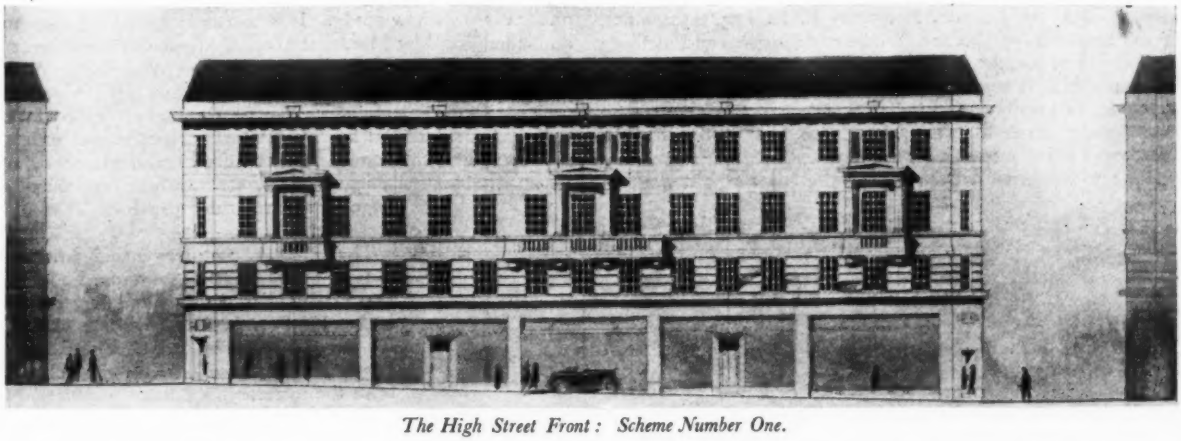
Scheme Number One.



Scheme Number Two.



Scheme Number Three.



The High Street Front: Scheme Number One.

COMPETITION FOR IMPROVEMENTS TO HIGH STREET, NEWPORT. The winning designs. By C. F. Bates and Colin Jones. Each competitor submitted three schemes as follows: 1: New buildings fronting High Street (about 131 ft. 6 in.), and alterations to market embodying the widening of Market Street and Griffin Street. 2: New buildings fronting High Street with Market Street and Griffin Street of the present width (about 148 ft. 6 in.). 3: New buildings bounded by High Street, Market Street, Market Buildings, and Griffin Street. Mr. C. F. Ward was the assessor.

we may turn from this balustrade to the work, which is equally light, in the iron veranda by Mr. Goodhart-Rendel in plate 51.

Besides those examples that have been specifically mentioned, this portfolio contains many plates and working drawings which give us a good idea of present-day tendencies in the designs of external and internal doorways, fireplaces, garden details, gates, office and shop fittings—of which the new bronze front to Messrs. Bowes and Bowes' shop is particularly charming—and staircases and windows. The standard of design is generally high, and for anyone who is doubtful of the good health of English architecture a glance at this portfolio should be a pleasant reassurance.

PHILIP HURD

Modern Architectural Details. 80 plates (photographs and working drawings). Published by The Architectural Press. Price 12s. 6d.

PRACTICAL MASONRY

The book is full of practical information on stone cutting. It deals with the construction, setting out and working of stairs, circular work, arches, niches, domes, pendentives, vaults, tracery, windows, etc., and includes a useful glossary of terms. There are forty-three plates comprising over 200 diagrams. The book is intended for the use of masons and craftsmen; thus the practical aspect of stone cutting predominates, and no attempt is made to deal with the æsthetics of masonry. The method adopted by the author with each masonry detail is first to define the terms used, to offer practical constructional hints, such as in staircases the proportion of tread to riser, etc., and then to describe the setting out and working of the material.

The edition under review (the sixth) has been abridged to bring it within the series of Lockwood's Manuals. Every care, however, seems to have been taken to retain all those features for which the earlier editions are chiefly remembered, and to eliminate only matter which is available to the mason in other books.

E. R.

Practical Masonry. By William R. Purchase. Sixth edition, abridged by C. G. Dobson, P.A.S.I. Crosby Lockwood and Son. London. Price 5s. net.

BREEZE AND CLINKER AGGREGATES

The Department of Scientific and Industrial Building Research have issued a new bulletin, No. 5, by F. M. Lea, M.SC., A.I.C., on the properties of breeze and clinker aggregates and methods of testing their soundness. The bulletin gives a brief account of the properties of breeze and clinker with reference to their use as aggregates for concrete, and indicates simple methods for testing them in order to minimize the risk of failures.

Referring to the corrosion of reinforcement in breeze and clinker concrete it is pointed out that no definite experimental work on this problem has been carried out. It is, however, stated that "it has been usual to attribute such corrosion to the presence of sulphur compounds in the aggregate, but it appears more probable that the basic cause is the permeability of the surrounding concrete. In a breeze concrete which undergoes a definite expansion during setting and maturing, a higher permeability than in a good ballast concrete would seem inevitable; under such conditions access of air and moisture to the reinforcement can occur, leading to corrosion. That this corrosion may be accelerated by any sulphur compounds present is not unlikely. If a dense impermeable concrete can be made, the presence of sulphur compounds is probably innocuous, as shown by the stability of various slag concrete structures. It appears, however, that even with an aggregate of well-burnt clinker a sufficiently dense concrete is not normally obtained. Some preliminary data show that the permeability of the concrete is much greater than that of a ballast concrete, thus throwing much doubt on the suitability of any clinker concrete for the protection of reinforcement."

The methods of testing the soundness of breeze and clinker aggregates are designed to be applicable without laboratory apparatus and should be of real utility under field conditions.

The Properties of Breeze and Clinker Aggregates and Methods of Testing their Soundness. By F. M. Lea, M.SC., A.I.C. Published by H.M. Stationery Office. Price 6d. net.

AN ARCHITECT'S POCKET DIARY

The *Architects' and Surveyors' Pocket Diary, 1929* (seventh year of publication), is now ready. It is bound in strong limp leather, and is published by The Association of Architects, Surveyors, and Technical Assistants, 26 Buckingham Gate, Westminster, S.W.1. Price 2s. 6d. Post free 2s. 9d. There are fifty-six pages of professional technical information, including surveyors' tables, technical memoranda, and particulars of professional societies, prizes, courses of study, district surveyors in London, and R.I.B.A. allied societies overseas, etc. There are sixty-four pages of squared ruled paper.

The R.I.B.A. statutory examinations for the office of district surveyor under the London Building Acts, or building surveyor under local authorities, will be held at the R.I.B.A., London, on May 1, 2, and 3, 1929. Full particulars can be obtained from the secretary, R.I.B.A.

Above and below, houses at Bideford for the Urban District Council. Plans and elevations of cottages erected by the Bideford Rural District Council, from the designs of Orphoot, Whiting and Bryce, were reproduced in our last issue.

SOCIETIES AND INSTITUTIONS

The Birmingham A.A. Green Book

On this page we reproduce a pencil sketch of "Chartres" by Mr. C. E. Bateman, F.R.I.B.A.—one of the many charming sketches in the *Birmingham Architectural Association Green Book for 1928-29*. Chartres was the venue this year of the annual Whitsuntide excursion of the Association. During the visit all the members of the party spent much time in sketching, and a great variety of work was done. One member was so impressed with the cathedral and other points of interest in the town that he started sketching by moonlight. Among the sketches of Chartres illustrated are two in watercolour by Messrs. A. E. McKewan, A.R.I.B.A., and W. T. Benslyn, A.R.I.B.A., A.R.C.A., respectively, and pencil sketches by Messrs. W. T. Benslyn, H. V. Hobbis, and F. Goldsbrough. "Leaves from an old Sketch Book," another interesting feature, contains four delightful pencil sketches by Mr. Arnold Mitchell, one of the choir aisle, Dreux, and three of Chartres. There are also two examples of the students' work of the School of Architecture. In the frontispiece appears a portrait of Mr. Ernest C. Bewlay, F.R.I.B.A., the president. The book also contains the names of the officers, Fellows, Associates, and subscribers, the annual report, rules of the Association, and a mass of other professional information.

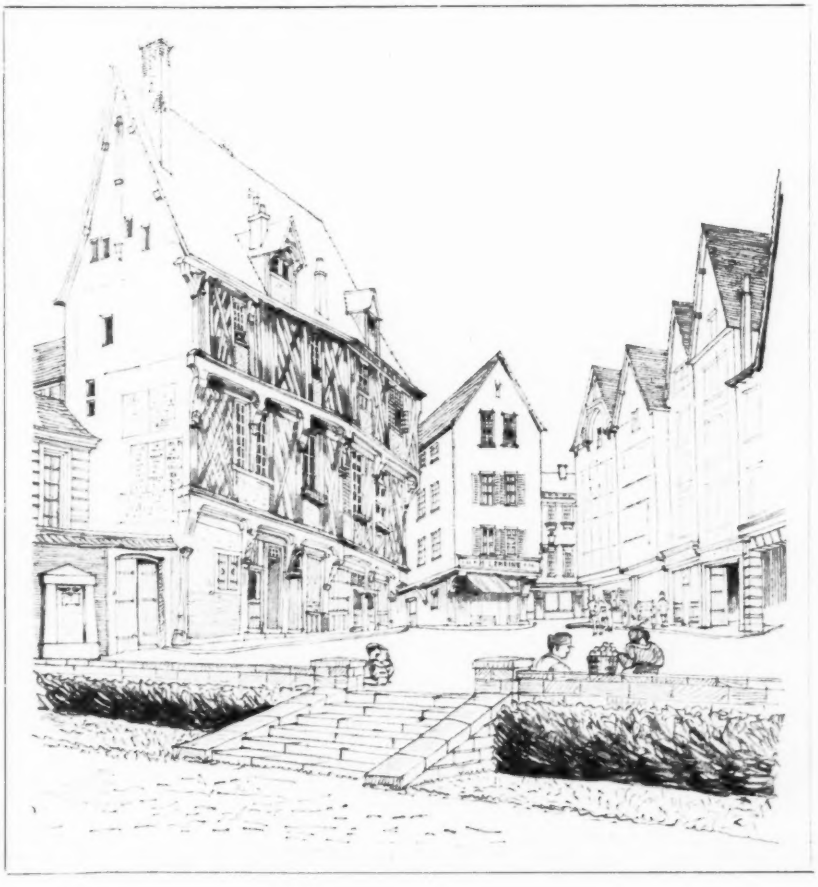
The West Yorkshire Society of Architects

Mr. G. H. Foggitt, A.R.I.B.A., A.R.C.A., in his presidential address delivered before the Society at a meeting held at the Hotel Metropole, Leeds, said that the members now numbered 330, the highest number since the Society was founded. It was a great pleasure some few months ago to receive from Mr. William Nicholson, head of the well-known firm of building contractors in that city, and an honorary member of the Society, the munificent gift of £200 for travelling studentships for members of the Society.

It was Mr. Nicholson's wish that the money should be used forthwith, and the award of three scholarships of £60 each, and a grant of £20 to the winner of the Society's Travelling Scholarship was made by the Council, based on works submitted by applicants. This was, he believed, the most munificent gift yet made to the Society, but it was not the first time that Mr. Nicholson has shown his generosity.

The Council has received an invitation for some of its representatives to meet members of the Leeds Corporation Improvements Committee to discuss the question of means to be employed for regulating the design of buildings to be erected along arterial roads.

He said: "We recognized that we must have buildings to meet the requirements of the public, but we should see to it that, not only were they properly placed, but that they were seemly in design and suitable to the locality. We held also, that local materials were desirable, but the facilities of transport, coupled with the desire to keep building costs as low as possible, often lead to the use of materials which struck a foreign note to the district in which they were used. In this connection, it almost seemed as if the granting of the subsidy only to houses of a limited cost was not the wisest policy. We appreciated that the granting of the subsidy was so limited to prevent the abuse of it by those who could afford to build without it, but its application seemed to tend towards the cheapening of the house in a way which may be undesirable. It penalized the man who would be prepared to put in better (and in some cases this would mean the local) material, and generally produce a better-built house. It was not sound building policy to put in the cheapest dampcourse, timbers too light for their work, flimsy



"Chartres," from a pencil sketch by C. E. Bateman.

rainwater goods, and to omit the lavatory basin and leave the occupier to wash at the bathside or at the scullery sink. Cutting down costs to meet the limited figure allowed was often attained in this and in other questionable ways. If bad building was a national calamity, would it not be better to take the opposite line, and, if the authorities still had money to give away to building owners, award premiums to well-designed and soundly-built houses, or give a period of preferential rating to such houses, and so encourage a better standard on the lines we should like to see."

CORRESPONDENCE

PLAIN WORDS TO OFFICIALS

[From the Earl of Mayo]

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—In your issue for November 14 you ask the opinion of readers on the "Plain Words to Officials" by a large landowner in the South of England. In my opinion the conditions described are typical, and the opinions expressed fair. Many local authorities do not appear to be aware that such people as professional qualified architects exist; or if they do exist, that their services can be secured by local authorities. Then, as regards surveyors, "official surveyors" as you describe them—most of these authorities have a surveyor—but here again many do not appreciate the fact that a duly qualified professional surveyor is necessary if the duties for which he is appointed are to be carried out properly. And again, there is a general impression that a surveyor is also an architect and can be entrusted with the making of an architectural design, whereas it is safe to say that it is very unusual for a surveyor to possess any architectural knowledge or qualifications.

Unfortunately, there is nothing to prevent anyone calling himself an architect and surveyor, or a surveyor; and it is to be hoped that it will soon be made illegal for persons to pose as what they are not in these categories, and to obtain fees for work which they are not qualified to perform.

I agree entirely with the concluding paragraph of your correspondent's article in which the view is expressed that the only thing which can arrest the disfigurement of the country (by ill-designed buildings) is the control of the design of houses (but not only those in respect of which a subsidy is granted) by professional architects, and I am glad to know that through the good offices of the R.I.B.A. this is likely to be made possible.

Even county councils are not blameless in these matters, for it frequently happens that they allow their surveyors to undertake the design and construction of bridges and other engineering and architectural works, instead of taking the wiser and more proper course of employing chartered civil engineers and architects.

MAYO

THE PRESERVATION OF RURAL ENGLAND

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—I have read with the greatest interest and profit the contents of your "Rural England" number. The two main points which seem to me to emerge thereform are—*a*: that many building owners and in particular those interested in small buildings are either not aware of the services which an architect can render, or if they are, they have not the foggiest notion of how to get into touch with one; and *b*: that some means should be found to bring the various parties into closer relationship.

Mr. Nathaniel Lloyd correctly sums up the position and its remedy by stating that if rural England is to be saved, the architect and the small builder must come together and the machinery found to arrange such co-operation. I would add the building owner and suggest that the machinery already exists and only requires to be put into motion. It is here that some of your other correspondents support the view which I hold and have often expressed, that one of the best means of linking up the building public with the architect would be a collective professional publicity campaign on behalf of its members by its representative body. The R.I.B.A. is empowered by its Chapter to apply its funds (*inter alia*) in promoting professional education and otherwise endeavouring to attain the objects of the Institute, the chief one being the advancement of civil architecture. This is defined as being "an art esteemed and encouraged in all enlightened nations as tending to promote the domestic convenience of citizens and the public improvement and embellishment of towns and cities." Will this art be best advanced by leaving its individual practitioners to their own devices as to the methods of making known their services to that section of the building public which at present is largely ignorant of them, or by sustained effort on the part of its representative body to keep the public informed of the services which its members are competent to render?

If the profession of architecture had the same legal status as that of the registered professions, the building public would be no longer in any doubt as to where or how to find a qualified practitioner, and until that desirable state of affairs has been brought about, the profession of architecture ought in my opinion to adopt in the meantime the system which I advocate for attaining the same end.

An Act for the statutory education and registration of Architects would also in time obviate the necessity for "Committees of Taste," because when all architects are properly educated and trained there will be no need for any other form of æsthetic control over buildings.

C. MCARTHUR BUTLER

CHRISTMAS HOLIDAY LECTURES FOR CHILDREN

Following upon the success of the informal talks given by Mr. and Mrs. C. H. B. Quennell during the last Christmas holidays, the Council of the R.I.B.A. have arranged a further series of three lantern lectures on architecture for children to be held during the forthcoming holidays in the meeting room of the R.I.B.A. at 9 Conduit Street, Regent Street, W.1.

Mr. and Mrs. Quennell have agreed to give the talks again and have chosen as their subject "The Architectural Background of the Iliad and the Odyssey." In the first talk, the Iliad will be dealt with. A map will be shown and geographical details and their influence on the life of the Greeks taken into consideration. Photographs of Troy will be shown and details given of the shipping. Parallels will be drawn between early Greek and Viking ships. Homeric incidents will be illustrated by drawings made from fifth- and sixth-century vases. The children in this way will see the Iliad as the Greek child saw it. Details of the fighting, the arms and armour, sacrifices, chariots, burials, and as many details as possible of the everyday life of the period will be given, and again parallels will be drawn between the Bronze Age in Greece and in our own country. The second talk will deal with the travels of Odysseus. The third talk will open with a short architectural introduction, with illustrations of Cnossos, Mycenæ, and Tiryns, and then pass on to the arrival of Odysseus at home, and the death of the wooers. This will be illustrated by a series of photos and a reconstruction of Tiryns. The lectures will be held on the following dates: Friday, December 28, at 3.30 p.m.; Monday, December 31, at 3.30 p.m.; Friday, January 4, at 3.30 p.m. They are for children only, but adults will be admitted if accompanied by children. No charge will be made for admission. Tickets for any or all of the lectures may be obtained from the secretary of the Royal Institute of British Architects.

Copies of THE ARCHITECTS' JOURNAL *for December 26 will be posted on the morning of Thursday, December 27. The Architectural Press offices will be closed from noon Saturday, December 22, to the morning of Thursday, December 27.*

IN PARLIAMENT

[BY OUR SPECIAL REPRESENTATIVE]

The Architects (Registration) Bill, which was originally introduced by Lord Crawford, passed formally through the report stage last week. On the third reading Lord Londonderry, the First Commissioner of Works, proposed an amendment to add the Commissioners of His Majesty's Works to the bodies represented on the Discipline Committee, which is empowered to hold inquiries into charges of professional misconduct involving the removal of an architect from the official register. This amendment was agreed to, and the Bill was then read the third time and passed.

The Bill will now have to be considered by the House of Commons. The pressure on Parliamentary time, however, is so great that a contentious Bill stands no chance of becoming law unless it is taken up by the Government, and there is little reason for thinking that the Government will take over this particular measure. Probably it will once more have to wait another year.

In the House of Commons, Mr. Chamberlain moved his Order reducing the Wheatley subsidy, from September 30 next, by £1 10s., and abolishing altogether from that date the Chamberlain subsidy. He said that the previous reduction in the subsidy had led to a drop in building costs, and the output of houses had not been substantially affected. He did not expect that, as a result of the Order, there would be a second fall in the price of houses to the same extent, but he was not satisfied even now that the price had reached the bottom level.

The decision of the Government was strongly criticized by Liberal and Labour members, many of whom feared that the reduction of the subsidy would mean further increased rents, an increased charge on the rates, or a reduction in the building programme.

Sir Kingsley Wood, however, on behalf of the Government, said that anyone who impartially considered the history of the increase and the reduction of the subsidy must come to the conclusion that the higher the subsidy, the larger had always been the cost of the workmen's houses. Certainly the reduction of the subsidy had produced houses at lower costs, and, what was more beneficial still, had already begun to produce lower rents for houses. No attempt whatever had been made to lower the standard of house-building.

The order was approved by 241 votes to 146.

Sir Kingsley Wood informed Mr. T. Griffiths that assistance had been promised under the Housing (Rural Workers) Act, 1926, in respect of sixty-six houses in Hampshire, and work had been completed on sixteen houses under the scheme of the county council, who were the local authority for the purposes of the Act for the whole county.

CHILDREN'S DEFERRED ASSURANCE

The Architects' Benevolent Society recommend the children's deferred assurance as an ideal Christmas gift for a child. The chief advantages of the assurance are to provide money for educational purposes when school age begins; to provide a capital sum at the age of twenty-one; and to provide an assurance and investment at the lowest possible cost on attainment of age twenty-one.

For a child aged four an annual premium of ten pounds will secure one of the following options:

1: For education:

Four annual instalments of £33 13s. od. commencing at age fifteen.

Four annual instalments of £37 4s. od. commencing at age sixteen.

Four annual instalments of £40 16s. od. commencing at age seventeen.

2: A cash payment of £204 at the age of twenty-one.

3: With-profit life assurances coming into force at the age of twenty-one, secured by payment of same annual premium, viz. £10.

a: £1,000 with profits payable at death.
b: £516 „ „ „ „ age 40.
c: £688 „ „ „ „ „ 50.
d: £848 „ „ „ „ „ 60.

The scheme offers the following advantages: No medical examination; all premiums returned with interest if the child dies before an option is taken; special rebate allowed to architects. Full particulars, with a quotation, will be supplied on application to the Secretary of the Architects' Benevolent Society, 9 Conduit Street, London, W.1. When writing state the age of the child.

TRADE NOTES

The new Spitalfields Market, which was opened by H.M. the Queen on November 22, is the subject of a folder just issued by Messrs. Lewis Berger and Sons, Ltd. Views are given of the new market, for which the architect was Mr. Sydney Perks, the City surveyor. The leaflet states that all the structural steelwork, the metal fascias and the shutters, were painted and protected with Graphitint, which is claimed to combine the metal-protective qualities of Graphite with the decorative value of colour. The woodwork throughout—inside and outside—was painted with the "Save-a-coat" Pompeian enamel paint. This was first made to H.M. Office of Works specification and used for preserving the national buildings.

In our list of sub-contractors for the New Reptile House at the Zoological Gardens, published last week, we omitted to mention Messrs. Kerner-Greenwood & Co., Ltd., who supplied the "Pudlo" brand waterproofing powder that was used to remedy the flooded condition of the basement. There are a good many artificial ponds in the neighbourhood of this basement, and it is thought that water leaked from these ponds through the subsoil until it found its way into the excavation, which, being of clay, did not permit this water to escape so readily, and so it mounted up above the floor level. The floor of the basement was covered with cement concrete and the walls were rendered with cement mortar, both made impervious by the addition of "Pudlo" brand waterproofing powder. The general contractors, Messrs. Prestige & Co., Ltd., did the work by mixing the waterproofing powder with ordinary Portland cement and aggregates that were already on the job.

A UNIQUE APPEAL

A unique Christmas appeal—for patients and not for subscriptions—is made by the Yarrow Convalescent Home at Broadstairs, which was founded and endowed by Sir Alfred Yarrow, and of which Lord Dawson of Penn is hon. physician. The home is intended for ailing and convalescent children of the professional classes, and more particularly for the children of members of the Institution of Civil Engineers, of architects, artists, and members of scientific societies, etc. There are 100 beds for boys and girls, but as the result of the reduced sickness rate among children following on the exceptionally long and fine summer, the home is now in the unusual position of having forty beds vacant. The home is situated in its own extensive grounds, overlooking the sea. There are two visiting medical officers and a radiologist, in addition to a trained nursing staff. The annual cost of running the home is £12,000, of which approximately £5,000 is secured by the nominal charge of £1 (or less) per child per week, the balance being subscribed by Sir Alfred Yarrow, without any appeal for public support. Professional societies, parents, and doctors are invited to obtain full particulars from the secretary, 116 Victoria Street, S.W.1.

THE WEEK'S BUILDING NEWS

The EAST HAM Corporation Town-Planning Committee is considering plans submitted by Messrs. J. Stokes and Son for the erection of 234 houses on an estate off Roman Road.

*

Plans passed by the SOUTHWARK B.C.: Block of dwellings, Hankey Place, for LONDON C.C.; building, 41-45 Stamford Street and 66 Hatfield Street, for Mr. T. J. Fox, of Museum Street, W.C.; additions, Messrs. Spicers premises, Red Cross Street and Union Street, for Mr. F. W. Troup, of Gray's Inn Square; additions, 18 Great Charlotte Street, for Mr. E. B. Musman; additions, 42-44 New Street, for Mr. R. E. Smith.

*

Plans passed by the BOLTON Corporation: Extensions, bituminous mixing plant, Bullfields sidings, for Messrs. McCreath, Taylor & Co.; off licence, Glenburn Street, for Messrs. Magee, Marshall & Co.; transformer chamber, Great Lever Mill, Newport Road, for Messrs. Charles Heaton and Son; six houses, Crompton Way, for Mr. John Archer; two houses, Plodder Lane, for Messrs. Byron Bros.; twenty-four houses, Pilling Street, for Mr. Wilfrid Andrew; primary school, Castleton Street, for Education Committee; nursing home, Chorley New Road, for Bolton Nursing Home, Ltd.; office extension, High Street, for Messrs. H. Peers & Co.; five houses, Bromwich Street, for Messrs. Leigh Bros., Ltd.; two houses, Sherborne Road, for Mr. Francis Draper; alterations, Bowkers Row, for Bolton Reform Club; memorial hall, Deansgate, for Bolton Y.M.C.A.

*

Plans passed by the WIMBLEDON Corporation: Sub-station, Woodhayes Road, for Corporation electricity department; house, Burghley Road, for Mr. J. T. Castle; house, Home Park Road, for Messrs. H. Coombs and Sons; town hall and municipal buildings, The Broadway, for Messrs. Bradshaw, Gass and Hope; house, Ernle Road, for Mr. A. J. Styles; alterations, Wandle Mill, for Messrs. R. J. and J. S. Thomson; alterations and additions, 67 Wimbledon Hill Road, for Messrs. W. Creed & Co.; alterations, 65-67 The Broadway, for Mr. A. Barton; additions, 81 The Broadway, for Messrs. J. Myring & Co.; house, Home Park Road, for Mr. G. Hazel; alterations, 110 The Broadway, for Messrs. Freeman, Hardy and Willis, Ltd.; seven shops and flats, Durnsford Road, for Messrs. G. W. Beattie, Ltd.

*

The BIRMINGHAM Corporation is seeking powers for deepening and straightening and in other ways improving the Rivers Rea and Tame and their tributaries within and without the city, and the construction of various works in connection therewith.

On behalf of the Four-Square Gospel Alliance, Mr. S. G. Ward has prepared plans for the erection of a church in Upperton Road, EASTBOURNE.

*

In connection with proposals for the establishment of nursery schools the BIRKENHEAD Education Committee has asked a sub-committee to inspect such schools at Manchester and Salford.

*

The BERMONDSEY B.C. is scheduling an area in the Rotherhithe Street district for an improvement scheme.

*

Mr. R. J. Angel is to erect additions at St. Luke's Parish Hall, Alscot Street, BERMONDSEY.

*

Plans passed by the WARRINGTON Corporation: Dirt racing track off Slutchers Lane, for Dirt Racing Track Association, Ltd.; mission hall, Slater Street, for Evangelical Mission trustees; shop and house, Manchester Road, for Mrs. Brown; mortar mill buildings, Armistice Street, for Mr. H. Fairclough; alterations, Church Street, for Warrington Co-operative Society, Ltd.,; alterations and additions, 20-22 Lovely Lane, for Mr. J. Monks; extensions, Dallam Lane, for Whymans Foundry Co., Ltd.

*

Plans passed by the EAST HAM Corporation: Shop, house, and garages, corner Church Road and Little Ilford Lane, for Mr. J. Hartshorne; office, corner St. Martin's Avenue and Barking Road, for Messrs. Pamphlett and Shapcott; alterations, 113 Barking Road, for Messrs. J. Stokes and Son; two shops and houses, High Street, for Mr. V. C. Jackson; alterations, Coliseum Cinema, Romford Road, for Mr. G. Coles; reconstruction, 145-7 High Street North, for Mr. W. A. Lewis; factory, rear 83 Shaftesbury Road, for Mr. H. W. Binns; five houses, Church Road, for Mr. G. H. Strickland.

*

The Ministry of Health has approved the proposal of the WAKEFIELD Corporation to erect forty-eight houses on the Thornes estate for sale to owner-occupiers as and when demand arises.

*

The STRETFORD U.D.C. Town Hall and Baths Committee is to inspect land adjoining the Trafford Park Baths in connection with the proposal for the erection of a public hall and library.

*

Plans passed by the BRISTOL Corporation: Two houses, Fitzgerald Road, for Mr. E. A. W. Poole; fourteen houses, Speedwell Road, for Messrs. Gibbs and Davies; twenty-six houses at Portway estate, for Mr. E. R. Dyke; four houses, Talbot Avenue, for Mr. W. O. Weeks.

The EASTBOURNE Corporation has asked the borough engineer to submit further proposals for elevations in respect of the shopping area to be developed on the Victoria Drive estate.

*

The Salvation Army has acquired a site in Central Avenue, EASTBOURNE, for the erection of a citadel.

*

The ILKESTON Corporation has adopted the layout prepared by the borough engineer for the erection of a further thirty-two non-parlour houses on the Southern housing estate, and decided to invite tenders for their erection.

*

The ILKESTON Corporation has asked the town clerk to interview the Ministry of Health regarding the erection of further houses on the Northern housing estate.

*

The HULL Corporation Tramways Committee is to proceed with a scheme for the erection of a bus garage at Barnsley Street at an estimated cost of £28,000.

*

The MARKET HARBOROUGH U.D.C. has asked the surveyor to prepare plans for the improvement of the abattoir.

*

Plans passed by the STRETFORD U.D.C.: Cinema and shops, Moss Road, for Mr. J. W. Maunders; alterations, Conservative Club, King Street, for Club Committee; four houses, Seymour Grove, for Messrs. Smith and Allcock; printing works and offices, Stretford Road, for Messrs. J. Broad & Co., Ltd.; shops, Warwick Road South, for Equitable Co-operative Society, Ltd.; drawing office, laboratory etc. Westinghouse Road, for Metro-Vick Electrical Co., Ltd.; staff dining-room, Texilose Road, for Messrs. Courtaulds, Ltd.; offices, off Westinghouse Road, for Sterling Varnish Co.; packing-floor, Seymour Place, for Messrs. Pearsons; boiler-house, Chester Road, for Messrs. Trojan, Ltd.

*

Plans passed by the PLYMOUTH Corporation: Two houses, South Down Road, for Mr. W. Andrews; bungalow, Borrow Park Road, for Mr. E. J. Manning; alterations and additions, 27 Martin Street, for Messrs. J. R. Wilson, Ltd.; house, Venn Grove, for Mr. J. H. Dyer; twelve houses, Dale Gardens, for Messrs. Waycott Bros.; two houses, Higher Venn estate, for Plymouth Builders, Ltd.; shop and houses in Peverell Park Road, for Messrs. Tozer Bros.; bungalow, Eggbockland Road, for Mr. W. C. Gungell; extensions, laundry, Hobart Street, for Millbay Laundry Co., Ltd.; paint factory, Elliott Road, for Messrs. Newton and Andrewarta; estate layout, Western Park Road, Peverell, for Messrs. Shellabear and Sons.

Messrs. Wm. Younger & Co. are preparing a scheme for the reconstruction of the Beehive Hotel, Kirkgate, WAKEFIELD.

*

Plans passed by the WAKEFIELD Corporation: Two houses, Hirst Road, for Mr. H. Dobson; stores, Vale Road, for Medway Oil and Storage Co.; alterations, Cutter Inn, Bridge Street, for Mr. J. P. Firth; vestry, Belle Vue Primitive Methodist Church, for Mr. W. H. Watson; pavilion, Batley Road, for Gas Light Company's Sports Club; two houses, Clifton Place, for Mr. W. H. Ogden; office, garage, and store, Duke of York Street, for Mr. H. Hainsworth; concert room, Southgare, for West Riding Tramways Club; shop, Leigh Street, for Mr. H. Hammond.

*

The WAKEFIELD Corporation has decided to reserve the site of the Crown Brewery for the erection of baths, for which purpose a preliminary scheme is to be prepared.

*

The WAKEFIELD Corporation proposes to employ an engineer and an architect to prepare a scheme for the improvement of Wakefield Bridge.

*

The PLYMOUTH Corporation Libraries Committee is making provision in estimates for the allocation of £11,640 for the erection of a branch library at North Prospect.

*

The Embankment Motor Co. is acquiring land from the PLYMOUTH Corporation in Pier Street, West Hoe, for the erection of garages.

*

The ROTHERHAM Corporation suggest a site between Brinsworth and Templeborough for a municipal aerodrome, and is to inquire if the Sheffield Corporation will join in the scheme for a joint aerodrome.

*

Mr. Campbell has, on behalf of Mr. L. W. Brassington, prepared plans for reconstruction works in Parliament Row, HANLEY.

*

The SALFORD Corporation is preparing a scheme for extensions at the Ladywell Sanatorium in association with neighbouring authorities.

*

Plans passed at TUNSTALL: Alterations, Three Horse Shoes Inn, High Street, for Messrs. J. Joule and Sons, Ltd.; additions, Brownhills Tileries, for Messrs. Daniel Platt and Sons; additions, Pinnox Tile Works, Scotia Road, for Henry Richards Tile Co., Ltd.; six houses, St. Chad's Road, for Mr. T. Walker; additions, Jubilee Chapel, Paradise Station, for Primitive Methodist trustees.

*

The borough engineer of ROTHERHAM has prepared final plans for the new central library on the St. George's Hall site, and tenders are to be invited. The cost is estimated at £16,000.

The BRIGHTON Corporation has passed plans for the development of the Whitehawk Valley estate, showing fifty-six houses of the two-bedroom type and 154 of the three-bedroom accommodation, at the estimated cost of £475 per house.

*

Plans passed at BURSLEM: Additions, mills, Federation Road, for Burslem Mills, Ltd.; alterations and additions, Sneyd Pottery, Albert Street, for Messrs. Smith and Owen; alterations, Newport Lane, for Malkin Tile Works Co.; four houses, Nile Street, for Mr. T. H. Hand; additions, New Wharf Pottery, for Messrs. Wood and Sons; four houses, off High Lane, for Mr. E. A. Bird; two houses, High Lane, for Mr. S. A. Forster; twelve houses, off High Lane, for Mr. L. B. Broadhurst.

*

Plans passed at HANLEY: Alterations and additions, Brunswick Street, for Messrs. Boyce, Adams & Co.; alterations, Cheapside, for Hanley Garage, Ltd.; alterations, Just in Time Inn, Parliament Row, for Messrs. Worthington & Co., Ltd.; alterations, lecture hall, Cavour Street, for International Bible Students' Association; alterations, Hope Street, for Messrs. Dudson Bros.; alterations, Piccadilly, for Midland Bank, Ltd.; shop premises, Broom Street, for Messrs. Cooke Bros.

*

Plans passed by the ROTHERHAM Corporation: Two shops, Cambridge Street, for Mr. Fred Downs; buildings, Millmoow Grounds, Masbrough Street, for Rotherham United Football Club; recreation hall, etc. Percy Street, for Rotherham Y.M.C.A.; two houses, Broom Lane, for Mr. Garvin Bilton; two streets, off Broom Lane, for Mr. Garvin Bilton; warehouse, Sheffield Road, for Steel Supply Co., Ltd.

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Plans passed by the STOKE-ON-TRENT Corporation: Alterations, Church Institute, Church Street, for Rev. Mr. Crick; alterations and additions, South Wolfe Street, for Messrs. Lawleys, Ltd.; butcher's shop, Stome Street, for Mr. T. Platt; two houses, Douglas Avenue, for Mr. W. Ball; dance academy and two shops, Church Street, for Mr. E. G. Hanwell; additions, Albion Street, Longton, for Royal Albion China Co.; two houses, Biddulph Road, for Mr. W. Simcock; twelve houses, Victoria Avenue, Shelton, for Messrs. Nixon and Beckett; two houses, off Meadow Lane, for Mr. W. Mould; two houses, Stone Road, for Mr. J. Deakin; twenty-eight houses, Uttoxeter Road, Longton, for Mr. F. Lord; two houses, Star and Garter Road, for Messrs. Holloway & Co.; two houses, Stome Road, Lightwood, for Mr. J. Deacon; ten houses, Sneyd Street, for Mr. J. Jackson; two houses, Ubberley Road, for Mr. A. Lilley; thirty houses, Hanley Road, Sneyd Green, for Messrs. Shenton Bros.; four houses, Gravelly Bank Road, Longton, for Mr. J. Bartholomew; organ chamber, Stoke Old Road, for St. Matthew's Church.

The BIRMINGHAM Corporation Water Committee reports that an additional £100,000 will be required for the completion of the Bartley reservoir.

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Plans passed by WESTMINSTER City Council: Balconies, cornices, and shelters, 33-37 Regent Street, 215 Piccadilly, and 16-17 Jermyn Street, for Mr. W. Henry White; rebuilding, 68 Pall Mall, for Sir John Burnet and Partners; buildings, Grosvenor Road, for Southern Railway Co.; additions, 22 Belgrave Mews West, for Messrs. F. and H. F. Higgs, Ltd.; additions, 39 Park Lane, abutting on North Row and Norfolk Street, for Mr. G. T. Jell; additions, 18 Montpelier Row, for Messrs. Payne, Wyatt, Son and Partner; additions, 4 and 5 Montpelier Place, for Messrs. Goodwyn and Sons.

*

Plans passed by the BRADFORD Corporation: Ten houses, Leeds Road, Fagley, for Messrs. W. Horne and Sons; two houses, Victoria Road, Eccleshill, for Messrs. R. R. North & Co.; ten houses, Mayo Avenue, for Mr. A. Robinson; two houses, Leamington Drive, for Messrs. W. North and Son; two houses, Bingley Road, for Messrs. Hardy and Illingworth; ten houses, Poplar Road and Moore Avenue, for Messrs. Shepherd Bros. and Brown; two houses, Lodore Road, for Mr. E. A. Gadie; two houses, Hawes Mount, for Mr. S. Priestley; ten houses, Thorn Lane, Thorn Grove, Thorn Drive, and Haworth Road, for Messrs. A. and J. Chippindale; four houses, Briarwood Crescent, for Mr. J. A. Groves; twelve houses, High Park Crescent, for Mr. H. Procter; two houses, Thorn Lane, for Messrs. A. and J. Chippindale; eight houses, Woodside Road, Wyke, for Mr. D. Coates; two houses, Blakehill Terrace, for Mr. A. Skaife; three houses, Bowling Hall Road, for Mr. J. H. Clough; two houses, Bryan stone Road, for Mr. T. Sharp.

*

Plans passed by the BRIGHTON Corporation: Alterations, 2 Terminus Road, for Mr. W. A. Yeoman; eleven houses, Milner Road, for Mr. R. FitzCoster; house, Mill Road, Patcham, for Mr. Charles Stubbs; seven garages, Rock Place, for Mr. R. Braybon; sixteen houses, Carlyle Avenue and Canfield Road, for Braybons, Ltd.; three houses, Reigate Road, for Mr. E. B. Hayward; two houses, Westmeston Avenue, Rottingdean, for Mr. A. Carr; ten houses, Balfour Road, for Mr. T. R. Braybon; two houses, Friar Road, for Mr. C. T. James; hotel and house, Bypass Road, Patcham, for Mr. H. A. Costerton; six bungalows, Longhill Road, Ovingdean, for Mr. H. F. Deer; two houses, corner of Bavant Road and Knoyle Road, for Mr. G. White; three houses, Reigate Road, for Mr. E. B. Hayward; alterations, 12 Queen's Place, for Messrs. P. Corbin and Son.

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The Office of Works is in negotiation with the BRADFORD Corporation for a site for the erection of an employment exchange.

RATES OF WAGES

			I s. d.	II s. d.
A	ABERDARE	S. Wales & M.	1 7½	1 2½
A1	Abergavenny	S. Wales & M.	1 7	1 2¼
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 1¼
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
A2	Atherstone	Mid. Counties	1 6	1 1½
B3	Aylesbury ..	S. Counties	1 4	1 0
B3	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	*110	1 4½
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 2¼
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 2¼
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 2¼
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
B3	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
A3	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 2¼
A	Dundee ..	Scotland	1 7½	1 2½
A	Durham ..	N.E. Coast	1 7½	1 2½
B1	EASTBOURNE	S. Counties	1 5½	1 1½
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 2¼
B	Exeter ..	S.W. Counties	*1 5½	1 1½
B2	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 2¼
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
A2	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 2¼
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 2¼
B1	Maidstone	S. Counties	1 5	1 0½
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
A2	Matlock ..	Mid. Counties	1 6½	1 2
A1	Merthyr ..	S. Wales & M.	1 7	1 2¼
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
A1	S. and E. Glamorganshire Morecambe	N.W. Counties	1 7	1 2¼
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
A	Northampton	Mid. Counties	1 7	1 2¼
A1	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 2¼
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 2¼
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 2¼
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 2¼
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
A2	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 2¼
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 2¼
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 2¼
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 2¼
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	10	0
Pit gravel, per yd.	0	15	0
Pit sand, per yd.	0	12	6
Washed sand, per yd.	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	8	0
Lias lime, per ton	2	0	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	3	0
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	0
DO. *6 in., per yd.*	0	7	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	5	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.	9	0	0
Glazed salt, white, and ivory stretchers, per M.	22	10	0
DO. *headers, per M.*	21	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	15	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	£32	0	0
DO. in cement do., per rod	35	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	9
Bath stone, per ft. cube	0	3	0
Usual trade extras for large blocks.			
York paving, av. 2½ in., per yd. super	0	10	0
York templates sawn, per ft. cube	0	7	6
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					£13	0	0
Countess					25	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	4	0	0
DO., machine-made do., per square	3	10	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.	£23	0	0
11 × 4, per std.	30	0	0
Memel or Equal. Slightly less than foregoing.			
Flooring, P.E., 1 in., per sq.	£1	5	0
DO. *T. and G., 1 in., per sq.*	1	5	0
Planed boards, 1 in. × 11 in., per std.	30	0	0
Wainscot oak, per ft. sup. of 1 in.	0	1	4
Mahogany, Honduras, per ft. sup. of 1 in.	0	1	4
DO. *Cuba, per ft. sup. of 1 in.*	0	2	6
DO., *African, per ft. sup.*	0	1	3
Teak, per ft. sup. of 1 in.	0	1	3
DO., *ft. cube*	0	14	0
FIR fixed in wall plates, lintels, sleepers, etc., per ft. cube	0	5	0
DO. framed in floors, roofs, etc., per ft. cube	0	6	0
DO. framed in trusses, etc., including ironwork, per ft. cube	0	8	6
PITCH PINE, add 33⅓ per cent.			
FIXING only boarding in floors, roofs, etc., per sq.	0	13	6
SARKING FELT laid, 1-ply, per yd.	0	1	6
DO. 3-ply per yd.	0	1	9
CENTERING for concrete, etc., including horsing and striking, per sq.	2	10	0
TURNING pieces to flat or segmental soffits, 4½ in. wide, per ft. run	0	0	4½
DO. 9 in. wide and over per ft. sup.	0	1	2

continued overleaf

CARPENTER AND JOINER: *continued.*

SHUTTERING to face of concrete, per square	£1	10	0
DO. in narrow widths to beams, etc., per ft. sup.	0	0	6
USE and waste of timbers, allow 25 per cent. of above prices.			
SLATE BATTENING, per sq.	£0	12	6
DEAL boarding to flats, 1 in. thick and firrings to falls, per square	2	10	0
STOUT feather-edged tilting fillet to eaves, per ft. run	0	0	6
FEATHER-edged springer to trimmer arches, per ft. run	0	0	4
STOUT herringbone strutting (joists measured in), per ft. run	0	0	6
SOUND boarding, ¾ in. thick and fillets nailed to sides of joists (joists measured over), per square	2	0	0
RUBEROID or similar quality roofing, one ply, per yd. sup.	0	2	3
DO., two-ply, per yd. sup.	0	2	6
DO., three-ply, per yd. sup.	0	3	0
TONGUED and grooved flooring, 1¼ in. thick, laid complete with splayed headings, per square	2	5	0
DEAL skirting torus, moulded 1¼ in. thick, including grounds and backings, per ft. sup.	0	1	0
TONGUED and mitred angles to do.	0	0	6
WOOD block flooring standard blocks laid herringbone in mastic :			
Deal 1 in. thick, per yd. sup.	0	10	0
DO. 1¼ in. thick, per yd. sup.	0	12	0
Maple 1¼ in. thick, per yd. sup.	0	15	0
DEAL moulded sashes, 1¾ in. with moulded bars in small squares, per ft. sup.	0	2	6
DO. 2 in. do., per ft. sup.	0	2	9
DEAL cased frames, oak sills and 2 in. moulded sashes, brass-faced pulleys and iron weights, per ft. sup.	0	4	6
MOULDED horns, extra each	0	0	3
DOORS, 4-panel square both sides, 1¾ in. thick, per ft. sup.	0	2	6
DO. moulded both sides per ft. sup.	0	2	9
DO. 2 in. thick, square both sides, per ft. sup.	0	2	9
DO. moulded both sides, per ft. sup.	0	3	0
DO. in 3 panels, moulded both sides, upper panel with diminished stiles with moulded bars for glass, per ft. sup.	0	3	6
If in oak, mahogany or teak, multiply 3 times.			
DEAL frames, 4 in. × 3 in., rebated and beaded, per ft. cube	£0	15	0
Add for extra labours, per ft. run	0	0	1
STAIRCASE work :			
DEAL treads 1¼ in. and risers 1 in., tongued and grooved including fir carriages, per ft. sup.	0	2	6
DEAL wall strings, 1¼ in. thick, moulded, per ft. run	0	2	6
If ramped, per ft. run	0	5	0
SHORT ramps, extra each	0	7	6
ENDS of treads and risers housed to strings, each	0	1	0
2 in. deal mopstick handrail fixed to brackets, per ft. run	0	1	6
4½ in. × 3 in. oak fully moulded handrail, per ft. run	0	5	6
1¼ in. square deal bar balusters, framed in, per ft. run	0	0	6
FITTINGS :			
SHELVES and bearers, 1 in., cross-tongued, per ft. sup.	0	1	6
1¼ in. beaded cupboard fronts, moulded and square, per ft. sup.	0	2	9
TEAK grooved draining boards, 1¼ in. thick and bedding per ft. sup.	0	4	6
IRONMONGERY :			
Fixing only (including providing screws) :			
TO DEAL—			
Hinges to sashes, per pair	0	1	2
Do. to doors, per pair	0	1	7
Barrel bolts, 9 in., iron, each	0	1	0
Sash fasteners, each	0	1	0
Rim locks, each	0	1	9
Mortice locks, each	0	4	0

SMITH

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

*

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	0	0
DO., in small sections as reinforcement, per ton	16	0	0
DO., in compounds, per ton	17	0	0
DO., in bar or rod reinforcement, per ton	22	10	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	10	0
DO. *drawn pipes, per cwt.*	1	10	6
DO. *soil pipe, per cwt.*	1	13	6
DO. *scrap, per cwt.*	1	0	0
Copper, sheet, per lb.	0	1	0
Solder, plumber's, per lb.	0	1	0
DO. *fine, per lb.*	0	1	6
Cast-iron pipes, etc. :			
L.C.C. soil, 3 in., per yd.	0	4	6
DO. *4 in. per yd.*	0	5	6
R.W.P., 2½ in., per yd.	0	2	1
DO. *3 in., per yd.*	0	2	6
DO. *4 in., per yd.*	0	3	5
Gutter, 4 in. H.R., per yd.	0	1	6
DO. *4 in. O.G., per yd.*	0	1	10

*

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	3	6
DO. 3 in., per ft.	0	2	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	5	0
Sand and cement see "Excavator," etc., above.			
Lime putty, per cwt.	£0	2	9
Hair mortar, per yd.	1	7	0
Fine stuff, per yd.	1	14	0
Sawn laths, per bdl.	0	2	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. *white, pev ton*	3	12	6
DO. *fine, per ton*	5	12	0
Lath nails, per lb.	0	0	4
Ferrocrete, per ton	2	15	6

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LATHING with sawn laths, per yd.	0	1	7
METAL LATHING, per yd.	0	2	6
FLOATING in Cement and Sand, 1 to 3, for tiling or woodblock. ½ in. per yd.	0	2	4
DO. vertical, per yd.	0	2	7
RENDER, on brickwork, 1 to 3, per yd.	0	2	0
RENDER in Portland and set in fine stuff, per yd.	0	3	3
RENDER, float, and set, trowelled, per yd.	0	2	7
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	2
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.	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	12	0
Linseed oil, raw, per gall.	0	3	3
DO., *boiled, per gall.*	0	3	6
Turpentine, per gall.	0	4	6
Liquid driers, per gall.	0	15	0
Knotting, per gall.	1	4	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	17	6
DO., *flat, per gall.*	1	5	0
DO., *paper, per gall.*	1	5	0
French polish, per gall.	0	16	0
Ready mixed paints, per cwt. and up	3	10	6

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

SUNDRIES

Fibre or wood pulp boardings, according to quality and quantity. The measured work price is on the same basis . . . per ft. sup.	£0	0	2½
FIBRE BOARDINGS, including cutting and waste, fixed on, but not including studs or grounds per ft. sup. . . . from 3d. to	0	0	6
Plaster board, per yd. sup. . from	0	1	7
PLASTER BOARD, fixed as last, per yd. sup. . . . from	0	2	8
Asbestos sheeting, ⅛ in., grey flat, per yd. sup.	0	2	3
DO., *corrugated, per yd. sup.*	0	3	3
ASBESTOS SHEETING, fixed as last, flat, per yd. sup.	0	4	0
DO., corrugated, per yd. sup.	0	5	0
ASBESTOS slating or tiling on, but not including battens, or boards, plain "diamond" per square, grey	2	15	0
DO., red	3	0	0
Asbestos cement slates or tiles, ⅛ in. punched per M. grey	16	0	0
DO., *red*	18	0	0
ASBESTOS COMPOSITION FLOORING : Laid in two coats, average ¾ in. thick, in plain colour, per yd. sup.	0	7	0
DO., ½ in. thick, suitable for domestic work, unpolished, per yd.	0	6	6
Metal casements for wood frames, domestic sizes, per ft. sup.	0	1	6
DO., *in metal frames, per ft. sup.*	0	1	9
HANGING only metal casement in, but not including wood frames, each	0	2	10
BUILDING in metal casement frames, per ft. sup.	0	0	7

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

PLYWOOD, per ft. sup.

Thickness	3/16 in.			¼ in.			⅜ in.			½ in.		
Qualities ..	AA.	A.	B.	AA.	A.	B.	AA.	A.	B.	AA.	A.	B.
	d.	d.	d.	d.	d.	d.	d.	d.	d.	d.	d.	d.
Birch	4	3	3	5	4	3	7½	6	4½	8½	7	6
Alder	5½	3	3	5	4	3	8½	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	—	6½	5	—	8	—	—	—	—	—