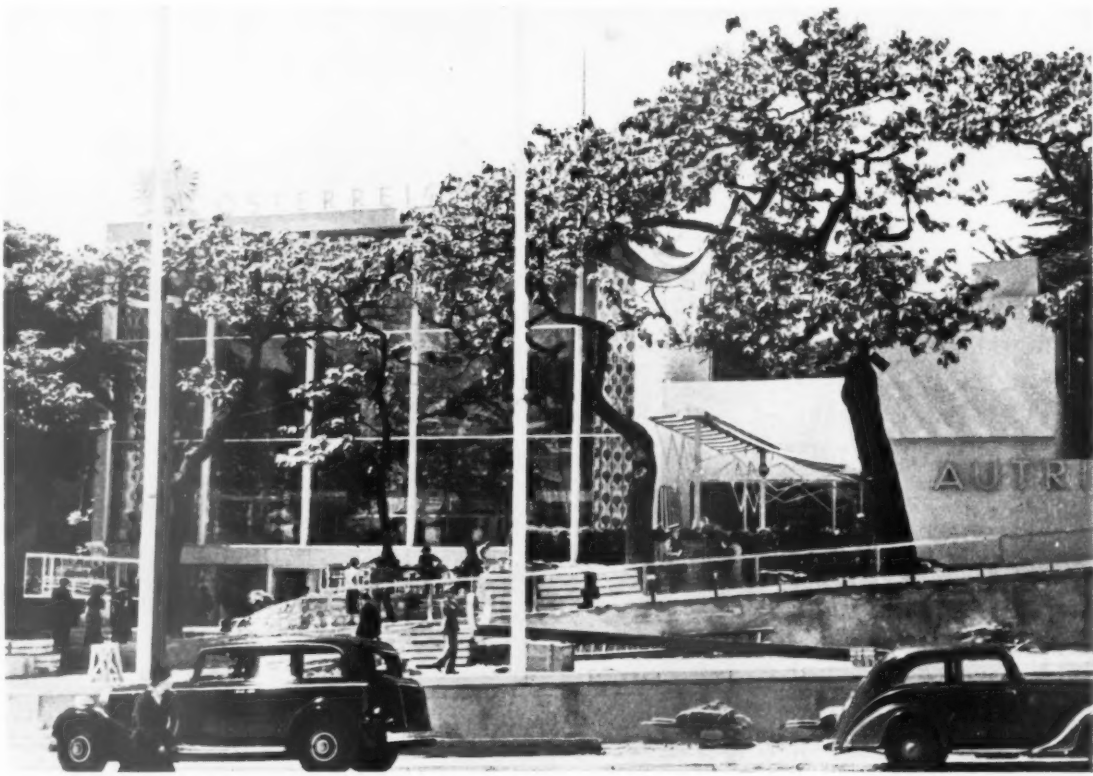
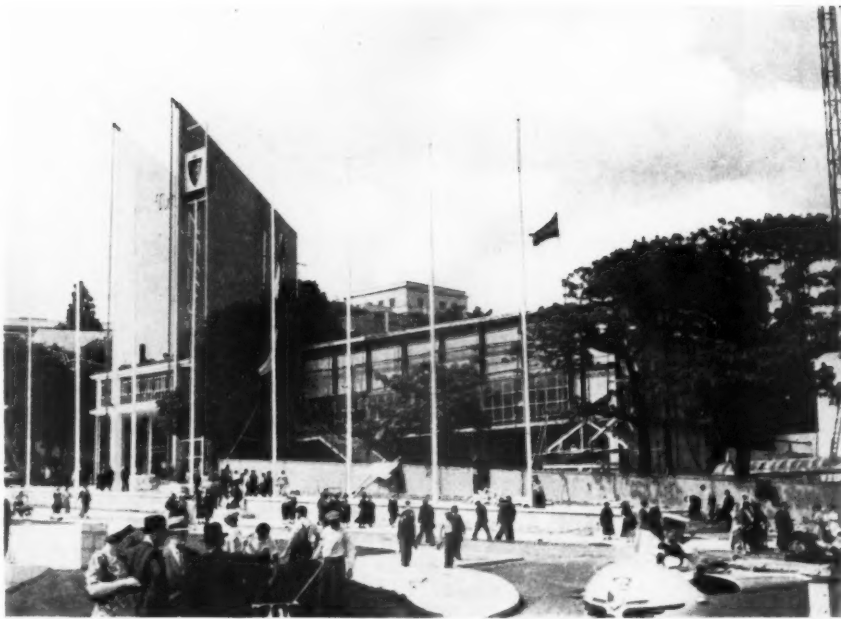


THE PARIS EXHIBITION



*TOP, the Austrian pavilion: behind the glass panels of the front is a huge dissected photograph of a view in the Tyrol, mounted on a concave background. The collapsible canopy on the right shades an open-air beer garden.*

*Left, the Norwegian pavilion with corrugated metal "wings" as background to brilliantly coloured signs and night-lighting.*





## W R O T - I R O N   I N   T H E   T Y R O L

*A seventeenth-century wrought-iron grille to a shrine at the parish church of Swaz in the Tyrol. The town is a traditional centre of wrought-iron craftsmanship.*



## RESEARCH FOR THE CONSUMER

WHILE the Building Research Station can be, as we suggested last week, one of the most useful sources of information at the architect's disposal, its usefulness is limited, first of all by the law of libel, and secondly (probably far the more formidable deterrent) by the fact that it is a Government Department. And no Government can afford to offend its supporters by sponsoring a Department which, given freedom and privilege, might be only too embarrassingly truthful in its comments upon materials submitted to it for test. We are not, of course, referring to the reports submitted to individual manufacturers who have applied for tests to be made upon their materials; these, as we have ourselves seen, make no attempt to gloss over any defects, nor is any manufacturer allowed to quote misleading snippets from them, for all extracts "must be approved by the Director." These reports are confidential, and, we think, rightly so, for they give the manufacturer an opportunity for further research and development until the Building Research Station give their general approval.

There are, however, a number of reports and monographs published not only by the Building Research Station, but by other sections of the Department of Scientific and Industrial Research, such as the National Physical Laboratory and the Forest Products Research Laboratory at Princes Risborough. Here we feel that there would be a good deal to be gained if the principle of anonymity could be dropped. Brick A., Brick B. and Brick C., may have a few words of general description, possibly enough for the expert to be able to narrow the result down to a few manufacturers, but the value of the information given would be multiplied tenfold if the names could be given. The staff of the D.S.I.R. no doubt realize this, and would probably much prefer to give manufacturers' names on all occasions; but vested interests are capable of raising such a howl of self-righteous indignation that we cannot imagine any pressure from the consumer having any hope of success.

Yet something has already been done, not in this country, but in America, where Consumers' Research has been flourishing for some years. This organization, started originally to help the householder in his choice between the multitudes of canned foods, maintains a staff of experts who analyse and dissect all the goods available in one particular market, be it tinned beans or baby food, and the results of these researches are circulated to subscribers, who are thus in a position to know exactly what they are getting for their money and whether manufacturers' claims are in any way reasonable.

How far can this system be applied to the building industry in this country? We know of at least one organization which has seriously considered making some such attempt but which has abandoned it,

largely, we believe, on legal grounds. While we are not in a position to give an opinion which would carry any weight with a legal mind, it seems that, while it is safe to make a statement in good faith in answer to a specific inquiry, it is definitely unsafe (slandorous, libellous, in restraint of trade) to broadcast information, even to subscribers, on all subjects—including the failures—which have been investigated during the past few months of working.

While we do not suggest that comparative research in the Building Industry would be a history of continuous failure, there are numerous occasions on which blameless materials fail because they are wrongly used, and it seems, therefore, that many of the advantages of the American form of Consumers' Research might be obtained by a slightly different method of approach.

We would suggest the formation of a Failures Bureau to be combined with an even more important Successes Bureau: all architects would be invited to co-operate by sending in details (and they must be the fullest possible details or the whole idea is useless) of any troubles they had encountered in using materials of any kind whatsoever, and corresponding details of materials which had fulfilled all the claims made for them. The information to be sifted, correlated and made available to inquirers, possibly at an entirely nominal fee, though this latter would probably complicate the legal position.

Who could organize such a Bureau? Make no mistake about it, it demands plenty of co-operation from architects who may be shy of admitting their mistakes, and it also demands a well-qualified staff who would have to sift all complaints and decide which material is the villain of the piece. From the point of view of legal safety, the organizers should not be a profit-making concern. The Building Centre is not strictly a profit-making concern at all, but most of its income is derived from manufacturers, and manufacturers will almost certainly object to the publication of any failures.

There remains the R.I.B.A.: nearly every overdue reform which means a lot of work and in which there is no cash profit is thought to be the job of Portland Place, but there are several reasons why the R.I.B.A. could do this particular job better than anyone else. Few manufacturers will wish to offend possible customers by starting legal action against their customers' governing body: in the event of a law case the R.I.B.A. would have all the prestige of an unprejudiced learned society: and, lastly, the R.I.B.A. has a large number of members who are prepared to work very hard if they think they are doing something useful. The only cost to the R.I.B.A. would be a certain amount of secretarial help, and the profit to the profession would be several hundreds per cent.



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## N O T E S & T O P I C S

EDUCATION FROM BOUVERIE STREET

**T**HE *News Chronicle* is a national paper which still believes that its readers can be interested by something important. It has, for instance, held a "better schools" competition; and now—or rather in December and January—it is going to hold an Education Exhibition.

It will be a fine and thorough exhibition, with films, radio, photography and television as part of it and the Post Office and London Transport co-operating. The Government, in fact, will be reminded about our schools—just in case they are beginning to be forgotten.

The launch of the Exhibition was celebrated at the Savoy last Monday in the elegant slightly pickled oak of the Pinafore Room. Finance, education, Fleet Street and architecture were there and gathered that the *News Chronicle* meant business. And since the Advisory Council is mixed enough to include Lady Astor, H. G. Wells, A. S. Neill, Lord Horder, Professor Reilly, Mr. Harold Nicolson and Mr. Maurice Webb—not to mention Commander Stephen King-Hall, we are guaranteed something quite special.

### AMENITY'S MARTYR

The Savoy's sherry was excellent; and meeting Mr. John Summerson with my second glass I thought he might be interested in a matter still very near my heart—in the thirty-five 5 shillings still needed for the Darwall Fund

I was not mistaken. Mr. Summerson is a man of sensitive feeling and constructive generosity; and before we reached St. James's Park one of the plainest causes ever put before the public was the richer by five shillings. Can it be said that where Mr. Summerson leads . . . ?

You perhaps remember the affair of Richard Mansell Darwall. It is a story of fine feeling and regrettable action. Motoring on the Downs Mr. Darwall saw a hoarding advertising a new housing estate about to be developed on a site very dear to him. Overcome by his emotions Mr.

Darwall thereupon "picked up a stick from the ground" and, as observed by lime-burner W. Wallstead, did such damage to the hoarding that the "only part any good now is the supports."

For his action he was properly fined. But he was also called upon to pay £20; and it is the latter sum which, in sympathy with his feelings, with the aid of my readers, and without Mr. Darwall's knowledge or consent, I hope to be able to offer to repay to him.

I wanted 79 dollars. I am told that over twenty thousand people see the *JOURNAL* each week—yet only 46 of them have so far sent five shillings.

Mr. John Gloag, whose letter of protest I published last week, has brought at least one subscription—from J. S. Mr. Gloag did not send his dollar. He said that the invitation would "not receive any support from me, nor, I imagine, from anybody who realizes that the difference between civilization and barbarism is respect for law and order. . . . it is the peculiar genius of the English to be able to command from people who give their time and their energy with great generosity an immense amount of voluntary work which is specifically concerned with curing, curbing or preventing the lapses of commerce."

Here is J. S.'s reply:

Herewith another 5s. for your money-box. Mr. Gloag's letter is too good to be true. It makes no appeal to what I perhaps mistake for my heart. "The peculiar genius of the English," in so far as it has condescended to the question at issue, is expressed all over England and Scotland in the building developments against which Mr. Darwall has flung himself so enthusiastically.

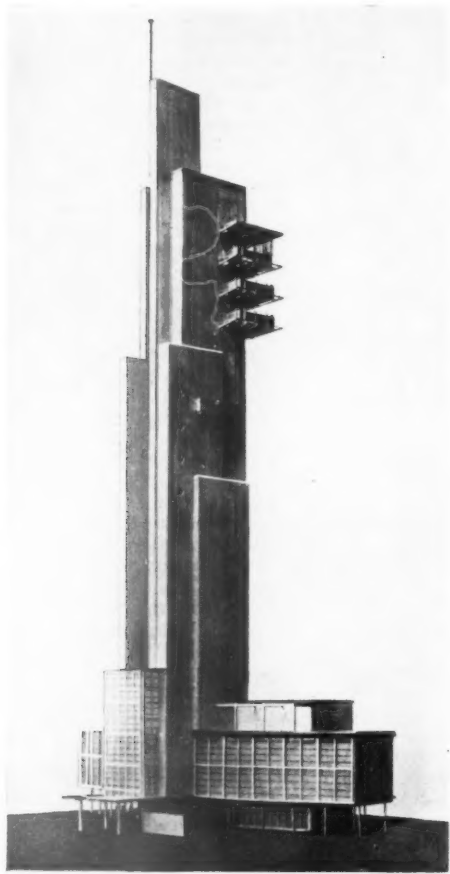
Mr. Gloag says that the difference between civilization and barbarism is a respect for law and order. I think it isn't the *only* difference, and his terms anyway are mere assumptions. Laws take no interest in the protection of amenity. Order in its protection is non-existent; and if one adds together a sum of our ugly and destructive money-making building schemes, civilization is not the answer that I get.

Now gentlemen, for my sake or that of Mr. Gloag, send me your cash. Out of all you twenty thousand I want 35 five-shillings. Cash, P.O. or cheque. (About a farthing a head it works out at.) Send it made out (if a cheque) to *The Architects' Journal* at 9 Queen Anne's Gate, S.W.1—and don't hesitate.

C.P.R.E.

The case of Amenity's Martyr emphasizes the almost complete breakdown of all voluntary organizations in the matter of the protection of the most elementary rural decencies. I have never advocated excessive "preservation," the landscape is a man-made thing anyway and must be allowed to develop naturally and sanely.

The National Trust is doing magnificent work, but seems to limit its activities, if not to "beauty spots," to wild parks, commons and moors. This is all to the good, but it is the complexion of everyday agricultural England that needs caring for, and this is where the C.P.R.E., it seems to me, has failed. Every thatched roof in the country, every Norman doorway and every ruined castle could have been sacrificed without the shedding of a tear if the C.P.R.E. had been able to do something to check the insane, and foster the rational, post-war development of our towns. Until agriculture becomes a political issue again all rural preservation must depend on the administration of urban development.



*The Empire Exhibition, Scotland, 1938: a photograph of a model of the Exhibition tower by Thomas S. Tait.*

The C.P.R.E., like the official Labour Party, seems careful never to offend. This was brought home to me at the week-end. I was in Burford and was pleased to find that some recent remarks of mine about aerodromes on top of the Cotswolds had produced a little controversy in the local press and that the C.P.R.E. had moved in the matter.

\*

The Chairman of the local C.P.R.E. in fact has stated that the Air Ministry had co-operated with him throughout. There are, I think, three aerodromes within ten miles of Burford—all capable, strategically, of being put somewhere else. Why should the C.P.R.E. co-operate with the Air Ministry in doing this to the Cotswolds?

\*

#### DENIAL PLEASE

There is a story going about concerning Château Reventlow (the imposing mansion going up on the St. Dunstan's site in Regent's Park).

\*

The story is that the client wanted a stucco exterior—what more suitable round Regent's Park?—and the architects designed accordingly, but that the Commissioners for Crown Lands, when the design was submitted to them, insisted that it must be red brick.

It seems incredible to me, but just for my own peace of mind—and the Commissioners'—I would like to see it denied. As far as facts go: it is being built in red brick, with stone dressings.

#### WHO'S AFRAID OF THE BIG BAD WOLF?

I imagine the sentiments to be found in the following quotation from the *Daily Telegraph* have been expressed before, but never I think quite so succinctly or unmistakably.

A warning to German artists that modernism in art would not be tolerated in Nationalist Socialist Germany was given by Herr Hitler in a speech this morning at the opening of the House of German Art, the new National Art Gallery in Munich.

Modernism in art, Herr Hitler said, was a decadent by-product of Bolshevist Jewish corruption. There were still artists in Germany who, after four years of National Socialism, persisted in following the cult of modernism in their paintings. These artists, he declared, should be treated as dangerous lunatics and handed over to the State for sterilisation.

How deeply this corruption of taste had eaten into the German mind was shown even in the materials submitted for hanging in the House of German Art recently. There were pictures with green skies and purple seas. There were paintings which could only be explained by abnormal eyesight.

All one could do was to deplore the existence of these people. If they really painted in this manner because they felt they saw things that way then these unhappy persons should be handed over to the department of the Ministry of the Interior where sterilisation of the insane was dealt with to prevent them from passing on their unfortunate inheritance.

"If," the Fuhrer declared, "they do not see things like that and still persist in painting them in this way, then they should be dealt with by the criminal court."

So it will be interesting to see what the new Chancellery looks like. For the Fuhrer, according to the *Daily Telegraph*, has reverted to his early calling of painter, plasterer, architect or whatever it is that the apologists claim for him, and has sketched out the plans for the remodelling of his Berlin residence. It is admitted that "Government architects are to work out the details," but the result will no doubt be purely Aryan.

\*

But the sentry boxes are to be heated; a serious back-sliding into an effeminacy which I had thought was eliminated from Nordic culture.

#### STREET SCENE

Hythe (Kent) has a one-way street. But proud though the Corporation may well be of this go-ahead innovation in traffic, it's not Hythe's only claim upon our interest. Its Engineer is modern too and has a drain-emptying tank waggon carefully and properly made to work on the left-hand side of the street only.

\*

Quick-witted readers will have already grasped that the opposition at Hythe is now on velvet—and the Administration tottering to its fall. Are the drains on one side of the street to be permanently foul, the municipal sanitary appliance to steer a wobbly course in reverse, or the Engineer to defy his own Corporation's by-law by going the wrong way up the street?

\*

Mayor Butler may talk about common sense, but Opposition protagonist Councillor Chapman is a stickler for proper methods and threatens to turn common informer. In the meantime the Surveyor, a man presumably of some resource, has been asked "to find a way out."

ASTRAGAL

NEWS

POINTS FROM THIS ISSUE

- "The floor-covering used throughout Scandinavian hospitals is linoleum, supplied by British manufacturers" 176
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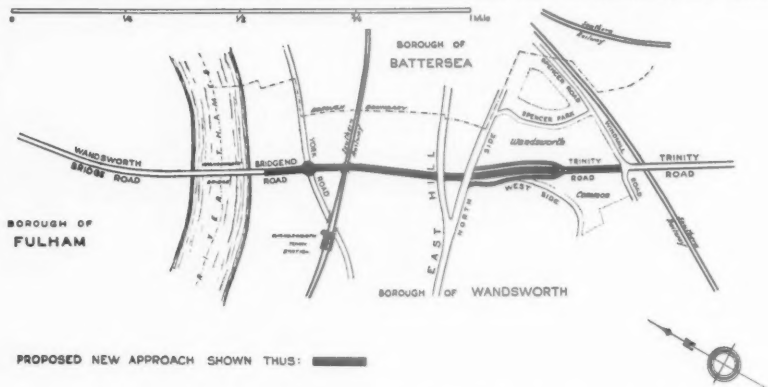
TWO NEW ASSESSORS

The President of the R.I.B.A. has nominated Mr. Verner O. Rees, F.R.I.B.A., to act as Assessor in the competition for new Municipal Buildings at Brierley Hill, Staffs. Mr. C. Cowles-Voysey, F.R.I.B.A., is assessing the competition for a new Town Hall at Hendford, Yeovil. The premiums are to be £200, £150, £100 and £50.

L.C.C. NOTES

Wandsworth Bridge Widening

An £845,000 scheme for the improvement of the southern approach to Wandsworth Bridge, which is now being demolished preparatory to reconstruction, has been prepared by the Highways Committee. The scheme has been approved by the Minister of Transport, and provides for the linking up of Bridgend Road with Trinity Road, which points directly to Wandsworth Bridge, and is less than 600 yards away from it. It is proposed to widen the greater part of Bridgend Road to 85 ft., and construct a roundabout at the junction of the road with York Road. Part of Wandsworth



Plan showing the proposed new Wandsworth Road. See note above.

THE ARCHITECTS' DIARY

**July 22 until August 22**  
EXHIBITION OF THE WORK OF VAN GOGH. At the Phoenix Gallery. 10 a.m. to 7 p.m. Mondays and Thursdays until 10 p.m.

**July 27 to August 16**  
EXHIBITION OF WATER-COLOUR PAINTINGS OF AUSTRALIA BY VICTOR R. WATT. At the Walker's Galleries, 118 New Bond Street, W.1. 10 a.m. to 5 p.m. Saturdays 10 a.m. to 1 p.m.

**Sunday-Wednesday, September 26-29**  
BRITISH COMMERCIAL GAS ASSOCIATION. Annual Conference. At Manchester, Sunday: Evening, programme of gas publicity films; Monday: Tour of Blackpool or the Lake District; Evening, reception; Tuesday: Morning, business session, followed by luncheon and afternoon session which includes a visit to Wythenshawe; Evening dinner; Wednesday: Business session, followed by luncheon; Afternoon, Ship Canal tour or visit to Trafford Park.

**Thursday-Saturday, October 14-16**  
INSTITUTE OF HOUSING ADMINISTRATION. Fifth Annual Conference. At Carlisle.

Common will be required, but it is proposed to add to it other areas.

Waterloo Bridge Tenders

The London County Council, at its meeting on Tuesday, was recommended by its Highways Committee to accept the tender of Peter Lind and Company, Westminster, for the construction of the new Waterloo Bridge. The expenditure involved is estimated at £670,000. Ten tenders were received, ranging from £647,625 15s. 3d. to £944,441 13s. 11d. The tenders were invited on two bases, one for a 60-ft. carriageway and one for two 26½-ft. carriageways. Since then the Council has decided to provide two 27-ft. carriageways, and for this purpose a variation order will be made when the contract is placed.

Slum Clearance

The acquisition and clearance, at a total estimated cost of £276,000, of 22 acres of slum areas in Bethnal Green, Hackney, Shoreditch, and Southwark was proposed by the Housing Committee. The schemes will involve the rehousing of 4,370 people at a cost of approximately £489,000.

RE-NAMING LONDON STREETS

So much ill-feeling has been aroused by the L.C.C.'s apparently quite arbitrary method of re-naming streets that there will be a good deal of sympathy for Colonel

Mervyn O'Gorman's recent suggestion that, if the job is worth doing at all, the L.C.C. should put forward a coherent programme and stop nibbling at a reform which would, in the long run, result in a considerable gain in the 400 square miles of London streets.

Postal deliveries are made difficult by some of the present repetitions of names, and telephone requests for the attendance of fire brigades or ambulances are often left vague in the matter of locality by agitated callers who name a street which has duplications and then replace the receiver before further directions can be obtained from them. A broader discussion of the scheme on which the L.C.C. is engaged would lead, it is contended, to fuller agreement, and other questions such as a more generous fixing of street nameplates on the lines to be found in European capitals like Paris and Berlin, might then be usefully raised.

There is nothing new in the effort to lessen duplication of names. The Post Office was pressing the Metropolitan Board of Works to give attention to the matter so long ago as 1855, and since the establishment of the London County Council in 1889 about 3,500 alterations have been made. More than half of these were put into effect before the war, and from 1914 to 1934 there was a comparative lull, since in twenty years only 400 changes were introduced. Recently, the L.C.C., faced with representations that thousands of duplications still existed, began a new drive to clear them from the street directory. The following names, it was found, occurred more than ten times in the county: Church Street, Chapel Street, Charles Street, Cross Street, East Street, King Street, Elizabeth Street, The Avenue, The Grove, and Providence Place.

HOSPITAL PRACTICE ABROAD

A delegation from the Westminster Hospital returned to London last week after visiting some of the most modern hospitals in Northern Europe. In Stockholm, Helsingfors, Tallinn, Danzig and Copenhagen they explored the working of altogether a dozen large hospitals, and saw the plans for a new 1,500-bed hospital which the Swedish Government are building in Stockholm. A report on what they saw and learned is in preparation, and will be at the disposal of any other British hospital seeking information about up-to-date hospital practice in Scandinavian countries. Mr. Charles Power, the secretary of the hospital, said that the influence of the British hospital system was apparent to the visitors. As an example, the floor-covering used throughout Scandinavian hospitals was linoleum, supplied by British manufacturers. Sanitary equipment was nearly all British made. The delegation were shown many helpful examples of modern equipment making for economy in upkeep. In only one hospital, however, was there any attempt to make the building proof against gas in the event of war. That provision consisted merely of an air-conditioning plant to serve the corridors, so that in a gas attack all the patients would have to be moved into the corridors. By contrast, the new Westminster Hospital would be gas-proof to a height of 30 ft. or 40 ft.

A general tendency to reduce the number of patients in a ward was noted. Frequently the maximum number of beds to a ward

was six, and quite a large proportion of patients—non-paying patients—were in separate rooms. The object was to give all the privacy and comfort possible; and the visitors found that a great amount of attention was being paid to comfort as distinct from treatment.

#### IMPROVEMENTS AT NO. 10

Supplementary estimates recently placed before Parliament include £13,000 for improvements to the bedroom accommodation and for further offices at Nos. 10 and 11 Downing Street.

#### A THAMES-SIDE APPEAL

An attempt is now being made to preserve the land on the north bank of the Thames between Riverwood, Marlow, and Spade Oak Ferry, Bourne End. The local authorities are prepared to pay 65 per cent. of the cost provided that £2,500 is raised by public subscription. At the moment the land is not built upon and is largely used by campers at week ends, but, unless it is bought for preservation, the landlords propose to sell it for building purposes. If this preservation scheme goes through, the entire riverside in Buckinghamshire will be safe from further development.

#### SOVIET MILITARY ACADEMY

The new building of the Frunze Military Academy being built in the Devichye Polye, on the outskirts of Moscow, will be completed in October next. The building was designed by Professor Rudnev and the architect Muntz. 250 metres long, it is built in the form of an 11-storied parallelo-piped, resting on a granite pedestal. There are two blocks, facing on to three streets. A giant conventionalized tank, 20 metres long and 7 metres high, surmounts a granite cube erected on the right side of the building.

The house has over 1,000 rooms, including class-rooms, laboratories, rooms for special studies. In addition, there are lecture halls, staff rooms, dining rooms, and a huge library, designed to house a million volumes.

#### NATIONAL FITNESS COUNCIL

The Government's scheme for promoting national fitness was surveyed in detail by the Hon. Edward Cadogan, deputy chairman of the National Advisory Council for Physical Training and Recreation, in an address delivered at the Conference of the Institute of Park Administration at Harrogate last week.

The Local Areas Committee had a task of special importance, the Deputy Chairman said: it had to divide England and Wales into wide areas, about 22 in number, and to appoint a committee for each area. It would be the task of these area committees to survey the needs, to assess competing claims to grants, to recruit and stimulate interest and to ensure that the work of the local authorities and voluntary organizations in the area was properly co-ordinated.

The Technical Policy Committee, of which Lord Dawson of Penn was chairman, was busy with the establishment of the new National College of Physical Training provided for in the scheme. The object of this committee was the training of an adequate supply of teachers. Both men who were going to take up physical training as a whole-time job and the organizers and leaders of voluntary bodies would receive training at the new College.

Exclusive of expenditure upon the Physical Training College and of an initial annual charge of £150,000 a year, the Government was setting aside for the next three years a sum of £2,000,000 to be given in capital grants in aid of projects of training and recreation. This was, of course, a token figure, as the Government had no means, as yet, of ascertaining what would be the ultimate needs. The procedure would be that an organization in need of financial assistance to build a club or a gymnasium or a swimming pool would lay its claim before the area committee, which must in turn refer it to the Central Grants Committee sitting in London.

Another important part of the scheme was that which dealt with the power of local authorities to acquire land specifically for games and recreation. The Act now passed by Parliament would supersede the provisions under this head in previous Acts and would reproduce them in an extended form. Local authorities were now able to acquire land for gymnasia, for social centres and for camping, as well as for playing fields.

#### HITLER'S CHANCELLERY REMODELLED

It is rumoured that the Führer has himself drawn up the general plans for the reconstruction of the Chancellor's palace in the Wilhelmstrasse, though his sketches have been completed in detail by Government architects.

The palace, which has served as a residence and office for all German Chancellors, is being provided with a new portal which will afford a more imposing entrance in conformity with the style of architecture now favoured for Government and party buildings. Amongst other departures from normal practice, the sentry boxes are to have hot-water pipes in the floor covered by openwork gratings on which the sentries will stand.

#### PROFESSIONAL ANNOUNCEMENTS

Mr. Cyril E. Hopkins, B.A. ARCH., A.R.I.B.A., Mr. Reginald W. Cave, A.R.I.B.A., Mr. Geoffrey Whitaker and Mr. Richard Kayll are commencing practice together at 9 King's Bench Walk, The Temple, E.C.4. Telephone number: Central 9416.

The firm will be known as Hopkins, Cave, Whitaker and Kayll. Manufacturers' and trade catalogues will be welcomed.

Mr. E. Bower Norris (Sandy and Norris) has moved his Stafford office to 134 Newport Road. Telephone number: Stafford 169.

#### CORRECTIONS

In the issue of the JOURNAL for July 15, Messrs. Taylor, Pearce & Co. were stated to have supplied the metalwork for Messrs. W. and A. Gilbey's new building. Messrs. Taylor, Pearce & Co. are ironmongery specialists and supplied all the ironmongery for the building.

In the same issue the cork foundation pads for Messrs. Gilbey's building were described as being of small particles of natural cork built up with glue. Messrs. N. W. Mitchell & Co., the manufacturers, state that the correct description of these pads is: "solid blocks of natural corkwood, squared (with the hard bark exterior removed) and cemented with a waterproof cement into continuous blocks of homogeneous cork."



## TWENTIETH-CENTURY TASTE

[By Herbert Grimditch]

TASTE is a capricious thing, and its appearance in one age or social class and disappearance in others cannot with any safety be predicated. That it is the product of social conditions, that it is vitally affected by educational standards and, less vitally, by politics, would seem certain. What is not certain is the type and degree of civilization most propitious for its development. The great achievements of Greece were the product of a small governing class resting economically on slavery. The high days of Italian painting were days of widespread murder, rape and robbery—not to mention a large percentage of illiteracy. Our own superb Elizabethan age, that produced Shakespeare and a delightful domestic architecture, was a rough-and-tumble period, without drains and little addicted to washing. Even the eighteenth century (as an elementary knowledge of Fielding, Smollett and Hogarth will show) fell very far short of our current ideas of public order and social justice.

Round about the beginning of the present century taste was everywhere at a very low level (though for fifty years or more there had been lone enthusiasts working for its resuscitation). England, which was to play a large part in the revival of taste, had been foremost in debauching it; for the prime cause of the decay was the industrial revolution, which made the independent craftsman's position economically untenable, began to turn out huge quantities of household goods by machinery with no regard for their design, and created classes of miserable helots and of vulgar plutocrats. The low standard of public morality that permitted the working of little boys in factories for sixteen hours a day was rendered more odious by a mean and hypocritical religiosity. Poor little Edmund Gosse, longing for the country and being taken to Primrose Hill,\* was a typical middle-class victim of the system. The false ethico-aesthetic ideals of which the Prince Consort was the avatar found their perfect expression

\* See his *Father and Son*.

in his Memorial, and were reflected alike in the crinoline and the bustle, the applied art of the 1851 Exhibition and the painting of B. W. Leader.

Yet, as has been said, if England destroyed she was among the first to rebuild. The towering figure of William Morris had a European significance; Beardsley, the arts and crafts movement, Pater, Wilde and the "aesthetes," architects like Norman Shaw, Mackintosh and C. F. Annesley Voysey, Charles Holme with *The Studio*, furnishing houses like Heal's and Liberty's—all these played parts of greater or less importance in the resuscitation of sound values. A "change of heart" became noticeable even among some of the wealthier capitalists. Lever began to build Port Sunlight in 1888, Cadbury's Bournville was started in 1895. The presiding ideas of these communities were taken up and applied to regions independent of the suzerainty of paternal plutocrats, giving us Unwin and Parker's Letchworth (1904) and Hampstead Garden Suburb (1907), and later, Welwyn Garden City.

No sudden revolution in taste has occurred in the twentieth century. Indeed, in the nature of the case this faculty is never suddenly revolutionized, but is orientated by slow and yet increasing pressure exercised partly by artistic and intellectual opinion and partly by economic and political pressure. So, through Edwardian days, the pressure went on. In painting England had remained outside the main stream. Her last great native school had been that of the Pre-Raphaelites. The big innovators—Manet, Monet, Cézanne, Gauguin, Van Gogh—all belonged to the French school. In England the popularity of men like Landseer, Leighton, Peter Graham, Dicksee, Collier and Farquharson remained undiminished up to the war. The first post-impressionist exhibition of 1911, historically important though it now appears, seemed then merely an impudent attempt by cranks and freaks to impose their foolery upon the public. Architecture (and especially domestic architecture) was at its nadir. Public buildings were nearly always debased copies from Græco-Roman models, or else conceived in a style of bastard Gothic that sets the teeth on edge. The houses of the middle class were singularly hideous, aping, at a hundred removes, the Elizabethan manner. The days of Edward VII were the days of the bow window, the aspidistra in its ugly pot (balanced, quite often, on a rickety stand); they were the days of the overmantel, tortured into strange shapes and winking with supererogatory mirrors, of the full-rigged ship in the bottle, of the stuffed fox terrier, of the coloured photograph of Weston-super-Mare in a red plush frame, often set with shells

Art critics are much too prone to judge an age by its more advanced manifestations, and to leave out of account the great inertia or "time-lag" of the general. So it must be put on record that fully 80 per cent. of British homes are still untouched by the improved æsthetic outlook that has slowly won a limited territory since the war. Most of the new houses that have caused brick shares to rise are execrable. A mean and shoddy pretentiousness still sways the mind of the speculative builder. The commercial potter and metalworker are still utterly uneducated in the elements of good form (in both senses of that expression). A recent stroll up Tottenham Court Road with a friend brought us to a mirth that was of the kind "that one may not weep."

Yet the call has long been sounded, and slowly, very slowly, good taste is coming into its own again. The influence of men like Ernest Gimson, Ambrose Heal, Peter Waals and Gordon Russell has been strongly exerted against unnecessary ornament in furniture; and in the homes of cultivated people (or such of them as can afford the high prices charged for good things) the convolutions of the Victorian whatnot have been exchanged for clean lines, solid form and an appreciation of the beauty of the natural grain of wood. England, as always, has led the world in comfort. While the French and the Swiss still tend to sit bolt upright in *fauteuils* that hark back to the Second Empire, *le confort anglais* has produced roomy and receptive armchairs that invite hospitality and make for peace of mind.

In several domains of art, both fine and applied, the opening up of the Orient and its increasing contact with the West have had a salutary effect. It was Charles Holme's Eastern commercial connections that first aroused his serious interest in art; the firm of Liberty drew many of its decorative ideas from the East; the art of Japan and China has been expounded learnedly by Laurence Binyon; potters like Bernard Leach and W. Staite Murray have sat at the feet of Oriental teachers; the delightful decorative technique of the colour woodcut, taken from Japan, has been adapted to Occidental practice and healthily developed, by Austrians especially (for example, Jakob Glasner, Carl Rotky, Engelbert Lap and Norbertine von Bresslern-Roth), but also most notably by an Englishman, John Platt, perhaps the best of them all.

The most admirable glassware produced in this century is perhaps that turned out by the Orrefors factory, in Sweden, where the designers have adjusted decorative motives very cleverly to the fragility of the medium. Lalique, too, in France, has developed a personal technique in frosted and

tinted glass; and various Viennese and Czechoslovakian craftsmen have helped to keep this art alive. Metalwork, on the other hand, has languished, despite the efforts of a few individuals like Emil Lettré in silver and Edgar Brandt in iron. The highly important art of typographical design has advanced in our time to such perfection that the ordinary book produced by such concerns as the Cambridge University Press, Messrs. Jonathan Cape and Messrs. Chatto and Windus (to pick out a few firms rather invidiously) is now a very lovely thing. Morris, again, was of course a pioneer in this matter; but Cobden-Sanderson came nearer to our contemporary ideals. Francis Meynell, by using the ordinary resources of the commercial printer, has shown, in the Nonesuch Press, that there is an abundance of good founts in general use. Stanley Morison (who reconstituted the entire typographical scheme of *The Times*) has done a great deal for printing; while the beautiful German sans-serif fount, Erbar, and its close English follower, Gill Sans, typify the modern desire for spare simplicity.

The cubist and vortocist movements, accompanied as they have been by much loose thinking, folly and violence, are already spent forces in the world of fine art, but on the decorative arts (notably textiles) they have exercised a healthy and abiding influence. Ornament (especially as expressed in curtains and wallpapers) had by 1900 reached the lowest point of banality. Floral and ribbon motives of an almost incredible vulgarity were predominant; but the revelation of the cube and the lightning-flash has ushered in a whole new set of virile decorative ideas.

As an example of the effect of materials themselves on design nothing could be more striking than the neon sign. There are the most urgent mechanical reasons, connected with the short-circuiting of high-voltage currents, why neon tubes cannot be bent into extravagant shapes; and hence these signs are all chaste and clean in their lines. A similar utilitarian compulsion dictates the form of reinforced concrete buildings. The chief danger now is that *sancta simplicitas* should become so sacrosanct as to defeat its own ends—health and amenity. A dentist's surgery or an operating theatre are, after all, hardly ideal homes. It would seem that the movement needs spreading out at the base and pinching in at the top. While we are, no doubt, still far from the state envisaged in the German comic paper, where a child's toy was taken away from him because it was *nicht gestätten* by the *Herr Architekt* (being not simple enough in form), we must keep our humanity and not allow a doctrinaire pedantry to neglect good materials merely because they are old.



## R. I. B. A.



COUNCIL MEETING

The minutes of the Council Meeting held on July 5 include the following:—

*The Grissell Prize*

On the recommendation of the Board it was decided that the Grissell Prize be awarded every other year instead of every year as at present.

*Reports of Prize Winners*

The Board reported that it had approved the work submitted by the following prize winners as a result of their tours:—

Mr. Wesley Dougill (Godwin and Wimperis Bursar, 1935).

Mr. Denis Winston (Hunt Bursar, 1936).

*Programmes of Study Proposed by Prize Winners.*

The Board stated that it had approved the programmes of study submitted by the following prize winners:—

Mr. F. X. Velarde (Godwin and Wimperis Bursar, 1937).

Mr. Kenneth Easton (Hunt Bursar, 1937).

Mr. G. G. Pace (Pugin Student, 1937).

Mr. R. K. Rutherford (R.I.B.A. Henry Jarvis Student at the Architectural Association, 1936).

Mr. R. Fraser Reekie (Alfred Bossom Travelling Student, 1937).

Mr. P. K. Pope (Tite Prizeman, 1937).

Mr. H. G. Porter (Henry Saxon Snell Prizeman, 1937).

*Standard Form of Contract*

On the recommendation of the architect-members of the Contracts Tribunal it was resolved to issue an edition of the R.I.B.A. 1931 Standard Form of Contract specially adapted and recommended for use by local authorities.

*Election of Students*

The following Probationers were elected as Students of the R.I.B.A.:—

L. W. Baker, (Birmingham School of Architecture); (Miss) B. M. Beresford (Birmingham School of Architecture); K. B. Miller, (Robert Gordon's Colleges, Aberdeen); S. C. Readman, (School of Arts and Crafts, Southend); T. Taylor, (Birmingham School of Architecture); K. L. Wightman, (Birmingham School of Architecture).

## ELECTION OF MEMBERS

At a recent meeting of the Council of the R.I.B.A. the following members were elected:—

As *Hon. Corresponding Members* (25): J. N. Aggiman (Ankara, Turkey); E. G. Asplund (Stockholm); N. Balanos (Athens); P. Behrens (Berlin); L. H. Boileau (Paris); A. do Couto (Lisbon); E. Freyssinet (Paris); B. Fuchs (Brno, Czecho-Slovakia); S. Giedion (Zurich); J. Hoffmann (Wien, Austria); E. Laube (Riga, Latvia); Le Corbusier (Paris); R. Maillart (Geneva); S. G. Markelius (Stockholm); W. M. Moser (Zurich); H. Munthe-Kaas (Oslo); J. J. Oud (Rotterdam); M. Piacentini (Rome); M. Roux-Spitz (Paris); O. R. Salvisberg (Zurich); S. Syrkus (Warsaw); E. Thomssen (Copenhagen); J. Vago (Budapest); C. Van Eesteren (Amsterdam); and H. Van de Velde (Tervuren, Belgium).

As *Fellows* (4): A. L. Farman (London); J. H. Gray (Glasgow); E. Smith (Neath); and V. R. Talwalkar (Baroda, India).

As *Associates* (15): H. Bartlett (London); O. Bland (Liverpool); K. Burton (Newcastle-upon-Tyne); R. A. Eggleston (Melbourne, Australia); A. S. Foster (Sunderland); M. C. Gray (London); H. J. Harvey (London); P. T. Leach (Southport, Lancs.); R. S. Reuben (Bombay); J. A. Rixon (Loughton, Essex); A. D. Scott (London); (Miss) J. Sherman (Ipswich); M. W. Smith (Wembley); H. J. Stirling (Leicester); and B. Taylor (Birmingham).

As *Licentiate* (7): W. Black (Dublin); L. F. Bullivant (Birmingham); N. W. Curtis (London); J. G. Hughes (Mold); H. R. Robinson (Daybrook, Notts.); P. A. Roffey (London); and R. Walker (London).

## SCALE OF ANNUAL SALARIES FOR ARCHITECTS

The salary scale set out below was approved by the Council on June 21, 1937. The previous scale (1930) has been withdrawn.

*Architects*.—(a) Chief architects, £1,000 to £2,500; (b) deputy architects, £750 to £1,800; (c) assistant architects, £500 to £1,250. *Architectural Assistants*: (d) Principal or managing architectural assistants, £450 to £600; (e) senior architectural assistants, £325 to £450; (f) architectural assistants, £210 to £325; (g) junior architectural assistants—according to experience, training and ability, £120 to £210.

NOTES.—"Architects" ((a), (b) and (c)) are those who function in an executive capacity, in the same way as partners in a private firm.

In all cases the salaries are gross—inclusive of amounts deducted for pensions, superannuation, etc.

The salaries suggested for chief architects are based on an average volume of executed work from £75,000 to £1,000,000 per annum over a short period of years, bearing in mind the type of work and the responsibilities involved, deputy and assistant architects being paid on a *pro rata* basis. In exceptional cases and when the volume of the work is greater the amount of the salary should exceed the figures given.

The scale as regards (d), (e), (f) and (g) is applicable to the staffs of public and municipal offices and of commercial undertakings, and to private practice.

It is considered that students who pass or are exempted from the Final Examination of the R.I.B.A. might reasonably be placed within scale (f), and that those who pass or are exempted from the Intermediate Examination of the R.I.B.A. might reasonably be placed within scale (g), the figure of £120 in scale (g) being considered reasonable for a student of about 19 years of age with the equivalent qualifications.

The scale as regards architectural assistants is based on normal London conditions and normal working hours and may vary slightly with the locality.

The scale should apply irrespective of sex, provided the duties, responsibilities and services rendered are identical.

It is expected that in most cases increments will be given.

## King George V Memorial, Bristol

Mr. R. S. Redwood, hon. secretary of the Bristol Society of Architects, informs us that the list of names of the voluntary

panel engaged on the scheme for the King George V Memorial, Bristol, published in our last issue, should read as follows:—

Mr. G. D. Gordon Hake (president of the Bristol Society of Architects); Mr. J. Ralph Edwards (vice-president); Mr. R. S. Redwood (honorary secretary); Mr. Eustace H. Button; Mr. C. F. W. Denning; Sir George H. Oatley; and Mr. W. J. Stenner.

The panel was appointed by the Bristol Society of Architects to act on its behalf. It was the Society which volunteered this particular public service and is responsible for its execution.

## EXHIBITIONS

[BY D. COSENS]

ONE is beginning to think of the London Gallery as the headquarters of international art in this country, and the meeting place of progressive thought in painting and sculpture. During the year several exhibitions of work by young foreign artists have been held there, some better than others, but all valuable in linking up a movement, and as an antidote to complacent insularity. An exhibition of Constructive Art has now been organized to coincide with the publication of *Circle* (this book is reviewed on page 203). This is a very good idea, for, admirably as *Circle* is illustrated, actual work is inevitably more interesting than monochrome reproductions can ever be. Constructions such as Gabo's, Calder's, or Holding's can be seen in their three dimensions, and the intentions of the artists more clearly realized in such paintings as John Piper's or Moholy-Nagy's, where the balance of colour is an essential part of the design.

There are three exhibitions of French paintings and drawings at the moment, at the Lefèvre, the Wildenstein, and the Adams galleries. All are very mixed and very uneven in quality, but in each there are one or two outstanding works. At the Lefèvre there is, believe it or not, a horrible Monet (his portrait of his wife, "La Japonaise"), but Seurat's lovely "Le Port de Gravelines," and Renoir's "Nu a la Meridienne," would completely compensate for a room full of horrors. And there are many other memorable paintings, Degas' "Avant la Course," and his "Danseuse," Pissarro's "Bords de Seine," or Gauguin's Brittany landscapes. At the Adam's Gallery the most remarkable work is Degas' pastel, "Femme à sa Toilette." In this the utmost use of the texture of the rough canvas has been made, and the subtle flesh modelling, almost invisible at a distance, should be noted for the solidity that it achieves. The Wildenstein are showing three more Degas, of which "Danseuse Bleue" is comparable with his finest ballet paintings; Cézanne's "Enfant Chapeau de Paille," a Renoir pastel, one of Seurat's quick broad studies for his "Grande Jatte" and many others which they propose to change from time to time.

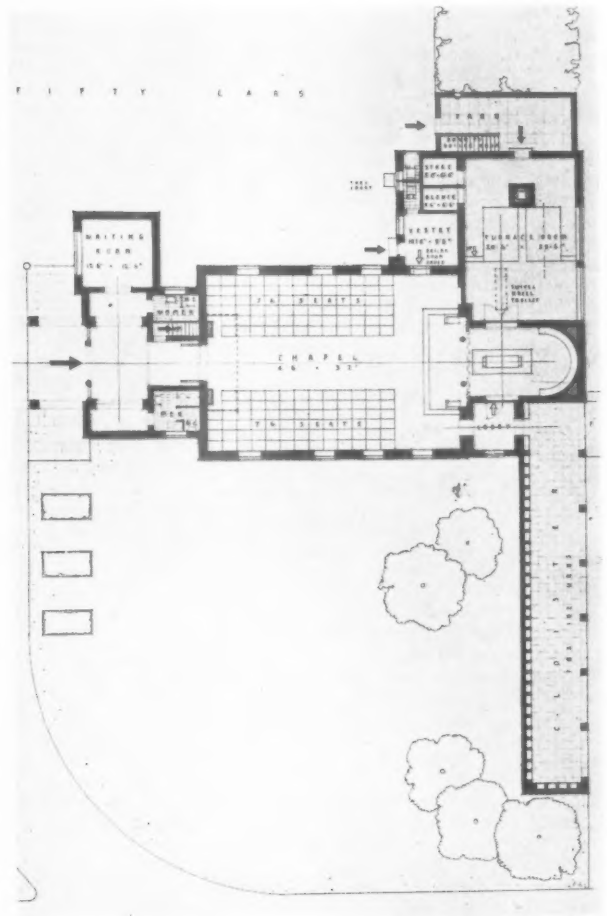
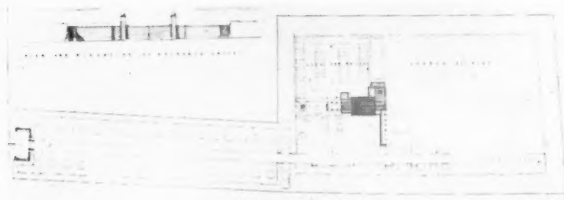
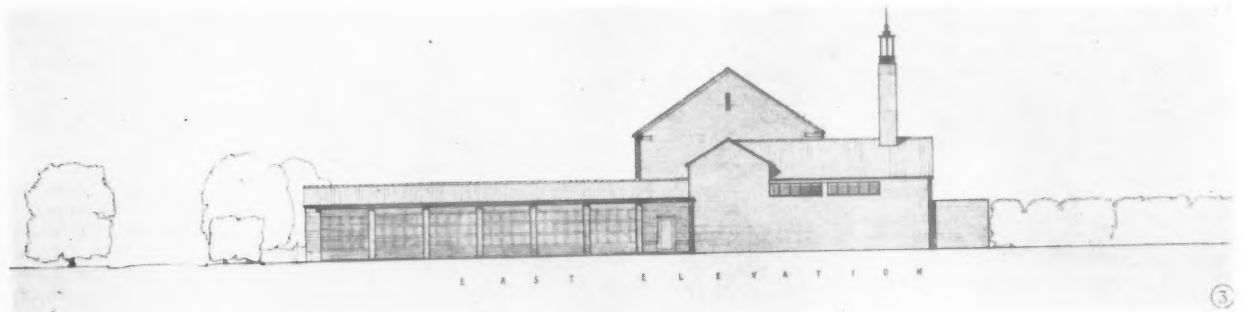
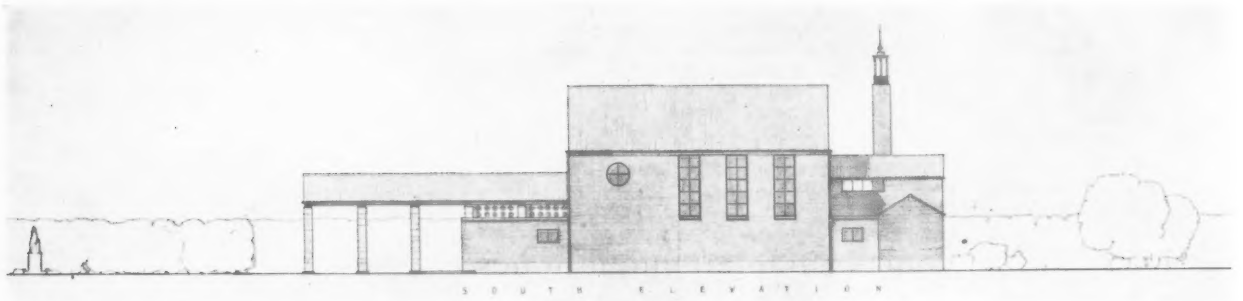
Exhibition of Constructive Art. The London Gallery, 28 Cork Street. Until July 31.

The Nineteenth Century French Masters. Lefèvre Galleries, 1a King Street, St. James'. Until August 7.

French Drawings of the 19th and 20th Centuries. Adams Gallery, 2 Pall Mall Place. Until July 31.

French Paintings. Wildenstein Gallery, 147 New Bond Street.

# THE CAMBRIDGE CREMATORIUM COMPETITION:



T H E            W I N N I N G

D   E   S   I   G   N

B   Y            A   I   T   O   N

A   N   D            S   C   O   T   T

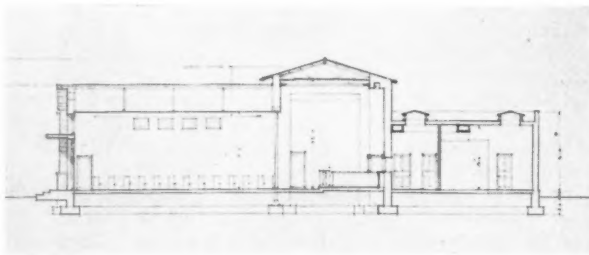
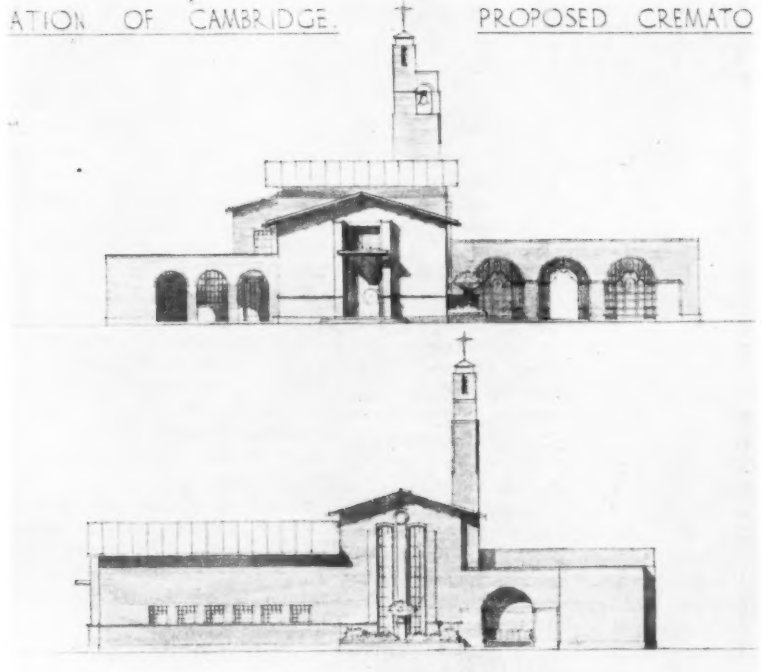
THE FIRST AND SECOND DESIGNS

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THE SECOND

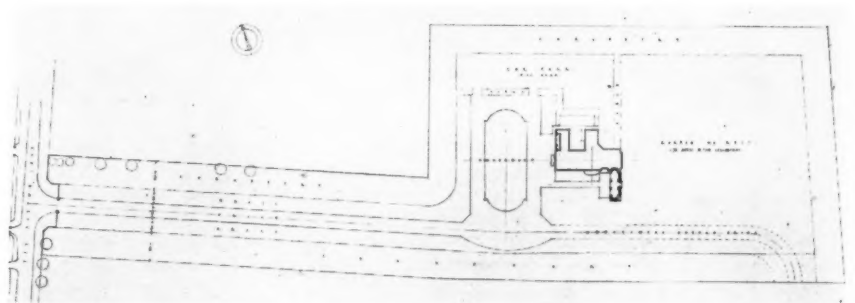
PREMIATED

DESIGN



BY

A. G. SHOOSMITH



# LETTERS FROM READERS

## *Salaried Architects*

SIR,—It is, unfortunately, largely true that the salaried members have only themselves to blame for their inadequate representation on the Council, but it is not quite correct to say that, as they form the bulk of the membership, they can automatically obtain a majority merely by exercising their voting powers. Indeed, it will doubtless come as a surprise to many to learn that, under the new bye-laws, members as such can elect *only* 30 representatives to a Council of 72. Of the remaining number, 11 are chosen by the Council, one each by the A.A. and the A.A.S.T.A. and 29 by the Allied Societies. As the representatives of the latter are, normally, their respective Presidents and in most cases only private practitioners are eligible for such office, it is thus almost impossible for salaried members to obtain control of the Council, despite their numerical superiority.

Whether this remarkable state of affairs is the cause or the result of the general apathy I do not profess to know, but I believe one cause of the apathetic voting is the method of preparing the voting papers. These simply contain a list of the candidates, together with the names of their respective towns and, with a few eminent exceptions, are nothing but names to most of us.

Knowing absolutely nothing about Mr. Jones or Mr. Smith, except that they are both Londoners, it is not surprising that members do not think it worth the trouble to vote for either.

Imagine a parliamentary election conducted on such lines! Why not help members to make a real choice by giving a brief résumé of each candidate's career on the voting papers? Also, why is canvassing frowned upon by the powers that be?

I am convinced, however, that nothing short of a complete reorganization will arouse any lasting interest among the members and since constructive suggestions have been asked for, I give my ideas for what they are worth.

The Allied Societies should be abolished and replaced throughout the country by branches of the Royal Institute proper. Each branch would elect its own Committee, consisting of Fellows, Associates and Licentiate, *in proportion to their respective strengths in the Branch*, certain of whom (say, the chairman, hon. secretary and hon. treasurer) would represent the Branch on the Council of the Institute.

Each Branch would run its own cultural and social activities, and it

FRANK BENT

CHARTERED ARCHITECT AND  
SURVEYOR

would be possible for the great majority of the members to take an active interest in the running of the Royal Institute itself instead of merely paying an annual subscription, borrowing an occasional book and (perhaps) voting annually.

The great drawback to such an abolition of the Allied Societies is that they are largely composed of non-members of the Institute, but I see no objection to enrolling them as subscribers of the Institute, entitled to all privileges except voting. Doubtless a large number would qualify as licentiates.

These, of course, are only tentative suggestions and are modelled chiefly on the lines of the Chartered Surveyors' Institution, whose excellent organization and spirit of enthusiasm I commend to my fellow-members of the R.I.B.A.

FRANK BENT

SIR,—My letter to you of July 8 last was written on the spur of the moment and my name omitted because I am getting too old really to enjoy controversy and do not want to antagonize my young friends, or blame the old ones. It is nice of "Democrat" to like my letter, and good for him to think he would like the writer. But I fear that with knowledge might come disappointment. I can assure "Democrat" that I would not trouble to write if I objected to, or feared, criticism.

To answer his questions is the best proof I can give "Democrat" that I value criticism.

How can salaried men make their votes effective?

By using them *after taking the trouble* to find out whether candidates are out for "kudos" for themselves, or benefit to others.

A democrat should never use the W.P.B. for ballot papers. The reason given for not using ballot papers is a poor one, i.e. that the existing conditions require amendment, which seems to me the very best reason for voting.

Instead of using the W.P.B., I suggest "Democrat" should vote for those men most likely to be sympathetic in their attitude towards the salaried architect. The representative of the A.A.S.T.A., or one of the Associate or Licentiate members of Council, should propose amendments in the composition of the Council: instead of 60 or 81 members, say at least 50 per cent. should be Fellows. Troy was not taken in a day, nor did the walls of Jericho fall without the sound of a trumpet.

I make no fuss about the non-repre-

sentation of the salaried men if they are "bosses"; all I suggest is that if I were one of the "bossed" (and forty years younger) I would make a fuss about the non-representation of those who serve; and I would agitate that a minimum wage should be paid by those who demand a minimum fee, which would prevent exploitation. I think it would be inevitable that a fixed minimum at starting should be augmented at several stages of age, ability, experience and responsibility. It is not true to say that today the "bossed" "*can have no voice in the Institute*" because they are outnumbered by "bosses" on the Council.

A voice is no use if not heard. There are nine Associate and six Licentiate members elected to Council, and with the right men in the field and proper use of ballot papers no reason why the whole fifteen should not be "bossed" men. There are a number of Representative members who might also be "bossed" men. It is fair and reasonable to assume that a number of Fellows are as sympathetic to the "bossed" as "Democrat" and myself.

I do not follow "Democrat's" suggestion of a census: the information can be obtained from the Kalendar.

My answers to the two questions put by "Democrat":

1: Should the Council be representative of the whole body of members?—Yes.

2: Are the conditions for Fellowship drawn *in the interest of the Associates and Licentiates*?—No; but it does not follow that they are not in the interest of the whole profession. The question is not fairly put by "Democrat" in his desire for a straight "Yes" or "No."

I can't follow the logic of "Democrat's" last paragraph.

It is possible that an architect's work should create demand without the advertisement not permitted by the profession; all architects supply an existing demand—good architecture will create a demand for more. To say that "*no one architect can claim to be giving another architect a job he has not indirectly first taken away from him.*" is, I think, quite untrue, except where the winner of a competition may employ a loser in same competition.

Having turned men in private practice into "bosses" and salaried men into "bossed," "Democrat" winds up by saying the distinction is irrelevant to the control of the R.I.B.A., and now I don't know where "Democrat" stands; but I still think the bossed salaried men who wish for some voice in the control of R.I.B.A. should use their votes and fight for better representation and secure for all their members the highest pay given by the best bosses in private practice in accordance with age, ability and type of work and the required responsibility of the post.

CHARTERED ARCHITECT AND SURVEYOR

# HOUSING SCHEME, WELWYN GARDEN CITY

DESIGNED BY  
GEOFFREY  
BARNSELY

**GENERAL**—This is the eighth housing scheme carried out by the Welwyn Garden City U.D.C. and comprises 84 non-parlour type houses, each with three bedrooms.

**SITE**—It was necessary to plan as many houses as possible on the site up to 12 houses to the acre. This was complicated by a certain amount of waste land on the site below the drainage area. It was found in previous schemes that some tenants did not want gardens and merely left them as waste ground. In this scheme an attempt has been made to overcome this difficulty by providing gardens of varying sizes. The houses with very small gardens are placed on an open green which will be kept up by the Council. Corners of road junctions have been planted with shrubs and there are grass verges to all roads.

The photograph is taken in the direction of arrow number one on the site plan, shown above.



SITE PLAN



HOUSING SCHEME, WELWYN GARDEN CITY:



CONSTRUCTION AND EXTERNAL FINISH—External walls are 11-in. cavity brick ; internal walls, other than party walls, are 4½-in. brick ; and first-floor partitions are 2-in. breeze. All ceilings are covered with plaster-board and windows are wood casements. Elevations are in facing bricks from a local brickyard. Doors and door hoods are painted dark green with white frames ; windows and frames broken white. External steps are concrete, precast on the site, and wire-brushed to expose the aggregate. Brick screen walls are used where necessary to screen the backs of the houses and in some cases they have been linked up with sheds.

The photograph is taken in the direction of arrow number 2 on the site plan, reproduced on page 183.

PLANS OF TYPICAL HOUSES



## DESIGNED BY GEOFFREY BARNESLEY



**INTERNAL FINISH**—All walls, other than kitchen, are twice distempered on plaster. Kitchens are fair face brickwork with painted dados. There is a portable dresser in all living-rooms; and built-in hanging cupboards in the two larger bedrooms.

**SERVICES**—To obviate unsightly wireless poles in the gardens indoor aeriols are fixed in the roof of each house, the wiring to a plug for the set being carried out as part of the electrical contract. There is a power plug in the living-room for a wireless set or fire.

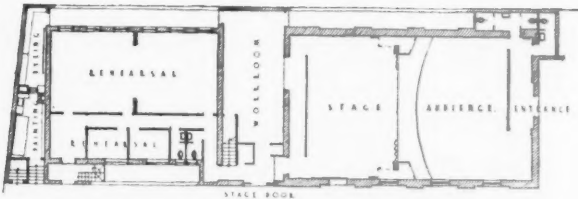
The fireplace in the second bedroom has been omitted and an electric power plug provided. Hot water is supplied from a 10-gallon gas copper and conveyed to the bath by an ejector. A brick flue has been built in order that the tenant can have a coal copper if he wishes.

The photographs are: above, a view taken in the direction of arrow number 3 on the site plan, and below, a view in direction 4.

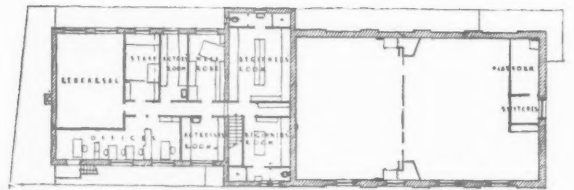
For list of general and sub-contractors see page 206.



## LONDON THEATRE STUDIO, ISLINGTON, N.:



GROUND FLOOR PLAN



FIRST FLOOR PLAN



**GENERAL**—A school of dramatic art, composed of a permanent company of actors, a school of acting and a group of artists and technicians. The front part of the building, forming the stage, auditorium and entrance, was a chapel in which a first floor had been built. The main structure was left intact, but the first floor was removed. The workroom, stage entrance and dressing-rooms over occupy an existing building. The back part, housing the rehearsal rooms, etc., has been built on the foundations of a building which had been commenced some years ago but never completed.

The photographs show : above, the auditorium and lighting gallery ; left, the hall before alteration. The floor was removed to give a higher auditorium.

On the facing page is a general view of the proscenium.

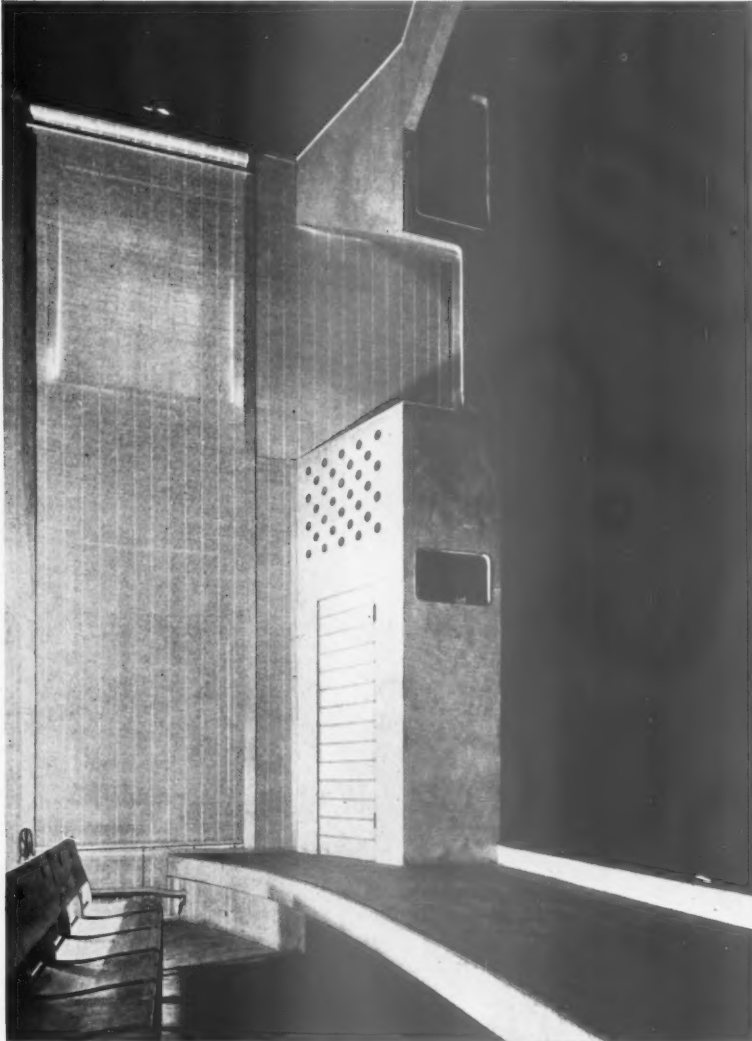


BY MARCEL BREUER AND F. R. S. YORKE



D

## LONDON THEATRE STUDIO, ISLINGTON, N.



SITE — Providence Place, Upper Street, Islington, N.

PLAN—The existing building generally governed the planning. The stage and auditorium had to be kept separate from the School of Acting as the theatre is sometimes used for public performances. It is provided, therefore, with a separate entrance and lavatory accommodation. Sound-proofing was important, but the money to provide elaborate acoustic treatment lacking. Partitions generally are either compressed impregnated wood wool slabs plastered, or studding covered both sides with acoustic wallboard.

The photographs show: left, detail of lighting gallery in proscenium; below, switch-board for stage lighting in gallery at rear of hall.

For list of general and sub-contractors see page 207.

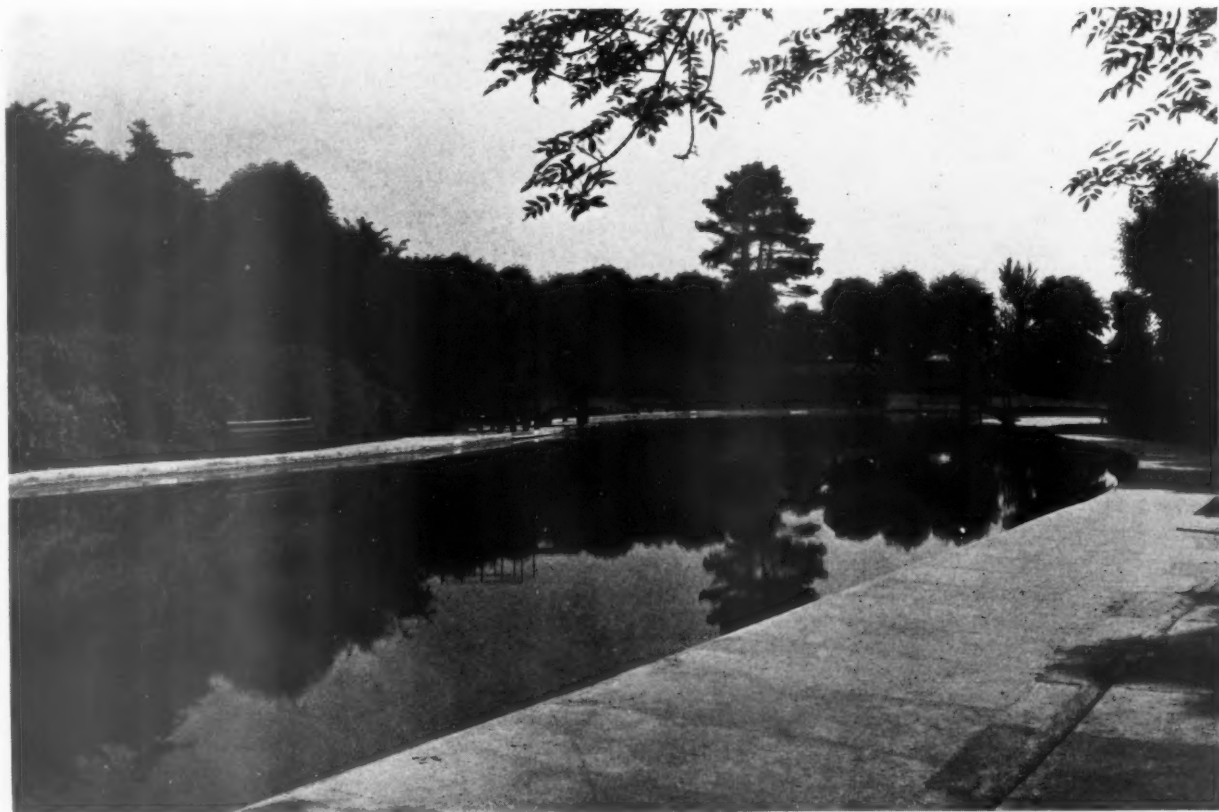


D E S I G N E D B Y

M A R C E L B R E U E R

A N D F . R . S . Y O R K E

HARROW SCHOOL SWIMMING BATH



DESIGNED BY

E. COPELAND

SNELGROVE

Early in the spring of 1936, Mr. Vellacott, the Head Master, called for a general report on "Ducker," the outcome of which was the reconstruction completed last May.

So that the measures adopted may be the better understood, the special circumstances of the case are first set out.

1: The numerous trees surrounding the bath shed their flowers, fruit and leaves on the water.

2: The number of bathers is relatively light and the community is under control in matters of health.

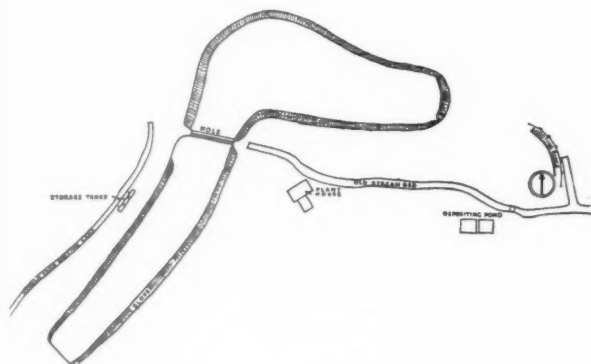
3: The water surface is extensive, some 31,000 sq. ft., and has a length of 500 ft.

4: The bath is deep in the middle and shallow at both ends. (Items 3 and 4 have an important bearing on arrangements for sterilization; item 4 is a decisive factor relating to measures for purification.)

5: With 600 boys using a garden surrounding a swimming pool, a good deal of the garden soil is inevitably carried into the water.

6: The aquatic flora of the district are ably represented by the persistent alga, *Oocystis Rupestrus*, and by the diatom *Achnanthes Microcephala*. As oxygen producers they could be welcomed, but the influence of modern developments required that they should be discouraged.

7: Whatever the modernizing measures to be adopted, it was required that, most strictly, the form and ancient elegance of Ducker should remain undisturbed.

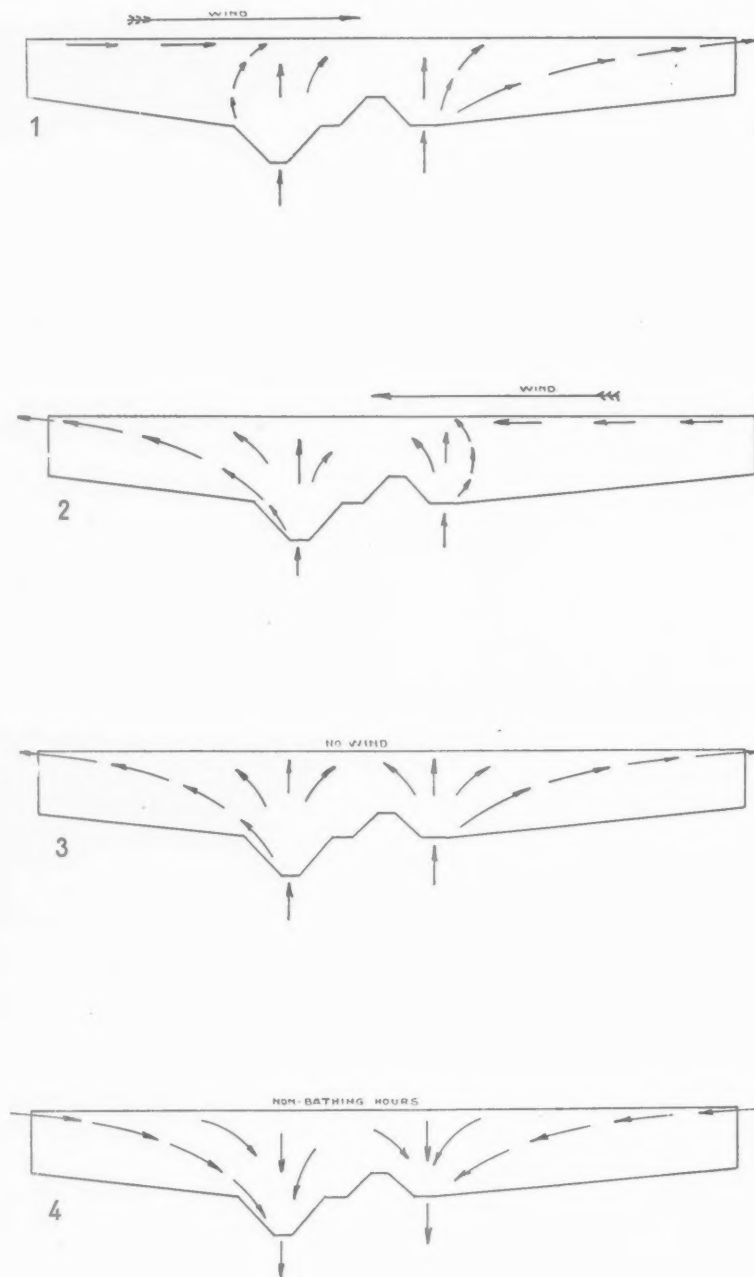


## HARROW SCHOOL SWIMMING BATH

Items 1 and 2 were met by a circulation system having its inlets to the bath at the deep points in the floor and its outlets from the bath by weirs at either end. This arrangement enables all surface debris to be removed whatever the direction of the wind, since that weir only which is favoured by the wind is worked (see Figs. 1, 2, 3 and 4). This method of circulation has the additional virtue of bringing the newly-purified water into the bottoms of the deep diving basins, so that any water forced under pressure into the ears and nose of the divers is harmless. The rate of circulation is 25,000 gallons per hour, through an air-scoured pressure filter, which has the effect of renewing the water seventy-two times during the summer term—certainly adequate, in this case of 760,000 gallons of water in the open air, for the safety of 600 bathers.

Item 4.—The choice of the means of sterilization is necessarily guided not only by a consideration of the weight of oxidisable matter that will have to be dealt with, but also by the dimensions of the water surface which decide the distance that must be traversed by a sterilized particle of water before it can be purified again. When this distance is great the staying power of the sterilizing reagent is important. On this account chloramine has been applied. This combination of ammonia and chlorine is fed into the water during non-bathing hours, the circulation being then run the reverse way to that normal for the scheme—that is, in at the surface over the end weirs and out and back to plant house through outlets deep in the middle of the pool. In this way the chloramine has a long period of contact with the filtered water in the enclosure of the delivery pipes, each some 200 ft. in length, where it becomes thoroughly mixed with the water. The length of the exposed water surface to be traversed from either end to the centre is 250 ft. It should be noted that the non-bathing way of the circulation carries chlorine into the bath, usually at night. When the circulation is again set for day running the water near the weirs is heavily charged with chlorine and consequently the filter receives a daily chlorination which oxidises the impurities collected on the filter bed. This bestows a longer life between washes than is possible with direct running (unless pre-chlorinating is done) and secures a considerable saving in wash water.

Item 5.—In any open-air bath a good deal of non-buoyant grit is unavoidable. A suction sweeper worked by connections to the suction side of the system is provided as in common practice. In this case, owing to the size of the pool,



DESIGNED BY E. COPELAND SNELGROVE

a special suction arm was carried across to the north side. By this means it is possible to reach all parts of the floor with a 60-ft. long hose.

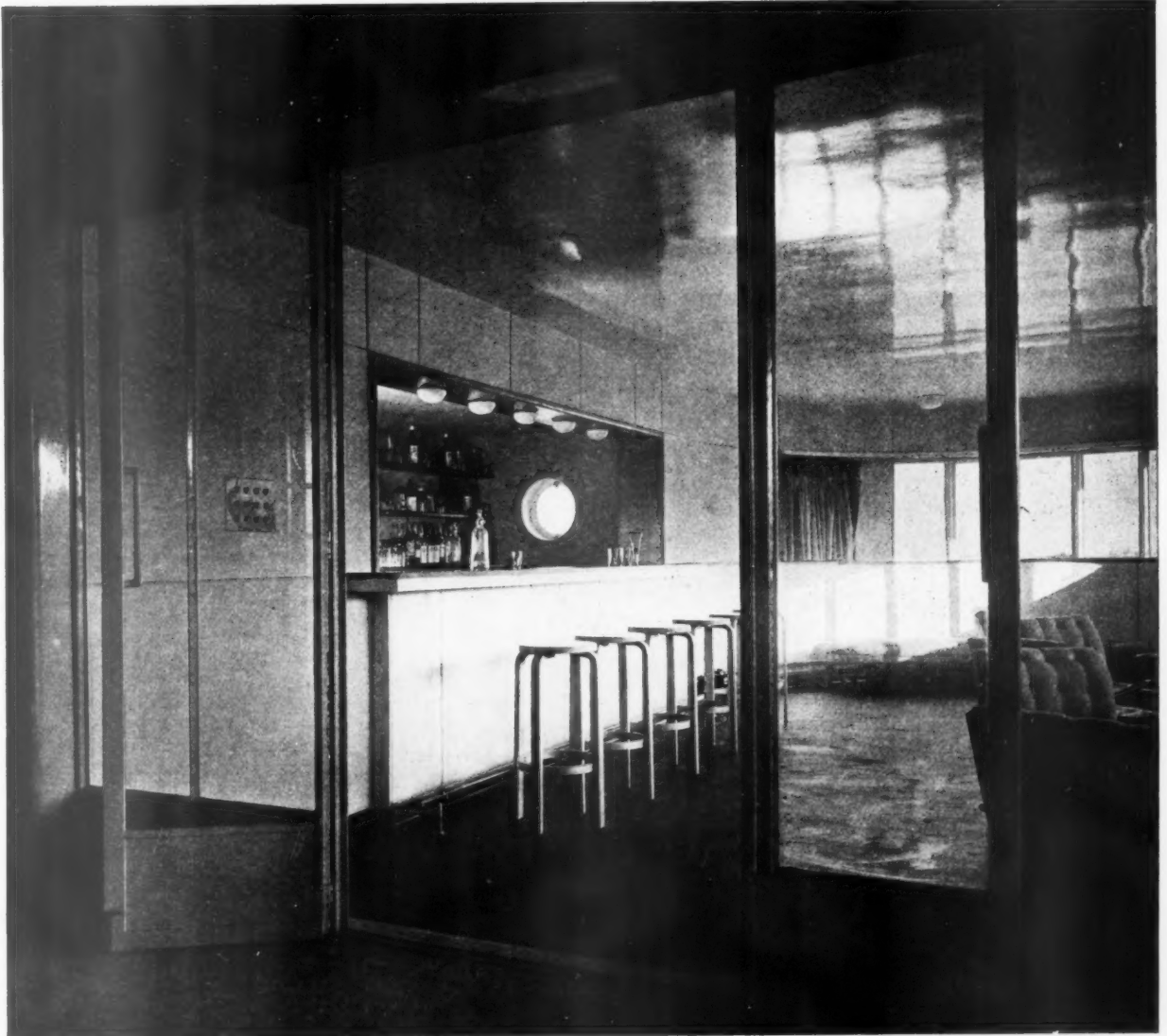
Item 6.—The problem of dealing with algae is a delicate one. Provision is made in the plant for applying copper sulphate to the water during the circulation (thus making the mixture sometimes called cuprichloramine); aeration in the centre of the bath;

cascading over weirs at the ends.

Item 7.—The bath has been entirely relined with a 4-ins. thick layer of concrete reinforced both ways with  $\frac{7}{8}$ -in. round bars at 12 ins. pitch for flats and concave curves and at 6 ins. pitch for salients—one part of rapid-hardening cement and five parts of gravel and sand—laid in alternate bays 20 ft. by 30 ft. with expansion joints.

WORKING DETAILS : 575

WINDOW DETAILS • LONDON GLIDING CLUB, DUNSTABLE • CHRISTOPHER NICHOLSON



The lounge, on the first floor, has continuous windows with a 90 ft. span. The cill of the lounge windows is formed by the top flange of a deep plate girder which, in turn, forms the lintol to the hangar opening below. On this girder are built tubular steel window mullions which support the roof of the lounge.

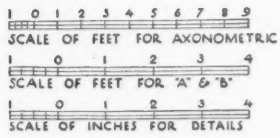
The curved windows to the bar on the ground floor are similar in construction to the lounge window, except for the different formation of the cill.

The photograph above is of the bar and on the right of the lounge windows. Details are shown overleaf.

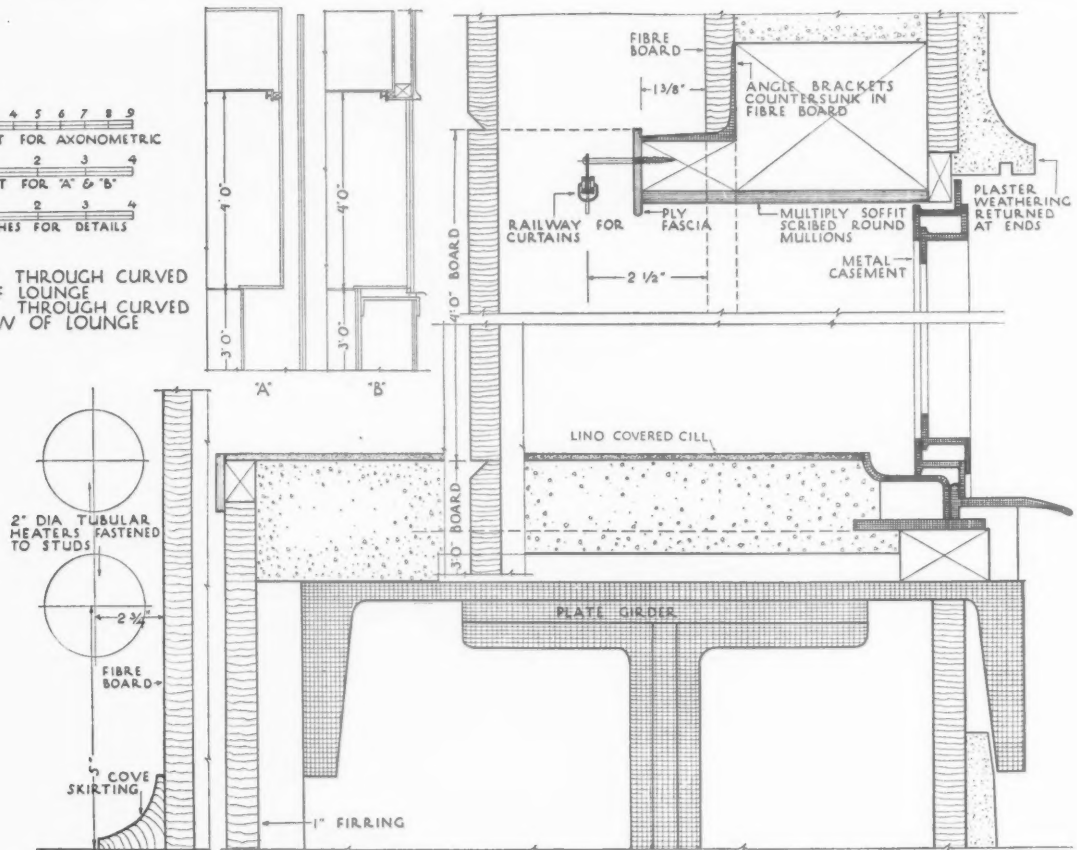


# WORKING DETAILS : 576

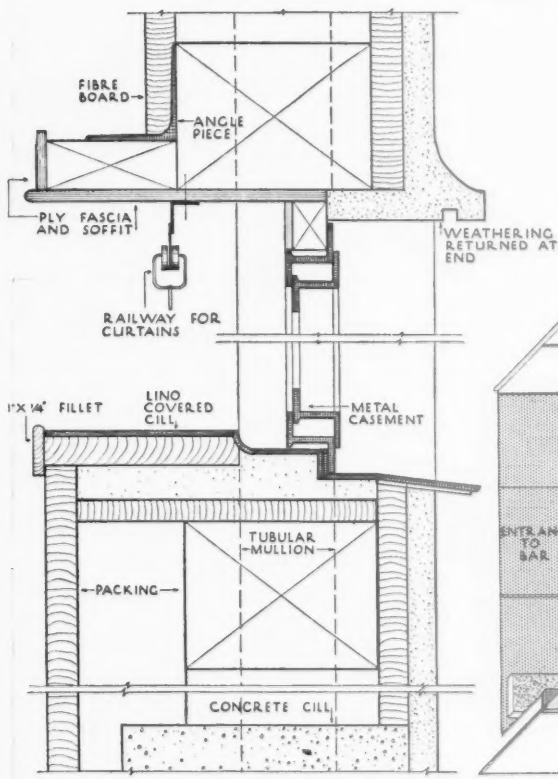
WINDOW DETAILS • LONDON GLIDING CLUB, DUNSTABLE • CHRISTOPHER NICHOLSON



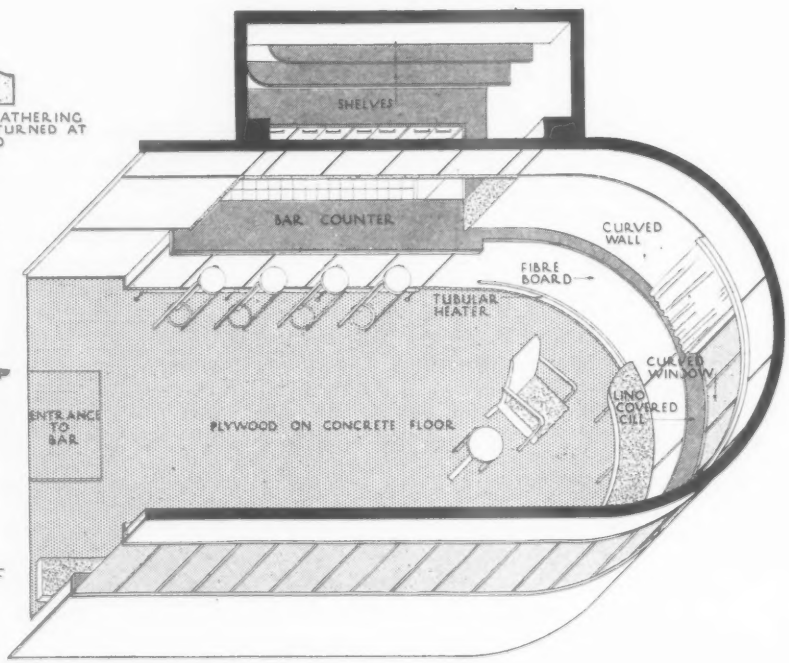
'A'- SECTION THROUGH CURVED WALL OF LOUNGE  
'B'- SECTION THROUGH CURVED WINDOW OF LOUNGE



DETAIL OF WINDOW HEAD AND CILL IN LOUNGE



DETAIL OF WINDOW HEAD AND CILL IN BAR



AXONOMETRIC OF BAR

Axonometric and details of the curved windows illustrated overleaf.

WORKING DETAILS : 577  
SPIRAL STAIRCASE • HOUSE AT ANGMERING • E. C. KAUFMANN

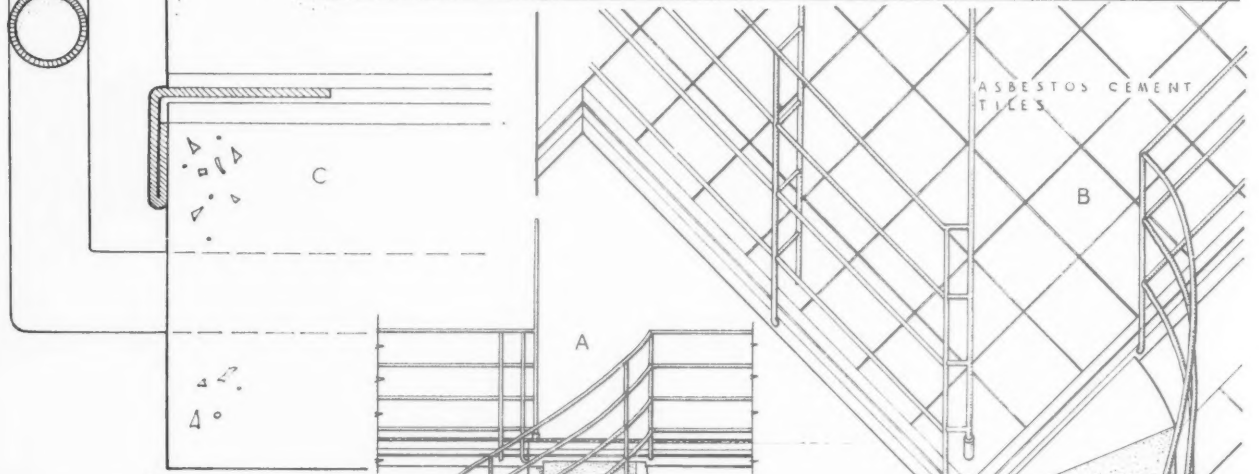
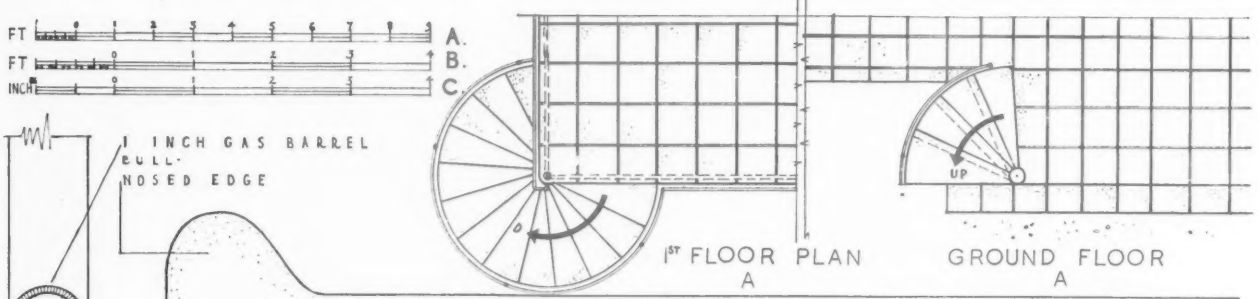


A reinforced concrete spiral stair gives direct access to the garden, from the sun porch and balcony outside the bedrooms, so that sea-bathers can reach the bedrooms without walking through the house.

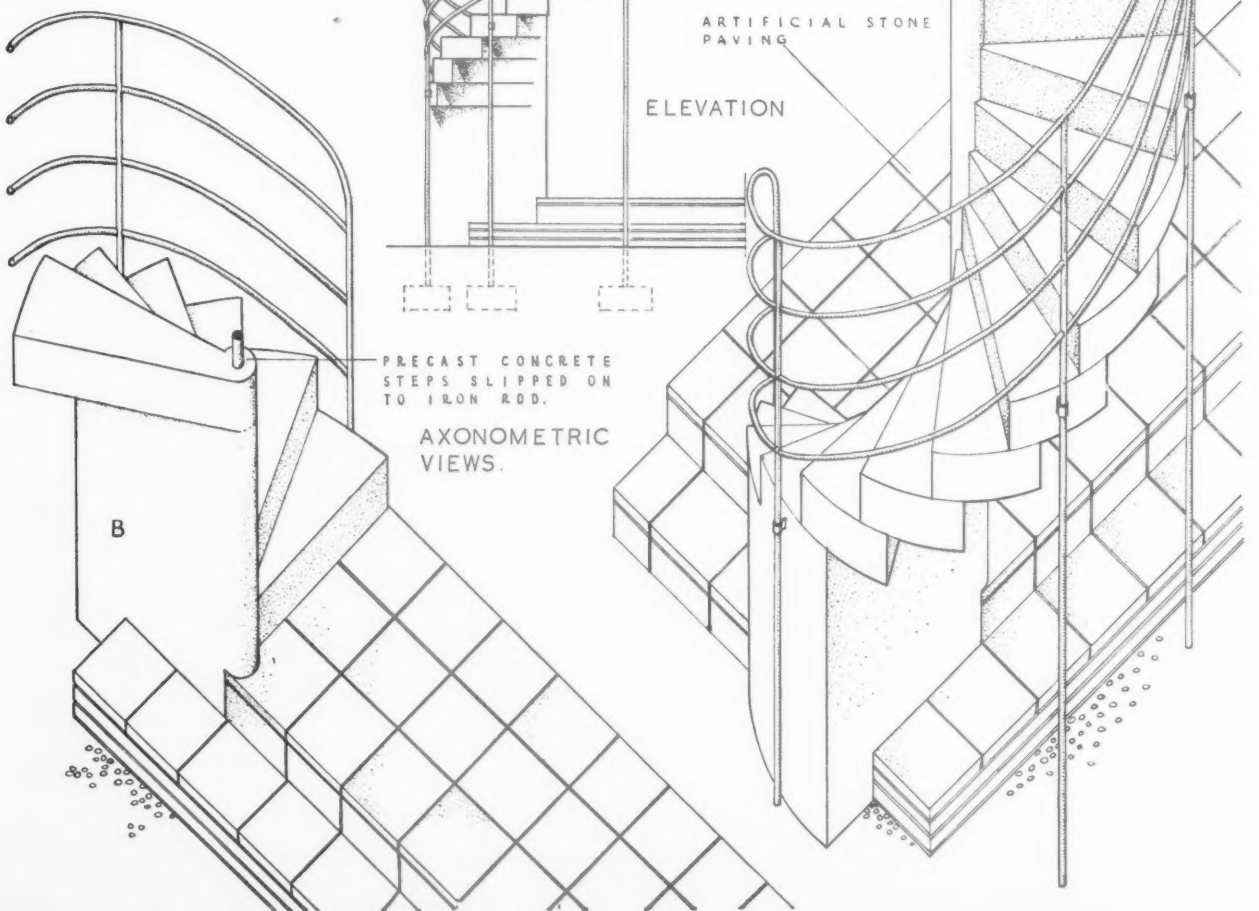
Details are illustrated overleaf.

# WORKING DETAILS : 578

SPIRAL STAIRCASE • HOUSE AT ANGMERING • E. C. KAUFMANN



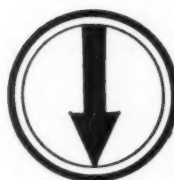
SECTION THROUGH BALCONY



Axonometric and details of the spiral staircase illustrated overleaf.



The Architects' Journal Library of Planned Information



INFORMATION SHEET

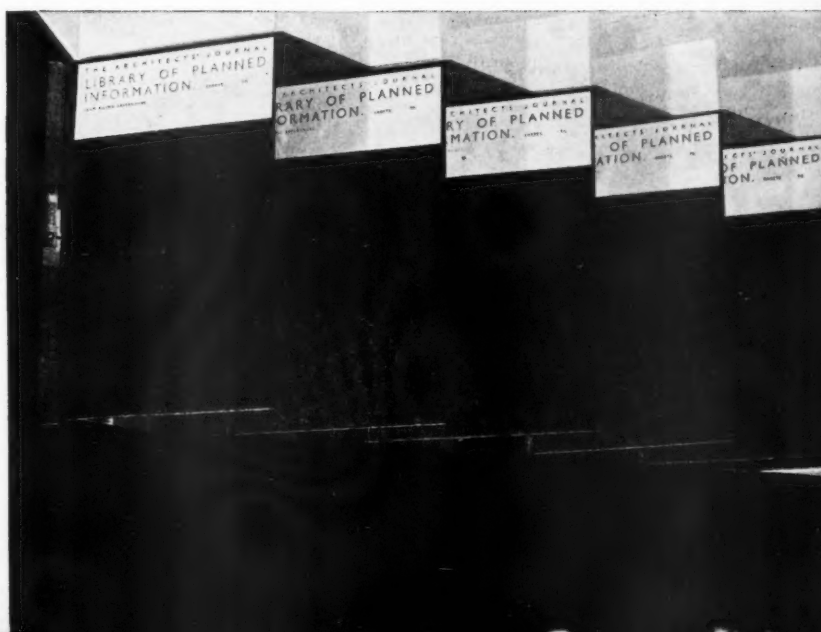
**S U P P L E M E N T**

S H E E T S   I N   T H I S   I S S U E

**5 4 1** Linoleum

**5 4 2** Garage Equipment

**5 4 3** The Equipment of Buildings



Sheets Issued since Index :

- 501 : Aluminium
- 502 : Fixing Blocks
- 503 : Approximate Estimating—XII
- 504 : Aluminium
- 505 : Aluminium
- 506 : Approximate Estimating—XIII
- 507 : Plumbing : Jointing of Copper Pipe
- 508 : Roofing—Valley Flashings
- 509 : The Equipment of Buildings
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- 511 : Elementary Schools—II
- 512 : School Lighting
- 513 : Approximate Estimating—XIV
- 514 : Air Conditioning
- 515 : Insulation of Buildings
- 516 : Cycle Parks
- 517 : Cycle Parks
- 518 : Plumbing Systems—II
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- 526 : Leadwork to Photographic Developing Tanks
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- 534 : Insulation of Buildings
- 535 : The Equipment of Buildings
- 536 : Asbestos-Cement Ventilators
- 537 : Slate Window Cills, etc.
- 538 : Petroleum Storage
- 539 : Linoleum
- 540 : Plumbing





1/4 F.S. SECTIONS SHOWING APPLICATION OF LINOLEUM TO VARIOUS SUB-FLOORINGS

General notes on laying:  
EXPANSION.

All new linoleum has a tendency to expand when unrolled and walked on, and to prevent bulging from this cause the linoleum should always be cemented to concrete floors or lining felt. To prevent creeping it is recommended that the linoleum be kept in a warm atmosphere (60°) for 24 hours before being unrolled. Both underfelt (if used) and linoleum to be well rolled.

TIMBER FLOORS, SEAMS & EDGES, RISING DAMP, VENTILATION.

Due to seasonal movements of wood strip or plywood sub-floorings an intermediate felt underlay (between wood floor & linoleum) should be pasted down & rolled prior to pasting the linoleum thereto. The linoleum may be laid with only the edges pasted down.

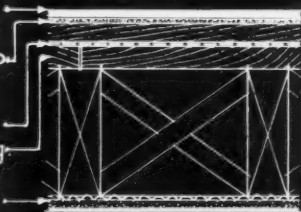
To ensure a watertight floor all seams and edges of the linoleum should be sealed with waterproof cement rolled as for the main body of the linoleum and weighted with sand-bags until firm adhesion has taken place.

Linoleum should not be laid on wood or concrete floors until they have been allowed to dry out thoroughly. If the sub-floor is in direct contact with the ground precautions against rising damp must be taken by some such measure as coating the concrete with bitumen.

Wooden ground floors to be covered with linoleum must be thoroughly cross ventilated beneath the impervious floor covering to prevent dry rot developing in the floor timbers.

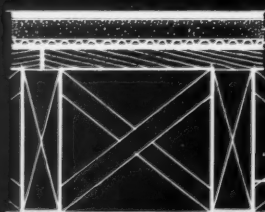
APPLICATION TO WOOD FLOOR.

Linoleum pasted to felt underlay.  
Underlay pasted to strip board T.&G. flooring.  
Building paper laid on rough diagonal boarding.  
Floor joists, bridging, and lath & plaster ceiling finish.



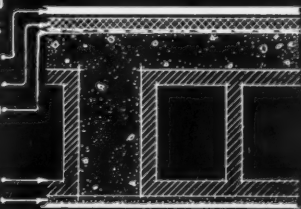
APPLICATION TO A GYMNASIUM FLOOR.

Battleship linoleum pasted to 1" thickness of dried out sand and cement bed, on light gauge expanded metal laid on heavy saturated building felt.  
Sub-flooring of T.&G. boarding on joists, etc.



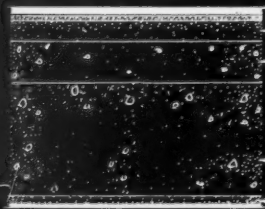
APPLICATION TO CONCRETE : N° 1.

Plywood underlino. if subjected to heavy standing weights.  
Linoleum pasted to 1/2" insulating board on waterproof building paper, laid on level and dry sand and cement finish.  
Tile structural floor.  
Ceiling finish.



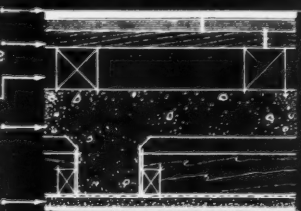
APPLICATION TO CONCRETE : N° 2.

Linoleum pasted to deadening felt (optional), pasted to top coat of sand and cement, level and dry.  
Cinder concrete fill (optional) for conduits, etc.  
Concrete structural floor.  
Ceiling finish.



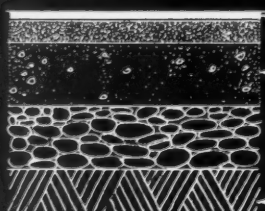
APPLICATION TO PLYWOOD. (Existing floor).

Linoleum pasted to plywood pinned to boarding dressed one side.  
Battens.  
Concrete structural floor.  
Wood joists and lath and plaster ceiling finish.



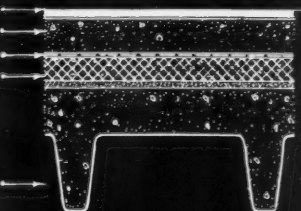
APPLICATION TO ASPHALTE.

Note: Structural floors are interchangeable where practicable.  
Linoleum pasted to levelled asphalt D.P.C.  
R. Concrete structural floor.  
Hardcore and earth foundation.



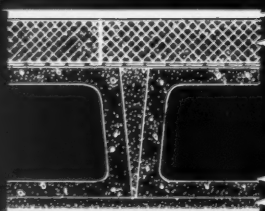
APPLICATION WITH CORK INSULATION : N° 1.

Linoleum pasted to level and dry concrete bed, on waterproof building paper, 1" hard cork and 3/8" bed of sand,  
Concrete structural floor, ceiling finish, etc..



APPLICATION WITH CORK INSULATION : N° 2.

Suitable for general traffic only. If subject to heavy standing weights hard layer (plywood) to be used between lino. & cork.  
Linoleum pasted direct onto natural cork slabs resting on waterproof building paper.  
Precast floor beams  
Ceiling finish.



Information from the Linoleum & Floorcloth Manufacturers' Association.

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## INFORMATION SHEET

• 541 •

### LINOLEUM

#### General :

This is the second of a series of Sheets dealing with linoleum for floor coverings and other purposes, and shows typical applications of the material to various types of sub-floor.

Each of the examples given represents a method of construction for good permanent work, and wherever practicable, the form of the structural floor may be interchanged if desired.

The previous Information Sheet of the series set out the standard gauges in which the different types of linoleum are obtainable, with notes regarding their uses, colourings, etc.

#### Composition and Properties :

The composition and hard-wearing properties of linoleum enable the material to be used as a permanent floor finish, suitable for any situation and condition of traffic. It resists damp, does not readily catch fire, and resists combustion.

In addition, experiments have shown that the material possesses pronounced germicidal properties due to the linoxyn which is formed during the process of oxidising the linseed oil. This substance has a powerful germ-killing effect, and bacilli deposited on the surface of linoleum are rapidly annihilated. This propensity suggests the use of linoleum in such situations as hospitals, clinics, surgeries, etc., where air or foot-borne spores are a source of danger.

#### Preparation of Surfaces :

Due to the sealing effect of properly laid linoleum, it is important that all types of surface over which it is laid should be thoroughly dry. Precautions must also be taken against rising damp in ground floors, and, as in the case of all timber construction, the floor should be adequately ventilated to prevent dry rot. (See pamphlet on Prevention of Dry Rot in Floors, etc., published by the Linoleum Manufacturers' Association.)

Prior to laying the underfelt, if used, all surfaces to be covered should be thoroughly well swept and free from dust and dirt. With cement floors, all holes should be filled and lumps removed. No surface should be cleaned with water, as *dryness is essential*. In the case of wood floors protruding nail heads should be extracted or flattened.

#### Laying :

##### (a) Felt

The felt should be measured and cut exactly to size, starting with a narrow strip against the wall to ensure that linoleum seams do not come directly over those of the felt. Seams are butted closely, as gaping or over-lapping will eventually show on the finished floor. The felt strips are next turned back about half-way and the pasting begun at the middle of the room and worked out towards the ends of the strips. When the strips have been turned back again and smoothed down, they should be well rolled.

It is recommended that felt should be used

on all wooden floors, and on every other floor where a warmer, more resilient and quieter finish is desired. An added advantage to be gained by the use of felt is the easy removal of the cemented linoleum at a later period, without tearing. Except for its advantages mentioned above, the use of felt underlay on concrete floors is optional.

##### (b) Linoleum

After laying the felt, the linoleum should be unrolled and cut to the required length, leaving a surplus of 2 ins. to allow for a 1-in. turn-up at the skirting at either end. A chalk line should be made on the floor along the edge of the first linoleum strip, the strip turned back half-way, and the felt or floor pasted from the middle of the room outwards as before. The cement should be kept 2 ins. clear of the chalk line and the walls, and the linoleum finally smoothed down over the area.

Further strips are laid similarly, allowing a  $\frac{1}{2}$ -in. overlap in each case, till the whole floor is covered, and the material is then left for about 48 hours to permit any expansion or contraction. When linoleum is applied direct to screeded concrete floors, a bituminous paint may be used to bind the surface of the concrete before cementing.

#### Cutting In :

The overlapping edges between strips are first cut in. This is done by using the edge of the overlapping sheet as a guide for scribing the under sheet. The under sheet is then lifted and cut along the scribed line, the knife being inserted from the underside, and the cut being made *slightly on the bevel to eliminate any possibility of creeping*. A short, sharp knife, similar to a shoemaker's, should be used for this purpose.

The overlap on the length can then be trimmed to the edge of the skirting.

#### Seams and Edges :

A waterproof cement should be used to seal the seams and edges, this being applied to the previously unpasted floor or felt surface immediately below. Care should be taken with the handling of the edges, and it is advisable to bend them downwards in order to overcome any tendency to curl up before the cement is dry. All joints and edges can then be smoothed down into position, slowly rolled, and weighted with sandbags until perfectly set.

#### Maintenance :

Under ordinary conditions all linoleums can be kept clean by the use of mild household soap, and a clean wet cloth. Scrubbing with harsh soaps or cleaning agents strong in alkali is injurious.

Where particular surfaces are required, the linoleum may be lacquered, after which treatment a light, daily 'usting and an occasional wash will maintain the finish over long periods.

Linoleum also takes a wax finish, and on large areas where traffic is heavy or where relacquering is not practical, waxing and polishing is the recommended treatment.

#### Compiled from Information Supplied by :

The Linoleum and Floorcloth  
Manufacturers' Association

#### Address :

Broadway Buildings,  
Westminster, S.W.1

#### Telephone :

Whitehall 8544/5



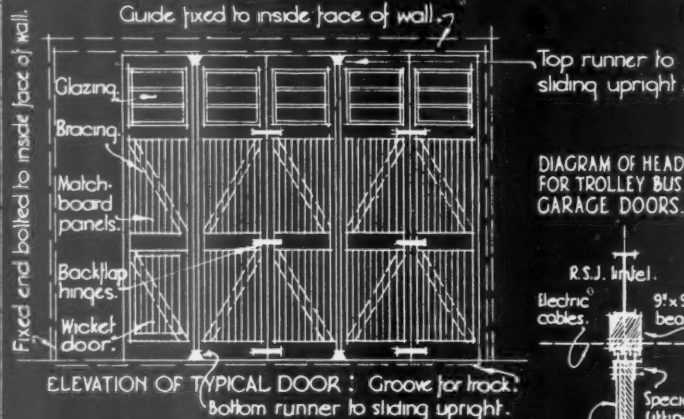




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CONSTRUCTIONAL DETAILS OF ESAVIAN FOLDING AND SLIDING GARAGE DOORS :

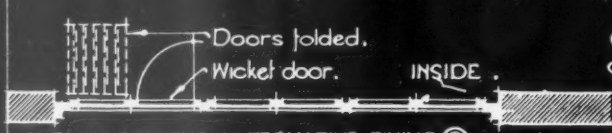
NOTE - Garage doors are suitable for heights up to 25 feet and any width.



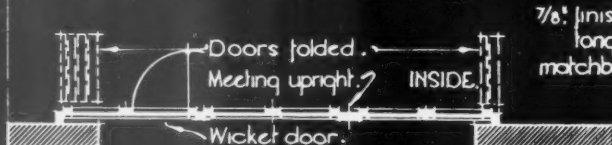
ELEVATION OF TYPICAL DOOR : Groove for track, bottom runner to sliding upright.



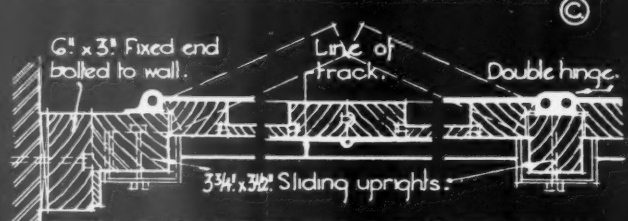
PLAN SHOWING TYPICAL DOOR FIXING (A)



PLAN SHOWING ALTERNATIVE FIXING (B)

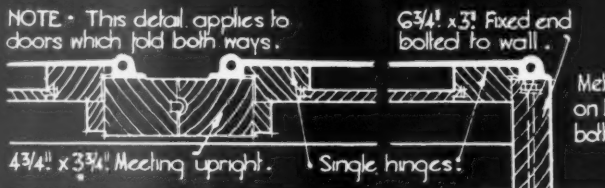


PLAN SHOWING FIXING FOR MEETING UPRIGHT TYPE DOORS.



DETAIL PLAN OF FIXED END, SLIDING UPRIGHT, AND DOOR FITTED INSIDE OPENING :

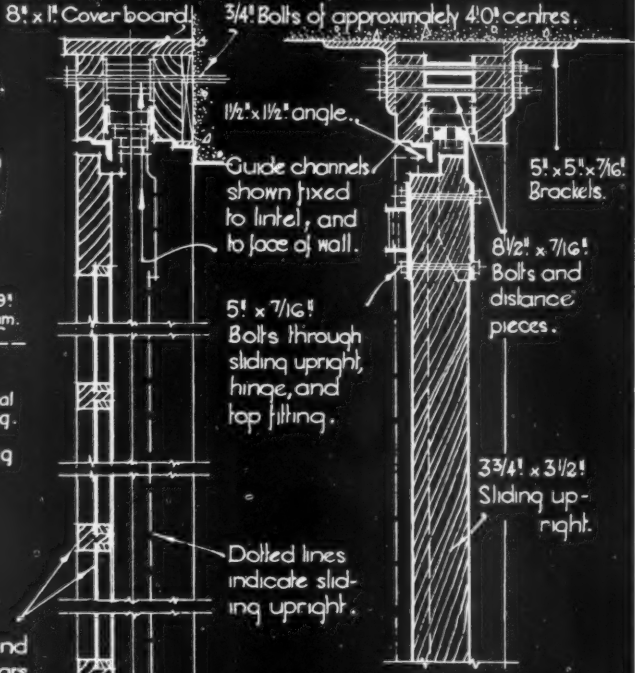
NOTE - This detail applies to doors which fold both ways.



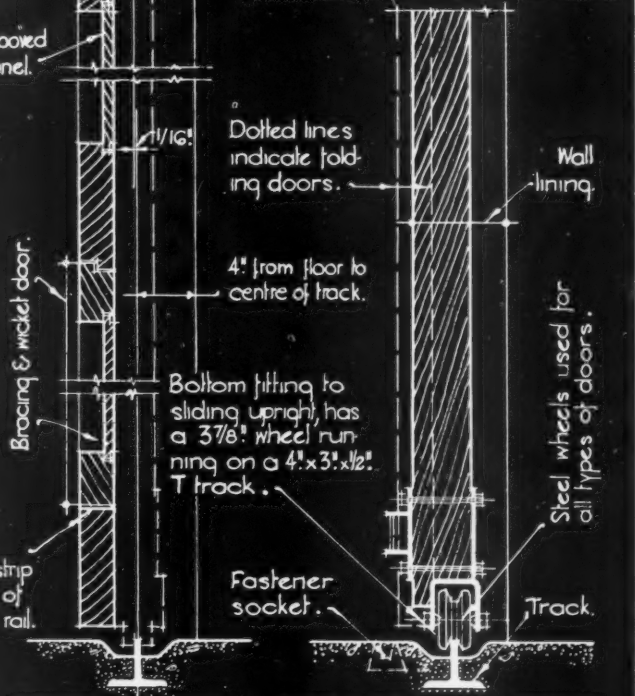
DETAIL PLAN OF MEETING UPRIGHT, AND FIXED END TO BACK FACE OF WALL :

The doors are hung in pairs with back flap hinges, the outer end of each pair being hung to a sliding upright with strap hinges. Doors are fitted with lever fastener with pawl & plate, to prevent opening from the outside.

Information from the Educational Supply Association Ltd.



Top fitting to sliding upright has two ball-bearing guide wheels running in special built up wood & steel guide channel.



SECTION OF DOOR ; SECTION OF SLIDING UPRIGHT :

The number of leaves & the width of leaves, is determined by the clear width of opening & method of fixing.

The leaves can be panelled, panelled matchboard or part glazed, according to requirements.

INFORMATION SHEET : WOOD FRAMED SLIDING AND FOLDING GARAGE DOORS ; SIR JOHN BURNET TAIT AND LORNE ARCHITECTS ONE MONTAGUE PLACE BEDFORD SQUARE LONDON W.C1. *Dist. G. Baynes*

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## INFORMATION SHEET

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### GARAGE EQUIPMENT

Product : Type No. 125 Sliding and  
Folding Garage Doors

#### General Specification :

The doors can be panelled, panelled match-boarded, flush matchboarded, or partly glazed. Each leaf is framed, ledged and braced, and is out of 2½-in. stuff. The edges are ploughed and tongued. Doors are made to suit any opening up to 25 ft. high, and to any width, and can be fixed either in the opening, or on the face of the opening—the latter method giving a clear opening when the doors are folded. Each pair of leaves is fitted with a sliding pilaster, to which the top and bottom runners are attached. These runners are fitted with steel wheels on ball bearings with malleable iron castings. All hinges and runners are fitted with grease nipples for lubricating. The fittings are supplied primed one coat, but can be either sherardized or hot spelter galvanized at extra cost. The track is of 4-in. by 3-in. tee steel complete with anchor plates, and bedded in concrete. The head is built up with deal timbers, and fitted with metal strips, distance pieces, and safety angle.

#### Trolley Bus Garage Doors :

The Esavian trolley bus garage doors are made on the same principle as No. 125 (illustrated). The top guide is lengthened (Patent 352103) and the guide plate fitted to the sliding post is cranked either to right or left as required (Prov. Patent 15552) so that

the guides run in alternate parallel tracks allowing the doors to fold close together. These tracks are fitted to the underside of the head and do not cross openings left in the head for the trolley bus poles and wires to pass through.

#### Timber :

The leaves are supplied in either Columbian Pine, Yellow Deal in three qualities, 1sts, 2nds, or 3rds, or Moulmein Teak. Doors faced with metal sheeting (or plymax) can also be supplied.

#### Finish :

Before leaving the workshops, the doors are knotted and primed one coat; they are not "stopped," this work being left to the general contractor, and is usually carried out after doors are erected.

#### Fixing :

The fixing can be carried out either by the general contractor or by the E.S.A. If fixed by E.S.A., the general contractor is required to bed the track and drill any R.S.J.'s and stanchions for the fixing of the posts and the head, this work being done to E.S.A. instructions and details.

#### Weight :

The doors, including the fittings, weigh approximately 5 lbs. per foot super.

#### Prices :

The prices vary according to size and proportion of height to width.

#### Previous Sheets :

The first two Sheets published by the E.S.A. are Nos. 369 and 489.

#### Manufacturers :

The Educational Supply  
Association, Ltd.

#### Address :

181 High Holborn,  
London, W.C.1

#### Telephone :

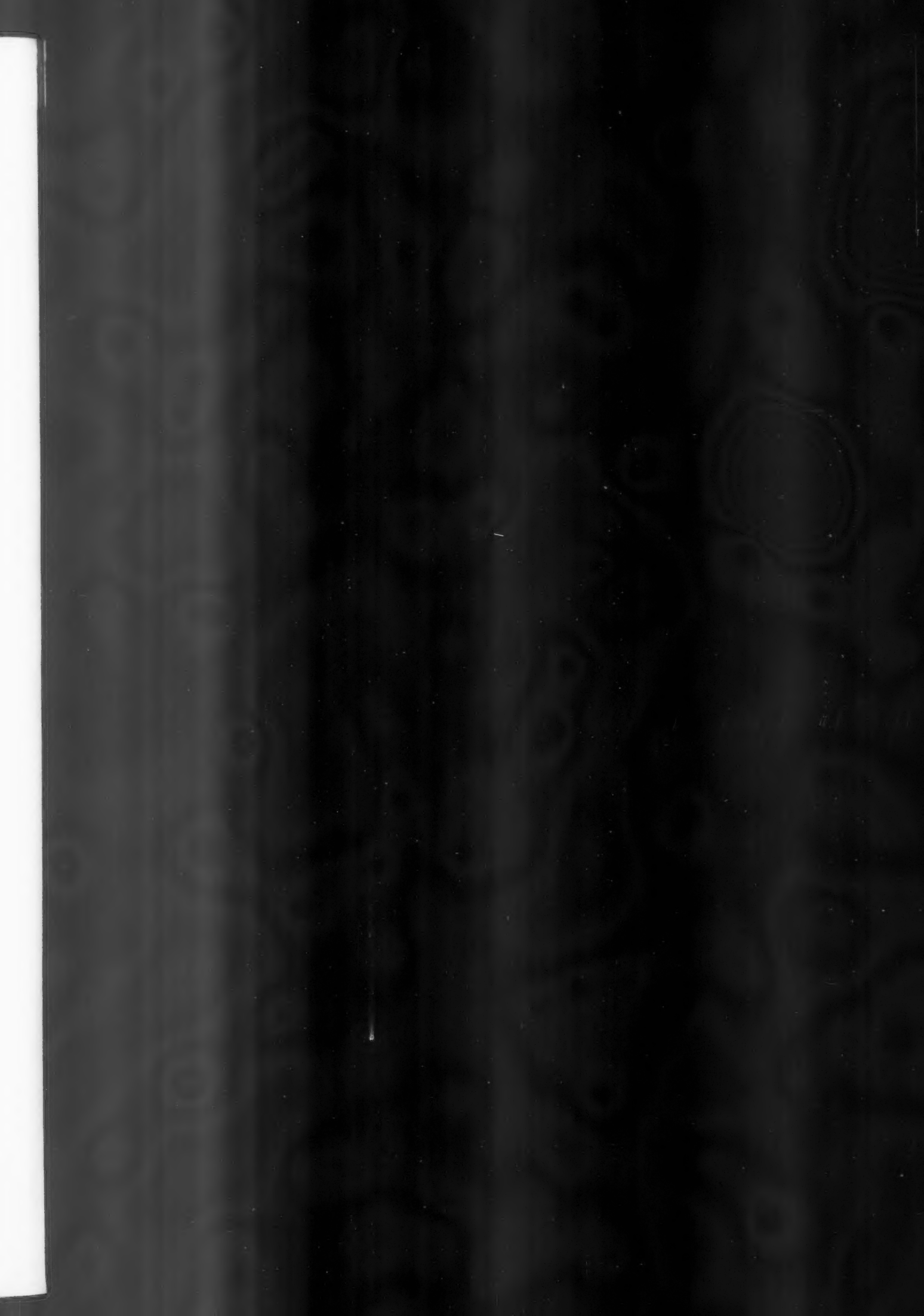
Holborn 9116

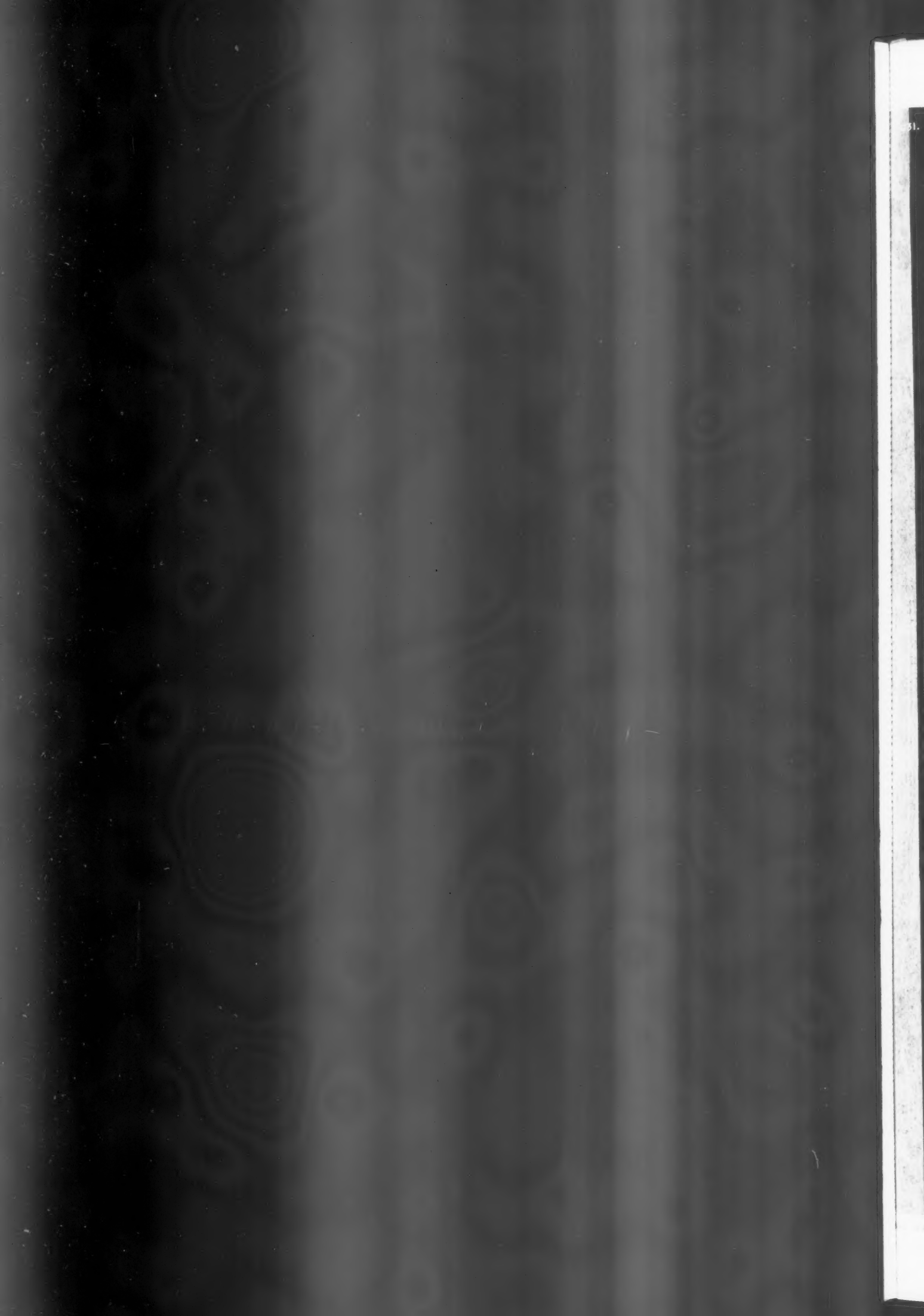
#### Works :

Esavian Works, Stevenage, Herts

#### Telephone :

Stevenage 197



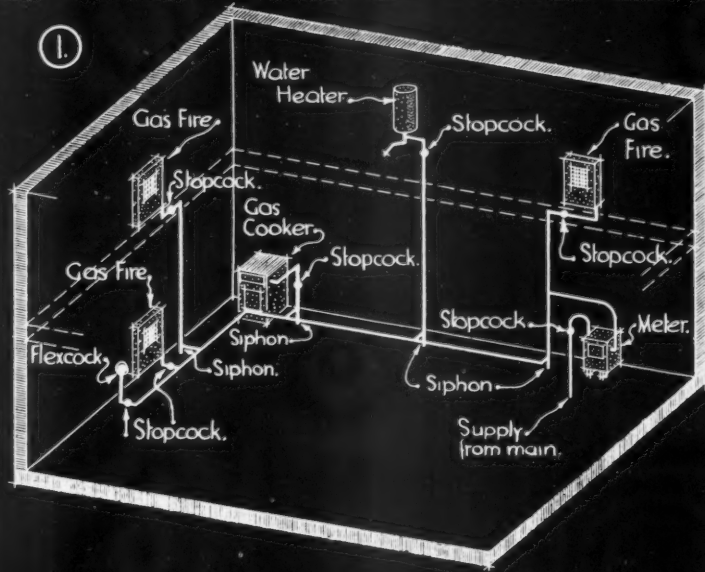


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CARCASSING AND FITTING DETAILS FOR A SMALL DOMESTIC BUILDING.

This sketch shows the carcassing for a small house equipped with three gas fires, an instantaneous gas water heater, a gas cooker, and one plug-in connection or Flexcock for portable gas apparatus.

A main cock is fitted at the inlet of the supply to the meter and a separate cock close to each individual appliance.



The foot of every vertical riser is fitted with a condense trap or siphon: This should be plugged with a removable screw and should be accessible for periodical inspection.

The service pipes should be arranged with falls towards the condense traps.

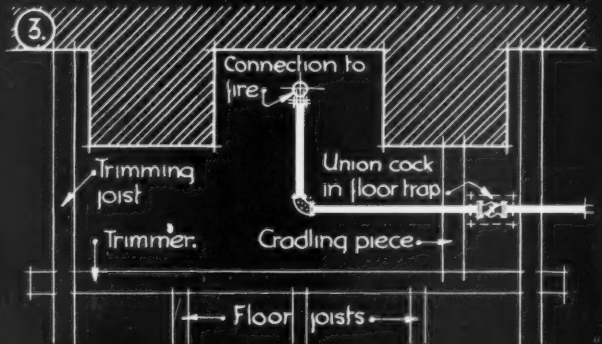
Detail 6 shows a Tee fitting used as a condense trap.

TABLE OF PIPE CHASE SIZES, WITH ALLOWANCE FOR JOINTS & WORKING SPACE.

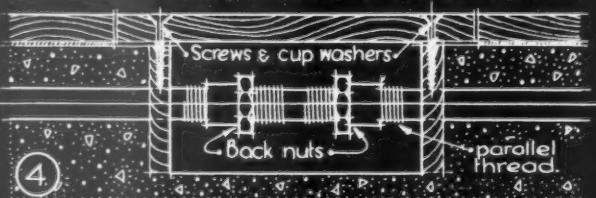
②

Size of pipe.	Number of pipes. One.	Two.	Size of pipe.	Number of pipes. One.	Two.
1/2" to 1"	4 1/2" x 4 1/2"	9" x 4 1/2"	2"	9" x 4 1/2"	14" x 4 1/2"
1 1/4"	9" x 4 1/2"	9" x 4 1/2"	3"	9" x 9"	14" x 9"
1 1/2"	9" x 4 1/2"	14" x 4 1/2"	4"	9" x 9"	18" x 9"

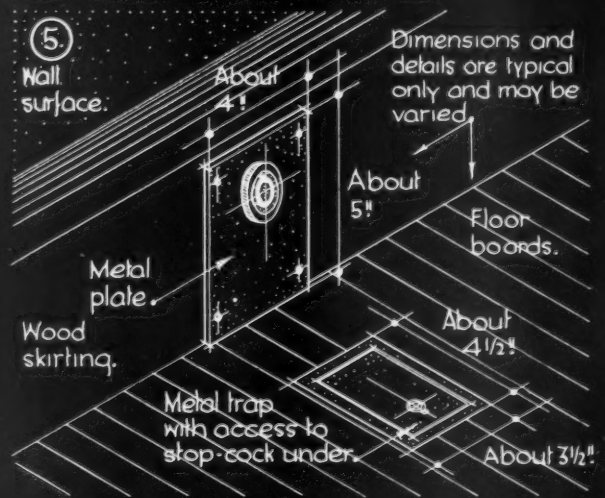
DETAIL OF CONCEALED SUPPLY & COCK TO GAS FIRE.



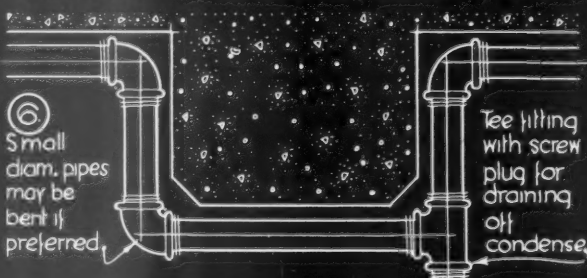
DETAIL OF DOUBLE CONNECTOR IN FLOOR TRAP.



SKETCH OF PLUG-IN CONNECTOR FOR PORTABLE GAS APPARATUS.



DETAIL OF CARCASSING ROUND A BEAM.



Issued by the British Commercial Gas Association.

THE ARCHITECTS' JOURNAL  
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## INFORMATION SHEET

• 543 •

## THE EQUIPMENT OF BUILDINGS

Subject : Gas Installation, Carcassing and Fittings

This is the third of the series of Sheets on the installation of gas services in buildings. The Sheet deals with carcassing to a small domestic building, and also shows various fittings for general use in carcassing.

### Detail 1 :

This is an isometric sketch showing the carcassing for a small house with the following gas appliances : Gas cooker, gas instantaneous water heater, and three gas fires, with one plug-in connection or Flexcock for portable apparatus.

The supply to the meter has a main cock on it at the inlet, and there should be a separate cock fitted close to each individual appliance, apart from any tap or control embodied in the apparatus.

The foot of vertical risers should be fitted with a trap to collect condensed moisture. This may be formed by using a tee at the foot of the riser, and plugging the bottom of the tee with a removable screw plug, as shown in detail 6. The service pipes should be arranged to fall towards these condense traps, which may require to be periodically inspected.

### Detail 2 :

The table gives the size of pipe chases, allowance being made for working and joints. As the size of the pipe increases greater working space is required, as a larger tool is used in making the joints. If more than two

pipes are to be run in the chase, a proportional increase in size must be made.

### Detail 3 :

This shows a method of running a concealed supply to a gas fire, which may be installed while the carcassing is being done, or at a later date. The supply should be run in iron, and finished with an elbow, the top of which is just above the level of the hearth finish. If the fire is not to be fitted at once, the elbow is securely plugged. A cock should be fitted, preferably in the floor with a metal trap.

### Detail 4 :

Where it is necessary to provide means of disconnecting an installation from the main supply, as in the case of one flat in a block of flats, a double connector is the most useful method, as it enables a section of the pipe to be entirely removed and the two exposed ends capped. The connector may be set in the floor, as in the detail, with a removable flooring trap over it.

### Detail 5 :

This illustrates the general appearance of the plug-in connector for portable appliances. It is shown fitted in the skirting board. Other forms are available and will be shown in detail on a later sheet.

### Detail 6 :

Where the carcassing is run on the surface, a beam may cross the run of the piping, and this detail shows a method of fitting the pipe to the shape of the beam.

One of the fittings on the lower angles should be a tee fitting, with the lower arm plugged with a screw plug, so that any moisture collecting in this low portion of the piping may be drained off at intervals.

Small diameter piping may be bent round the beam, but the drainage tee should still be used.

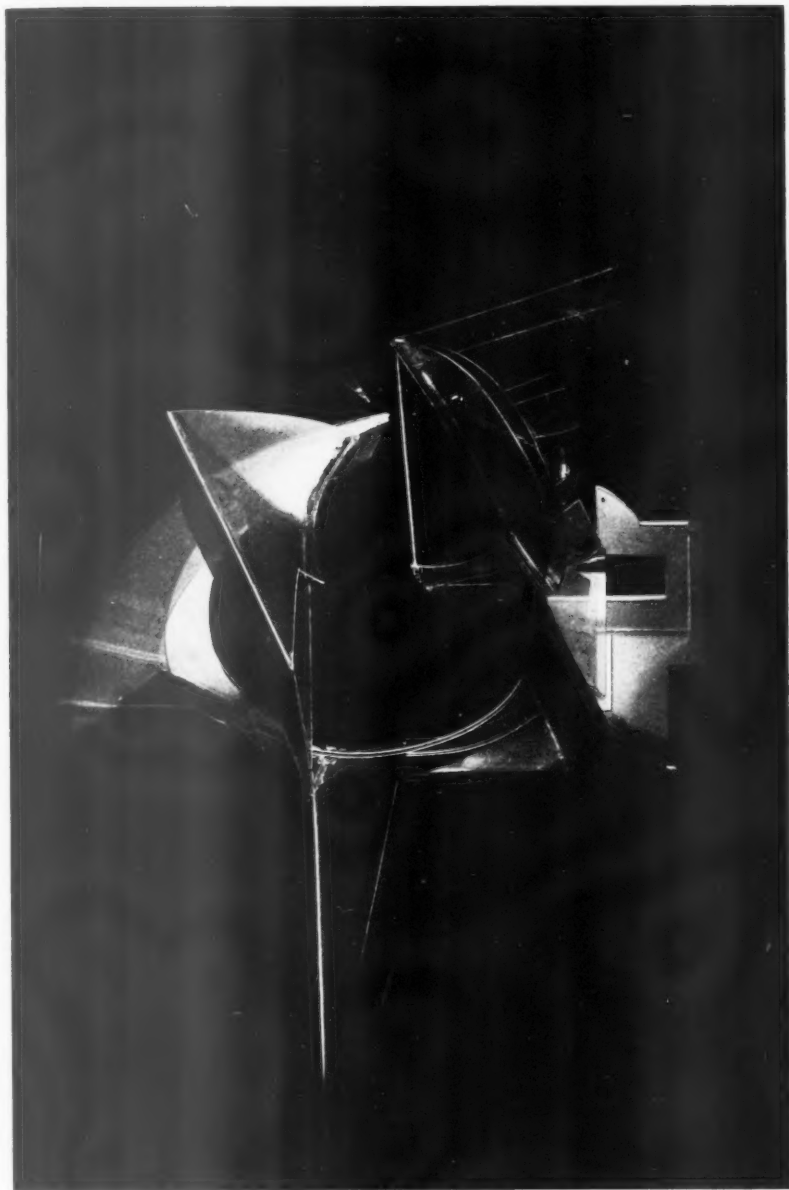
### Previous Sheets :

The first two Sheets in this series published by the B.C.G.A. are Nos. 509 and 535.

Issued by : The British Commercial Gas Association

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Sculpture. Pevsner, 1930. From "Circle."

## L I T E R A T U R E

### UNITED ART

[BY D. COSENS]

*Circle*. Edited by J. L. Martin, Ben Nicholson and N. Gabo. Faber & Faber. Price 21s.

ONE of the most interesting developments of the last few years is the formation of what might almost be called a United Front of the visual arts. Painters, sculptors and architects, realizing their mutual problems and mutual aims, and their need for peace in an unstable world, have united into what is rapidly becoming a strong international movement. In England the beginning of this was probably the formation of Unit One about four years ago, and the exhibition

of painting, sculpture, and architecture by its members that was then held at the Mayor Gallery. The idea has grown collaterally, and in all the free countries of Europe exhibitions have been held from time to time.

*Circle* is the latest of these, and one of the best. It is the answer to those who say "why cannot painters paint this way or that way, or architects continue to build nice cosy little old-world houses?" This answer is given by creative artists who, both in the various articles and in the published illustrations of their work, define the constructive idiom.

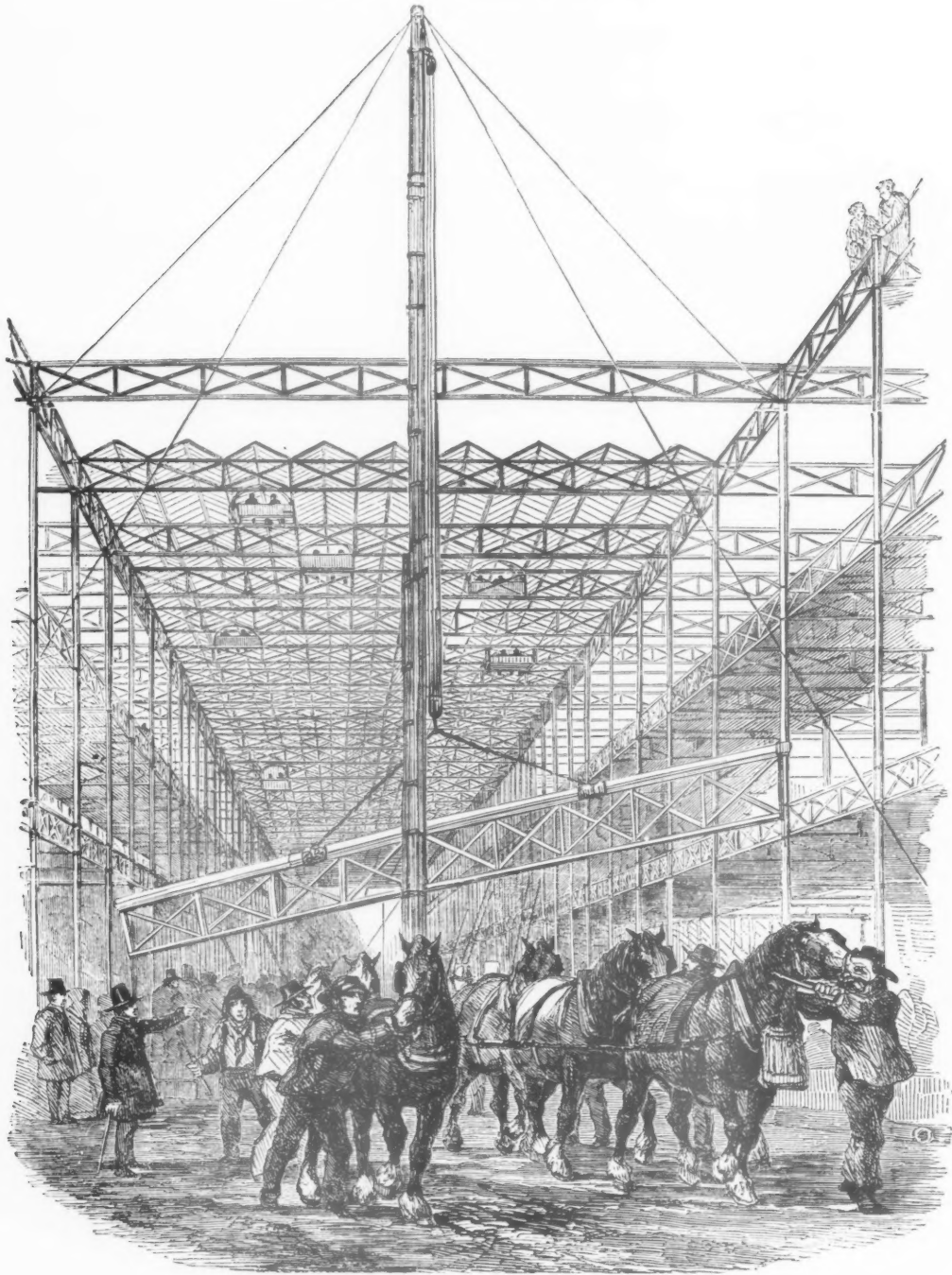
Constructive, non-figurative art aims at a balance of forms and a conception of space — the age-old problem of

artist and architect. But now in the synthesis of abstract forms without literary significance, human symbolism, or subjective emotion there is a change of ideology. Mondrian in his chapter on Plastic Art and Pure Plastic Art says: "... in our day two main tendencies appear: the one maintains figuration, the other eliminates it. While the former employs more or less complicated and particular forms, the latter uses simple or neutral forms or, ultimately, the free line and pure colour. It is evident that the latter (non-figurative art) can more easily and thoroughly free itself from the domination of the subjective than can the figurative tendency; particular forms and colours (figurative art) are more easily exploited than neutral forms. It is, however, necessary to point out that the definitions 'figurative' and 'non-figurative' are only approximate and relative. For every form, even every line, represents a figure; no form is absolutely neutral. Clearly, everything must be relative, but, since we need words to make our concepts understandable, we must keep to these terms."

In architecture the problem is largely the same, the jettisoning of the traditional and the literary in the creation of the space and balance that new methods and materials make possible, and new ways of life demand.

*Circle* is divided into sections on painting, sculpture, and architecture, and each of these is exceptionally well illustrated. To mention but a few: Gabo, Mondrian and Barbara Hepworth explain the viewpoint of painters and sculptors. Le Corbusier has very sound ideas on the collaboration of the architect and the artist, as has Marcel Breuer on Architecture and Material. Maxwell Fry writes on Town Planning, and Gropius on Education and the State. Perhaps the clearest analysis of the whole subject is Dr. Bernal's, and those who remember the brilliant lecture he gave recently at the A.A., and, before that, his speech at an informal meeting at the R.I.B.A., will be interested in his Art and the Scientist. In this he discusses the beginning of science through the accurate observation of nature; of mechanics through architectural needs; and the great division that came between art and science so that "with the development of bourgeois culture the useful and the ornamental were piously separated"; and finally the gradual, but not yet by any means complete, closing of that gap through constructivist art and functionalist building.

*Circle* is an important book. Its editors say it is a record of "the actual achievements of a movement whose significance for the reconstruction of modern civilization is now for the first time made fully evident"—it therefore ought to be read.



Raising the girders of the central aisle. From "1851 and the Crystal Palace."

## PREFABRICATED PALACE

[BY R. GARDNER-MEDWIN]

*1851 and the Crystal Palace.* By Christopher Hobhouse. London: John Murray. Price 7s. 6d.

**I**T is now fashionable to admire the Victorians. A respectable span of a hundred years separates us from the accession of the queen. A play has been written about her, an epic film has been shot, Mayfair is giving

Victorian dinner-parties, book-shops are flooded with lives of the queen and eminent figures of her time.

This "exquisite and costly tabernacle of the arts," as the *Daily Telegraph* of that day described it, marks the site of a very different architectural achievement—an achievement which merits admiration for all time, through every fashionable caprice and period prejudice.

The exciting history of the Crystal Palace is the subject of this book. The

Prince Consort's inspiration for the first international exhibition of art in industry; the fantastic three weeks' international competition in which every design for the exhibition building was rejected; the eminent assessors' own monstrous project for a stone building with a cast iron dome bigger than St. Paul's; the outraged public; Prince Albert's despair; Paxton's last-minute solution; the vehement protests against the desecration of the elms, against internationalism, against invitations to



anarchists, against the insanity of Paxton; the ultimate glory; the rebuilding at nearly double the size at Sydenham; the dramatic end by fire: all this is told at breathless cinema tempo which lags only a little when we are taken the wearisome tour of the vast exhibition itself. The fascinating engravings from contemporary periodicals are so eloquent that very little description of the exhibits, which ranged from steam engines to cuckoo clocks, is really necessary.

The tour over, the author applauds the exuberance of the early Victorians, bemoans the "timidity and meanness" of modern design. Has he never seen the furniture at a British Industries Fair?

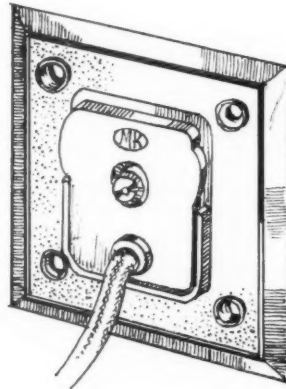
And Joseph Paxton, the Duke of Devonshire's gardener, was a famous man long before he spread his fantastic plans on the Prince Consort's table. He had not only caused varieties never grown before to flourish at Chatsworth, he had built a model village, bridges, reservoirs, gasworks, railway stations; he had started the *Daily News*; he had written books on horticulture, some of which are still used today; he had invented a machine and built a special type of conservatory to rear a water lily of unprecedented size and beauty, the *Victoria Regia*.

The light yet powerful rib system of this lily's structure is said to have given Paxton his inspiration for his palace of steel and glass. At any rate, his inspiration was one of rare genius. At a time when the use of steel in building construction was almost unknown and machine technique was in its infancy, he invented a new system of construction which depended entirely on repeating machine-made units. It was the first example of rationalized prefabrication. And Paxton had worked out the structural economy in this unfamiliar medium with the instinct of a mediæval master-builder. It is sad to think that his big idea should have had considerably less influence on the trend of architecture in the next fifty years than Ruskin's "Stones of Venice," published the year following the exhibition.

### Manufacturers' Items

The Heraklith Review for June contains 8 pages of notes on recent schools, mainly in Austria, where Heraklith slabs have been used for the soundproofing of partitions and the acoustic treatment of ceilings.

The Troon Council have decided to heat the dressing-rooms at the Troon swimming pool by electricity taken from the Ayrshire Electricity Board. A 60-k.w. Bastian and Allen electrode will be used. The installing engineers are Messrs. James Combe and Son, Ltd.



## TRADE NOTES

[EDITED BY PHILIP SCHOLBERG]

### Points for Electric Clocks

**N**OW that flat block owners have started making electric clock points in every room (or over every mantelpiece) a common selling fetish, the electrical industry has pulled itself together and realised that most plugs, even if they are fitted in flush sockets, still stick out too far to be anything but a nuisance with the current fashion for narrow mantelpieces. Many clock manufacturers, I know, mount their clocks in sheet metal or bakelite boxes, so that they can be set flush with the wall finish, and this does away with all need for trailing flexes, but this generally means that the clocks must be installed by the flat owner, for a floating population will resent leaving their property behind—hence the vogue of the freestanding clock which people can take from one house to another, a type which, at a guess, I should say still represents more than three quarters of the total clock sales.

There should, therefore, be quite a good market for the flush type fused connector recently introduced by M. K. Electric. There is a sketch of it at the head of these notes, from which it will be seen that the plug is locked into its socket by a thumbscrew, and that the total projection has been reduced to a minimum—a bare half inch. Fuses (1 or 2 amp.) of B.S.S. cartridge type are fitted on both poles, and the clock can be earthed if necessary. Prices are 33s. a dozen in brown, 45s. a dozen in white.

While the small projection of this fitting is the main excuse for it, I think that its positive locking is an equally valuable feature, for it is impossible to pull the plug out without deliberately undoing the

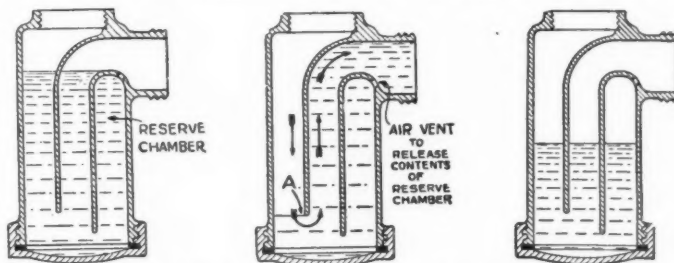
thumbscrew. Servants dusting are only too good at jerking out plugs and casually pushing them back without bothering to see whether anything has happened at the other end, and with clocks the result is generally fatal, for they either stop altogether or miss a few minutes, depending on whether they are self-starting or not. Which brings us to the old question of which type is best. Whatever the virtues of the self-starting type for time card punching at the works entrance, I should unhesitatingly plump for the hand starting type in a private house. In the event of a current failure (and in spite of what the supply companies say, they *do* happen from time to time), it is only a matter of a few minutes before the hand-starting clock is so demonstrably wrong that nobody takes any notice of it, but the self-starter will be slow by the length of time of the current failure and you're none the wiser until you turn up late for your next date. (*M. K. Electric, Ltd., Wakefield Street, Edmonton, London, N.18.*)

### Anti-Syphon Traps

Tylors have just issued a new leaflet dealing with their Sureseal anti-syphon traps. The diagrams (reproduced below) explain so clearly how it all works that there is really nothing to be said about it, except that strictly independent tests have shown that under the severest conditions, the simultaneous discharge of four basins on four different floors, the depth of seal remaining was still 1½ in. Prices vary from 9s. 9d. to 26s. 6d., according to size and finish, and there is a decent sized cap at the bottom so that the whole thing can be very easily cleaned. (*Tylors (Water and Sanitary) Ltd., Belle Isle, York Road, London, N.7.*)

### Another New Wallboard...

Yes, I know, one's first reaction is that there are quite enough already, even the



Section showing the action of the Sureseal Trap. (See note above.)

manufacturers of this one admit it, but they suggest, and they are quite right, that this one is not exactly the same as all the others. It is produced by the manufacturers of Uralite, and it is a compound of asbestos and diatomaceous earth, a material which has been used for some years in the manufacture of lightweight partition blocks. The result is pinkish in colour and quite light, the standard thickness of  $\frac{3}{8}$  in. weighing approximately 1.4 lbs. per square foot. The surface is clean and plaster like, and should have the right amount of absorption to take paint or distemper quite well, and, being composed of minerals without any wood or vegetable fibre, it is entirely vermin-proof and incombustible.

Fixing is simple: nails or screws to studding or other supports spaced at not more than 2 ft. centres; as a material it works in much the same way as wood, and can be sawn, planed and drilled quite easily, and smooth edges for butt jointing are easily obtained. Standard sheets are four feet wide, and in lengths varying from ten to four feet, the standard thickness being  $\frac{3}{8}$  in., though other thicknesses can be made if the order is large enough. It is also claimed that this board will not warp or shrink, and there is, on the face of it, very little reason why it should do either, nor can I see any other obvious snags in what seems an intelligent piece of enterprise on the part of a well-established manufacturer. (*Cellacite and British Uralite, Ltd., Lincoln House, 296/302 High Holborn, London, W.C.1.*)

... and plenty more old ones

And, after all, exactly how many wallboards are there on the market already? I couldn't make even a wild guess at the right figure, but C. F. Anderson's catalogue lists forty-nine of them, properly classified from flexible wall linings like Ensoflex to the heavier fire-resisting plaster and asbestos boards, and with all the necessary details—country of origin, price, weight and (very useful) the reduction in the basic price for different quantities. If you want any sort of wallboard accessory, they keep that too, cover strips, joint reinforcements, nails (everything from cadmium plated clout nails to galvanized panel pins) again classified properly so that you can see which nail to use with what board, tools and oddments of all kinds from cutting knives and bevelling planes to oil for concrete form lining. So when Andersons call themselves the Wallboard Centre, they would seem to be just about right. This list, compressed into three pages about the size of this JOURNAL, is set out so that you can find exactly what you want in a minimum of time and is quite the best thing that any merchant has done for years. (*C. F. Anderson and Son, Ltd., 13 Essex Road, London, N.1.*)

#### *Stain and Decay in Imported Timber*

Imported timber frequently arrives in this country disfigured by stains and discolorations, and the Department of Scientific and Industrial Research have just produced a booklet\* in which the causes of such staining are described and discussed. Apart from chemical stains caused by such

\* *The Causes of Stain and Decay in Imported Timber.* By K. St. G. Cartwright. Forest Products Research Records—No. 18. London, His Majesty's Stationery Office. Price 6d.

things as drips or water containing iron, most of the staining is biological, caused by fungi or bacteria, and the causes of these various defects are analysed and described. Most of the troubles arise after the felled tree has been converted, and the recommendations for their prevention consist of either drying the timber to a moisture content of less than 20 per cent. after conversion and protecting it against subsequent wetting both before and during transit, or, where drying is uneconomical, of dipping the timber in a suitable antiseptic immediately after conversion.

## LAW REPORT

### CLAIM FOR ARCHITECTS' FEES. COUNTERCLAIM FOR NEGLIGENCE

*Stern and another v. Oakfield Estates Co. Ltd.—Official Referee's Court.—Before Mr. S. R. C. Bosanquet, K.C.*

LITIGATION arising out of the erection of a block of flats close to Brent Station reached its final stage when judgment was given by Mr. S. R. C. Bosanquet, the official referee.

Plaintiffs in the case were Mr. Samuel Stern, of the Burroughs, Hendon, and Mr. Sirotkin, of Clifton Gardens, London, W., who claimed £387 as the balance of fees for professional services rendered in connection with the erection of a block of flats known as Oakfield Court, Brent.

The defendants were a company called Oakfield Estates, Ltd., who counterclaimed against the plaintiffs for damages for alleged negligence.

Mr. Morris, K.C., and Mr. Rimmer appeared for the plaintiffs, and Mr. John Lawrence and Mr. H. Moses for the defendants.

The facts of the case appear from the judgment.

The official referee, giving judgment, said that the plaintiffs were architects and were engaged by the defendants in connection with the erection of a block of flats close to Brent Station.

Mr. Stern was a young man who had been recently employed as assistant architect to the Hendon Borough Council, but was now practising on his own. Mr. Sirotkin was employed in the Office of Works and practised as an architect in his spare time.

In 1934 they were employed to design plans for the block of flats which it was proposed to build. The flats were eventually erected by Messrs. Chessum under a contract and were now occupied. The plaintiffs brought their action for balance of professional fees of £387, they having already been paid £275. The defendant company, while admitting liability for the fees, set up a counterclaim for damages, alleging that the plaintiffs were negligent in certain ways as a result of which the company suffered loss.

It was the duty of an architect, continued the official referee, to use reasonable skill so far as plans were concerned, and it was important that they should see that they had complied with the requirements of the local authority. It was a term of the contract in question that the plans should be such as to comply with and satisfy the local authority.

On the first point raised by the defendant company in their counterclaim as to levels, the official referee found in favour of the

plaintiffs. The next point was in regard to the staircases, it being alleged there was insufficient headway. That rendered a certain amount of extra work necessary, and on that head he awarded the defendant company £41 odd.

There was another question as to some walls where it was necessary to insert steel girders. That had been done at a cost of £31 odd, and the defendant company were entitled to that amount. The official referee did not think, however, that there was any negligence by the architects here.

There were two other minor matters and on those he found the defendant company were entitled to £8 odd.

A long controversy raged around an item in regard to a combined bathroom and lavatory in certain flats instead of a separate bathroom and lavatory, as shown in the plans. Certain alterations had to be made, and he was satisfied that the defendant company had a legitimate grievance. He awarded them £135 odd for extra costs.

The defendant company had made a claim in connection with the boundaries of the property, but on that point he came to the conclusion that there had been a genuine mistake and this head of claim by the defendant company failed. A claim in regard to the ugly concrete entrance to the flats had been struck out. The defendants made a claim in regard to water gathering in an angle, but here plaintiffs were entitled to nominal damages of 1s.

A further dispute was in regard to walls exposed to the weather. It had been contended that they should have been cavity walls and that as they were not they had had to be coated with paint at a cost of £22 odd. It was necessary that the walls should be waterproof, and on that issue the defendant company would be awarded the £22 odd.

The final item concerned the erection of garages. The contract price for the flats was £13,249, including an item of £180 for the necessary garages. This did not allow for a dustbin shed and the defendant company said they wanted a dustbin enclosure. Under this head the company were entitled to £44.

The result was, added the official referee, that there would be judgment for the plaintiffs on their claim for £387 odd, with costs, and judgment for the defendant company on their counterclaim for £301 odd, with costs.

Judgment was entered accordingly.

## THE BUILDINGS ILLUSTRATED

HOUSING SCHEME, WELWYN GARDEN CITY (pages 183-185). Architect, Geoffrey Barnsley. The general contractors were W. J. Simms, Sons and Cooke, Ltd. The sub-contractors were: J. Alfred Pratt & Co. (1928), Ltd., tiles; Carron Company, grates, baths; Welwyn Garden City Electricity Supply Co., Ltd., electric wiring; Nettlefold's, Ltd., door furniture; Interoven Stove Co., Ltd., grates; Herds Gravel and Brick Works, Ltd., facing bricks; R. F. Jones, plaster; Digswill Nurseries, Ltd., shrubs and trees; Penfolds Fencing, Ltd., fencing and oak gates.

HARROW SCHOOL SWIMMING BATH (pages 189-190). Architect, E. Copeland Snelgrove. The general contractors were

Wellerman Bros. The sub-contractors were: Bell Bros., specialist contractor (not under the general contract) for purification plant; Cement Marketing Co., and Stone Court Quarries, artificial stone; Alliance Electrical Co., Ltd., electric wiring, electric light fixtures, electric heating; Colne Valley Water Co., water supply; Gummers, Ltd., water fittings; Expandite Products, Ltd., expansion joints for concrete work to pool.

LONDON THEATRE STUDIO (pages 186-188). Architects, Marcel Breuer and F. R. S.

## THE WEEK'S BUILDING NEWS

### LONDON AND DISTRICT (15 miles radius)

**ACTON.** *Factories, etc.* Plans passed by the Acton Corporation: Factory, Brunel Road, for Messrs. Hillier, Parker, May and Rowden; 15 flats, Bollo Bridge Road, for Mr. E. W. Palmer; 16 flats, Southfield Road, for Messrs. Percy Pratt and Blount; factory, Chase Road, for Mr. R. H. Radburn.

**BALHAM.** *Bridge to connect wards.* The L.C.C. is to enclose an open bridge connecting certain wards at St. James' Hospital, Balham, at a cost of £1,022.

**CAMBERWELL.** *Rehousing, etc.* The L.C.C. is to undertake a clearance and rehousing scheme in Boathouse Walk, Camberwell, at a cost of £20,400.

**EALING.** *Houses, etc.* Plans passed by the Ealing Corporation: 18 houses, Runnymede Gardens, Western Avenue, R. Lancaster and Sons; 12 houses, Chinner Crescent, Messrs. Comben and Waking, Ltd.; 44 houses, Delamere Road and Elgar Avenue, Bloomfield Building Co., Ltd.; 34 houses, Ribblesdale Avenue, Messrs. Home Development Estate, Ltd.; 13 blocks of flats, 52 flats, Sandall Close, Messrs. Percy Bilton Properties, Ltd.; 36 flats, Ruislip Road, Mr. H. W. Cash; 12 shops, Greenford Road, Townsend Estates, Ltd.; 12 houses, Carr Road, Swannell and Sly; three blocks of flats, Braund Avenue, Messrs. Jameson and Cox; 26 bungalows, Oakfield Gardens, Mr. R. Purchase; 36 flats, Ruislip Close, Mr. F. J. Lawes; 178 houses, Jeymer Drive, etc., Mr. J. M. Wilson; 28 houses, Castle Road, Mr. Raymond Taylor.

**EAST HAM.** *Cinema.* Plans passed by the East Ham Corporation: Cinema, High Street North, Mr. A. Mather.

**ENFIELD.** *Fire Station.* Enfield U.D.C. is to obtain a site in Carterhatch Lane for the erection of a fire station.

**ENFIELD.** *Houses, etc.* Plans passed by the Enfield U.D.C.: 78 houses, Addison estate, for Messrs. Swannell and Sly; eight houses, Uplands Way, for New Ideal Homesteads; development, Painters Lane estate, for Messrs. McManus & Co., Ltd.; factory, Lockfield Avenue, for Messrs. P. Bilton (Properties), Ltd.; hall, offices and flats, 44 Chase Side, for Mr. H. S. Goodspeed.

**FULHAM.** *Housing.* The Fulham B.C. has approved plans for the erection of dwellings on the Field Road clearance areas, at a cost of £50,390.

**FULHAM.** *Housing.* The Fulham B.C. has approved plans for the erection of dwellings on the Olympia car park site, North End Road, at a cost of £50,900.

**GREENWICH.** *Rehousing, etc.* The L.C.C. is to clear the Brigade Place area, Greenwich, and provide rehousing at a cost of £17,500.

**GREENWICH.** *Flats.* The L.C.C. is to erect 55 flats in Eastney Street, Greenwich, at a cost of £33,250.

**HACKNEY.** *Rehousing.* The L.C.C. is to clear the North Street area of Hackney and provide re-housing, at a cost of £52,000.

**HAMMERSMITH.** *Roads, etc.* The L.C.C. has made arrangements with the Unit Construction Co., Ltd., for the construction of roads and sewers on the White City estate, Hammersmith, on a value-cost basis, estimated at £55,500.

**YORKE, A.R.I.B.A.** The general contractors and demolition contractors were Harrison and Spooner, Ltd. The sub-contractors were: Honeywill and Stein, Heraklith partitions; Turners' Asbestos Cement Co., Ltd., special roofings; Chas. P. Kinnell & Co., Ltd., central heating; Gas Light and Coke Co., gasfitting; Strand Electric Co., Ltd., electric wiring, stage equipment and switch board, etc.; General Electric Co., electric light fixtures; P. and T., telephones; Maple & Co., pinoleum wall covering; Contemporary Woodwork Co., built-in furniture.

**HAMMERSMITH.** *Town Hall, etc.* Plans passed by the Hammersmith B.C.: Lock-up shops, Sinclair Gardens, Mr. L. O. Woodward; shop with flats over, 785 Harrow Road, Mrs. L. J. Webbe; flats, Uxbridge Road, Hanover Flats, Ltd.; block of flats, Crisp Road, Donald Hamilton; market and flats, Harrow Road, Mr. R. G. Cox; new town hall, King Street, Mr. E. Berry Webber.

**ISLINGTON.** *Flats.* The L.C.C. is to erect blocks of flats in Hurlock Street, Islington, at a cost of £100,000.

**LEWISHAM.** *School.* The L.C.C. is to erect a new elementary school on the Whitefoot Lane Housing Estate, Lewisham.

**LEWISHAM.** *Flats.* Plans passed by the Lewisham B.C.: Flats, Loampit Hill, Mr. E. Miles; flats, Ravensbourne Park, Catford, Mr. E. W. Palmer.

**LONDON.** *Lidos.* The L.C.C. is to construct lidos at Charlton and Parliament Hill at a cost of £58,000 and later three others will be provided in other districts.

**PECKHAM RYE.** *Housing.* The L.C.C. is to erect another block of dwellings on the Peckham Rye estate at a cost of £36,300.

**SHOREDITCH.** *Re-housing.* The L.C.C. is to clear the Foundry Place area, Shoreditch, and provide re-housing at a cost of £40,000.

**WANDSWORTH.** *Heating Improvements.* The L.C.C. is to improve the heating at St. John's Hospital, Wandsworth, at a cost of £3,040.

**WATFORD.** *Houses, etc.* Plans passed by the Watford Corporation: 117 houses, Fern Way, and 50 flats, Briar Road, The Hillingdon Estate Co.; store, Rickmansworth Road, The Saville Perfumery Co.; 28 houses, Tudor Walk, The Mulcrone Estates, Ltd.; shops and flats, Cassiobury Drive, Mr. F. V. Shearley; seven shops and flats, St. Albans Road, Mr. L. S. Marler; factory, Cassiobury Mills, St. Albans Road, The Fishburn Printing Ink Co.; 16 houses, Selbourne Road, O. T. Hedges, Ltd.

### SOUTHERN COUNTIES

**HARPENDEN.** *Public Hall.* The Harpenden R.D.C. is to erect a public hall at a cost of £19,600.

### NORTHERN COUNTIES

**BARROW-IN-FURNESS.** *Houses, etc.* Plans passed by the Barrow-in-Furness Corporation: Four houses, Rating Lane, Mr. C. Townson; alterations, Greengate Club, Greengate Street; six houses and three shops, Ainslie Street, Mr. T. E. Mellor; two houses, Thornclyffe Road, Mr. J. Williamson; 48 houses, off Rating Lane, J. Whittaker, Ltd.; additions, Derby Hotel, Dalton Road, Messrs. Truman, Hanbury and Buxton.

**BLACKPOOL.** *School.* The Blackpool Education Committee is considering a suitable site for a new grammar school.

**BLACKPOOL.** *Municipal Offices, etc.* Blackpool Corporation is seeking sanction to borrow £67,252 for the erection of shop premises and municipal offices, adjoining the town hall.

**BLACKPOOL.** *Adapting Hospital as Health Clinic.* The Blackpool Corporation is to prepare plans for adapting the old Victoria Hospital premises as offices for the Health Department, and as tuberculosis and venereal diseases clinics.

**BLACKPOOL.** *Stadium.* The Blackpool Corporation has asked the borough surveyor to prepare a plan showing the layout of a suggested stadium at Squires Gate.

**BLACKPOOL.** *Police-court, etc.* The Blackpool Corporation recommends asking Mr. Percy Thomas, O.B.E., P.R.I.B.A., to prepare a scheme for the erection of new police court and fire brigade buildings on the extended island site.

**BLACKPOOL.** *Factory, etc.* Plans passed by the Blackpool Corporation: Eight houses, Armadale Road, J. Fielding and Sons, Ltd.; eight houses, Faringdon Avenue, Mr. A. Ashworth; four flats, Lytham Road, Mr. W. B. Hoy; hotel, Preston Old Road, C. & S. Brewery Co., Ltd.; factory, Stanmore Avenue, Mr. W. G. Ellis; four shops, Preston New Road, Mr. Halstead Best.

**CARLISLE.** *Houses.* Plans passed by the Carlisle Corporation: 20 houses, Knowfield Estate, Messrs. A. Blakey and Sons.

**DURHAM.** *Enlargements to Cottage Homes.* The Durham C.C. is to enlarge the Medomsley Cottage Homes, at a cost of £7,000.

**MANCHESTER.** *School.* The Manchester Education Committee has obtained sanction to borrow £53,618 for the erection of a girls' school at Whalley Range.

**MANCHESTER.** *School Enlargements.* The Manchester Education Committee is to enlarge the Peacock Street Municipal School, Gorton, at a cost of £4,231.

**NEWCASTLE.** *Municipal Buildings.* The Newcastle Corporation has obtained sanction to borrow £87,268 for the purchase of a site for the erection of municipal buildings.

**PONTEFRAC.** *Houses.* Plans passed by the Pontefract Corporation: 24 houses, Monkhill Lane, Mr. W. A. Holmes; eight houses, Newtown, Miss M. Ingham.

**REDCAR.** *Library Alterations.* The Redcar Corporation has approved plans by the borough engineer for library alterations, at a cost of £1,400.

**SCARBOROUGH.** *Swimming Bath, etc.* The Scarborough Corporation has approved plans by the borough engineer for the construction of a public swimming bath on the site of the White House and the gardens adjoining in the Crescent, and a bathing pool on the site of the Peasholm Gap Boating Pool, at a cost of £22,834.

**SCARBOROUGH.** *Sea-water Baths.* The Scarborough Corporation has approved revised plans and estimates amounting to £7,430 for the provision of 20 hot sea-water baths at the Medical Baths Establishment.

**SMETHWICK.** *Schools.* The Smethwick Education Committee has obtained sanction for a loan of £69,840 for the erection of elementary schools.

**SOUTHPORT.** *Improvements.* The Southport Corporation has approved plans by the borough engineer for extensions and improvements at the Floral Hall at an estimated cost of £8,550.

**STALYBRIDGE.** *Houses, etc.* Plans passed by the Stalybridge Corporation: Two houses, Huddersfield Road, Mr. J. E. Axe; two villas, Stocks Lane, Mr. Wm. Marshall; alterations, Wharf Tavern, Gartside (Brookside Brewery), Ltd.; extensions, Phoenix Iron Works, R. Broadbent and Sons, Ltd.; house, Woodend Lane, Mr. A. Butcher.

**STOKE-ON-TRENT.** *Cinema.* Stoke-on-Trent Watch Committee has approved plans submitted by the Rev. H. Faulconer Morgan, in respect of the adaptation of the Cobridge Hall, Waterloo Road, Cobridge, as a cinema.

**SUTTON.** *Houses, etc.* Plans passed by Sutton Coldfield Corporation: 29 houses, Plant's Brook Road, County Estates (Derby), Ltd.; public house, Walsall Road, Ansell's Brewery.

**TIPTON.** *Factory, etc.* Plans passed by the Tipton U.D.C.: Destructor house at factory, off Sedgley Road West, Newey Bros., Ltd.; warehouse, Nos. 11 and 12, Court 4, Horseley Heath, Mr. E. A. Screen.

### ISLE OF MAN

**BRADDAN.** *Houses.* Braddan Parish Commissioners (Isle of Man) are to erect ten houses, at a cost of £5,116.





# CURRENT PRICES FOR MEASURED WORK

The following prices are for work to new buildings of average size, executed under normal conditions in the London area. They include establishment charges and

profit. While every care has been taken in its compilation, no responsibility can be accepted for the accuracy of the list. The whole of the information given is copyright.

EXCAVATOR AND CONCRETOR		£	s.	d.
Digging over surface n/e 12" deep and cart away	Y.S.	2	9	
" to reduce levels n/e 5' deep and cart away	Y.C.	8	6	
" to form basement n/e 5' 0" deep and cart away	"	9	0	
" " " 10' 0" deep and cart away	"	9	6	
" " " 15' 0" deep and cart away	"	10	0	
If in stiff clay	add	"	6	
If in underpinning	"	4	0	
Planking and strutting to sides of excavation	F.S.	1	0	
" " to pier holes	"	5	5	
" " to trenches	"	5	5	
Hardcore, filled in and rammed	Y.C.	10	0	
Portland cement concrete in foundations (6-1)	"	1	6	0
" " (4-2-1)	"	1	12	6
" " underpinning	"	1	16	0
Finishing surface of concrete, space face	Y.S.			7

DRAINLAYER		£	s.	d.
Stoneware drains, laid complete (digging and concrete to be priced separately)	F.R.	1	6	2
Extra, only for bends	Each	2	8	3
" " junctions	"	3	9	4
Gullies and gratings	"	16	6	18
Cast iron drains, and laying and jointing	F.R.	5	9	8
Extra, only for bends (cast iron)	Each	12	3	18

BRICKLAYER		£	s.	d.
Brickwork, Flettons in lime mortar	Per Rod	26	10	6
" " in cement	"	27	12	6
" Stocks in cement	"	34	0	0
" Blues in cement	"	50	0	0
Extra only for circular on plan	"	2	0	0
" backing to masonry	"	1	10	0
" rising on old walls	"	2	0	0
" underpinning	"	5	10	0
Fair Face and pointing internally	F.S.			8
Extra over fletton brickwork for picked stock facings and pointing	"			11
" " " red brick facings and pointing	"			1
" " " blue brick facings and pointing	"			4
" " " glazed brick facings and pointing	"			3
Tuck pointing	"			7
Weather pointing in cement	"			3
Slate dampcourse	"			10
Vertical dampcourse	"			1

ASPHALTER		£	s.	d.
1/2" Horizontal dampcourse	Y.S.	4	9	
1/2" Vertical dampcourse	"	7	9	
1/2" paving or flat	"	6	3	
1" paving or flat	"	7	6	
1" x 6" skirting	F.R.	1	0	
Angle fillet	"			2
Rounded angle	"			2
Cesspools	Each	5	6	

MASON		£	s.	d.
Portland stone, including all labour, hoisting, fixing and cleaning down, complete	F.C.	17	9	
Bath stone and do., all as last	"	13	6	
Artificial stone and do.	"	13	0	
York stone templates, fixed complete	"	10	6	
" thresholds	"	13	6	
" sills	"	1	0	6

SLATER AND TILER		£	s.	d.
Slating, Bangor or equal to a 3" lap, and fixing with compo nails, 20" x 10"	Sqr.	3	10	0
Do., 18" x 9"	"	3	7	0
Do., 24" x 12"	"	3	17	0
Westmorland slating, laid with diminished courses	"	6	0	0
Tiling, best hand-made sand-faced, laid to a 4" gauge, nailed every fourth course	"	3	0	0
Do., all as last, but of machine-made tiles	"	2	16	0
20" x 10" medium Old Delabole slating, laid to a 3" lap (grey)	"	2	16	0
" " " " " " (green)	"	4	15	0

CARPENTER AND JOINER		£	s.	d.
Flat boarded centering to concrete floors, including all strutting	Sqr.	2	2	6
Shuttering to sides and soffits of beams	F.S.	7		
" " to staircases	"	1	6	
Fir and fixing in wall plates, lintols, etc.	F.C.	3	9	
Fir framed in floors	"	4	6	
" " roofs	"	6	6	
" " trusses	"	7	5	
" " partitions	"	8	6	
1/2" deal sawn boarding and fixing to joists	Sqr.	1	14	5
1 1/2" " " " " " " " " " "	"	1	17	5
1 1/2" x 2" fir battening for Countess slating	"	2	3	6
Do., for 4" gauge tiling	"	12	0	
Stout feather-edged tilting fillet	F.R.			4
Patent inodorous felt, 1 ply	Y.S.	2	3	
" " " " " " " " " " " "	"	2	9	
" " " " " " " " " " " "	"	3	3	
Stout herringbone strutting to 9" joists	F.R.			10
1" deal gutter boards and bearers	F.S.	1	8	
1 1/2" " " " " " " " " " "	"	1	8	
2" deal wrought rounded roll	F.R.			8
1" deal grooved and tongued flooring, laid complete, including cleaning off	Sqr.	2	1	8
1 1/2" do.	"	2	10	0
1 3/4" do.	"	2	10	0
1" deal moulded skirting fixed on, and including grounds plugged to wall	F.S.	1	6	
1 1/2" do	"	1	9	

CARPENTER AND JOINER—continued		£	s.	d.
1 1/2" deal moulded sashes of average size	F.S.			1
2" deal case, double hung, of 6" x 3" oak sills, 1 1/2" pulley stiles, 1 1/2" heads, 1" inside and outside linings, 1/2" parting beads, and with brass faced axle pulleys, etc., fixed complete	"			3
2" Extra only for moulded horns	Each			10
1 1/2" deal four-panel square, both sides, door	F.S.			2
2 1/2" " " but moulded both sides	"			2
2" x 3" deal, rebated and moulded frames	F.R.			1
4 1/2" x 3 1/2" " " " " " "	"			4
1 1/2" deal tongued and moulded window board, on and including deal bearers	F.S.			1
1 1/2" deal treads, 1" risers in staircases, and tongued and grooved together on and including strong fir carriages	"			2
1 1/2" deal moulded wall strings	"			2
1 1/2" " " " " " " " " " "	"			1
Ends of treads and risers housed to string	Each			1
3" x 2" deal moulded handrail	F.R.			1
1" x 1" deal balusters and housing each end	Each			2
1 1/2" x 1 1/2" " " " " " " " " " "	"			2
3" x 3" deal wrought framed newels	F.R.			1
Extra only for newel caps	Each			6
Do., pendants	"			6

SMITH AND FOUNDER		£	s.	d.
Rolled steel joists, cut to length, and hoisting and fixing in position	Per cwt.	18	6	
Riveted plate or compound girders, and hoisting and fixing in position	"	1	3	0
Do, stanchions with riveted caps and bases and do.	"	1	2	0
Mild steel bar reinforcement, 1/2" and up, bent and fixed complete	"	1	2	0
Corrugated iron sheeting fixed to wood framing, including all bolts and nuts 20 g.	F.S.			11
Wrot-iron caulked and cambered chimney bars	Per cwt.	1	10	0

PLUMBER		£	s.	d.
Milled lead and labour in flats	cwt.	2	4	0
Do, in flashings	"	2	7	6
Do, in covering to turrets	"	2	13	0
Do, in soakers	"	1	18	9
Labour to welded edge	F.R.			3
Open copper nailing	"			3
Close " " "	"			4
Lead service pipe and fixing with pipe hooks	F.R.	1	2	1
Do, soil pipe and fixing with cast lead tacks	"			7
Extra, only to bends	Each			2
Do, to stop ends	"			3
Boiler screws and unions	"	6	8	11
Lead traps	"	3	3	3
Screw down bib valves	"	3	9	5
Do, stop cocks	"	6	9	11
4" cast-iron 1/2-rd. gutter and fixing	F.R.			1
Extra, only stop ends	Each			1
Do, angles	"			1
Do, outlets	"			2
4" dia. cast-iron rain-water pipe and fixing with ears cast on	F.R.			1
Extra, only for shoes	Each			1
Do, for plain heads	"			5

PLASTERER AND TILING		£	s.	d.
Expanded metal lathing, small mesh	Y.S.			2
Do, in n/w to beams, stanchions, etc.	"			2
Lathing with sawn laths to ceilings	"			1
1/2" screeding in Portland cement and sand or tiling, wood block floor, etc.	"			1
Do, vertical	"			1
Rough under on walls	"			1
Render, refoat and set in lime and hair	"			2
Render and set in Sirapite	"			1
Render backing in cement and sand, and set in Keene's cement	"			2
Extra, only if on lathing	"			4
Keene's cement angle and arris	F.R.			6
Arris	"			1
Rounded angle, small	"			3
Plain cornices in plaster, including dubbing out, per 1" girth	"			1
1" granolithic pavings	Y.S.			3
6" x 6" white glazed wall tiling and fixing on prepared screed	"			17
9" x 3" " " " " " " " " " "	"			2
Extra, only for small quadrant angle	F.R.			8

GLAZIER		£	s.	d.
21 oz. sheet glass and glazing with putty	F.S.			6
26 oz. do. and do.	"			7
Fiennish, Arctic Figured (white) and glazing with putty	"			1
Cathedral glass and do.	"			2
Glazing only, British polished plate	"			7
Extra, only if in beds	"			2
Washleather	F.R.			4

PAINTER		£	s.	d.
Clearcolle and whiten ceilings	Y.S.			6
Do, and distemper walls	"			9
Do, with washable distemper	"			1
Knob, stop, prime and paint four coats of oil colour on plain surfaces	"			3
Do, on woodwork	"			3
Do, on steelwork	"			3
Do, and brush grain and twice varnish	"			5
Stain and twice varnish woodwork	"			1
Stain and wax polish woodwork	"			4
French polishing	F.S.			1
Stripping off old paper	Piece			2
Hanging ordinary paper	from			2