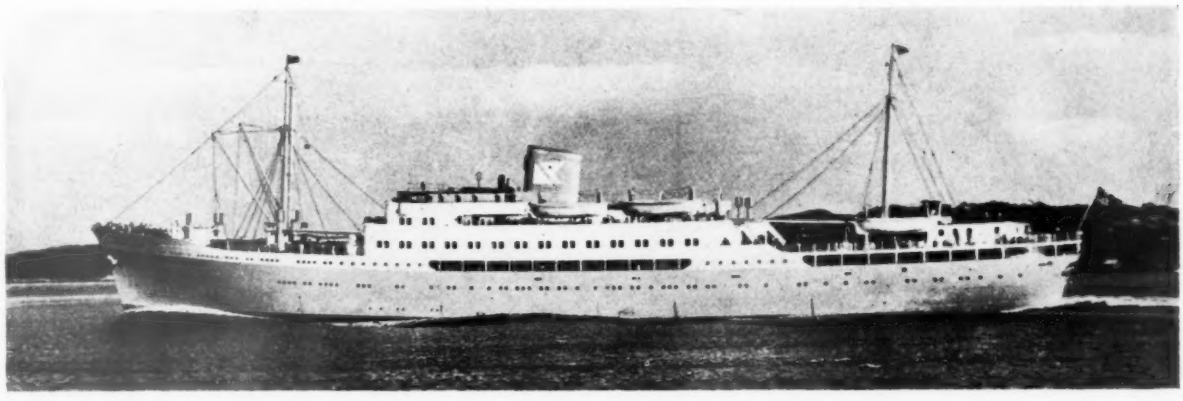
THE FRED OLSEN LINER "BLACK WATCH"



The "Black Watch" is the second of two sister ships built at Oslo for the Fred Olsen Line's twice-weekly Royal Mail Service between Newcastle and Oslo. Accommodation is provided for 200 first-class and 50 second-class passengers, with special provision for motor cars and 18,000 cubic feet of refrigerated space for perishable goods.

The entire furnishing and decoration of the ship was in the hands of the Norwegian architect, Arnstein Arneberg. This arrangement has resulted in a decorative scheme which is simple and unified, in addition to achieving great comfort.

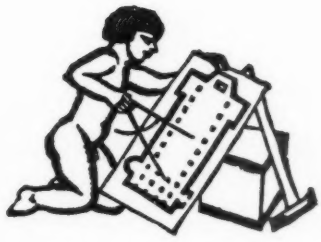
The passenger accommodation is planned on five decks connected by wide staircases flanked by glass cases of delicate and colourful growing flowers. At the fore end of the boat deck is a large enclosed verandah, and on the deck below are planned the other public rooms. These include a large smoking room, stretching the full width of the ship, with a ceiling of polished nut wood and white walls; and ladies' lounge in soft light shades; the bar; the dining saloon, decorated in douce blue and grey; and two restaurants, one decorated in blue and one in Norwegian pine. A dining room in light pine and red, and a smoking room in mahogany and blue, are provided for second-class passengers. Cabin accommodation is spread over the three lower decks.

The dining rooms have been made adequate to seat all passengers at one sitting, and are served by means of electric lifts from fully mechanised kitchens on the deck above.

Top, the hull and smoke stack are painted light fawn, the superstructure white. Left, the port restaurant: walls panelled in Norwegian pine, columns in stainless steel, furniture lacquered. Wall decoration by Middelfart. Right, the bar: bar counter is faced in burr walnut, the fittings are in stainless steel and brightly colour leather. The wall decorations in relief are by Dagfin Werenskiold.

EXHIBITION STAND

The whole stand of Ascot Gas Water Heaters at the B.I.F., Birmingham, is a tea-terrace with a surrealistic treatment of trees, and down the centre is a shaped fin on which is displayed in condensed form, by means of interwoven photographs, the services provided by the firm to each section of the trade, profession and public. The stand was designed by Mr. Rodney Thomas.



THE OPEN COMPETITION

THE six premiated designs in two big competitions were illustrated in the JOURNAL last week. They also received much publicity in the general press.

In the eyes of the public these schemes were the finest solutions to the problems set which the brains of our profession can produce—the best in convenience, layout, beauty and structure. The public knows nothing of promoters' wishes, the Grosvenor Estate, the Royal Fine Art Commission, the attitude of mind of assessors or any other influences which may have affected the conditions or the awards. These six designs, the average man thinks, are the last word. And if the open competition system is what it should be, they *are* the best. Architects cannot disavow their own system. If they do not think the results are the best obtainable, they must overhaul the system.

The aims of open competitions are very fine indeed. By encouraging them, the profession hopes to advance architectural progress by having a single problem studied and solved by many architects, to see that large jobs are carried out by the ablest men, and to give the unknown man an equal chance with the most famous and influential.

Nor is that all. In their efforts to realize these aims, architects each year make a present to the public of at least three months' whole-time work by 500 highly-trained men and women : a very considerable present.

Both the aims and the energy needed to make a fine thing of competitions are therefore clearly available. There remains the system by which competitions are administered.

No system is ever perfect ; and one which has to reconcile many sharply opposed interests and temperaments, which involves the judging of the work of highly-skilled men by others of equal standing, must always have imperfections. But at least there are the strongest incentives for the profession's continuous, exacting scrutiny of the working of the competition system ; and for constant attempts to see that the working of the system gives a fair chance to each school of thought in the profession.

The defects which the results of the system show make it clear that the profession has not bothered to do this—that year by year competition architecture falls further behind the work produced by other means.

The motto of those responsible for the running of the system has apparently become "Avoid trouble at all costs." Trouble has been avoided with promoters by making excessive concessions to Councillors' ideas of pomp and magnificence and by having a single assessor instead of a jury. It has been avoided by unnecessarily elaborate drawings which give the large firm an advantage over the individual. It has been avoided, most of all, by a tendency to play for safety in judging competitions. This tendency has now got to the stage where adherence to precedent, and that alone, ensures a chance of success in civic centre schemes ; and the wise man (usually the winner) chooses one of three precedents with trimmings to suit the assessor.

The JOURNAL is in favour of avoiding trouble and of making concessions. But when the concessions are always at the expense of any hope of architectural progress, it is time to think again. It is doubly time to re-examine the competition system when, in one field, large commissions have become the close preserve of thirty men and those who will play the game with them according to a highly conventional set of rules, conventions, taboos, concessions to promoters and what not.

As the competition system is now, its only merit (and it is a great one) is its simplicity of procedure. On this ground many suggested reforms—two-round competitions, juries, anonymous assessors and so on—fail in comparison. But these are not the only ways of reform.

Far simpler, and far more just, is to admit our prejudices and the possibility of human frailty. Sir Edwin Lutyens and Messrs. Burnet, Tait and Lorne do differ on what is fine architecture; and both have supporters. Let us admit it, and see that assessors representing each large division of architectural opinion are appointed, in turn, to judge a large competition. The most equitable ratio between Tory and Whig assessors can then be established by comparing the numbers of competitors which each assessor attracts.

Next, we can admit that a man who has won a competition under the precedent-with-trimmings rules is liable to follow precedent as an assessor. This obvious danger can be offset by the appointment, for every third competition, of an architect of unquestioned merit who has never won a large competition.

These reforms are simple, they are just, they can be put into practice at once. If they were carried out, it is certain that competitors would start doing their best in competitions instead of trying to win them.

In turning these things over in their minds, architects might remember two things : Nothing can stop the present trend except competitors' determination that it shall be stopped. Second, in the *News Chronicle* competition there was no building offered for execution by the winner, none of the assessors were competition men. Yet 320 schemes were submitted, and by the influence of that competition school design has been advanced by twenty years.

The Architects' Journal
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NOTES & TOPICS

KING GEORGE MEMORIAL

CRITICISM of the George V Memorial scheme is mounting. Last week the *News Chronicle* published a composite photograph showing it in position. By this method—(which incidentally might well be more often used)—it is clearly seen how inappropriate is the style and how finicky the detail. In the accompanying article, Professor Reilly described it as a "filigree photograph frame," and suggested that the best site for a Royal Monument was up against a Royal Palace.

*

Remembering how a lovely brick wall opposite St. James' Palace was ruined by a bronze memorial to Royalty, one might question this suggestion, if the statue of Queen Anne, outside these very doors, did not vindicate it.

CALLING ALL COUNCILS

From the Judge's findings in a recent law case, it would appear that some councils do not insist upon observance of their byelaws, at least by speculative builders. By the end of next July, many councils will be lucky if they have any byelaws to enforce, for on that date all byelaws made before the Public Health Act of 1936 cease to have effect.

*

The Ministry of Health have issued a circular addressed to County Borough Councils, non-County Borough Councils, Urban District Councils, and Rural District Councils. It points out that the time for making new byelaws is very short, and "a situation of great embarrassment" will arise if the new ones are not ready before the old ones lapse. Councils are urged to submit proposals as soon as possible, though the circular cheerfully adds that, owing to the shortness of time left, the Minister cannot examine any proposals which involve major modifications from the model series.

*

I don't foresee much "embarrassment" on the part of architects. Most of us have experienced what amounts to persecution from Borough Surveyors over trivial points, while round the corner the speculative builder is building manholes out of breeze blocks. We have all heard, too, the Surveyor's argument that he has not the time or the staff to investigate everything. Nevertheless, that is what he is paid for, and his real reasons are often simple enough.

*

A friend of mine is supervising alterations to two houses in the same London borough. In one case (to his surprise) he was allowed to leave earth below the basement floor-boards; in the other, the strictest letter of the byelaws was enforced. Upon investigation, the first house turned out to be the property of a Councillor. Of course, it *may* be a coincidence, but it is one of many.

*

Most architects would welcome a release, however temporary, from the haphazard control of such councils. So wait for next August: with any luck you may be able to put one over on a Borough Surveyor for a change.

MORE QUESTIONS IN THE HOUSE

On February 16 I reported a question which Miss Irene Ward had asked Sir John Anderson.

*

Miss Ward asked when the handbook on structural precautions would be available. Sir John replied that he presumed this was a reference "to the revised Handbook No. 5," which would be ready soon.

*

Those who suspected Sir John of a lack of candour (for no handbook, revised or unrevised, had been published) will be glad to hear that Miss Ward was not discouraged.

*

On February 23 a more encouraging exchange took place:—

MISS WARD:
Can the Lord Privy Seal state how many local authorities have prepared the following statistical and graphical data concerning their administrative areas: the day- and night-time populations; the number of persons whom it would be advisable to evacuate in an emergency; large-scale plans showing the distribution and position of all forms of public service mains and conduits; large-scale plans showing the distribution of open spaces, framed buildings, well-built unframed buildings, and other buildings; large scale plans showing the proposed distribution of all forms of fire-fighting and rescue stations, and all types of shelters; and estimates of the amount of material which would be needed for the construction of shelters, its cost, and the labour which would be available to erect the shelters?

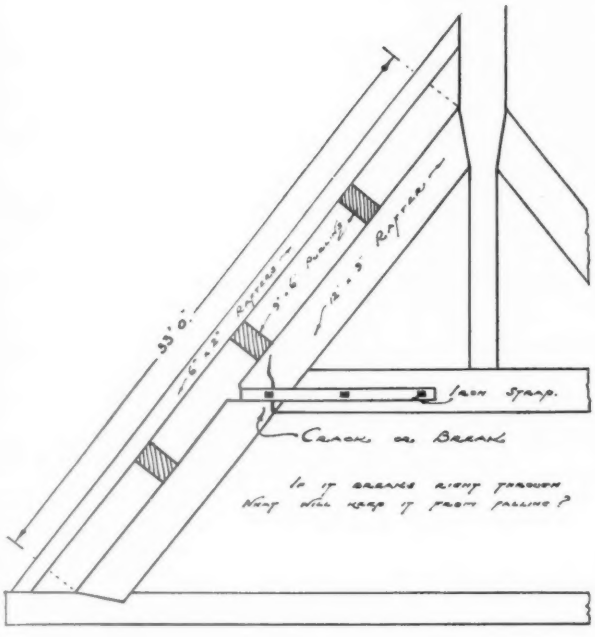
SIR J. ANDERSON:
The particulars asked for do not correspond to any advice or instructions hitherto issued to local authorities, and I regret that I am, therefore, not in possession of any returns which would enable me to give my hon. Friend the rather elaborate details desired.

MISS WARD:
Am I to infer that the information asked for in my question is considered not to be desirable?

SIR J. ANDERSON:
No, Sir, that is not to be inferred. What is to be inferred is that responsible local authorities are allowed, and properly allowed, a certain measure of discretion in carrying out their duties.

MR. HERBERT MORRISON:
Having regard to the fact that this information is vital to the consideration of the provision of adequate shelters, does not the right hon. Gentleman recognize that his Department has some responsibility for the issue of some guidance to local authorities as to the collection of such information?

SIR J. ANDERSON:
I know that the Department has some responsibility for giving guidance, but that is rather a different matter from demanding from local authorities particular detailed information, a good deal



of which covers ground which is already covered in the course of their normal duties.

MR. R. ACLAND :

Will the right hon. Gentleman be prepared to issue some guidance to local authorities who ask him that information on the lines suggested in the question should be collected ?

SIR J. ANDERSON :

I should be glad to answer such a question if it were put on the Order Paper.

ONLY A JOINER

Reproduced below is a dramatic letter recently received from a worried reader in Ireland.

SIR,—Although only a joiner, I am a constant reader of the JOURNAL. I would like your advice if you would be good enough to give it to me. About 3½ years ago I was working on the roof of a church, and at the end of the job I discovered a crack in the centre of one of the principals. The piece of stuff (12 in. by 9 in. section) was about three-quarter ways broken through. I pointed it out to my boss and he said " It will do h——l well : it will do our day." I dared not argue and had to leave it. Some time it will break through and cause harm, in my opinion, and I have been worried about it ever since. If I go and tell the clergy responsible for the church, they are apt not to believe me and I may get myself into ill-will. I have been thinking of the Government building inspector : perhaps he could handle the matter in a more tactful manner than I could. It is only a £20 or so matter to make right, yet there is no knowing what damage may be done if it comes down. The job was a repair one, and the roof has been up about 60 years.

I apologize for taking up your time, and if you do find time to reply and advise, I will be thankful. On the back of this page is a rough sketch illustrating sizes of timbers and the " crack."—(*See above.*)

*

At first glance the situation does not seem so desperate. We all know the ridiculously wide safety margins within which buildings are designed, and how very tenacious building materials can be.

*

For years the vaulted ceiling of St. George's Chapel at Windsor was held together by nothing except force of habit, and I have myself seen near Sparta a dome erect but minus three of its pendentives. Perhaps the crack has long been there, and the iron strap so placed to prevent it spreading. In fact, though only an architect, I should be inclined to say that " it will do h——l well." But this is admittedly the hearty optimism of the sick-room visitor, the words of one without responsibility—it is of no help to the man who has actually seen the crack, and alone carries its secret.

*

What would you advise him to do ? Anonymous letters are no solution. Nobody, especially in Ireland, takes any notice of such things. Perhaps, as those responsible seem to be (for clergy) remarkably incredulous, his best move would be to write, in confidence which I am sure would be respected, to the Government building inspector. But I don't know. What do you think ?

VIGILANCE COMMITTEE : LAST CHANCE

There are seven more names to add to the list of candidates for the above. And next week the list closes. Then the parlour game aspect of this serious enterprise will be at an end and the selection of the committee will begin in earnest.

*

Next week the names that have been suggested will be tabulated and the Editor will then be asked to write to each, asking him or her (there will, it appears, be only two hers) for a list of the six buildings recently erected in this country that most deserve to stand as models of good modern architecture.

*

I am optimistic enough to hope that these distinguished ladies and gentlemen will reply with a sufficient show of intelligence, discrimination, taste and tolerance to provide me with a reasonably sized committee of non-architects suitable for a Vigilance Committee.

*

The seven new names this week are : Lord Balniel (chairman of the trustees of the National Gallery), Mrs. Hugh Dalton (chairman of the L.C.C. Parks Committee), Professor Ashmole, Mr. Roger Hinks (of the British Museum), Mr. James Bone (of the *Manchester Guardian*), Mr. James Lees-Milne (of the National Trust), and Mr. Henry Harris (lay councillor of Westminster Cathedral).

*

Each of these seems to belong to a more venerable institution than the last.

CROMWELL ROAD COMPETITION

I am told that I wrongly gave all the credit to the London Society for the successful Cromwell Road extension competition which I talked about the other week. I owe an apology to the R.I.B.A. Town Planning Committee, which should be given full marks for suggesting and organizing the competition. The London Society very generously offered to give a prize when it heard about it.

WARNING NOTE STRUCK

It was recently stated that modern architecture had acquired undue importance through mass propaganda in the technical press.

*

Our contemporary, *The Builder*, stung to the quick, has denied the charge, and points out that any paper which created a bias of this sort would quickly diminish in appeal and presumably in circulation. If it is THE ARCHITECTS' JOURNAL which is being referred to, I can only reply in the words of Danielle Darrieux : " I can took it."

*

But somehow I don't think it is THE ARCHITECTS' JOURNAL this time.

ASTRAGAL

NEWS

POINTS FROM THIS ISSUE

"*Sir Edwin Lutyens and Messrs. Burnet, Tait and Lorne do differ on what is fine architecture; and both have supporters. Let us admit it, and see that assessors representing each large division of architectural opinion are appointed, in turn, to judge a large competition*" 357

Mass propaganda in the technical press 359

"*Architecture of today is entirely devoid of imagination and æsthetics; it is due to the total lack of imagination on the part of architects and the way they succumb to foreign intrusion and the fashions of the moment*" .. 362

Supervising work estimating £250,000, salary £221 370

HOUSES AT 4s. A WEEK

Extensive working-class housing developments, including the provision of new dwellings at a maximum rent of 4s. a week, are visualized by the Northern Ireland Government in legislation which is to be introduced when the Northern Ireland Parliament resumes on April 7.

The Minister of Home Affairs will present a Bill which, in broad terms, will enable the Government to give financial assistance to local authorities and other associations providing loans for the working classes and for the repair of working-class houses.

In regard to schemes submitted by local authorities for re-housing people displaced by the clearance of unhealthy areas or for the abatement of overcrowding, the Government propose to contribute one-third of the cost of each house (or £150, whichever is the smaller), provided work was commenced on it before January, 1945.

The Bill states that local authorities shall, unless suitable permanent accommodation is available, make arrangements for temporary accommodation for displaced tenants by appropriating their own buildings, adapting buildings and taking leases of land, and must provide suitable accommodation in healthy houses for displaced people.

The rent of houses built under schemes planned in accordance with the Bill will be limited to 4s. a week, although in certain exceptional circumstances the limit will be raised to 6s. a week.

ENGLAND—A C.P.R.E. FILM

A preview of the short film "England" was shown last week at the Center News Theatre, Windmill Street, W.1, to the press, members of the film industry and those closely associated with the national parks movement in this country.

Although this film, made by Pathé for the C.P.R.E., lasts only for six minutes, it manages in that time to convey vividly the need for national parks in Britain, which are intended to serve the three-fold aim of preserving wild scenery, creating nature reserves and throwing open to the public great stretches of land for open-air recreation.

The film concludes with a plea for support of the C.P.R.E. in its efforts to secure the establishment of national parks by the Government. It will be seen in public cinemas all over the country during the next few months.

THE ARCHITECTS' DIARY

Thursday, March 2

R.I.B.A., 66 *Portland Place, W.1. Exhibition of Road Architecture. "The Need for a Plan." Until March 30. 10 a.m. to 8 p.m.*

INSTITUTION OF STRUCTURAL ENGINEERS (*Lancashire and Cheshire Branch*). *Annual Dinner at the Midland Hotel, Manchester.*

INSTITUTION OF STRUCTURAL ENGINEERS (*South-Western Counties Branch*). *At Torquay. "Large Span Bridges." By S. J. Crispin.*

Friday, March 3

ARCHITECTURAL ASSOCIATION, 36 *Bedford Square, W.C.2. "Regional Building in the British Isles: North of England." By Hope Bagenal. 8.30 p.m.*

INSTITUTION OF SANITARY ENGINEERS. *At Caxton Hall, S.W.1. "Underground Water Supplies." By J. P. Le Grand. 6.30 p.m.*

Saturday, March 4

INCORPORATED CLERKS OF WORKS' ASSOCIATION. *Annual Dinner at the Café Royal, Regent Street, W.1.*

Monday, March 6

R.I.B.A., 66 *Portland Place, W.1. "Recent Architecture in the Provinces." By W. T. Benslyn. 8 p.m.*

CHARTERED SURVEYORS' INSTITUTION, *Great George Street, S.W.1. "The Development and Functions of Cadastral Operations." 6.30 p.m.*

Tuesday, March 7

CHARTERED SURVEYORS' INSTITUTION. *Annual Dinner. At the Grosvenor Hotel, W.1. 7.30 p.m.*

INSTITUTION OF STRUCTURAL ENGINEERS. *Annual Dinner. At the Dorchester Hotel, W.1. 7.30 p.m.*

ILLUMINATING ENGINEERING SOCIETY, 32 *Victoria Street, S.W.1. "Some Uses of Glass in Illumination." By R. F. Taylor and K. Cheesman. 7 p.m.*

Wednesday, March 8

UNIVERSITY COLLEGE, LONDON. "*Slum Clearance.*" *By Dr. Maitland Radford. 7.30 p.m.*

BUILDING CENTRE, 158 *New Bond Street, W.1. "Glass and Ironmongery." By C. H. Knight. 5.30 p.m.*

ARCHITECT'S RATING APPEAL FAILS

Mr. Edward Harry Banks, a civil service architect, of 25 Grove Wood Hill, Coulsdon, whose "ultra modern" house was, he alleged, described by Coulsdon and Purley Council as a "disfigurement," demanded an apology from them when he appeared before the Rating Appeals Committee of Surrey Quarter Sessions last week (states the *Surrey Comet*).

He appealed against the Mid-Eastern Assessment Committee's assessment (£43 gross, £33 rateable) and asked for a reduction of the valuation to £30 gross and £20 rateable.

Dismissing the appeal, Sir Lindsey Smith (chairman) said the trouble arose because of difficulties experienced by Mr. Banks in getting his house built and the slight he thought he had received when the local council described his design as a disfigurement. "It is an exceptional case, and we think he was justified in bringing it before the court. We do not think costs should be awarded."

Mr. W. B. Manley (for the Assessment Committee): "I am instructed to point out that the costs are a question of public money. This case was twice before the committee before it came into court, and in order to try to avoid litigation, the committee offered to reduce the figures to a pound below those which you have now approved."

The Chairman: "We shall not award any costs."

Mr. Banks presented his own case, and handed to the Chairman a model of his house. He stated that he designed his own house, but the plans were turned down on the ground that the elevations did not conform with town-planning. The council subsequently approved the design. The original valuation was £46 gross and £36 rateable, later reduced to the present figures. Mr. Banks complained that the local rating officer had failed to explain why the house, previously described as a disfigurement, was now considered "an architectural and financial asset" justifying a valuation higher than other houses in the road.

Mr. B. J. Turner, a valuer, described the house as entirely new in design, well sited, well built and in a good class district. Its outstanding feature was a large sun-deck. He thought it could be let for £55 a year.

The Chairman: "Would the design deter an hypothetical tenant from renting it, or would that be an advantage?"—"I think you would be put off by the outside, but the interior is very attractive."

KING GEORGE V MEMORIAL

In the House of Commons on Monday last Mr. Keeling asked the First Commissioner of Works whether he would submit to the Royal Fine Arts Commission the model for the memorial to King George V.

Sir P. Sassoon said that all matters in connection with the King George V Memorial were in the hands of the Executive Committee of the Lord Mayor's Memorial Fund. The Committee were proposing to invite the views of the Royal Fine Arts Commission on the design of the statue.

Mr. H. G. Strauss asked if the First Commissioner would consult the Royal Fine Arts Commission about the material as well as the design in order to dispel the appalling rumour that it was to be executed in white Carrara marble.

Sir P. Sassoon said he could dispel that rumour at once.

NEWS IN BRIEF

● Newcastle-upon-Tyne Competition. An exhibition of designs submitted in this competition is now being held in the Laing Art Gallery, Newcastle-upon-Tyne. It will remain open until Tuesday, March 7, between the hours of 10 a.m. and 6 p.m., weekdays; 10 a.m. to 8 p.m., Saturday; and 3 p.m. to 5 p.m., Sunday. The Newcastle Municipal Buildings Committee has decided to recommend to the City Council the appointment of Messrs. H. R. Collins and A. E. O. Geens, for the position of architects for the construction of the proposed civic centre. They were the authors of the winning scheme.

● "Roads Across Britain" is the title of a documentary film produced by the Realist Film Unit, on the social and economic importance of road transport and the need for better roads developed on a national plan. The film is to be shown at the R.I.B.A. during the Exhibition of Road Architecture which opened yesterday and will subsequently be shown in public cinemas.

● Informal general meeting of the R.I.B.A. Junior Members' Committee is to be held at the Institute on March 15 at 6.30 p.m. Subject: "The Effect of Specialization in Architectural Practice." Chairman: Mr. J. Murray Easton. Discussion to be opened by Messrs. T. P. Bennett, E. A. A. Rowse, H. T. Cadbury-Brown and Basil R. Ward.

● Leeds in London Architectural Society. A visit to the health centre, library and tenement flats at Finchley has been arranged for Saturday, March 4, 1939. Members are asked to meet at the main entrance to Golders Green Underground Station at 3.0 p.m. An informal supper is to be held at the "Devereux," 20 Devereux Court, The Strand, W.C.2, on Thursday, March 16, commencing at 7.30 p.m., price 3s. each. Further details may be obtained from Mr. Richard Thompson, hon. secretary, 8 The Drive, Walthamstow, E.17. Tel. No. Larkswood 4147.

● The bronze medal of the R.I.B.A. for the best building within a radius of 20 miles of Manchester has been awarded to Messrs. Percy Thomas, of Cardiff, and Ernest Prestwich, of Leigh, for their design of the Swinton Town Hall. The award, made by the Manchester Society of Architects, is given once every five years.

● The second in the series of broadcast discussions on matters of general interest to the public will take place today, March 2, and will be radiated from Radio Eireann at 6.25 p.m. The subject is "Whither Irish Church Architecture?" and those taking part will be Rev. Father Stephen J. Brown, S.J., Mr. J. J. Robinson and Mr. John O'Gorman.

● Of 75 applicants for the post of school architect to the Anglesey Education Committee the following have been placed on a short list for interview :—Mr. George Gerrard Howard, sectional chief architect for schools under the West Riding County Council; Mr. Herbert Gordon Phillips, senior architectural assistant to Cornwall County Council; and Mr. John Elfed Rees, deputy county architect to Denbighshire County Council.

● T. R. Mehandru, architect and chartered engineer (Ind.), who is practising at 6 The Mall, Lahore, Punjab, India, would be glad to receive building materials, literature, and catalogues at that address.

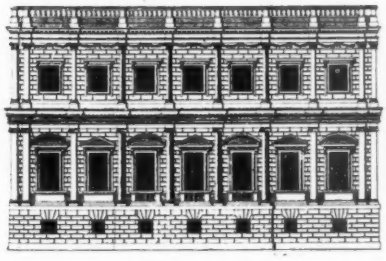
● The annual dinner of the Builders' Clerks' Benevolent Institution is to be held at the Holborn Restaurant on Tuesday, April 4. Tickets (price 10s. 6d. each) may be obtained from the secretary, Mr. H. E. Wall, 47 Bedford Square, W.C.1.

● Messrs. Norman and Dawbarn have moved their offices to Universal House, 60 Buckingham Palace Road, S.W.1. Telephone No. (as before) : Sloane 5161.

● The death took place last week of Mr William Arthur Quarmby, of Burnley. He was responsible for the design of a large number of churches and Sunday school buildings in Burnley and district. Mr. Quarmby was in practice also in Manchester until recently, and his activities there extended to church architecture throughout the north. He was 73 years of age.

● The death occurred last week of Mr. William Brandreth Savidge, ret., Associate of the R.I.B.A., at his home at Ruddington. He retired from practice about two years ago and had been in failing health for some time. Mr. Savidge, who was a native of Nottingham, was associated with the Nottingham Architectural Society for over 40 years, holding the position of hon. secretary from 1905 to 1910.

● Royal Institute of the Architects of Ireland. Council meeting. Mr. Alan H. Hope was nominated for election to the seat on the council made vacant by the death of Mr. T. J. Byrne. The Salaried Members' Committee was re-elected as it stood last year, namely :—Official : Messrs. J. E. Burke (hon. convener), N. J. S. White, T. P. Kennedy, J. F. Shortall. Private : C. H. Mitchell, J. O'Gorman, E. L. Crosby and A. F. Hendy. The Joint Committee of Architects and Engineers was elected as follows :—Messrs. H. Allberry, James H. Webb, J. V. Downes, R. Donnelly and Professor R. M. Butler.



IN TOWN TONIGHT

[By F. R. Jelley]

EDITOR: *You do not seem to realize that the whole trend of cultured opinion has changed during the years that have elapsed since you were admitted as a contributor to these columns.*

AUTHOR: *I beg your pardon, Sir. I am only a provincial fellow and I live in a remote, although highly respectable, suburb.*

EDITOR: *Are you aware that a fresh conception of the architect and his mission has arisen, found favour and is now universally accepted? Please, therefore, refrain from writing any more articles containing stale japes about Pecksniff and Tom Pinch and top-hatted men equipped with tape measures and side whiskers.*

Shake the dust from your late-Victorian mind and go to the flicks.

I ENQUIRED the way to the flicks, and was directed to a fantastic edifice illuminated with several million electric light bulbs, arranged in sequences to convey written messages of welcome and glad tidings in five colours.

Enormous men, clad in Ruritanian court dress, escorted me through sumptuous vestibules and foyers and lounges into a cathedral, crowded with worshippers of the pictures that talk.

I sank into a luxuriously upholstered seat adjoining a gangway and was sprayed with rare exotic perfumes by a female attendant, dressed apparently in Norwegian national costume and equipped with what seemed to be a garden squirt.

A magician, seated at an organ, kept on appearing and disappearing in the concentrated beams of vivid searchlights and the air was filled with sounds of sweet music, diversified by strange crackling noises which I attributed to atmospherics but discovered later to be due to the fact that everybody was eating vegetables out of paper bags.

On the screen I witnessed an enthralling drama.

In a garden in front of a small cottage, a boy was building a rabbit hutch. He kept on striding round the circular path, brushing back the long hair from his forehead and delicately fingering a small T square. Behind the curtained upper window of the cottage, the boy's grey-haired mother and Topsy, the old negro nurse, are watching the scene.

From the road outside the garden we hear the sounds of an approaching car. There is a sudden screeching of brakes and a crash of glass and Grey-haired Mother swoons in the arms of the faithful Topsy. Through the cottage gate comes a uniformed chauffeur bearing the prostrate form of a beautiful girl. It is little Dolly Daydream, only daughter of Hank P. Daydream, the railroad magnate, and she is bleeding profusely from a slight cut on the forehead. The chauffeur is followed by a footman in the Daydream livery, carrying a large Angora rabbit on a cushion. The rabbit is unhurt and bows several times to the congregation, who greet the appearance of this famous film star with reverent applause.

Ten years elapse and a hidden orchestra plays music symbolical of the passage of time.

In a shabby, sparsely furnished attic, Randolph Rassendale, a very handsome young man, is working feverishly at a drawing board with a large pair of calipers. The floor of the room is ankle deep in discarded sheets of paper, rejected T squares and cigar-ends.

Through the doorway (which opens on to a magnificent fire-escape balcony) come the first rays of the rising sun, resting on the keen ascetic features of our hero and lighting up the portrait of a beautiful girl which is secured to the wall above the empty fireplace by four drawing-pins.

Several minor episodes follow. The faithful Topsy tries to persuade Randolph to eat some breakfast; little Grey-haired Mother expresses grave anxiety concerning his health and the designs he has prepared for the new civic centre are unanimously recommended for acceptance by a tribune of assessors composed of Hank P. Daydream, Augustus Pott, the editor of *Popular Piffle*, and Silas Scroggins, the wealthy but depraved tinned-meat king.

In a vile underground gambling club, crudely lit by candles stuck in empty brandy bottles, groups of desperate criminals are seated round rough wooden tables playing with daggers and dice and sawn-off shotguns.

In spite of very heavy disguise of wig and whisker, it is not difficult to recognize among the members of the club the sinister features of Sebastian Jasper, the famous reinforced concrete expert and Silas Scroggins, the wealthy but depraved tinned-meat king.

They are settling the final details of a dastardly plot to tamper with the foundations of the new civic centre.

Sebastian Jasper, whose unrequited love for Dorothy Daydream has turned to hate, has found, hidden between the leaves of a specification for a tinned-meat factory, passionate love letters addressed to his stenographer, Jennifer Jenks, in the handwriting of his client, Scroggins. Confronted with these incriminating documents, the wretched girl has confessed to Jasper, who blackmails the amorous Scroggins by threats to divulge the affair to his wife, Eliza. Scroggins, fearing the revelation of his very murky past, has been drinking heavily and become a willing tool in the

scheme of the villainous Jasper. He arranges with a fellow-member of the club, who is in the cement business, to exchange bags of cement for sacks of suet.

The details of this fiendish plot have been so cleverly arranged that the suet has already been unloaded on the site from closed vans in sealed bags marked "CEMENT" and mixed in correct proportion with sand and fine ballast in the presence of the Clerk of the Works (who has been temporarily mesmerized by the gift of a drugged cigar from the reinforced concrete expert) when our hero appears unexpectedly, on a visit of inspection. He wears a broad brimmed felt hat, and a braided velvet coat and is carrying a roll of drawings. He is warned of the deception by Blimy Bill, an honest concrete-mixer, on ticket of leave and determined to make good after serving a sentence of seven years for a crime of which he is quite innocent.

There is a thrilling scene in which Randolph Rassendale, now conversant with the facts, challenges the reinforced concrete expert to discuss the specification in a secluded spot on the top of the tower of the city hall, where eavesdropping is impossible. Sebastian Jasper has already bribed a carpenter to saw half way through the underside of a plank on the top tier of scaffolding, from which he has decided to invite the architect to inspect the progress of the works. With typical old-world courtesy, our hero waves the reinforced concrete expert forward, saying "After you, Jasper, old boy." The villain, momentarily confounded by the friendly bearing of the man he has wronged, overlooks a small but vital detail of his own infamous plot, steps on the defective plank, hurtles into space and the invisible orchestra plays excerpts from Chopin's "Marche Funèbre."

The final episodes in this sensational drama of love and revenge have been correctly described by experts as stupendous.

The magnificent new banqueting hall of the civic centre is filled with cheering crowds.

The Lord Mayor has just handed to Randolph Rassendale a golden casket containing, it is said, the freedom of the city and a cheque for the balance of his fees. A deputation of famous architects, equipped with T squares, has made a detailed inspection of the building and is about to invite our hero to become perpetual president of the R.I.B.A.

A strong force of plain-clothes detectives restrain the huge crowds of pressmen, salesmen, quantity surveyors and building contractors who are anxious to shake the young genius by the hand. Many young lady students of architecture, wearing gowns and mortar-boards, are in attendance with set squares and autograph albums. Even the city ratepayers cheer.

Eliza Scroggins is distributing copies of a pamphlet she has written about tinned beer. Scroggins, who has become a teetotaller and decided to lead a better life, is chatting to Little Grey-haired Mother. Blimy Bill is making eyes at Jennifer Jenks. And the carpenter who sawed through the plank keeps on imploring the plain-clothes detectives to arrest him for the crime for which Blimy Bill has been wrongfully convicted.

But it is plain to everybody that our hero's thoughts are elsewhere. The magnificent banqueting hall gradually fades away and, in its place, we see an enormous portrait of Little Dolly Daydream. There are tears on her cheeks, and although learned men skilled in the technique of the moving picture assert that the tears of a film-actress are made of transparent treacle, I . . . (EDITOR: That will do. This is a journal devoted to the interests of architects. Any observations you may have to make on the subject of treacle would be more suitably addressed to papers published for the grocery trade. You were invited to visit a cinema and describe the modern conception of the architect, as portrayed through the medium of the moving talking-picture. So far we've had very little but . . . AUTHOR: I beg your pardon, Sir. There was a nasty nip in the air this evening, so I stayed at home and sat down by the fire to write my report to you. I must have dozed off.)

•

Institute of Builders' Dinner

The need for co-operation in all departments of the building industry was emphasized by the president of the R.I.B.A., Mr. H. S. Goodhart-Rendel, when he spoke last week at the annual dinner of the Institute of Builders, held at the Carpenters' Hall, London. Mr. W. H. Forsdike, president of the Institute of Builders, was in the chair.

Mr. Goodhart-Rendel said architects, builders and tradesmen were all necessary to each other, if any useful works of architecture were to be produced. They might sometimes have their several interests in conflict, but the interests they at all times had in common were infinitely greater.

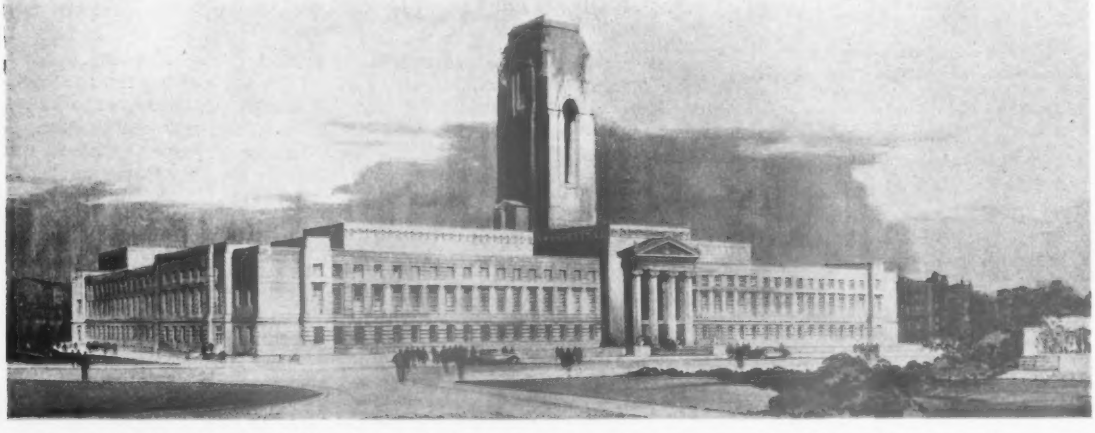
A great many social ills today might be due to the increasing unpleasantness of much work that men had to do in order to live. It was a part of every architect's duty not to set thankless tasks to the executants of his designs, nor any more really dull tasks than he could help. When an architect made a working drawing he was spending not only his employer's money, but also hours in the lifetimes of men, and it must not be his fault should those hours be needlessly dreary.

If the tradesman of today was less intelligent than the tradesman of yesterday, so far as his job was concerned, it was probably because the architect had so often given him deadening, stultifying tasks to perform.

This country required the best work the building industry could give and that work could not be good unless it was happy work, and happy work was only possible when men worked together with mutual sympathy and with a common pride in their joint production.

Mr. Forsdike, replying to the toast of "The Institute of Builders," submitted by Mr. Goodhart-Rendel, said the members of the Institute felt as they had always felt, that the structure of the industry would be fit in all its members only when it could be said that it was raised upon the foundation of a full recognition of the duties and rights of every party to a building contract, whether he be the building owner, the architect, the quantity surveyor, the specialist or the operative. As year succeeded year, they were more than ever convinced of the importance of this in relation to their main pre-occupation in technical education.

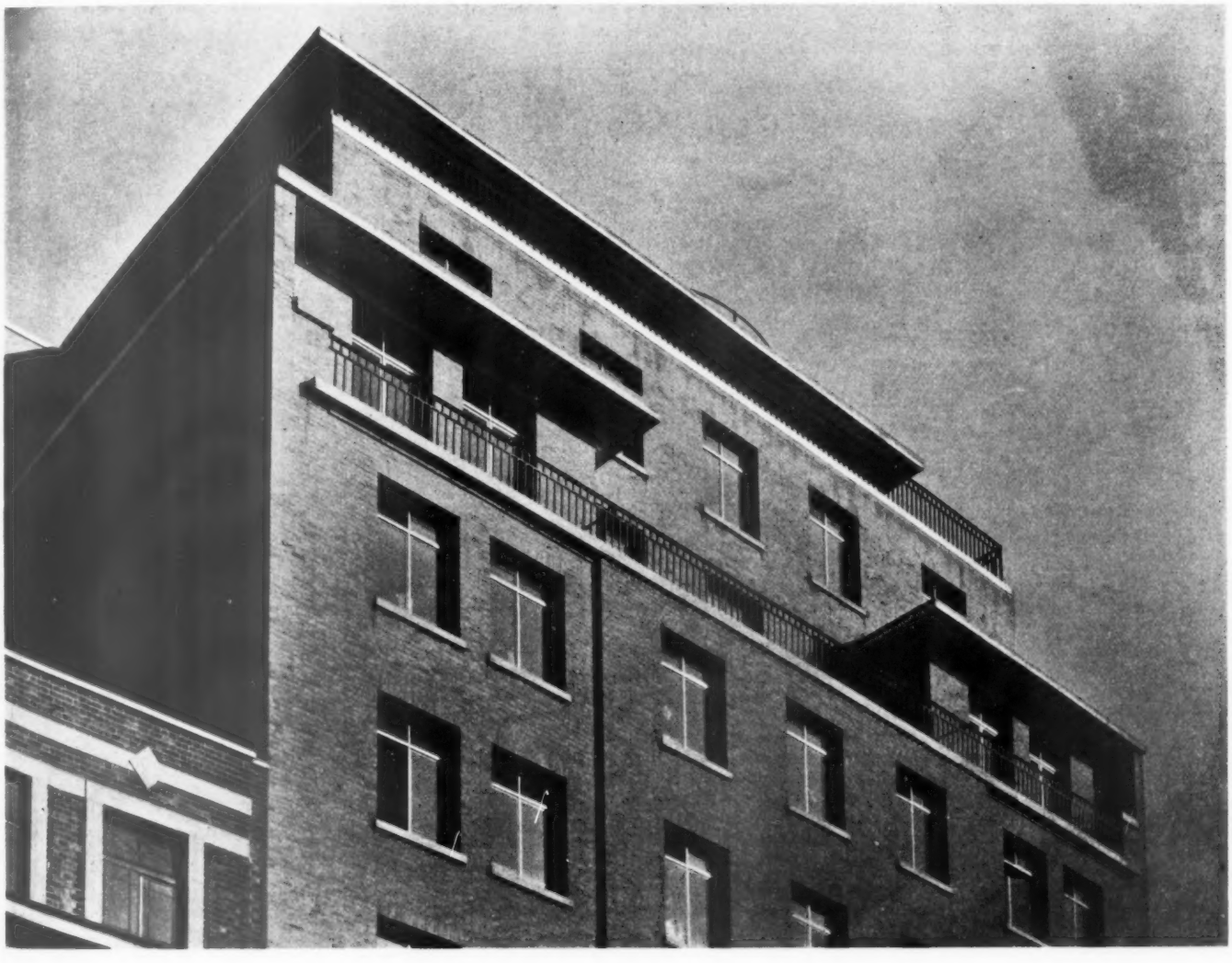
Mr. L. A. Peyman proposed the toast of "The Guests," and Professor A. E. Richardson, A.R.A., F.R.I.B.A., in reply, said the architecture of today was entirely devoid of imagination and æsthetics. It was not because of the lack of craftsmen and good builders; it was due to the total lack of imagination on the part of architects and the way they succumbed to foreign intrusion and the fashions of the moment.



Perspective by Mr. Claude Buckle, of the winning design in the Newcastle-upon-Tyne Town Hall Competition. The architects are Messrs. H. R. Collins and A. E. O. Geens.

MIDDLESEX HOUSE, VICTORIA, S.W.

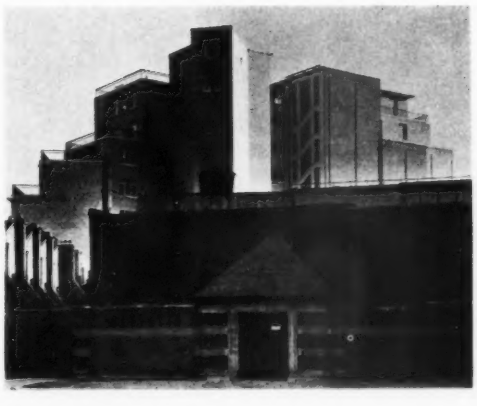
BY E. SHAUFELBERG, IN COLLABORATION WITH H. E. MENDELSSOHN

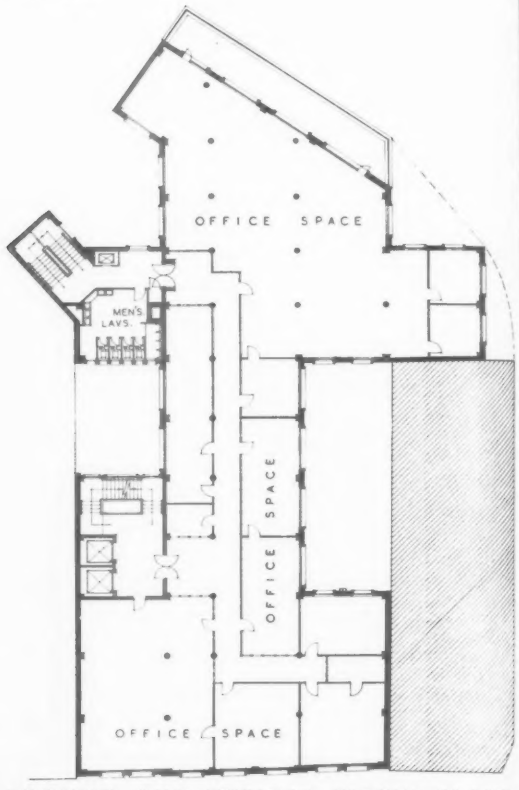


PROBLEM—*The general purpose was to provide space for offices, with the possibility of the ground floor being used for showrooms. The whole of the building, providing an office space of 80,000 sq. ft., is now occupied by departments of the Middlesex C. C. Other requirements included: a caretaker's flat, canteen, a garage, and a bombproof shelter.*

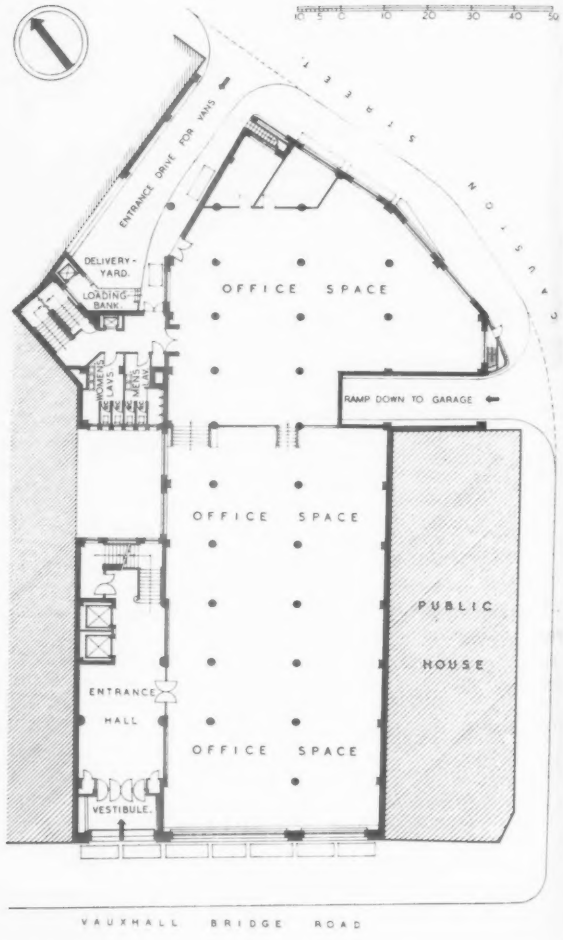
SITE—*An irregularly shaped site, with a frontage of 80 ft. to Vauxhall Bridge Road, and 136 ft. to Causton Street; the building, being hemmed in on three sides, had to be adapted to the requirements of the Town Planning Act, which has required stepping-back of several floor levels.*

Above, a detail of the upper part of the main front; right, two views of the rear elevations.

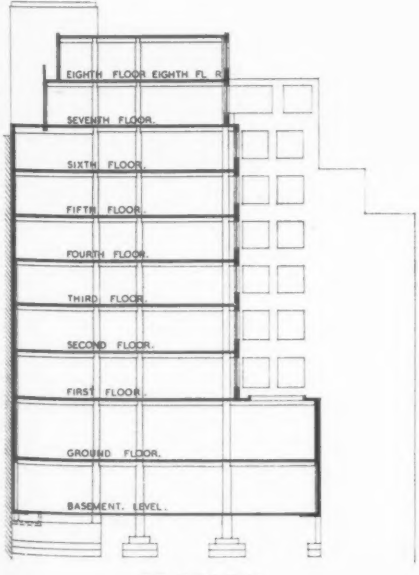




GROUND AND TYPICAL FLOOR PLANS



MIDDLESEX HOUSE, S.W. • BY E. SHAUFELBERG : COLLABORATOR, H. E. MENDELSSOHN



SECTION

CONSTRUCTION—*Reinforced concrete frame, columns, floors and roofs, on a piled foundation. External and internal walls are brickwork ; roofs are finished in patent asphalte paving. Floors in entrance hall and staircase are terrazzo, and in the offices 1-in. beech block flooring laid on mastic. The steel partitions are plastered, ceilings are insulated and soundproofed with wallboard.*

EXTERNAL FINISH—*The elevation to Vauxhall Bridge Road is treated up to the level of the second floor cills in Swedish green and Portuguese beige marble. Above it is faced with Leicestershire grey bricks, with metal windows to the ground and first floors, all other windows, wood casements. Other elevations are carried out in Leicestershire multi-coloured bricks. The interior of all wells are faced with white Sandlime bricks.*

INTERNAL FINISH—*The main entrance hall is lined with unfilled travertine, and all metal and lift doors are cellulosed red. Balustrading up to the first floor is glass panelled with bronze handrails. Lighting is concealed, and the ceiling is painted white. The offices are oil-bound distempered, old ivory.*

SERVICES—*Heating and hot water is by a low-pressure hot water system. Post Office and internal telephones and three electric lifts are provided. An electric canteen on the second floor supplies hot meals for the staff.*

Above, the entrance staircase ; facing page, the main front.

The general contractors were Pitchers, Ltd. ; for list of sub-contractors, see page 389.

MIDDLESEX HOUSE, S.W. • BY E. SHAUFELBERG : COLLABORATOR, H. E. MENDELSSOHN

THE HIRE-PURCHASE HOUSE

A GLOSSARY OF GRIEVANCES

ON February 21 Miss Ellen Wilkinson obtained leave to introduce a Bill concerning houses costing less than £1,000 which are bought with the help of an advance from a building society. Under the terms of this projected Bill any society making an advance must warrant that the house concerned is reasonably well-built; and if this proves not to be the case the tenant would have a cause of action against the society.

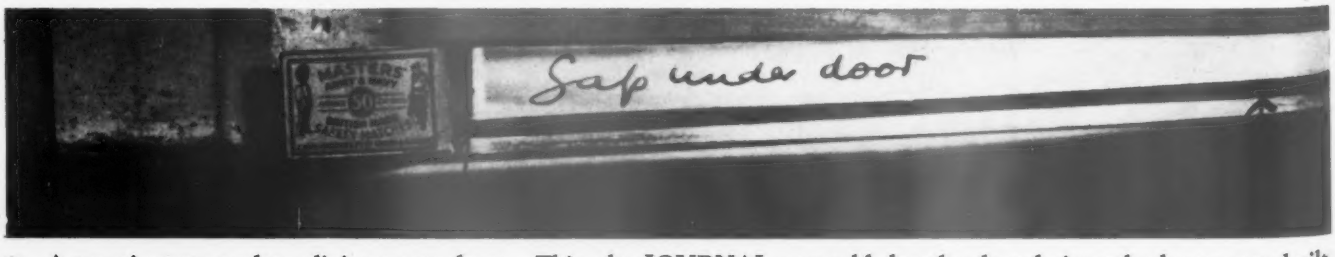
Architects have grown rather tired of the question of "jerry-building." For fifteen years they have pointed out its short-sightedness financially—even if no other considerations are taken into account. Their advice was brushed aside; and they therefore may not be aware of the present state of affairs.

These are now serious for a number of those who have bought houses costing £500–£1,000. Tenant-purchasers have found that they have no effective redress against the builders, and that building societies, being able to protect themselves by means of a builders' pool (called "collateral security"), are largely unconcerned with the structural condition of the houses on which they make advances. In addition, in a considerable number of cases, the extent to which the houses fail to comply with local building byelaws is a scandal.

Such conditions are sufficiently common to have led to the forming of tenants' associations, of which nearly 3,000 members are now withholding payment of mortgage instalments in the Home Counties.

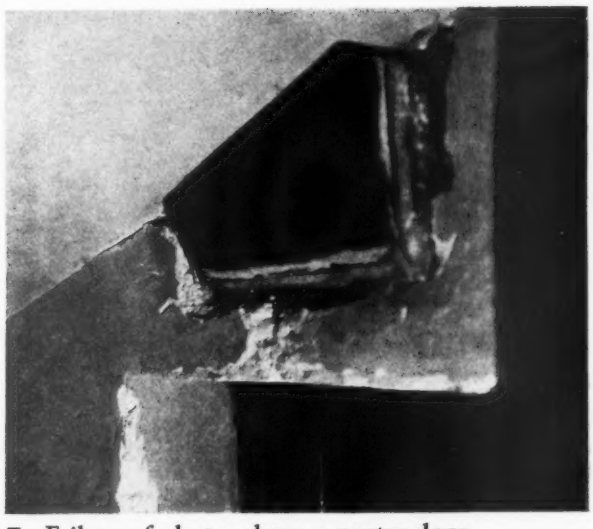
Since Miss Wilkinson's projected Bill and Sir John Simon's promise of Government action—if not tenants' grievances—are likely to bring "jerry-building" into the news again quite soon, the JOURNAL illustrates on these two pages some photographs taken in two houses near London. The purchase price of each house was between £700 and £900. One house is four, and the other five, years old. In both cases, the JOURNAL was told, the owners had no knowledge of a "collateral security" agreement between builders and building society.

1 and 2 Outside and inside of a bay, showing crack between semi-circular brickwork of bay and main wall of house; and the same crack on the inside face of wall. This house, the JOURNAL was told, has no foundations other than an alleged 4 ins. of site concrete.



3 A tapering gap under a living-room door. This, the JOURNAL was told, has developed since the house was built.

4 Failure of plaster in bedroom. A collection of bits of brick, timber and wire-mesh are exposed.

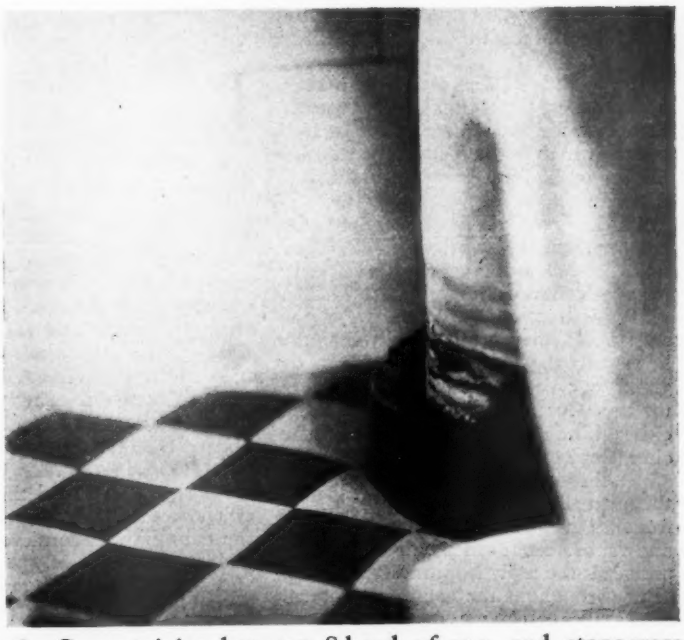


5 Failure of plaster above a pantry door.

6 Joists, trimmers and lathing continue across a party wall, leaving a 4 in. to 10 in. gap between houses.

7 Five feet of steel rule has been pushed into an open perpend in a chimney breast. Whether it coiled up in the flue or went through into adjoining property is not known.

8 A purlin, cut too short, is supported while launching out towards an external wall.



9 Cement joint between S-bend of w.c. and stone-ware upturn has almost wholly flaked off.

LETTERS

"Reserved for What?"

SIR,—For many architects this question does require an answer, and that most urgently. One immediate effect of war would be the drastic reduction or complete closing down of all private work, with consequent unemployment for large numbers of architects, both principals and assistants.

Since all public bodies would, presumably, retain their architectural staffs intact, it is highly improbable that all architects thus unemployed could be absorbed in public works, at all events for a very considerable period.

It would seem that in the event of war a large number of architects might find themselves unable to follow their profession on the one hand, and debarred from whole-time war work of some other kind on the other. What is to be the position of such men as have their livings to earn, and families to support?

R. C. COULSON

Assistants and P.R. on the R.I.B.A. Council

SIR,—Assistants of official and staff architects note with considerable interest, and very mixed feelings, the endeavours of their chiefs to achieve proportional representation on the Council of the R.I.B.A.

A special meeting was held at the Kingsway Hall, London, on February 23, of official architects to consider nominations for the forthcoming elections.

From the point of view of the principals this is a very desirable step, but to achieve their goal the votes of the members of their staffs were solicited, and in no uncertain fashion, by flooding offices with copies of the "Official Architect."

Nice work!—but assistants are asking, how have the Official Architects' Honorary Editorial Committee carried out their manifesto of November, 1937?

Has my chief put this into immediate effect?

Has he reacted favourably to the charter issued by the A.A.S.T.A.? and carried out the very necessary reforms contained therein?

Has his treatment of members of the staff and concern for their interests been such that we can reward him by giving our votes to further the election to the Council of the R.I.B.A. of either himself or others of a similar character?

Speaking personally the answer to these questions is undeniably NO, and from a study of the architectural press and reports from other offices a similar answer is the reply from most assistants.

But throughout the country assistants are realizing that representation on the R.I.B.A. Council is very desirable, and casting off their apathy are determined to vote for—whom?

Why not representatives from their own ranks?

What better representation can an assistant have than that of his fellows? And such candidates will be asking for election in the persons of those nominated by the A.A.S.T.A. who have worked unceasingly for years to improve the position of the assistant and can be trusted to pick their candidates wisely.

It is sincerely hoped that assistants of official and staff architects throughout the country will consider carefully the giving of their votes.

So far as our chiefs are concerned

I am,

DISILLUSIONED

SHOP NO. 116, H

DESIGNED *B*

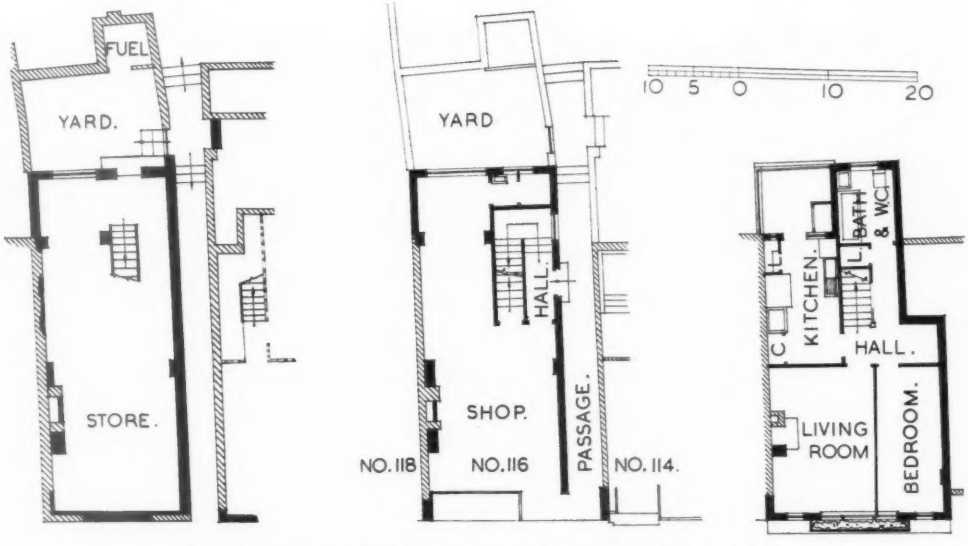
Architectural Competitions

SIR,—I have been interested in an assistant's work in connection with a recent competition. Although the scheme was not a large one, the preparation of his $\frac{1}{16}$th scale drawings has occupied an enormous amount of his time. There were over 150 entries in this particular case, and no doubt the other competitors spent a similar time on their drawings. It seems to me that there is need for a revised procedure by promoters of competitions.

I suggest that, in open competitions, the first requirement be single-line, or sketch, drawings to $\frac{1}{500}$th scale. The assessor would quickly run through these designs and eliminate all save, say, five or six. These selected competitors would then be invited to

HEATH STREET, HAMPSTEAD

BY WELCH AND LANDER



BASEMENT, GROUND AND FIRST FLOOR PLANS

PROBLEM—*Rebuilding a shop at No. 116 Heath Street, Hampstead, with living accommodation over.*

SITE—*Confined between existing buildings. Open space at rear required by the Borough Council and rights of light of adjoining owners hampered the planning.*

CONSTRUCTION—*Mainly brick walls and 3-in. hollow-tile slab partitions. Steelwork was used over shop front opening and to support wall over ground floor across public passage. Pitched roof—pantiles on deal rafters; flat roof in rear—a patent asphalt on wood joists.*

EXTERNAL FINISHES—*Pilasters and lobby finished with rough light-grey reconstructed granite. The cornice and flower box over are teak. Facing bricks mainly Dutch greys and reds. Large three-light window—double hung sash; smaller windows deal casements; metal casements at rear. Artificial stone copings to parapet and gable walls.*

INTERNAL FINISHES—*Walls finished with plaster generally; those in the bathroom and kitchen being tiled and painted. Floors are deal joists and boarding. Built-in cupboards and fitments in kitchen are deal.*

COST—*1s. 6d. per foot cube.*

The general contractor was W. M. Glendinning. *For list of sub-contractors, see page 390.*

submit $\frac{1}{16}$th scale drawings, sharing the total amount of the three premiums usually offered. The successful competitor would get a share of the premiums, plus the privilege of carrying out the work at the customary fees, and the remainder would receive some compensation for their work.

As many will probably disagree with my suggestion in the matter of the *scale* of the preliminary line or sketch drawings, I enclose a typical sheet as an illustration of its practicability.

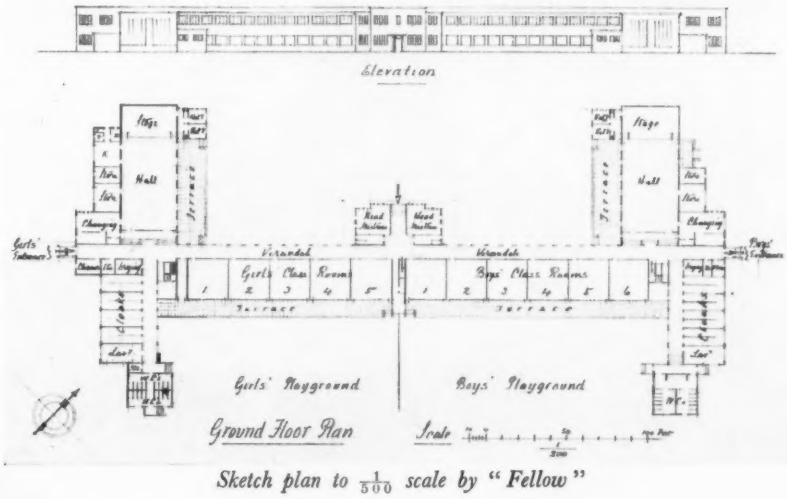
It would be interesting to have the views of others in this matter.

"FELLOW"

SIR,—The publication of the result of the competition for designs for a senior school at Shrewsbury and the subsequent exhibition of the entries at the Corporation Baths Hall, prompts us to make the suggestion that the promoters of competitions should be invited to exhibit the drawings at the R.I.B.A. for a short period after the local exhibition.

The President, in his recent address to students, said: "What students learn from each other is fully as valuable as what they learn from masters." This is, of course, always applicable throughout one's professional life. The opportunity to study other competitors' solutions would be some recompense for the work involved in submitting an entry.

We suggest that the addresses of competitors in an open competition should be analysed, and if, as appears frequently to be the case, more than 50 per cent. of the competitors have



Sketch plan to $\frac{1}{500}$ scale by "Fellow"

1

2

3

4

Nos. 1 and 2. Reinforced concrete light standards referred to in letter below. Nos. 3 and 4 are steel standards which the writer considers a great improvement.

addresses within a reasonable radius from Portland Place, then a second exhibition should be arranged as suggested. The same principle could equally well be applied to other centres.—EDMUND C. MASON; GILBERT RAY; R. L. REYNISH.

Stay North, Young Man

SIR,—For comparison with "Stay North's" particulars, I give below details of my present temporary post:

Location: Government office in the West End of London.

Age: 24.

Qualifications: A.R.I.B.A. and R.I.B.A. prizewinner; 5 years' office experience.

Duties: Responsible for work estimated to cost £250,000.

Salary: Started at £182 per annum in 1937. Present salary, £221.

"SOUTH"

The Vigilance Committee

SIR,—I have just received the enclosed. I can't recall my correspondent, but then I never remember anybody and he merely heads his letter "Paris."

However, as giving what seems to me the intelligent views of an observant layman, you may think the letter and pictures worth a place in your paper.

CLOUGH WILLIAMS-ELLIS

DEAR MR. WILLIAMS-ELLIS,—Does judgment on the design of lamp standards come within your province? If so, what do you think of the enclosed? To me, a layman, they seem to show the superior virtues of plain iron in contrast to the fuss of reinforced concrete. I, of course, have no notion of the comparative costs. Nos. 1 and 2 are obviously steps in the evolution of a design. They look as if they came from the same hand. My point is this: Need the evolutionary process be quite so laborious, expensive, *and* offensive? Surely a competent designer could have arrived at No. 2 on his drawing-board before ever a standard actually had to be made at all, and anyhow is No. 2 much to be proud of? Is that bobtailed effect technically necessary? I seem to recollect seeing something in the paper about these designs emanating from the Cement and Concrete Association or some such body. Do you think anything can be done to prevent a recurrence of this sort of thing?

I am a very private individual. I have shot my bolt in writing to you. Perhaps your opinion entirely differs from mine. Perhaps also your travels don't take you through Fulham (behind Hurlingham) or along the Great West Road, and so you may only be faintly interested. I may say that Nos. 1 and 2 look much worse in the round than on paper. M. M.

Pylons

SIR, — With reference to Mr. Scholberg's remarks about bombed pylons, I remember that at Cité S. Pierre during the War we saw a steel tower which was part of some pithead gear, and its four steel legs had all been cut by shell fire, but at different levels, so that the structure was supported by the cross bracing. On breezy evenings the loose parts made a lovely "cow-bell" sort of noise which was quite uncanny unless one knew its cause. From this experience I feel certain that a grid pylon could stand with all three legs cut, provided that the cuts were not all in the same bay of the bracing.

EDGAR BUNCE

[Mr. Scholberg was enquiring how a pylon still managed to stand after three of its legs had been cut through.—*Ed.* A.J.]

St. George's

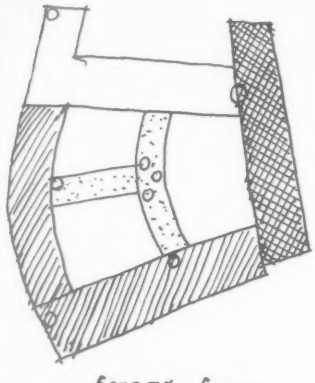
SIR,—I wish to draw your attention to two rather serious errors appearing in your report of the above.

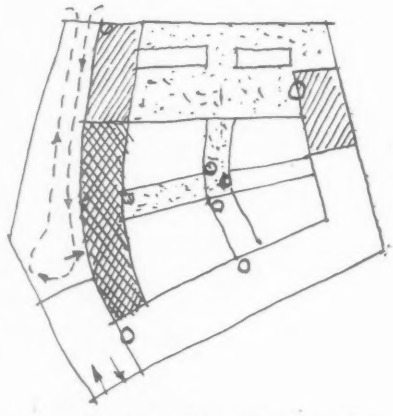
I refer to the sketch plans of the design submitted by competitor No. 11.

This design was submitted jointly by myself and Mr. D. A. Jones; the latter name *only* appeared in the last issue of THE ARCHITECTS' JOURNAL.

The other point is that you have wrongly hatched the various departments on the sketch plans you illustrate, and I am therefore enclosing plans showing the correct hatching.

GILBERT BULLIMORE





WORKING DETAILS : 729

SERVICE HATCH FITMENT • HOUSE NEAR HALLAND, SUSSEX • SERGE CHERMAYEFF

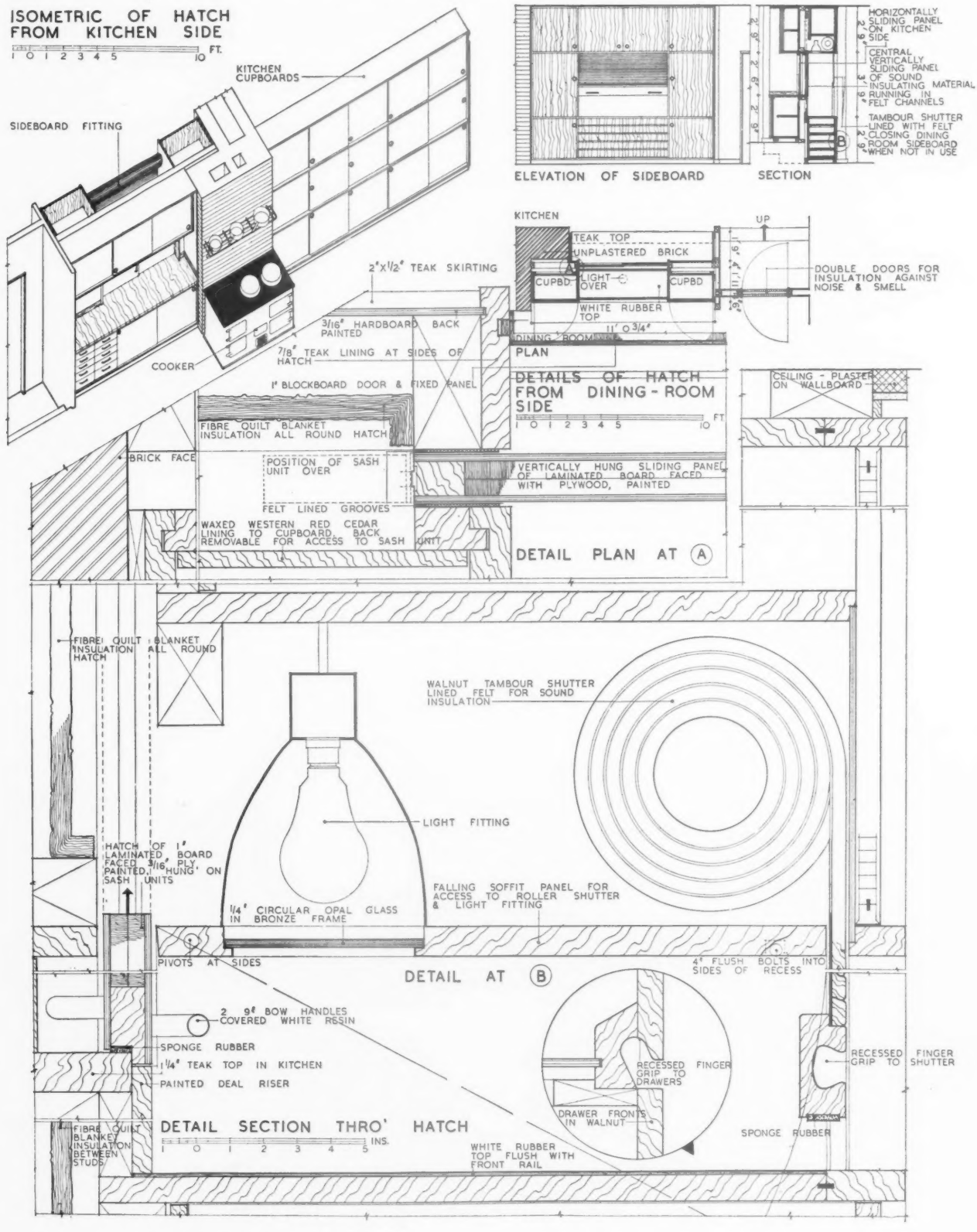
The open type of planning on which the design of the house is based demands that special care be given to insulation. Between the dining-room and the kitchen a service hatch fitment has been designed with triple protection against noise and cooking smells. This fitment forms part of the continuous spine of cupboards that runs the whole length of the house. The methods used for insulating the hatch can be seen in the small section overleaf.

On the dining-room side, the hatch fitment is faced in walnut, while in the central service space, the sliding hatch panel and sides are painted white with a white rubber top. On the kitchen side there is a teak service top and teak lining to the hatch opening, with sliding doors painted white.

The photograph above shows the hatch from the dining room side and below from the kitchen side. Details are shown overleaf.

WORKING DETAILS : 730

SERVICE HATCH FITMENT • HOUSE NEAR HALLAND, SUSSEX • SERGE CHERMAYEFF



Isometric and details of the dining-room fitment illustrated overleaf.

The Architects' Journal Library of Planned Information

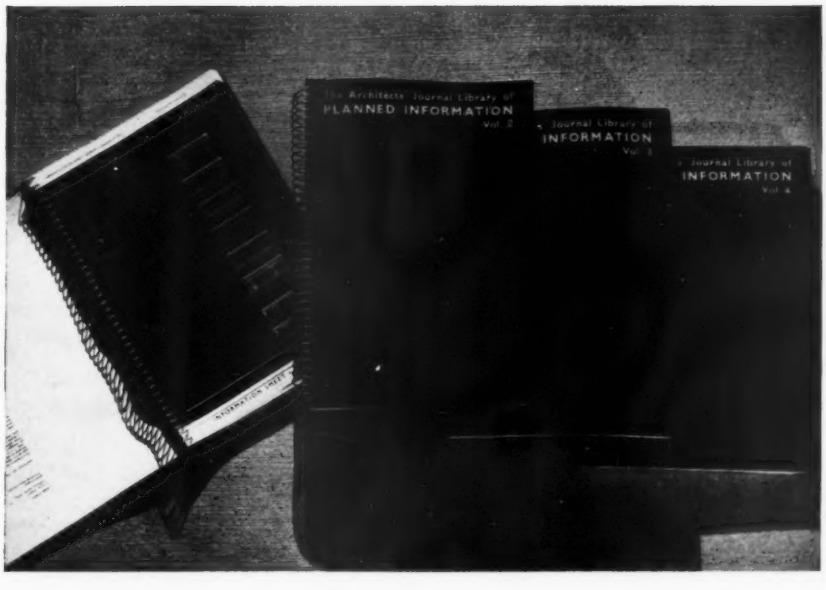
INFORMATION SHEET

SUPPLEMENT

SHEETS IN THIS ISSUE

709 Flue Construction

710 Natural Lighting



All the Information Sheets published in The Architects' Journal Library of Planned Information since the inception of the series to the end of 1937 have been reprinted and are available in the four volumes illustrated here. Price 21s. each.

Sheets issued since Index :

701 : Tile Hanging
702 (420 revised) : Fixing Insulating Board
703 : Sheet Metals
704 : Plan Elements
705 : Metal Work
706 : Plan Elements
707 : Furniture Layout
708 : Plan Elements

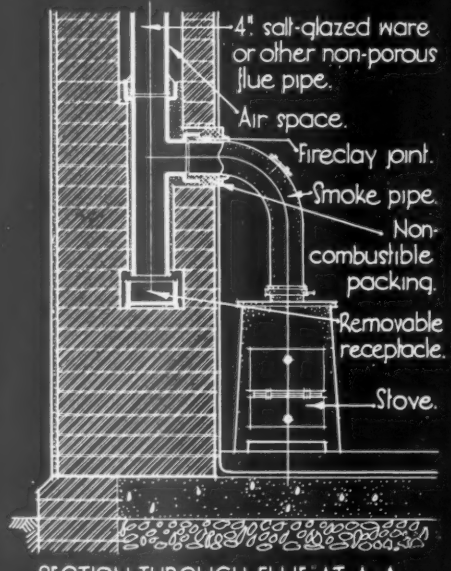

866.

866. THE ARCHITECTS' JOURNAL LIBRARY OF PLANNED INFORMATION

THE CAUSE AND EFFECT OF FAILURE IN CONVENTIONAL FLUE CONSTRUCTION FOR SLOW COMBUSTION STOVES.

Failure is usually caused by the low temperature of the flues of slow combustion stoves, with the consequent condensation of flue gases and the absorption of the resulting acid laden moisture by the flue walls.

CONVENTIONAL CONSTRUCTION.	COMMON EFFECTS OF FAILURE.
(A) Chimney of 4½" brickwork rendered externally and parged internally.	Cold flues produce excessive condensation. The moisture thus formed dissolves acid gases which are absorbed into flue walls causing disintegration of mortar and sometimes of bricks. Cracking and staining of parging, masonry and rendering may occur.
(B) Plastered ceiling.	Staining of plastering and objectionable smell.
(C) External wall in rendered brickwork externally and plastered internally.	Staining of rendering and plastering and objectionable smell.
(D) 4½" brickwork flue rendered on external face, plastered on internal face and parged internally.	Disintegration of parging, of mortar and perhaps of bricks, staining of rendering and plastering and objectionable smell.
(E) Plastered ceiling of kitchen	Staining of plastering and objectionable smell.
(F) Flue base consisting of concrete slab pierced to take smoke pipe from stove.	Deposit which results from excessive condensation collects on flue base and runs down smoke pipe into stove.



SECTION THROUGH FLUE AT A-A.

THE CONSTRUCTION OF AN IMPERVIOUS FLUE LINING.

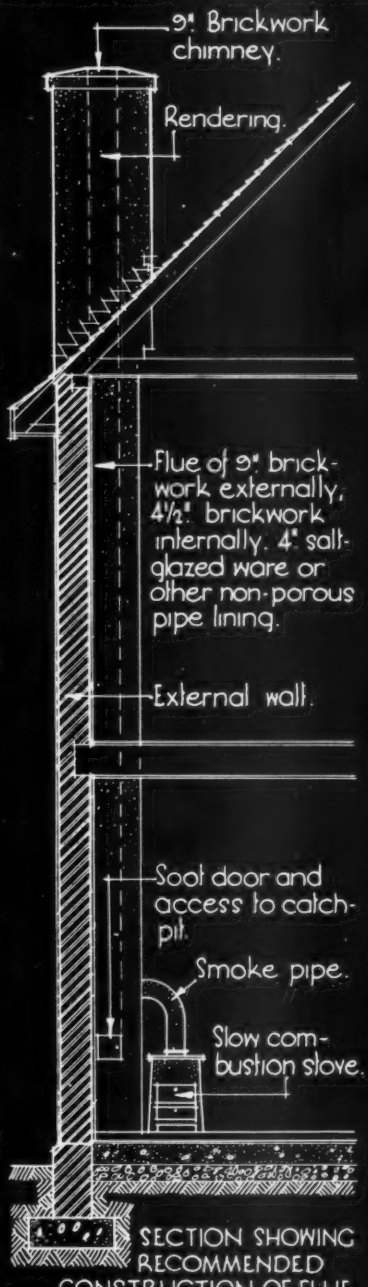
4" internal diameter salt-glazed ware or other impervious pipes should be built with sockets upwards, while joints should be as fine as possible to limit the action of the acids.

Support for the flue lining is provided by projecting a few bricks into the flue as shown in the detail.

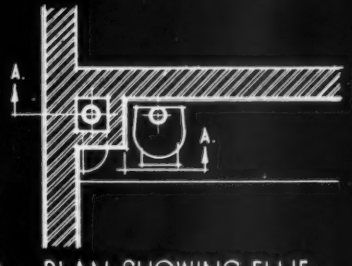
A square junction at the point of entry of the smoke pipe into the flue prevents flow of condensate into boiler.

A removable receptacle in the catchpit holds the flue condensate.

The air space provides thermal insulation & reduces condensation.



SECTION SHOWING RECOMMENDED CONSTRUCTION OF FLUE.



PLAN SHOWING FLUE.

INFORMATION SHEET: THE CONSTRUCTION OF FLUES TO SLOW COMBUSTION STOVES.

SIR JOHN BURNET TAIT AND LORNE ARCHITECTS ONE MONTAGUE PLACE BEDFORD SQUARE LONDON WC1.

THE ARCHITECTS' JOURNAL
LIBRARY OF PLANNED INFORMATION

INFORMATION SHEET

• 709 •

FLUE CONSTRUCTION

Subject : The Construction of Flues to Slow Combustion Stoves

The information given here has been obtained from Vol. I, Principles of Modern Building, pages 342-343, and No. 14 (3rd Series), Questions and Answers Supplement to the Journal of the R.I.B.A. for May 8, 1937.

General :

Difficulty has often been experienced with unlined chimney stacks serving domestic boilers and other slow combustion stoves. The effects of a failure in the stack are unpleasant, and inconvenience may result from structural defects involving expensive reconstruction.

Causes :

Slow-combustion stoves must of necessity have flues operating at a comparatively low temperature. This produces excessive condensation, and the moisture thus formed dissolves the acid gases resulting from combustion which are absorbed into the flue walls. The burning of household refuse may also increase the moisture content of the flue while fats may be deposited therein.

Effects :

The following are the defects observed in a flue failure where a slow combustion stove is in operation :

(*a*) The formation of a black tarry deposit which flows down the flue to the stove ;

(*b*) The staining of plaster and roughcast in contact with the flue brickwork, and the presence of an objectionable smell ;

(*c*) The disintegration of parging and jointing mortar as a result of sulphate attack ;

(*d*) Disintegration of the bricks due to attack by salts formed as a result of failure of mortar.

Remedies :

(A) *New Buildings.*—Where a slow combustion stove is to operate, the flue should be lined with an impervious material such as stoneware pipes. These may be of salt glazed ware or other non-porous materials, and care should be taken to make the joints between the pipes as dense as possible to resist acid attack. If the space between the pipe and brickwork is left unfilled, the result will be an increase in thermal insulation and a consequent reduction in condensation. Provision should be made for the collection and removal of the tarry deposit which accumulates at the base of the flue.

(B) *Existing Buildings.*—If severe cracking and expansion have occurred, the existing flues can be reconstructed on the lines described above, although in straight flues it may be possible to lower a length of pipe from the top without completely demolishing the stack. This method would protect the brickwork from further damage.

(C) Where staining only has occurred, it is advisable to take precautions against the formation of condensation. Dry fuel only should be burnt, and damp or fatty refuse should not be placed on the fire. Damping down for long periods is to be avoided, while any additional thermal insulation to the flue brickwork will also decrease the risk of condensation in the flue.

BG2

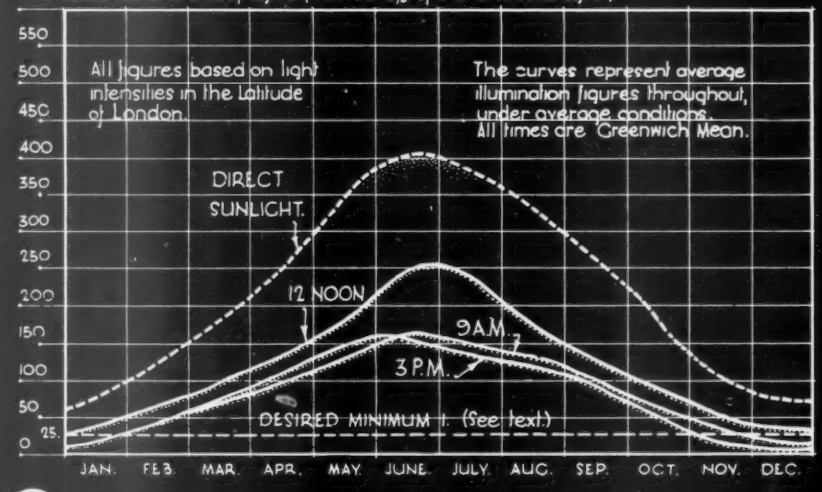
8G2

THE ARCHITECTS' JOURNAL LIBRARY OF PLANNED INFORMATION

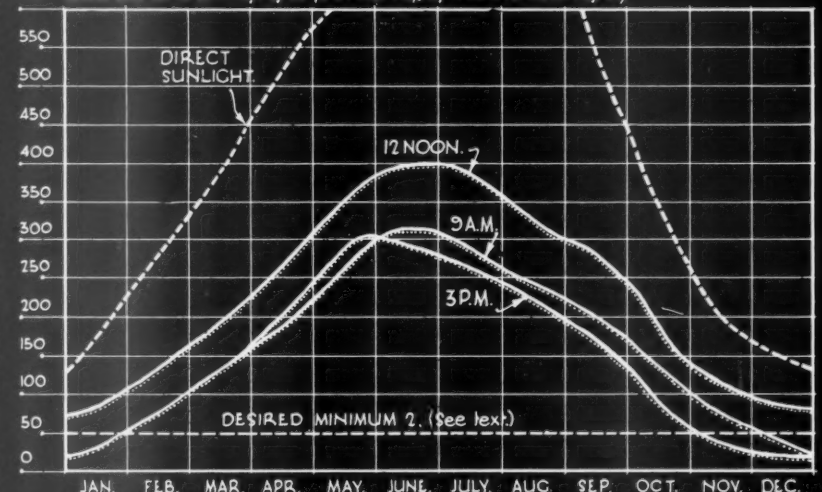
THERMOLUX LAMINATED HEAT-INSULATING & LIGHT-DIFFUSING GLASS IN SYMMETRICALLY LIGHTED FACTORY BUILDINGS:

Graphs showing average light intensities at working bench level throughout the year for roof lights giving various daylight factors.

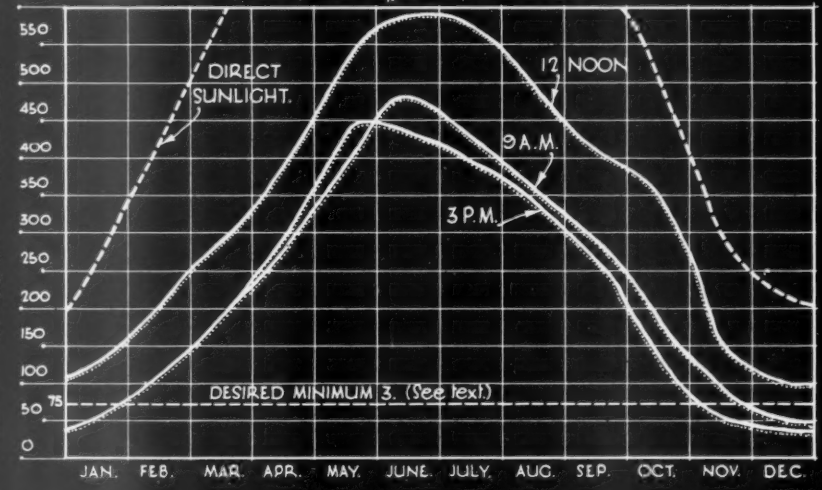
5% DAYLIGHT FACTOR (Graph showing light intensities in foot-candles at bench level obtained where roof lights provide 5% of the available light.)



10% DAYLIGHT FACTOR (Graph showing light intensities in foot-candles at bench level obtained where roof lights provide 10% of the available light.)



15% DAYLIGHT FACTOR (Graph showing light intensities in foot-candles at bench level obtained where roof lights provide 15% of the available light.)



FOOT-CANDLES: AVERAGE INTENSITIES INDOORS ON HORIZONTAL PLANES

DESCRIPTION:

The full lines on the graphs show the average daylight illumination at bench level in foot-candles, under average conditions excluding the effect of direct sunshine.

DAYLIGHT FACTOR:

is the ratio between the amount of daylight illuminating a given surface and the amount reaching at the identical moment an unobstructed horizontal surface out of doors.

MEASUREMENT:

The unit of measurement is the foot-candle, defined as the illumination produced by a light source of one standard candle at a point on a surface distant one foot from the source, and so placed that the light rays from the source impinge upon the surface at right angles.

OUTDOOR ILLUMINATION:

varies between 0·02 foot-candle under the light of a full moon to about 7,500 foot-candles under fine, sunny conditions at noon in mid-summer (up to 10,000 foot-candles in some climates.)

MINIMUM ILLUMINATION:

It is suggested that the following minimum illumination should be provided at working or display level:

① For rough work or strong colour contrasts: 25 f.cs.

② For medium fine work or average colour contrasts: 50 f.cs.

③ For fine work or slight colour contrasts: 75 f.cs.

AVERAGE ILLUMINATION:

Taking as a basis the average mid-winter illumination around noon out of doors of 500 foot-candles, this translates itself into daylight factors of 5%, 10% and 15% respectively. The advisability of basing calculations on this figure of 500 foot-candles is also borne out by the fact that it represents the average outdoor illumination between 9 A.M. & 3 P.M. during spring, summer and autumn under heavily overcast conditions.

Information from
The Thermolux Glass Co. Ltd.

INFORMATION SHEET: DAYLIGHTING OF FACTORIES: No 1.

SIR JOHN BURNET TAIT AND LORNE ARCHITECTS ONE MONTAGUE PLACE BEDFORD SQUARE LONDON WC1.

THE ARCHITECTS' JOURNAL
LIBRARY OF PLANNED INFORMATION

INFORMATION SHEET
• 710 •
NATURAL LIGHTING

Product : "Thermolux" Heat-insulating, Light-diffusing Glass

General :

Thermolux is a composite glass with smooth, brilliant surfaces for glazing roofs, laylights, windows and screens to diffuse light and insulate against heat ; details of which are given on Sheet No. 372. For further properties and uses of Thermolux Glass see the classified handbook issued by the manufacturers.

Graphs :

The three sets of curves reproduced overleaf show the considerable extent to which a 5 per cent. or 10 per cent. or 15 per cent. daylight factor for rough, semi-fine and fine work respectively fulfils the extensive definition of quantitatively good daylighting set out below. Qualitatively good daylight is achieved by adequate sky exposure of the working plane or the glass directing the light to that plane. In a future Sheet it will be shown how qualitatively good illumination, quantitatively equal to a daylight factor of about 10 per cent., may be readily achieved by appropriate roof glazing.

It should be noted that the dotted horizontal lines drawn on the graphs at 25, 50 and 75 foot-candle levels represent desirable minimum light intensities for rough, medium and fine work.

The 25 foot-candle line in graph No. I represents 5 per cent. of the average mid-winter illumination (500 f.c.), which is approximately the same as the average outdoor illumination between 9 a.m. and 3 p.m. during heavily overcast conditions in Spring, Summer and Autumn. Similarly, the 50 f.c. line in graph No. II and the 75 f.c. line in graph No. III represent the amount of light transmitted to the working plane under the same conditions.

Lighting in Factories :

The following quotations are taken from the Fourth Report of the Departmental Committee on Lighting in Factories (H.M. Stationery Office, 1938) and published here by permission of the Controller :

"Vision essentially involves illumination. Light falling upon an object is in part absorbed and in part reflected, and the eye perceives the object only when it receives a portion of this reflected light. The effectiveness of perception will depend on five major factors :

The size of the object or of the detail under observation ;
The duration of the observation ;
The degree of contrast ;
The colour of the object or detail ;
The amount of light available.

"The final factor, the amount of light available . . . is that most within our control. By suitably increasing illumination, small or rapidly moving objects may more easily be perceived and an object having only a small degree of contrast between itself and its surroundings may be rendered more visible. The light just sufficient for the sewing of black material with white thread will not suffice when black thread is used. . . . The development of contrast may, however, be effectively extended only within certain limits ; an excess will cause the unsatisfactory condition usually termed 'glare.'

"It has been repeatedly substantiated that bad lighting . . . must inevitably lead to adverse effects, chiefly as follows :

Increased Accident Rate.—Statistical investigation by the Committee has previously indicated that accidents of certain types occur more frequently in winter months when daylight hours are fewer, and when bad conditions of lighting prevail.

Damage to Eyesight and to Health.—Permanent damage to the eyesight and to health can result from prolonged exposure to seriously ill-lit conditions. Complaints of eye strain and fatigue attributed to such improper lighting remain common. . . . The fact that in some mills lighting conditions had not materially improved for many years promoted a dissatisfaction with obsolete conditions, doubtless fostered by comparisons with modern standards in shops, public buildings and homes.

Insanitary Conditions.— . . .

Effect on Discipline.—Behaviour is necessarily related to environment, and good lighting is essential for proper supervision and detection and prevention of irregular conduct. The effect of light and airy surroundings on the morals and character of the worker, particularly the young worker, is undoubtedly very pronounced.

Diminished Output and Quality of Work.—The effect of bad lighting upon both quality and quantity of the work is extremely marked, and numerous scientific investigations have shown the relationship between output and standards of lighting. . . .

"The formula for good lighting suggested . . . is still comprehensive :—

1. Adequacy (in a quantitative sense) for facilitating—
   (*a*) efficient carrying on of the work, and
   (*b*) safe access and passage about the factory premises.
2. Suitability, comprising—
   (*a*) prevention of glare,
   (*b*) maintenance of reasonable uniformity and constancy of illumination, and
   (*c*) avoidance of extraneous shadow upon the work."

Investigation :

The Committee discusses in the report various suggested minimum legal standards of interior illumination, but intentionally refrains from laying down any rules as to what represents adequacy of daylight.

Independent investigation in this respect, however, has led to the following conclusions :

(*a*) Close examination of bright objects in daylight illumination exceeding about 1,000 foot-candles is as a rule uncomfortable.

(*b*) Continuous close examination of objects in daylight illumination of less than about 25 foot-candles causes eye strain, particularly in the case of middle aged and elderly people, and some kinds of object or detail necessitate higher minima.

(*c*) The minimum illumination to which the eye will adjust itself without noticeable strain may be considerably below the level dividing harmless from harmful lighting conditions.

(*d*) The lower the intensity of illumination—minimum about 1 foot-candle—the more noticeable is the *contrast* between colours having different reflection factors, always presupposing a diffused, white light.

(*e*) The higher the intensity of illumination—maximum about 1,000 foot-candles—the easier it is to perceive small details, the presumption here being that a slight shadow is cast in at least one direction, which is best vertically downwards.

(*f*) Illumination consisting of an excess of violet and blue rays is psychologically unsatisfactory, although light of this kind is particularly penetrating in moist atmospheres ; an excess of red and orange rays has exactly the opposite effect ; both types of light produce a feeling of discomfort in the long run. The light derived from the entire hemisphere of sky at any given time and passed through a mixing screen will generally appear white.

(*g*) The ratio between the average illumination available at noon out of doors in midwinter and in midsummer in this country is of the order of 1 : 15.

(*h*) It is possible to have too much daylight on the working plane. The intensity of daylight at the time of resorting to the use of artificial light does not necessarily represent a minimum standard of adequacy.

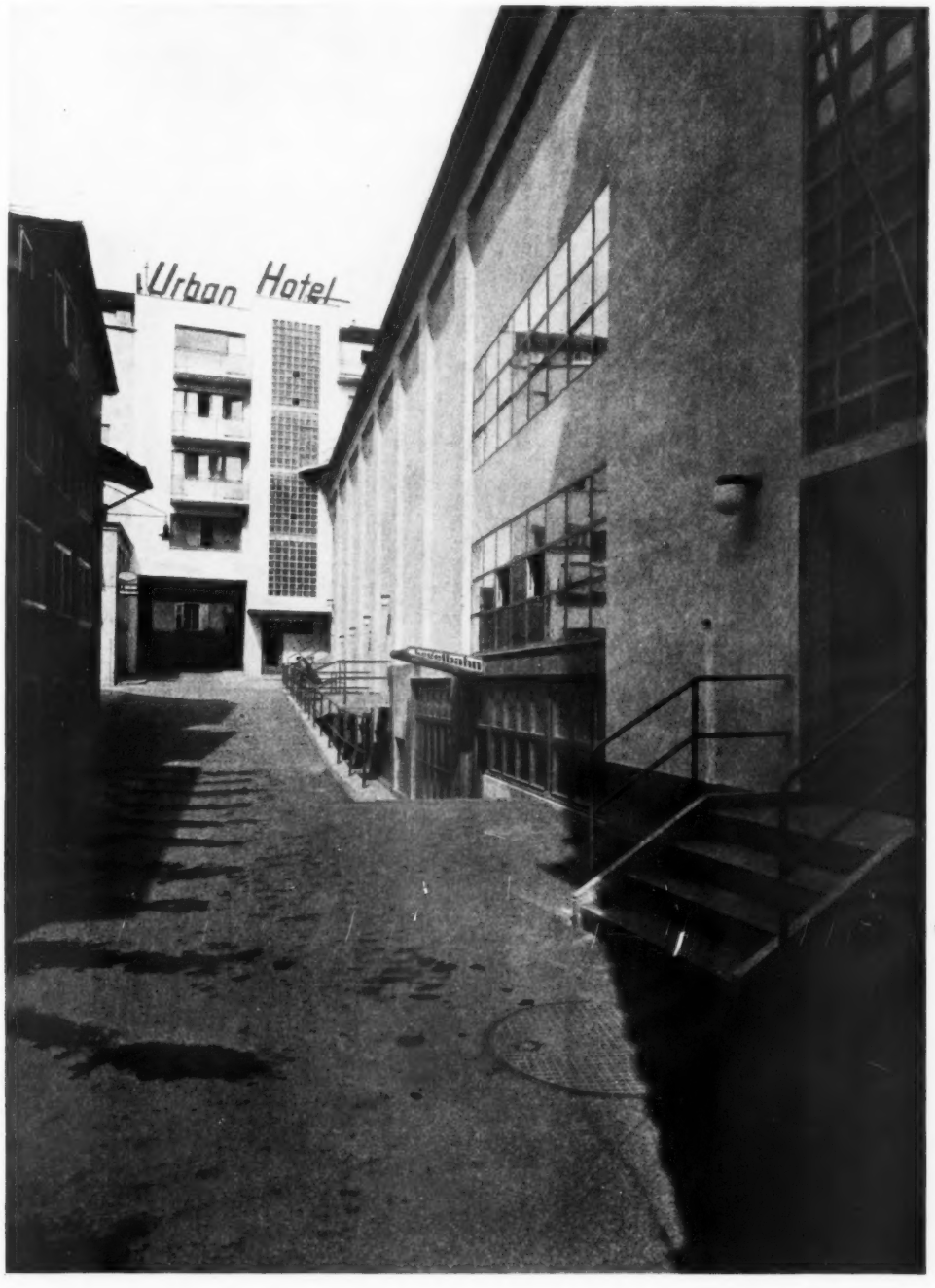
Information from : The Thermolux Glass Company, Ltd.

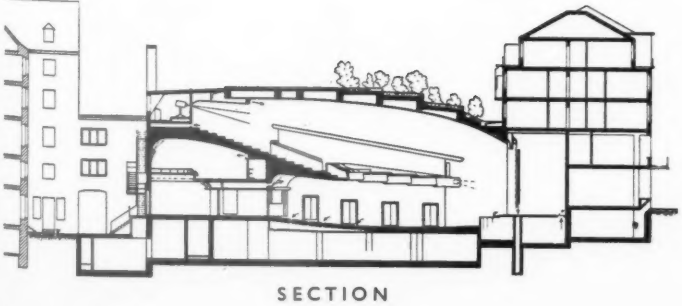
Address : 1 Albemarle Street, Piccadilly, London, W.1

Telephone : Regent 8171

CINEMA IN ZÜRICH

DESIGNED BY M. HAUSER





SECTION

PROBLEM—*A skittle alley, cinema for 1,150 and an hotel with about 50 beds on a confined site in Zürich.*

PLAN—*The skittle alley has separate access from the side street and its own bar and lavatories. A large portion of the ground floor is used for a foyer running up through two floors, with coatrooms off.*

An interesting detail is the use of the stepped roof of the cinema as a terraced garden under the hotel windows.

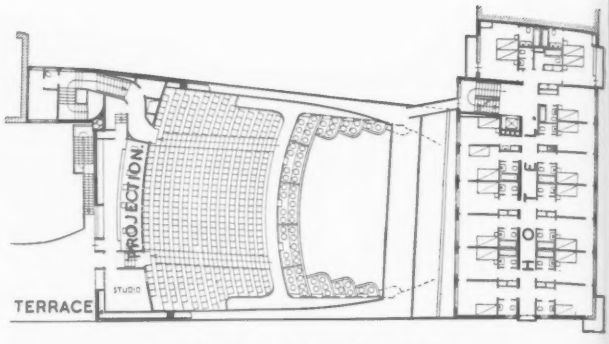
Above, side elevation looking towards the hotel.

E

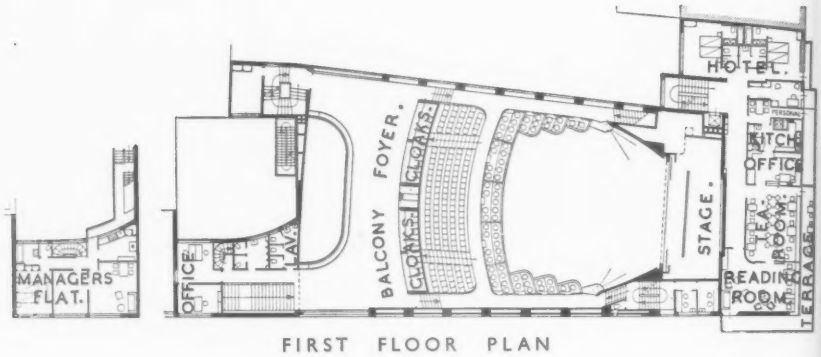
CONSTRUCTION—*Of reinforced concrete, partly framed and partly "monolithic," built in three sections with special expansion joints between. The foundation is a stepped R.C. raft. The balcony is of R.C. slab and floors and roof of hollow tile.*

Finishes are a cement-paint externally and coloured plaster and fabrics inside.

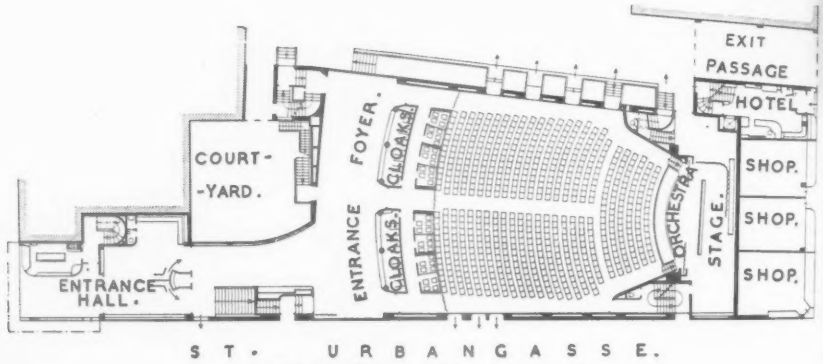
The building is air-conditioned throughout.



SECOND FLOOR PLAN

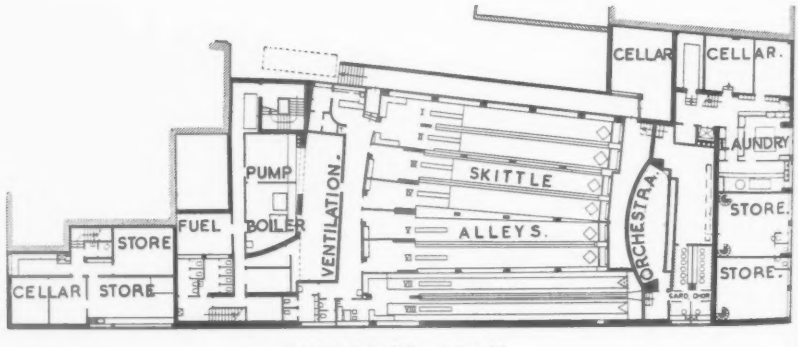


FIRST FLOOR PLAN



S T . U R B A N G A S S E .
GROUND FLOOR PLAN

Below, the main entrance to the cinema in the Theatergasse.



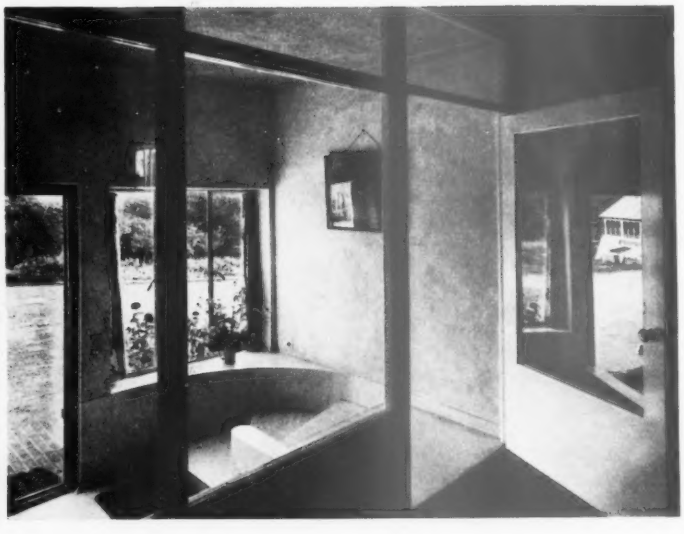
BASEMENT PLAN

CINEMA IN ZÜRICH • BY M. HAUSER

Top, the balcony foyer of the cinema. Ceiling is smooth plaster, the main wall of rough plaster and floor is close-carpeted. Skirtings and casing to seat are of aluminium.

Right, the ground floor foyer, showing the coatrooms on the right. The coatroom counters and surrounds are of sheet metal with a lighting trough over.

CINEMA IN ZÜRICH • BY M. HAUSER



LEA GATE

DESIGNED

GENERAL—*The clients desired separate servants' rooms and staircase, an easy access to terrace from library, to a loggia from the living room, and to a balcony from the principal bedroom on the first floor.*

SITE—*A mile off the main Guildford-Horsham road, sheltered by a wood on the north side, with a fine view overlooking the North Downs towards the east. The house was designed to use the drainage scheme and site concrete of a house burnt down before completion. The entrance drive on the east and the sunk-walled garden with lily pond on the south side are also part of the former scheme.*

CONSTRUCTION—*External walls, 11-in. cavity brickwork; internal partitions 4½-in. brick and patent blocks. Floors of timber except for a reinforced concrete floor over the heating chamber. All flat roofs reinforced concrete save that of the library, which is timber finished with boarding and patent roofing. The main pitched roof is covered with hand-made, sand-faced, plain Guildford tiles.*

EXTERNAL FINISHES—*All external walls are faced with second-hand red hand-made bricks, the dark red-tiled roof having a wide eaves with an ivory-painted soffit and fascia. The standard metal casements and balcony railings are painted ivory, and all concrete hoods, cills, jambs, copings and flower boxes are treated with a patent light stone-coloured paint. Oak is used for the main entrance door.*

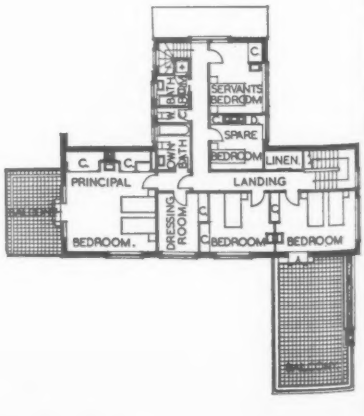
INTERNAL FINISHES—*All walls and ceilings are plastered and finished with a wood float except where painted and tiled in kitchen and bathrooms. Pine-battened floors to living-room, hall, staircase and corridors are stained and wax polished, artificial stone paving being used for the entrance lobby and cloakrooms, while the loggia is floored with cinnamon-coloured quarry tiles. Red quarry tiles pave the back entrance, larder, and part of the kitchen, while buff tiles are used in the living-room fireplace recess. The fireplace with log-box and cupboard on either side are built of red briquettes. The beech shelving and bookcases in the library are stained and polished, the walls being lined with beech-faced plywood also stained and polished. The glazed screen of deal between hall and entrance lobby and round telephone box is painted ivory. Built-in deal cupboard fitments prevail in all bedrooms, service room and kitchen. All doors are flush, stained and wax polished; those in bedrooms, bathrooms, kitchen, etc., are painted.*

SERVICES—*Heating is by means of a low-pressure hot-water system, with alternative boilers for summer and winter use. The 3-in. Hospital-type radiators are set in recesses in the external walls under the windows. Coal fires are provided in the living-room, library, and servants' sitting-room.*

COST—*1s. 3½d. per foot cube; contract price £3,355.*

Top, from south; centre, from west; and bottom left, the hall.

The general contractor was F. Gardner; for list of sub-contractors and suppliers, see page 390.

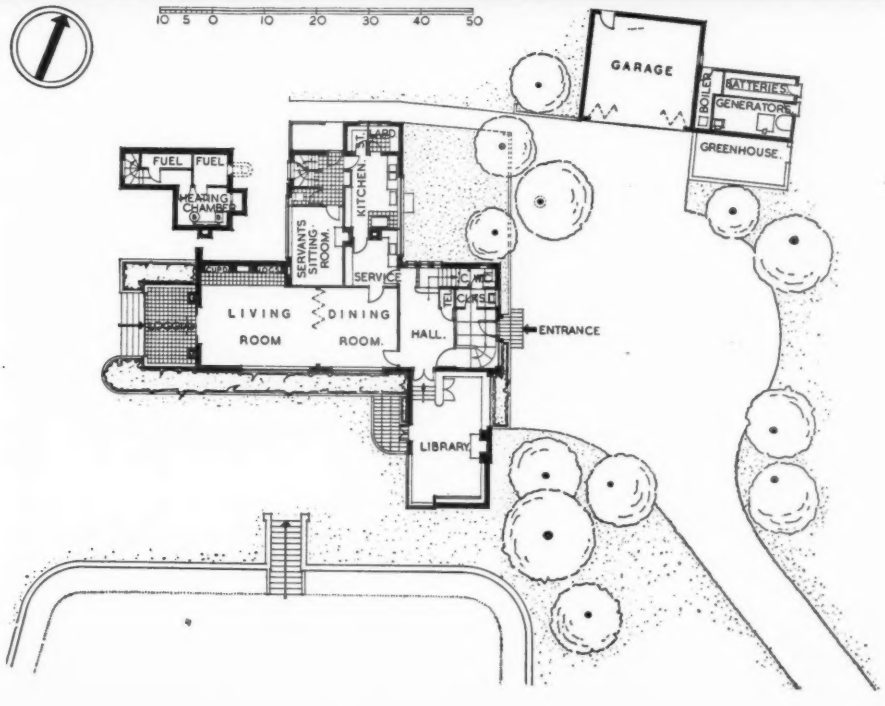


FIRST FLOOR PLAN

HOUSE, GUILDFORD, SURREY

BY CRICKMAY AND SONS

The entrance front.



GROUND FLOOR PLAN

L I T E R A T U R E

SUNLIT MUD

[*By JOHN HILTON*]

Seen in the Hadhramaut. By Freya Stark. John Murray. Price 21s.

THE Phœnix, by giving herself to fire, manages to remain ever fresh and ever the same. The Phœnix is an Arabian bird. The people of Arabia must understand this trick, for they, too, have long remained unchanging without growing stale. The fire that rings them is the desert. It keeps out or sterilizes the influences of the world. And it imposes such dominant conditions of life that there is little chance of internal variation, development or decadence. Every generation is a renewal of preceding ones. History and ancestry tend to disappear, and the mind turns fiercely outward upon the present or fiercely inward upon the spirit. The future is unheard of.

The physicists find difficulty in observing the behaviour of small objects because the act of observation disturbs them. There is something of the same difficulty about becoming acquainted with self-contained communities. As soon as they become accessible to the less heroic traveller they have already begun a radical alteration. The aeroplane is already bringing southern Arabia into the political arena ; the motor-lorry is upsetting its camel-borne economy ; the discarded peach tin replaces the wooden dipper. The fire is being scattered, and the resurrection of the Phœnix will soon be half-baked.

Miss Stark is very conscious of recording the brink of change :—

> It cannot really make any difference to a man if he rides on a bicycle or a donkey, but it does begin to make a difference if the bicycle makes him forget the existence of whatever God he worships . . . and it would be a blessing if those who pass on these Mephistophelian gifts to other continents took a great deal of trouble to introduce them in their proper perspective, as slaves and not as masters, . . . It is not the Government officials who are responsible for the catastrophe of moral values . . . It is usually the Western expert.

Miss Stark is, of course, a Western expert, but expert firstly in knowledge of the country she visits. And, in addition to all the other qualities of the heroic and considerate traveller, she is an expert photographer. This book is a picture book with comments. Miss Stark tried to get off with two pages of introduction, but her publisher insisted on another dozen. This was good policy, as there is now enough to rouse a strong appetite that can only be assuaged on the author's other writings.

The photographs are superb. Their subjects are lizards, camels, men, buildings and rocks, constructed of the solid lights and luminous shades of a land without vapour. About half of them are of the architecture for which Miss Stark makes very high claims, and which is doomed now to lose the uniform simplicity of an immensely old tradition.

> . . . an architecture as lovely, austere and delicate as ever found expression in the dwelling-houses of men.
>
> Unless the Colonial Office pursue a singularly enlightened policy, and attend to Beauty as if it were a matter of importance, these too are destined to perish, for the life they belong to is dead.

The policy of the Colonial Office hitherto has been to do nothing about such fal-lals until a dead weight of vested interest in unsightly abominations has accumulated ; and then, if pressed, to argue that other countries can afford to spend tens of thousands on their few colonial treasures, but that we cannot spend a penny because we have so many.

The architecture of the Hadhramaut is essentially Assyrian. To the mud-brick, the batter and the stepped battlements of the Chaldeans, only one main decorative element has been added. This is a fretted parapet constructed apparently of mud-bricks on the principle of card-houses. The horizontal cards are sometimes included ; sometimes left out so that a diamond pattern is produced. There are some incidental arches and many wooden window lattices carved in geometric patterns. Variation is obtained with whitewash ; picking out the parapets, emphasizing the window openings, horizontally banding the brown walls or covering individual houses. The rows of windows alternate in size. "The decorative effect of the two different kinds of windows is very great ; the large ones with carved lattices make only a gentle break on the sun-coloured mud surfaces of the walls, the small ones meant for shooting, make a sharp contrast."

An extraordinary thing about some of these mud-brick structures is their height. The dust-cover says it resembles that of the skyscrapers of the New World, meaning presumably America. The author refers more reasonably to the "skyscrapers" of Europe. But the sharp light, and contrast with the immense horizontal distances, transform blocks of Parisian apartments into an illusion of Manhattan. The reason for building upwards is in this case also want of space. The need for defence probably contributed. This need is responsible for the high base of blank wall in most buildings, and for another daring use of mud which has to be seen to be believed ; machicolation: this is used also for decoration, when it inverts the pattern of the stepped battlements. Interior decoration consists chiefly of friezes in whitewashed mud, and of carved wood. There is an interesting use of sugar to produce a glazed surface to whitewash.

It will be seen that if this architecture is to disappear, nothing elaborate will be lost. Its charm is the charm of uniformity, of reticence and slight accents, in a light which makes the grain of chopped straw in the mud-brick walls of any shed "lovely, austere and delicate," in a land whose irreducible chaos makes the barest geometry a homefelt delight, and elaboration an impertinence.

The book is beautifully produced. The text is on a restful grey-cream paper which gives full value to the light of the pictures. There is a nice green map. The only fault I can find is that the charming picture reproduced on the back of the dust-cover is much clearer there than in the body of the book, so that I shall have to cut it out and stick it in.

MORE LONDON SURVEY

Survey of London, Vol. xix : Old St. Pancras and Kentish Town. By Percy W. Lovell, F.S.A., and W. McB. Marcham. (London County Council. Price 21s. ; copies from P. S. King, Westminster.)

THE northernmost of the Manors of St. Pancras parish, formed after the Conquest to endow the prebendal Stalls of St. Paul's Cathedral, was Cantlowes, or Cantlers ; hence "Kentish" Town. Its last Prebendary died only in 1875. In the south there was a lay manor as well as a prebendal manor named "St. Pancras." The latter is almost entirely covered, today, with railway lines running into St. Pancras and King's Cross stations ; across the former Euston Road cuts.

Down the middle of this terrain, that explored in this volume, runs (now invisible) the Fleet River, and, up it, the traffic artery of Highgate and Kentish Town Roads. Wonderfully, the appearance of the highway in the early nineteenth century stands recorded in panoramic drawings, quaintly annotated, by J. F. King (born 1781) ; they are reproduced.

He lived for twenty years in a house on the east side, his father having been tenant of two on the west, of one in succession to William Suckling, an uncle of Nelson's. He himself went to an Academy, nearby, "kept by Mr. Cooper, who died suddenly of Apoplexy . . . whilst . . . giving Lessons to his Pupils ; amongst the number was the Artist of this Sketch." He also notes the collapse, on a Sunday, of "seven beautiful arches" of the (Broad Street–Hampstead) railway, through being founded upon the brick-rubble filling of the Fleet. To such vignettes of the past the compilers have many to add from their researches.

Among the architectural treasures preserved in an area densely and unbeautifully built up a hundred years

ago, and therefore unamenable to house-by-house treatment, are the Church of Old St. Pancras (very ancient but much altered) and St. Katharine's Chapel, Regent's Park (containing magnificent medieval fittings and monuments from the original chapel on the site of St. Katharine's Docks, Stepney), the noble Regent's Park Terraces (attributed to Nash) and some charming smaller domestic work of the eighteenth century, such as Grove Terrace and Little Green Street, Highgate Road.

All these are lavishly illustrated, with measured drawings in the case of Cumberland Terrace and Gloucester Gate, besides well over a score of contemporary illustrations showing the face of the country and the buildings it bore a century and more ago. Among them is that curious rotunda, the Colosseum.

H. F.

Memorial Tablet (Francis Becker, 1663) in St. Katharine's Chapel. From "Survey of London: Old St. Pancras and Kentish Town." The inscription in Latin is in gilt lettering on an oblong tablet of black marble, 4 ft. 6 ins. deep and 2 ft. 6 ins. wide, within a white marble frame. Above it is a cartouche of arms.

HOUSES AND MR. BOUMPHREY

[*By HUGH CASSON*]

Your House and Mine. By Geoffrey Boumphrey. George Allen and Unwin. Price 15s.

THE basis of this book was a series of talks under a similar title recently broadcast by the author to schools. Although these talks were given for children, they have now been expanded and re-written for a wider public. They have not, however, lost that personal and discursive quality characteristic of a practiced broadcaster. Mr. Boumphrey has a gift for lucid explanation, a simple direct style, and a persuasive manner which even the most uninterested must find hard to resist.

The book is divided into three parts, Past, Present and Future. In the first section the development of town and country is traced from forest and swamp right up to the slums and garden cities of the nineteenth century, with chapters on contemporary life, farming, gardens, local government, and even food. In the second section the house of today and its component parts are closely analyzed. We are told where they originated, why they altered, and how they developed eventually either to remain or to disappear. Having brilliantly and concisely explained how our houses have become what they are, the author sets out, in the last section, to discover whether they are as good as they might be—not only our houses but our way of living.

As he points out, the future lies now in the hands of the masses, not in those of a privileged class. Though at present they are half-envious, half-distrustful of "culture" and good taste, in his opinion they will be led back to their innate feeling for form and order, not by being preached at, but by being encouraged to exercise what taste they already have, i.e. an appreciation of something which does its job well. In my view, Mr. Boumphrey is optimistic as to the presence of this appreciative power, and not surprisingly vague as to how it is to be trained.

He is a confirmed modernist, and makes a spirited defence for the flat roof, the non-structural wall, and the large windows of contemporary architecture. His arguments are not new, but they are so logically and persuasively put that they should melt the resistance of the most obstructive official.

On furniture he is less tolerant and therefore less convincing. For antiques as furniture he has no use. While admitting their beauty, he would banish them from the home to the museum. How ridiculous, he says for instance, does a man in plus fours look when sitting on a Regency chair —a situation which, in fact, is less a criticism of the chair than of its occupant. He would look equally ridiculous sitting on a steel tubular chair, and probably be a good deal less comfortable. A photograph also "showing the vulgar ostentation and lack of taste in a typical Victorian

interior" illustrates in fact a room whose considerable grace and dignity is apparent even to eyes which are not trained glibly to appreciate the fashionable revival of "Victoriana."

But these are trivial criticisms of a really remarkable book. If the price is too high for that section of the public which the book is intended to reach, it is moderate for the high quality of the printing and the profusion and excellence of the photographs.

TIMBER

Timber Buildings for the Country. Edited by E. H. B. Boulton. Country Life. Price 10s. 6d.

THIS is a companion volume to Mr. Boulton's earlier book on Timber Houses and contains many good examples of timber structures from U.S.A. to Sweden and from England to Austria. Timber as a structural material can well satisfy modern living conditions if it is handled in a logical manner, deriving its form and expression from its inherent qualities. An expansion of the living space by a diminution of the structural and enclosing volumes producing an open plan is easily obtained with a material whose strength combined with lightness facilitates the formation of wide spans, cantilevers, and minimum supporting members. A timber wall need be only 6 ins. in thickness compared with the minimum thickness of 18 ins. for a stone wall or 9 ins. for a brick wall. An æsthetic unity is the natural outcome of using one material for the exterior and the interior, and this relationship can be further developed by the use of screens, canopies or balconies providing a visual link between the constructive lines of the building and the natural lines of the garden or landscape. Colour may be used to define surfaces or outline openings since wood is a very good surface for paint, and wood left natural or wax polished is an excellent contrasting texture. These qualities are shown in many of the examples in this book, but in particular in a house by Neutra in Los Angeles. This house also illustrates the advantages of a standardized prefabricated unit construction which ensures extremely rapid assemblage and erection. That timber can be a flexible and easily adaptable form of construction is shown in numerous examples of small alterations, in examples of buildings starting as a nucleus of essential parts and later expanding, and in various economical bungalows. That timber is being used for larger structures is indicated in this book by illustrations of the remarkable timber bridges erected in the Paris Exhibition 1937. Though these bridges were in the nature of a stunt, they were nevertheless striking examples of how large structures may be assembled from small scantlings jointed with metal connectors. Generally the impression gained after looking through the wide selection of timber buildings in this book is that English designers are not producing buildings as well designed as those where timber is indigenous.

H. C.

EVERYDAY THINGS

A History of Everyday Things in England (Part I, 1066-1499). Marjorie and C. H. B. Quennell. Batsford. Price 8s. 6d.

THE third edition of Mr. and Mrs. Quennell's work is revised and further illustrated with new reproductions and colour plates. The authors tell the history of four centuries by reference to the arts, crafts and everyday things which give character to an epoch and stamp the culture of an age. It is this quality which makes this book so much more than a mere historical record, however interesting. Each important aspect of life in the four centuries between 1066 and 1499 is investigated: costume, building—secular and otherwise, food, furniture, ships, implements and common utensils. The material furniture of our lives is shown against a background of life in a slowly-changing feudal system. Different circumstances necessitate a different set of everyday things, so that even washing basins, jugs, or coats, or ploughshares, adjust their appearance in an age which saw the change from Romanesque and Norman in England to Gothic. Such an approach to the reasons underlying the appearance and utility of important everyday things was never more welcome than now.

Mr. and Mrs. Quennell have drawn on the Bayeux Tapestry, preserved in Normandy, for information of the Normans in England after the Conquest. Part of this is reproduced; as is a remarkable psalter by William Brailes. This lively narrative and decorative work is typical of the great schools of illumination flourishing in England in the thirteenth century, and the masterpieces of Brailes, Matthew Paris, and the great Apocalypses.

By the middle of the fourteenth century the English tradition is more or less dead, a fact to be accounted for in some measure perhaps by the Black Death. The William Brailes psalter makes startling comparison with a psalter of 1420. And so we are conducted through the period of Gothic building in Britain, including the self-consciously French Gothic of Westminster Abbey. With numerous illustrations and photographs the growth of the more complex vaulting, fan vaulting and so on, are explained, and there are further illustrations of fifteenth-century illumination and painting.

Well reproduced in colour are the famous Wilton Diptych, in the National Gallery, and a charming fifteenth-century manuscript which, although lacking the power and confidence of the early work, is nevertheless a lovely thing. The Wilton Diptych shows in one panel Richard II, with St. John the Baptist, St. Edward the Confessor, and St. Edmund, while in the other the Virgin and Child are surrounded by angels. On the back are the arms of Richard and Edward the Confessor, and a white hart—the kings' device. It is delicately drawn and delightful in colour, and although it is probably more French than English in its authorship it represents the international Gothic style which extended across Europe through Northern Italy even as far as Florence, where Gentile da Fabriano was engaged on work much like this in feeling.

L. G.

DRAINS

Drainage of Buildings. By H. G. Warren. Technical Press Manual. Price 3s. 6d.

THE problem of removing waste water and sewage from a building by a system of watertight piping would be a simple one if it were only necessary to think of getting a quick and easy way to the sewer. It is obvious, however, that pipes carrying sewage will become foul and that obnoxious gases will be present in them.

The ventilation of the drain and the sealing of fittings to keep the gases out of the building are the chief difficulties of the drainage problem.

The technique of drainage is bound up by a mass of indecisive legislation, however, and it is difficult to form a clear idea of the essential properties of a sound installation from the bylaws. Promise of more reasonable legislation is suggested by the recognition of the one-pipe system of drainage by a number of local authorities and though it may be true that full advantage can be gained from the use of the one-pipe system only when the sanitary fittings are grouped together, the underlying principles can be usefully applied to any system of drainage.

Mr. Warren sets out to explain the elementary principles of sound sanitation, and if he had done so in the eighty-two pages of very clear text, he would have rendered a very great service. If the book had given a clear statement of the needs of a drainage installation and explained the facilities there are for meeting these requirements, Mr. Warren would have fulfilled the promise he makes in his prefatory note. I do not think he has succeeded in either.

G. F.

BUILDING CONSTRUCTION

Building Construction for National Certificate. Vol. I. By E. G. Warland. The English Universities Press, Ltd. Price 5s.

THIS book is the first of a series of three which are intended to cover the first three years' syllabus of a national certificate course. The book

is designed for use as a class book and aims at providing the student with an understanding of first principles of construction and traditional building methods.

The teaching of building construction by demonstrating the traditional methods of building should be as useful as any other method of teaching so long as the fundamental principles are drawn from them. It is important, however, that the student doesn't go away with a portfolio of "dogmas" which he will not be able to use in the works he is to carry out because they are out of date.

There are many students of building who will never be able to apply a principle to the designs they are asked to execute. Such a student may still prove a perfectly useful builder's foreman so long as he has learned something of modern practices in building construction.

This volume covers a lot of ground, but suffers a little because of this. The reasons why the works are executed as they are shown is explained only in the broadest sense. Much detail that is necessary for the proper execution of the work may escape the student's notice because it is not explained.

Volumes 2 and 3 may make good some of the obvious omissions, and if that should be so, the books should prove useful class books for the national certificate.

G. F.

LAW REPORTS

CLAIM UNDER AN AGREEMENT

Grays Ferro-Concrete, Ltd. v. *Earls Court, Ltd.*—*King's Bench Division. Before Mr. Justice Lewis.*

THIS was a claim by Grays Ferro-Concrete, Ltd., of Douglas Street, Glasgow, to recover a sum of £5,000 and interest under an alleged tripartite agreement from Earls Court, Ltd., in the following circumstances.

The plaintiffs are specialists in reinforced concrete, and the defendants, who own land and buildings at Earls Court, London, and who were interested in the development of them, for the purposes of an exhibition, by an agreement dated July 16, 1935, employed the Hegeman-Harris Co., Ltd., a company incorporated in the U.S.A., to prepare plans and drawings and to make contracts for the erection of the exhibition premises at Earls Court, it being, plaintiffs alleged, an express term of the employment that before making any such contracts, Hegeman-Harris Co. were to secure the written approval of the defendants. And further, that the defendants should pay all sums payable under such contracts, and that such payments should be made to the contractors by the defendants, through Hegeman-Harris Co. as agents or trustees for the defendants, and that after the work of any contractor was completed the ten per cent. retention money should be payable to him. It was further stated that the remuneration of the Hegeman-Harris Co. should be a fixed fee of £140,000 (which did not include any of the sums payable to the contractors) and finally, the defendants were to be at liberty to terminate the employment of Hegeman-Harris Co. on giving three days' written notice, in which event the defendants would become liable for all obligations, commitments, and unliquidated claims that the Hegeman-Harris Co. had undertaken in connection with the work.

In pursuance of that employment, the Hegeman-Harris Co. entered into a contract with the plaintiff company whereby the latter agreed to do the reinforced work under the direction and to the satisfaction of Hegeman-Harris Co., it being an express term of the contract that the plaintiffs were to be paid for their work on certificates issued by the defendants' consulting engineers.

The plaintiffs completed their work on June 9, 1937. The total sums alleged by the plaintiffs to be payable to them under the contract was £211,941 for work done, plus £3,225 for certain other work formulated by plaintiffs. Plaintiffs had received all those sums except the balance of £5,000 they now claimed.

On October 15, 1937, the defendants terminated the employment of the Hegeman-Harris Co. by notice, and in these circumstances plaintiffs alleged that the defendants were the principals of the Hegeman-Harris Co. and were directly liable to them for the £5,000 which became payable to them on December 9, 1937.

The defendants, by their defence, denied that they were at any time the principals of the Hegeman-Harris Co. or that the agreements plaintiffs referred to amounted to a tripartite agreement under which the defendants, agreed to pay £5,000 or any sum to the plaintiffs. Defendants also denied that the agreements relied on by the plaintiffs amounted to an assignment by the Hegeman-Harris Co. to the plaintiffs of the £5,000 or any sum. Defendants pleaded that there was no priority of contract between themselves and plaintiffs and that in the circumstances the plaintiffs had no cause of action against them.

Mr. A. T. Denning, K.C., and Mr. Robertson appeared for the plaintiffs, and Sir Wm. Jowitt, K.C., and Mr. P. Devlin for the defendants.

His lordship held that Hegeman-Harris Co. were not the agents of the defendants, and gave judgment for the defendants with costs.

ARCHITECT'S CLAIM

Crane v. *Hegeman-Harris Co., Incorporated.*—*Chancery Division. Before Mr. Justice Simonds.*

THIS was an action by Mr. Charles Howard Crane, architect, of Romney House, Marsham Street, Westminster, against Hegeman-Harris Co., Incorporated, Charles Street, Westminster, to enforce an award of £16,430, plus interest and costs made in his favour, against the defendants, by Mr. Roland Oliver, K.C. (now Mr. Justice Oliver), acting as arbitrator.

The dispute arose in connection with the construction of the new Earls Court Exhibition buildings by the defendants, who employed the plaintiff as architect.

The defendants' case was that their contract with the plaintiff, upon which the award was based, did not embody the true intentions of the parties, and they counter-claimed for rectification of the contract and a declaration that the award was null and void.

It appeared that under a contract with Earls Court, Ltd., the Hegeman-Harris Co. were to receive a fixed charge of £140,000 for the building work. Out of the first £70,000 paid to the defendants, the plaintiff received a minimum fee of £13,000, and the dispute that had arisen concerned the basis upon which he was to get additional remuneration out of the second £70,000.

His lordship, after several days' hearing, held that the defendants were entitled to have the agreement rectified, and the award declared null and void.

Giving judgment, his lordship said the plaintiff was extremely unwilling to be employed by the contractors and not by the building owners, as he thought it was not in accord with the dignity of his profession, but it was a position into which he was forced. His lordship was satisfied on the evidence, that the written contract upon which the award was based did not represent the true consensus of the parties, and that plaintiff's contingent remuneration was dependent upon "over-run," or the second £70,000 being eaten into. Under these circumstances the defendants were entitled to succeed.

R.I.B.A. Informal Meeting

ONLY about forty-five members attended the last R.I.B.A. informal meeting, but there was a lively discussion distinguished by a masterly contribution by Mr. R. F. Jordan, whose definition of architecture and analysis of the place that competition and co-operation should take in modern life deserved a larger audience. More, probably, than three-quarters of the audience were A.A. students, past or present.

After Mr. Brandon-Jones, chairman of the Junior Members' Committee, who was in the chair, had opened the meeting with a brief historical survey, Mr. Wayne, headmaster of Marylebone Grammar School, spoke amusingly and instructively on the place of competition in present-day secondary education. He was entirely in favour of competition; some such incentive was necessary, and today, when masters are much more in touch with their boys than they were in the past, the bad effects of competition could be avoided. To do away with "pass" and "fail" tests would result in disillusionment; a man must find out what is his ability.

Mr. Jordan who followed, started with a definition: *Architectural education is intended to guide and instruct those whose intent in life is to design and dispose shelters for the activities of their contemporaries.*

Instruct on matters of fact, *guide* in matters less factual, the difference was important. *Design* meant here in its widest possible sense: design is construction and construction is design and in no good building—even a formal stylized building like St. Paul's—could they be separated. *Dispose*—the disposition of buildings opened up the whole science of urbanism and communications. The architect could not be content merely to design the single unit of a building and pay no attention to its relationship to the world around it. History was our justification; architects always had recognized this extension of their functions. *Their contemporaries:* younger architects today were criticized as being concerned to alter the world instead of being content merely to build for the world that they find. But this criticism showed complete lack of understanding of the world today. In even a comparatively recent past the world was simple enough for anyone to feel that he knew his clients' needs and psychological make-up; the world could be taken for granted and *ad hoc* analysis was unnecessary: but today things were too complicated to allow the architect to take his work with such simple faith.

The analysis he had been forced to make had thrown an emphasis, unpleasant to those who wanted to resist change, on the facts of contemporary life, and such people glibly tried to discredit the modern architect by calling him revolutionary.

The architect should be the complete technical master of the art of form, he should have deep psychological understanding of the whole of modern urbanism. But could any one architect be such a superman? Some could perhaps, but for most modern conditions meant delegation and co-operation.

The modern architect had to *learn to co-operate* as a first essential of his work, co-operation was the life blood of our civilization ; life demanded a co-operative technique. Architecture now had a place for the man who was primarily skilled as a master co-ordinator ; he was not better than other specialists, merely a different kind of specialist.

Competition involved three parties, competitors, clients and judge; with the best will in the world no competitor could retain his single mindedness towards his client if he had to please a judge, too.

When competition was most intense then the results were most deplorable. This was true in schools and also in professional competitions.

The discussion that followed was mainly an A.A. affair. Reference was made to the enquiry which A.A. students had made into A.A. education methods and it was said that in 1937 no protest was made against the competitive system, though it was evident that now there was considerable feeling against it. Competition encouraged pupils to trim their ideas to those of the jury and in their mutual relations today to climb at the expense of their fellows.

If competition was only necessary as a stimulus to work in a system that was rotten anyway in the division it made between work and play—work is work, but living is pleasure—the division could only be broken down by a growth of contemporary consciousness which would make people work because the work itself was life—no competitive stimulus would then be necessary.

Since the A.A. had abolished competitive marking, work, so it was claimed, had not deteriorated. Some speakers pointed out the difference between competitions and examinations or tests and the chairman differentiated the R.I.B.A. prizes.

Mr. Minoprio, hon. secretary of the Board, and Mr. Haynes, the secretary, both spoke and both suggested how glad the Board was to get suggestions.

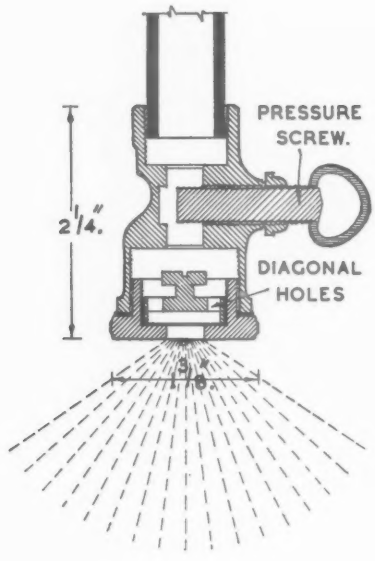
One speaker—unfortunately too late to bring it to any conclusion or even clarity—questioned the good of the R.I.B.A. prizes. He suggested that because of the fundamental ideas of the Board, the composition of the jury, or for reasons which he could not detect, the results of the prize competitions were deplorably out of harmony with contemporary ideas. Almost invariably if a "modern" design won it was half-baked, mock-modern, may be competent, but none the less unrelated to the essentials of modern life. At a late hour there was no time for this very important sideline to be followed, nor in the brief discussion was there time for the speaker who raised the matter to make his points entirely clear.

Mr. Minoprio and Mr. Haynes both replied to some points of fact, such as the lack of freedom the Board possessed in respect of trust funds, endowments for prizes and referred to the revision of the Owen Jones and Bossom conditions and the extent to which attempts were made now to relate the prizes to school work.

In conclusion, Mr. Brandon-Jones urged all junior members to use their committee. If they wanted changes the Junior Members' Committee was the most effective channel for their proposals.

Professional Announcement

Owing to the recent death of Mr. E. K. B. Cooch, the practice of Messrs. Hogg & Keay (Quantity Surveyors) of Cecil Chambers, 76/86, Strand, London, W.C.2, has been acquired by Mr. Charles H. Taylor, F.I.A.S., F.I.ARB., and Mr. Geoffrey H. Smith, F.S.I. The name of the firm will remain unchanged, and the practice will be continued at the present address. Telephone Number : Temple Bar 6282.



TRADE NOTES

[*By PHILIP SCHOLBERG*]

Shower Heads

NOT so very long ago I referred to the American Speakman shower-head as a sensible piece of design which can be cleaned quite easily without any tiresome fiddling about with screwdrivers. Charles Winn & Co. have sent me a sample of their patent "Economic" shower-head, which seems to me about as easy to clean as anything well could be, since such holes as there are are quite large, about $\frac{1}{8}$ in. in diameter, and therefore very unlikely to get choked.

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The section at the head of these notes shows the general arrangement of the shower, the adjustment being used to set the amount of water used, and the bottom cap unscrewing quite easily by hand for cleaning in the unlikely event of the shower becoming at any time choked. Water consumption varies from half a gallon a minute as a minimum for the fine spray to two gallons a minute for a heavy concentrated spray. I gather that there are rather more than 60,000 of these fittings in various parts of the world, so I assume that nobody has any particular complaints to make about them in actual practice.—(*Charles Winn & Co., Ltd., Granville Street, Birmingham.*)

A New Hardboard

Tentest have just introduced a new hardboard which is made in Sweden. It is available in two thicknesses, $\frac{1}{8}$ in. and $\frac{3}{16}$ in., the stock sizes being 4, 8, 9, 10, and 12 ft. long with a width of 4 ft. Prices are 3¼d. and 4¼d. per sq. ft. for the two thicknesses in quantities of from 5,000 to 10,000 sq. ft., these prices increasing to 3½d. and 4½d. for small quantities.

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The colour of the natural board is a lightish grey-brown and it will take any of the usual decorative finishes. It is also recommended for shuttering to concrete and for such things as table-tops. The normal method of fixing is with special pins at about 6-in. centres, the sheets being butt-jointed or given a space of about $\frac{1}{8}$ in. A cover strip is also made of the same material in 12-ft. lengths, 1½, 2, and 2½ in. wide and rounded on two edges.—(*The Tentest Fibreboard Co., Ltd., Astor House, Aldwych, London, W.C.2.*)

Burma Teak

The photograph on page 389 shows an interesting panel from the Building Centre's Burma Teak exhibition and gives the shipping marks of the firms which supply the teak. Teak is, as most people know, a wood with many virtues, but not quite so many people realize that it is, as hardwoods go, comparatively inexpensive. Provided that the widths of boards are kept fairly small, the finished cost of teak need not be much more than that of oak, and it is stated that on an average the finished cost of general joinery in teak is not more than 10 per cent. above that of the same work in oak.

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For any external use, whether it is window or door frames, or garden furniture, teak stands up without any paint or varnish to protect it and weathers to a pleasant silver-grey colour ; this is, however, only skin deep and does not imply any deterioration of the timber itself. If the original colour of the wood is to be kept, it can be given a coat of boiled linseed oil once or possibly twice a year, and the linseed should be well rubbed in to prevent stickiness.

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Internally it has for years been almost standard practice for laboratory benches and fittings since it stands up well to repeated wetting and drying. See, for instance, the working detail of the School of Anatomy at Cambridge on page 325 of this JOURNAL last week.

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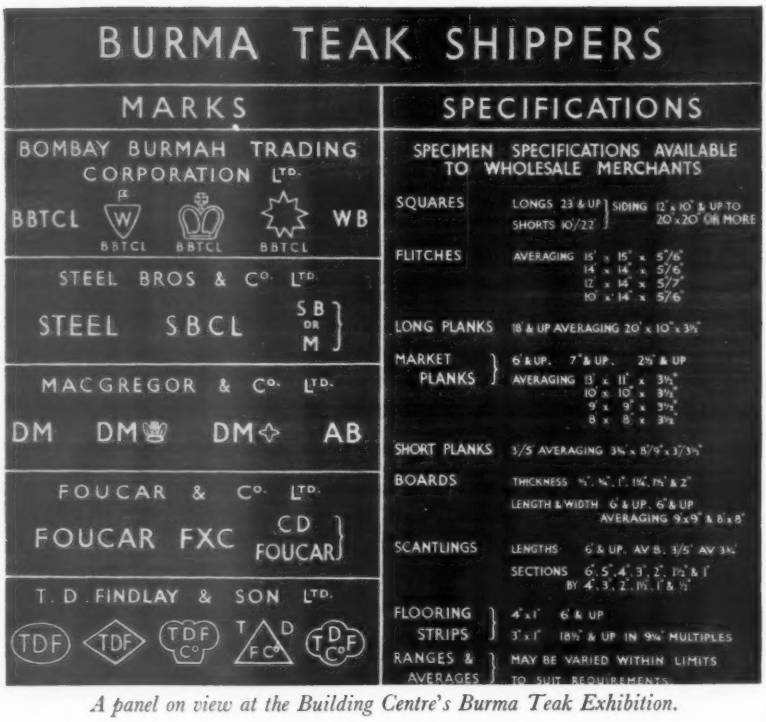
One other point is perhaps worth mentioning. One or two firms in the timber industry sell timbers which sound as though they ought to be teak, but which in



A panel on view at the Building Centre's Burma Teak Exhibition.

actual practice are not, so that it is as well to see that you are really getting what you have specified.—(*Building Centre, 158 New Bond Street, W.1.*)

Solid Fuel for Railway Cooking

At the moment most of the cooking in British railways is done either by a high calorific value gas made by cracking fuel oil or by electricity. Three years or so ago, however, the L.M.S., in conjunction with the British Coal Utilisation Research Association and a group of cooker manufacturers, decided to discover whether it would be possible to use solid fuel for cooking, the main difficulty being that the cooks are much too busy to do any refuelling or looking after the fires while they are cooking the meals, while a high concentration of heat must be available for grilling. Some experimental cookers have now been built, and one of the first has been installed in the Coronation Scot, which the L.M.S. have sent to America to show at the New York World's Fair.

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The cooker uses a smokeless fuel such as coke or anthracite, the fuel being fed by gravity on to a grate, the first part of which is sloping and receives heat by radiation from the refractory walls of the firepot, thus bringing the fuel to ignition temperature before it reaches the horizontal part of the grate, which is the combustion zone.

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The griller does not use an exposed fire, but consists of a refractory brick placed in the stream of burning flue gases, and transmitting a controlled amount of heat to the grilling surface by re-radiation. The cooker itself is more or less normal and is designed to give all the facilities of present railway cookers, but it has a considerably increased hot-plate capacity.

Swimming Pool Fittings

A four-page leaflet from Carter & Co. covers various special fittings for swimming pool work, such as gutters, nosings and scum channels. Carters, of course, make all sorts of floorings and wall linings for such parts of the swimming bath as cloakrooms and dressing-rooms, and they also have a range of frost-proof glazed tiles for the lining of outdoor pools. These are dealt with in separate catalogues, the present leaflet referring only to the fittings mentioned above. Full dimensions of all fittings are set out, and in such a way that it should be quite easy to specify any necessary internal or external angles or right or left hand stopped ends.—(*Carter & Co., Ltd., Poole, Dorset.*)

Standardized Asphalt Mastic

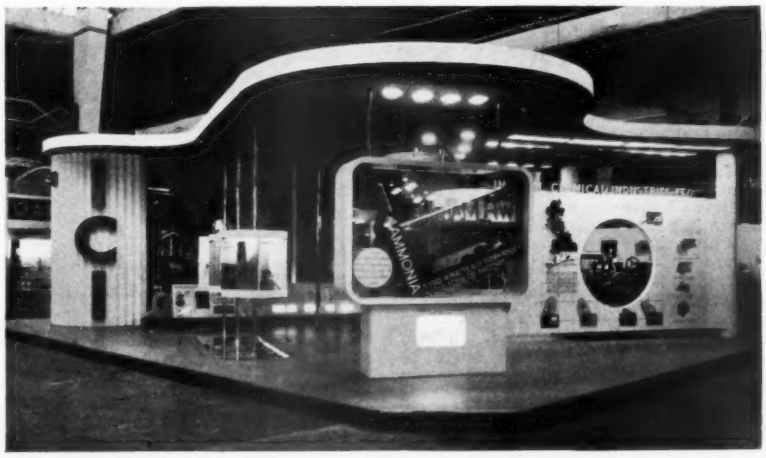
Three separate leaflets from the Natural Asphalte Mine-Owners and Manufacturers' Council cover the use of asphalt for roofing, damp-proofing, and waterproofing. The one dealing with waterproofing has a number of good drawings to show the proper position for dampcourses, basement linings and tanking, the other two leaflets consisting mainly of photographs to show the sort of work for which asphalt is particularly suitable. All three, however, have a short specification clause both for the material itself and for the laying of it.—(*The Natural Asphalte Mine-Owners and Manufacturers' Council, Terminal House, Grosvenor Gardens, London, S.W.1.*)

A Specification for Pipe Fittings

The British Standards Institution has now combined the two older specifications for long sweep and short turn malleable iron pipe fittings, and these two specifications are now published as Number 143-1938. The scope of the new specification has been amended by the inclusion of cast copper alloy pipe fittings and the exclusion of soft cast-iron fittings which are to be the subject of a separate specification. Extra patterns are also included, and the range of sizes has been increased from 4 to 6 ins., while there is also a section of suitable tests for malleability and porosity.—(*British Standards Institution, 28 Victoria Street, London, S.W.1.*)

THE BUILDINGS ILLUSTRATED

MIDDLESEX HOUSE, VAUXHALL BRIDGE ROAD (pages 363-365). Architect: Ernest Schaufelberg, in collaboration with H. E. Mendelsohn. General contractors, Pitchers, Ltd., who were also responsible for the fireproof doors, plaster, and joinery. Sub-contractors and suppliers included: St. Mary's Demolition and Excavation Co., Ltd., excavation; Franki Compressed Pile Co., Ltd., foundations; Trussed Concrete Steel Co., Ltd., foundations, reinforced concrete and fireproof construction; W. T. Lamb and Sons, Ltd., bricks; Damer Bros., Ltd., stone; Girlingstone Co., artificial stone; Frazzi, Ltd., Paropa special roofing; F. J. Frodsham & Co., Ltd., partitions; J. A. King & Co., Ltd., patent glazing; Stevens and Adams, wood-block flooring; Art Pavements and Decorations, Ltd., patent flooring, stair-treads and marble; H. W. Dutton & Co., Ltd., central heating, boilers and ventilation; Gas Light and Coke Co., Ltd., gasfitting; Bective Electrical Co., Ltd., electric wiring, electric light fixtures and electric heating; Matthew Hall & Co., Ltd., plumbing and water supply; Hurtons, Ltd., sanitary fittings; Taylor, Pearse & Co., Ltd., door furniture; Kiefer Windows, wooden casements; Williams and Williams, metal casements; Reliance Telephone Co., Ltd., telephones; Haskins, Ltd., rolling shutters; Golding and Truelove, Ltd., iron staircases and metalwork; Conrad Parlanti, Ltd., and Walter MacFarlane & Co., Ltd., metalwork; Carter & Co., tiling; Frank W. Clifford, Ltd., garden furniture; Hammond and Champness, Ltd., lifts; Marley Bros., signs.



The I.C.I. stand in the Chemical section of British Industries Fair, Birmingham, illustrating the story of ammonia. The stand was designed by B. Galvin Wright and J. E. Maunton of the I.C.I. Publicity Department. Architect: Basil Spence.

A perspective of the stand of the British Thermostat Co., Ltd., at the British Industries Fair, Birmingham.

116 HEATH STREET, HAMPSTEAD (pages 368-369). Architects: Herbert A. Welch and Felix J. Lander. General contractor, W. M. Glendinning, who was also responsible for the excavation, foundations, plumbing, bells, plaster, joinery and tiling. Sub-contractors and suppliers included: Sabey and Son (Islington), Ltd., demolition; Brick Makers and Factors, bricks; C. A. and A. W. Haward, structural steel; Roberts Adlard & Co., tiles and slates; Field and Palmer, Macflex roofing; A. H. Cornwall, Ltd., electric wiring; Speirs & Co., sanitary fittings and door furniture; Crittall Manufacturing Co., casements; Mitchell & Co., shop fittings.

LEA GATE HOUSE, NEAR GUILDFORD, SURREY (pages 382-383). Architects: Crickmay and Sons. General contractor, F. Gardner. Sub-contractors and suppliers included: G. M. Callender, Ledkore dampcourses; Dorking Brick Co., fireplace briquettes; Emerson and Norris, fireplace; Girlings Ferro-Concrete Co., pavings; T. C. Jones & Co., structural steel; Sussex Brick Co., Guildford hand-made tiles; Permanite, Ltd., Permatile patent roofing; Honeywill and Stein, Ltd., Heraklith partitions; Pilkington Bros., glass; John Moon and Sons, Ltd., Columbia pine flooring; Kerner-Greenwood, Ltd., Pudlo brand waterproofer; White, Bays and White, central heating; Esse Cooker Co., stoves; Candy & Co., Devon fires; Ideal Boilers and Radiators Co., Ltd., boilers; Buchanan and Curwen, Ltd., electric wiring and electric light fixtures; F. E. Vincent, plumbing; John Bolding and Sons, Ltd., sanitary fittings; F. Knight & Co., Ltd., door furniture; Crittall Manufacturing Co., casements; British Trolley Track Co., folding screens; W. Cooper and Son, sunblinds; James Lucas and Sons, plaster; P. G. Whitney, metalwork; Ace Laminated Products, Ltd., flush doors; W. G. Sheppard & Co., joinery; J. C. Edwards, Ltd., quarry tiles; Carter & Co., glazed tiles; Dunsmore Tiles, decorative tiles.

IN PARLIAMENT

MISS WARD asked the Lord Privy Seal whether he was aware that the Government Advisory Committee of Architects and Engineers on structural precautions in buildings against air-raid attack had for two years asked for tests to be made of the destructive power of various bomb types when used against various building structures; whether a large number of tests for air-raid precautions purposes still remained to be done; and what steps he was taking to expedite these tests.

Sir John Anderson said he was aware of the fact that the tests to which his hon. friend referred had not yet been completed. In order that this matter, among others, might be expedited, he had recently made arrangements with the Department of Scientific and Industrial Research under which the resources of the Building Research Station and the services of the Director of Building Research were available for research and advice in connection with A.R.P.

Commander Marsden asked the Lord Privy Seal whether he had considered the cost and efficacy of underground tubular shelters of similar construction to that now being employed by the London Passenger Transport Board for the underground railways, with a view to providing a quick standardised method of deep shelter, applicable alike to the protection of the public and to the needs of industrial works, factories, shops and offices.

Sir John Anderson said that all practical suggestions for providing public shelters were at present under examination, and his hon. and gallant friend's suggestion would be borne in mind.

Mr. Doland asked the Lord Privy Seal at what period would the persons who were not receiving steel shelters free of charge be able to place orders to purchase; and would the price charged be the same as that paid by the Government.

Sir John Anderson said that until the local authorities had completed the survey for the free distribution of the Government steel shelters, he could not indicate when supplies would be available for sale. As regarded the second part of the question, the Government did not propose to seek any profit from the sale of these shelters.

Mr. Medlicott asked the Lord Privy Seal whether he was aware that, notwithstanding the fact that his department had approved both steel and concrete construction for the permanent lining of the trenches dug during the emergency, many local authorities had precluded the use of steel and had invited tenders in concrete only, thus restricting competition; and whether he was prepared to issue any instructions in the matter.

Sir John Anderson said that the method of carrying out this work, within the recommendations issued by his Department, was a matter for the various local authorities concerned, and detailed statistical information of the action taken was not available. Those recommendations, as his hon. friend pointed out, allowed a free choice between steel and concrete, and designs in steel as well as in concrete had been approved by his Department for the use of local authorities. He did not think that there was occasion for further instructions.

Mr. J. S. Holmes asked the Chancellor of the Exchequer whether his attention had been called to the recent case of Bradford Third Equitable Building Society *v.* Borders, and whether His Majesty's Government contemplated any action in regard to it.

Sir J. Simon said that some of the questions discussed in the case referred to had already been receiving careful consideration by the Departments concerned, and in His Majesty's Government's opinion legislation was desirable to deal with some aspects of the law relating to building societies. A Bill was in course of preparation, and would be introduced at an early date.

Miss Wilkinson asked leave to introduce a Bill to amend the law relating to building societies. She thanked the Chancellor of the Exchequer for the statement he had just made, but said that while welcoming the announcement that the Government was looking into the matter with a view to legislation, she thought it was of extreme importance not only that the legislation should protect the building societies, but that consideration should also be given to the case of the tenant. Her Bill, while realising the case for the building societies, was designed to give protection to the tenant. We were faced with the situation of a device which was originally useful coming into abuse. Building societies advanced up to about 80 per cent. on houses, but this left an amount which was too great to be found by the small man. Her Bill dealt only with the house of the small man—those under £1,000. To meet this position, there was a device known as a builders' pool, which provided for a large estate a collateral security which gave the building society practically 100 per cent. safety for its advance. This had been useful, but it could be abused, and the purchaser had not known of the existence of the pool, and had assumed that if the building society was prepared to advance 80 per cent. on a £400 house, the house was worth that amount. Her Bill was designed to legalise the builders' pool retrospectively, but, in return, it enacted that the purchaser should know the amount of collateral security taken by the building society, and, secondly, that there should be implied in every mortgage that the dwelling-house had been erected of good and substantial materials, that it complied with the local by-laws, and was reasonably fit for human habitation. If the purchaser found that the house was not so built, he could apply to his local authority for a certificate to that effect. On payment of a small fee he could get a survey of his property, and apply to the building society to have the defects remedied. If he did not get things put right, he could go to the county court, and mortgage repayments would be withheld until the matter was remedied.

Leave was granted, and the Bill was brought in and read a first time.

The stand of the British Aluminium Company at the British Industries Fair, Birmingham.

PRICES

On the following pages appears Prices for Measured Work—Part I, with prices last published on February 2, brought up to date.

★ *ANSWERS TO QUESTIONS*

While the JOURNAL, *naturally, cannot presume to undertake the responsibilities of a quantity surveyor, it has arranged with the authors of this Supplement to answer readers' questions regarding any matter that arises over their use of the Prices Supplement in regard to their work, without any fee. Questions should be addressed to the Editor of the* JOURNAL, *and will be answered personally by Messrs. Davis and Belfield. As is the normal custom, publication in the* JOURNAL *will omit the name and address of the enquirer so that it is unnecessary to write under a pseudonym.*

The complete series of prices consists of four sections, one section being published each week in the following order :—

1. Current Market Prices of Materials, Part I.
2. Current Market Prices of Materials, Part II.
3. Current Prices for Measured Work, Part I.
4. A.—Current Prices for Measured Work, Part II.
   B.—Prices for Approximate Estimates.

● *Prices are for work executed complete and are for an average job in the London Area ; all prices include for overhead charges and profit for the general contractor.*

PART 3

CURRENT PRICES FOR MEASURED WORK—I

BY DAVIS AND BELFIELD

PRELIMINARIES

Water for the works		1½%
Third party and other insurances to persons and property, employer's liability, unemployment and Public Health insurances, and fire insurances (based on value of contract) ..		
Single scaffolding	per yard super	2/–
Independent scaffolding ..	per yard super	2/8

EXCAVATOR

		Ordinary Ground	Clay
Surface digging average 9″ deep and wheeling and depositing on spoil heap, not exceeding two runs	per yard super	–/9	1/1

EXCAVATOR—(*continued*)

		Ordinary Ground	Clay
Excavating not exceeding 5′ 0″ deep to form basement and getting out	per yard cube	1/11	2/10½
Ditto, exceeding 5′ 0″ deep and not exceeding 10′ 0″ deep	per yard cube	2/5	3/6
Excavating not exceeding 5′ 0″ deep to form surface trenches and getting out	per yard cube	2/7	3/10
Ditto, exceeding 5′ 0″ deep and not exceeding 10′ 0″ deep	per yard cube	3/7	5/0
Ditto, not exceeding 5′ 0″ deep to form basement trench excavation commencing 10′ 0″ deep, and getting out	per yard cube	3/4½	4/6
Returning, filling in and ramming around foundations	per yard cube	1/1	1/5

CURRENT PRICES

BY DAVIS AND BELFIELD

EXCAVATOR, CONCRETOR AND BRICKLAYER

EXCAVATOR—(*continued*)

		Ordinary Ground	Clay
Filling barrows and wheeling and depositing excavated soil not exceeding two runs	per yard cube	1/1	1/5
Spreading and levelling from excavated heaps in layers not exceeding 12″	per yard cube	–/9	1/–
Filling into carts or lorries and carting away	per yard cube	4/6	4/10
Planking and strutting to sides of basement, excavation, including strutting	per foot super	1/–	–/9
Planking and strutting to surface trenches (both sides measured)	per foot super	–/4½	–/3
Hardcore, broken brick, filled in under floors and well rammed and consolidated	per yard cube	6/6	
Hardcore, broken brick, deposited, spread and levelled, and rammed to a true surface 6″ thick	per yard super	1/4	

CONCRETOR

Foundations and Mass Concrete

Portland cement concrete 1 : 6 with unscreened ballast, in foundations and masses exceeding 12″ thick	per yard cube	20/2
Ditto, 1 : 3 : 6, with one part of cement and three parts of sand and six parts of clean gravel	per yard cube	20/9
Ditto, 1 : 2 : 4 with one part of cement, two parts of sand and four parts of ¾″ crushed graded shingle	per yard cube	25/7
Add if mixed by hand labour ..	per yard cube	2/–
Add if in foundations not exceeding 12″ thick	per yard cube	2/3
Add for mechanical hoisting	per yard cube	1/6
Add for hand hoisting per 10 feet ..	per yard cube	2/3

Surface Beds

Portland cement concrete 1 : 6, bed 6″ thick, spread and levelled	per yard super	3/10
Add or deduct for each inch over or under 6″ in thickness	per yard super	–/5½
Add for surface finished with spade face	per yard super	–/3½
Add if laid in two layers with fabric reinforcement (measured separately)	per yard super	–/3½

Upper Floors and Flats

Portland cement concrete 1 : 2 : 4 as before described, 6″ thick, packed around fabric reinforcement (measured separately) finished with spade face	per yard super	5/3
Add or deduct for each inch over or under 6″ in thickness	per yard super	–/7½

Casings

Portland cement concrete 1 : 2 : 4 as before, in encasing to steel joists	per foot cube	1/3
Ditto, packed around rods (measured separately) in lintols, sectional area not exceeding 36 inches	per foot cube	1/5½
Ditto, ditto, over 36 inches and not exceeding 72 inches sectional area	per foot cube	1/4½
Ditto, ditto, over 72 inches and not exceeding 144 inches sectional area	per foot cube	1/3½
Ditto, ditto, over 144 inches sectional area	per foot cube	1/2½

Walls in Situ

Portland cement concrete 1 : 6 with unscreened ballast in 9″ walls packed around rods (m/s)	per yard super	6/6
Ditto, in 12″ walls ditto ..	per yard super	7/11

Reinforcement

⅝″ diameter and upwards mild steel rod reinforcement, cut to lengths, including bends and hooked ends and embedding in concrete lintols	per cwt.	21/–
Under ⅝″ diameter, ditto	per cwt.	22/6

Formwork

Close boarded formwork to soffites of floors and strutting up	per yard super	3/9
Vertical formwork to sides of concrete walls, including struts, etc. (both sides measured)	per yard super	3/–
Formwork to sides and soffites of concrete lintols and beams	per foot super	–/6
Wrot ditto	per foot super	–/7

BRICKLAYER

		Flettons £ s. d.	Second Stocks £ s. d.	Blue Staffordshire Wirecuts £ s. d.
Reduced brickwork in lime mortar 1 : 3 with ½″ joints	per rod	22 19 9	31 18 8	
Ditto, ⅜″ joints	per rod	22 12 7	30 17 2	
Reduced brickwork in cement mortar 1 : 3 with ½″ joints	per rod	24 14 9	33 13 2	50 13 2
Ditto with ⅜″ joints ..	per rod	24 13 3	32 16 11	49 4 9
Add if lime mortar hand mixed	per rod	5/8	5/8	
Ditto cement mortar ..	per rod	12/9	12/9	9/–
Half brick walls in lime mortar 1 : 3 ¼″ joints	per yard super	5/1	7/–	
Ditto in cement mortar 1 : 3	per yard super	5/5½	7/5	11/1
Labour forming 2″ cavity to hollow walls including wall ties, etc.	per yard super			9d.

		£ s. d.
Add to the price of reduced brickwork for brickwork in underpinning	per rod	4 0 0
Ditto, for brickwork circular on plan to flat sweep	per rod	5 0 0
Ditto, ditto, to quick sweep	per rod	10 0 0
Extra for internal fairface and flush jointing	per yard super	1/1½
Extra for grooved bricks as key for plaster	per yard super	3d.
Raking out joints ditto	per yard super	4½d.
Hacking concrete ditto	per yard super	6d.
Horizontal double slate damp-proof course 4½″ wide bedded in cement mortar	per foot run	4d.
Ditto exceeding 4½″ in width ..	per foot super	10d.
Vertical ditto	per foot super	1/–
"Ledkore" (Grade B) D.P.C. ..	per foot super	9d.
Plumbing angles	per foot run	1d.
Rake out joints and point to lead flashings	per foot run	2d.
Ditto stepped	per foot run	3d.
Bedding door frames	per foot run	1d.
Ditto and pointing one side	per foot run	2d.
Ditto and pointing both sides	per foot run	3d.
Parge and core flues	each	4/–
Set and flaunch only chimney pots	each	5/–
Hoisting and fixing metal windows size 3′ 6″ × 4′ including cutting and pinning lugs to brickwork and bedding frames in cement mortar and pointing in mastic on one side	each	5/–
Ditto, including screwing to wood frame (measured separately)	each	3/–

		9″ × 3″	9″ × 6″
Form opening for air brick including slate lintol and render around in cement and sand to 13½″ wall and build in Terra Cotta air brick	each	2/6	3/3
Galvanized cast iron School Board pattern air bricks and building in	each	9d.	1/3
Fixing only fireplace simple interior and surround	each	27/6	

Partitions

		2″	2½″	3″	4″
Breeze set in cement mortar	per yard super	2/11	3/5	4/1½	5/1½
Clay tile ditto ..	per yard super	4/5	4/11	5/8	6/4½
Pumice ditto ..	per yard super	4/6	5/2½	6/3	7/2
Plaster ditto ..	per yard super	4/–	4/11	6/–	7/2
White glazed both sides best quality bricks, set in cement mortar and pointed in Parian cement	per yard super ..	42/5			

Facings

Prices are extra over Fletton brickwork and are for raking out joints and pointing with a neat struck weathered ¼″ joint in cement mortar. For raking joints and pointing in white cement add an extra 11d. per yard super to the following prices.

		Flemish Bond	English Bond	Stretcher Bond
Stock facings p.c. 93/– ..	per yard super	4/11	5/4	4/1
Rustic Flettons p.c.70/6 ..	per yard super	3/4	3/6	2/11
Blue pressed p.c. 180/– ..	per yard super	11/7	12/11	9/1
Sand faced hand made reds p.c. 120/–	per yard super	8/–	8/7	6/4
White glazed headers p.c. 470/– and stretchers 480/– ..	per yard super	32/–	36/–	24/8
For a variation of 10/– per M. in p.c. of facing bricks size 8¾″ × 2⅝″ on face with ¼″ joints add or deduct	per yard super	9d.	10d.	6½d.

CURRENT PRICES

BY DAVIS AND BELFIELD

BRICKLAYER, DRAINLAYER, ASPHALTER AND PAVIOR

BRICKLAYER—(*continued*)

Facings—(continued

	Rustic Flettons	Stock Facings	Sand Faced Hand Made Reds
Half brick wall stretcher bond in cement mortar built fair and joints raked out and pointed in cement mortar on one side .. .. per yard super	8/7½	9/9½	12/–
Ditto and pointed both sides per yd. super	10/6	11/8	13/10
One brick wall in cement mortar built fair and joints raked out and pointed in cement mortar on one side per yard super	15/5	17/8½	22/1
Ditto and pointed both sides per yd. super	17/3	19/6½	23/10
Half brick wall built in best quality white glazed one side bricks, stretcher bond, in cement mortar built fair and pointed in parian cement .. .. per yard super			31/–
Ditto white glazed both sides and pointed both sides per yard super			41/9
Labour and material in hand made sand faced red brick on end window head and pointing to face and 4½″ soffite per foot run			1/3
Hand made, sand faced brick on edge coping including double course of tile creasing with two cement angle fillets to one brick wall .. .. .. per foot run			2/3

DRAINLAYER

Excavate to form drain trenches for 4″ pipes and get out, including planking and strutting, filling in and ramming, and wheeling and spreading surplus.

Prices per 12″ average depth per foot run :	Ordinary ground	Clay
Trenches not exceeding 3′ 0″ deep	–/2¼	–/3
Ditto, exceeding 3′ 0″ and not exceeding 5′ 0″ ..	–/5½	–/7
Ditto, exceeding 5′ 0″ and not exceeding 10′ 0″ ..	–/8½	–/9½

	4″ pipes	6″ pipes	9″ pipes
6″ thick Portland cement concrete bed 6 : 1, 12″ wider than diameter of pipe, and flaunched halfway up sides of pipe .. per foot run	–/8½	–/10	
6″ ditto, and completely encasing per foot run	1/7	1/11	

Agricultural land drain pipes, laid complete with butted joints, exclusive of digging .. .. .. per yard run	2″ –/4	3″ –/6	4″ –/8	6″ 1/1

British Standard Quality Salt Glazed Socketed Stoneware Drainpipes and Fittings

	4″ pipes Over 2-ton lots	4″ pipes Under 2 tons, 100 pieces upwards	6″ pipes Over 2-ton lots	6″ pipes Under 2 tons, 100 pieces upwards	9″ pipes Over 2-ton lots	9″ pipes Under 2 tons, 100 pieces upwards
Pipes jointed in 1:1 cement and sand per foot run	1/1	1/3	1/7	1/10	2/8½	3/4
Extra for bends .. each	1/4	1/7	2/–	2/4	3/6	4/–
Ditto, single junction each	1/10	2/2	2/–	2/4	3/6	4/–
Trapped yard gulleys with galvanized iron gratings, and setting in concrete and jointing to drain each	9/–	11/6	13/–	14/–	19/–	22/–
Ditto, with horizontal back inlet .. .. each	10/6	13/3	14/6	15/9	20/6	23/9
Ditto, with vertical back inlet .. .. each	11/3	14/–	15/3	16/9	21/3	24/9
Intercepting trap with Stanford stopper and setting in manhole and making good .. each	20/6	24/–	25/6	29/–	—	—

Coated Cast Iron Socketed Drain Pipes

	4″	6″	9″
✱Pipes in 9′ 0″ lengths and laying in trench, including caulked lead joints per foot run	3/4½	5/1	8/11
Cutting and waste .. .. each	1/9	3/6	—
✱Extra for bends, including extra joints and cutting and waste on pipe each	10/8½	20/3½	58/6½
✱Ditto, junction ditto .. .. each	17/2	32/6	97/11
✱Intercepting trap .. .. each	48/2	78/1	180/–

DRAINLAYER—(*continued*)

	4″	6″	9″
✱H.M.O.W. large socket gulley trap with 9″ gulley top and heavy grating and one back inlet	44/10½	78/8	—
H.M.O.W. gulley trap with 9″ inlet with high invert outlet for use with raising pieces	33/5	48/–	—
✱4″ inspection chamber with one 4″ branch .. .. each		65/2	
✱4″ ditto with two 4″ branches one side each		97/9	
✱6″ ditto with one 4″ branch.. .. each		94/2	
✱6″ ditto with two 6″ branches one side each		138/3	
✱9″ ditto with one 9″ branch .. .. each		209/9	
✱9″ ditto with two 9″ branches one side each		321/5	

	White glazed	Salt glazed
4″ half-round straight main channel 24″ long each	5/10	2/1
Ditto, channel bends (ordinary) .. .. each	8/6	3/–
4″ Three-quarter round branch bends (short) each	8/6	6/9
Fixing only, manhole covers and frames, including bedding in grease and setting in cement mortar .. .. each	4/–	

ASPHALTER

Various qualities of asphalte are marketed by different firms. The term "Best" is intended to imply the best quality produced by a single representative firm, and not necessarily the best or most expensive asphalte obtainable.

	Natural Rock Asphalte Best Quality	Natural Rock Asphalte Second Quality
Basement (Tanking).		
1½″ horizontal d.p.c. in three layers on concrete per yard super	8/5	6/10
¾″ vertical ditto in three coats on brickwork or concrete .. .. .. per yard super	11/6½	10/–
Double angle fillet .. .. .. per foot run	–/6½	–/5½
Hard Graded Paving.		
1″ thick .. .. per yard super	7/4	6/8½
¾″ thick .. .. per yard super	6/3½	5/8½
½″ dampcourse finish, with smooth surface to receive lino or other floor covering	5/3	4/8½
Roofing (Flat).		
¾″ thick in 2 layers .. .. per yard super	6/3½	5/3
1″ ditto .. .. per yard super	7/4	6/3½
Extras.		
Felt supplied and fixed .. per yard super	–/6½	—
Expanded metal reinforcement ditto per yard super	1/0½	—
6″ skirting and fillet on brickwork .. per foot run	1/0½	–/11½
6″ ditto on wood (reinforced).. .. per foot run	1/2½	1/1½
Nosing at eaves on lead apron (measured separately) .. .. per foot run	–/3½	–/3½
Parapet outlets .. .. each	4/2½	3/8

PAVIOR

	1″	1½″	2″
Granolithic paving .. per yard super	2/7½	3/6	4/7
Add for dusting with carborundum powder per yard super			–/9
Cement and sand paving (1 : 3) per yard super	1/10	2/4½	—
½″ Jointless flooring, red, buff or brown, finished to a smooth trowelled surface, on concrete sub floors per yard super			5/8
¾″ Ditto, in two coats on spade faced concrete or wood sub floors			6/7
⅝″ thick ditto, reinforced with laths and galvanised wire netting .. .. .. per yard super			6/0½
Add for polishing .. .. per yard super			–/6½
Terrazzo paving, white chips set in white cement, panelled into squares with 1½″ × ½″ deep ebonite strips, on and including cement and sand screed. Total thickness 1½″ per yard super			19/5
Ditto, but white chips set in grey Portland cement per yard super			17/4
Terrazzo tiles, white chips set in white cement :—			
Size 9″ × 9″ × ¾″ .. .. .. per yard super			20/6
Size 12″ × 12″ × 1″ .. .. per yard super			18/8
Ditto, but white chips set in grey Portland cement :—			
Size 9″ × 9″ × ¾″ .. .. .. per yard super			18/11
Size 12″ × 12″ × 1″ .. .. per yard super			17/1

	½″	5/16″	¼″
Sheet rubber .. .. per yard super	11/7	14/8	17/10
Rubber tiles .. .. per yard super	13/8	16/10	19/11
	5/16″	⅜″	¼″
Cork tiles, polished .. per yard super	12/10½	11/–	10/–

✱ Items marked thus have fallen since February 2.

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CURRENT PRICES

BY DAVIS AND BELFIELD

MASON, SLATER, TILER AND ROOFER, AND CARPENTER

PAVIOR—(*continued*)

Hard red paving bricks laid flat (9″ × 4½″ × 2⅝″)	per yard super	9/–
Ditto, laid on edge	per yard super	11/9

	⅝″ thick	7/8″ thick
6″ × 6″ best quality red quarry tiles	per yard super	10/–	11/–
6″ × 6″ best quality buff quarry tiles	per yard super	10/6	11/6
2″ Yorkshire stone paving, square joints and bedding	per yard super	22/–	
2″ Finished path of coarse gravel finished with good binding gravel to slight camber	per yard super	1/7½	
3½″ Path of clean hard clinker and 1½″ gravel finished to slight camber	per yard super	2/3	
7½″ Carriage drive of 3″ clinker, 3″ coarse gravel and 1½″ binding gravel finished to slight camber	per yard super	3/9	
2½″ Tar paving in two layers finished with Derbyshire spar	per yard super	4/9	

MASON

	Bath	Portland
Stone and all labours of usual character, covering 7″ on bed, roughly squared at back, fixed and cleaned down complete	per foot cube	11/–	16/–

Yorkstone

	Thickness 3″	4″	6″
Templates tooled on exposed faces, sawn beds and joints, and set in cement mortar :—			
Size 9″ × 9″ each	1/8	2/3	3/4½
„ 14″ × 9″ each	2/7½	3/6	5/3
„ 18″ × 14″ each	5/3	7/–	10/6
„ 22½″ × 14″ each	6/6	8/8	13/–
„ 27″ × 14″ each	7/10½	10/6	15/9

Artificial Stone

In steps, copings, band courses, etc., per foot cube, from		9/–

Reconstructed Stone

In steps, dressings, band courses, etc., per foot cube		12/6

Slate

	1″	1¼″	1½″
Slate slabs, sawn to size, not exceeding 10 ft. sup. and planed, with rubbed face and fixing as shelving, etc. per foot super	4/6	5/–	6/–
Ditto, not exceeding 20 ft. sup. per foot super	5/4	5/10	7/–
Rubbed edges per foot run	–/4½	–/4½	–/4½

SLATER, TILER AND ROOFER

Bangor and Portmadoc Slates

	20″ × 10″	16″ × 8″	24″ × 12″
Slates laid to a 3″ lap and fixed with zinc nails per square	79/–	77/–	80/–

Old Delabole Slates

	20″ × 12″	16″ × 10″
Grey medium gradings per square	86/–	84/6
Unselected greens (V.M.S.) (weathering greens and grey greens mixed) per square	96/6	94/6

Randoms		No. 1 Gradings 24″/22″ to 12″/10″
Ordinary grey greens per square		91/3
Weathering grey greens (V.M.S.) per square		101/9
		No. 2 Gradings 24″/22″ to 12″/10″
Weathering greens (V.M.S.) per square		107/–

Westmorland Green Slates

Randoms		Bests 24″ to 12″ long proportionate widths
No. 1 Buttermere, fine light green per square		122/9
No. 2 Buttermere, light green (coarse grained) per square		120/9
Do. 5 Buttermere, olive green (coarse grained) per square		117/6
Broughton Moor light sea green, olive green, silver grey green and mixed shades per square		127/6

SLATER, TILER AND ROOFER—(*continued*)

Tiles

Hand made sand faced 10½″ × 6½″ laid to 4″ gauge, fourth course nailed with galvanized nails	per square	65/–
Machine made ditto per square		56/7

Pantiles

Berkshire hand made surface red laid dry,	per square	65/–
Bridgewater hand made red laid dry	per square	65/–
Bridgewater double Roman laid dry	per square	48/3

Sundries

Stripping, slating down to and including, 18″ × 9″	per square	4/6
Ditto smaller sizes	per square	6/–
Add for carrying down and stacking	per square	1/8
Ditto stripping battens down to and including 18″ × 9″	per square	1/4½
Ditto, ditto, smaller sizes	per square	2/3

Cedarwood Tiles

Canadian Cedarwood shingles laid to 5″ gauge	per square	47/4

Asbestos

Russet brown asbestos cement roofing tiles 15¾″ × 15¾″ laid diagonally with 2¾″ lap,	per square	38/–

CARPENTER

Centering

Turning piece to flat soffites 4½″ wide (For Formwork see "Concretor.")	per foot run	–/4

Fir Sawn and Fixed

Plates, dragon ties, sleeper joists and lintols, ground floor (4″ × 2″ and 4″ × 3″)	per foot cube	3/7
Floor joists (7″ × 2″)	per foot cube	4/1
Partitions (stud) (4″ × 2″ and 4″ × 3″)	per foot cube	4/10
Rafters and ceiling joists (4″ × 2″ and 4″ × 3″)	per foot cube	4/7
Purlins (6″ × 4″)	per foot cube	5/3
Hand labour wrot face	per foot super	–/2
Machine ditto	per foot super	–/1
Rebates, grooves, beads, chamfers and splays,	per foot run	–/1
1½″ × 9″ ridge	per foot run	–/6⅔
1½″ × 11″ hips or valleys, including cutting ends of rafters against same	per foot run	–/8½
Extra labour trimming 6″ × 2″ floor joists around fireplace, including notching ends of joists at 14″ centres to trimmer joist 7′ 0″ long and two tusk tenons	each	6/–
Boring small hole per inch of depth	per doz.	–/6
Ditto large	per doz.	1/–

Deal Battening for Slates and Tiles

2″ × 1″ spaced for Countess (20″ × 10″) slates to 3″ lap	per square	10/3
2″ × 1″ ditto for Ladies (16″ × 8″)	per square	13/6
2″ × 1″ ditto for Duchess (24″ × 12″) ditto	per square	8/5
2″ × 1″ ditto for randoms 24″/22″ to 12″/10″	per square	11/6
1½″ × ¾″ ditto for plain tiles (10½″ × 6½″) to a 4″ gauge	per square	13/7
1½″ × 1″ ditto for pantiles to approximately 11½″ gauge	per square	6/7

Roof Boarding

	¾″	1″
Deal roof boarding in batten widths close jointed per square	27/1	31/11
Ditto, prepared for patent flat roofing and including firrings to falls per square	37/6	41/7
Small tilting fillet	per foot run	–/2
Large ditto	per foot run	–/4

Felt

Sarking or slaters felt, fixed with 2″ side laps and 6″ end laps	per yard super	–/10½
Roofing felt ditto	per yard super	1/1
Bituminous hair felt ditto	per yard super	2/–

Weather Boarding

Rough deal feather edge boarding in batten widths ½″ average with 1½″ laps	per square	29/–
Western Red Cedar ditto	per square	31/9

Fascia and Soffite Boards

1″ × 6″ deal splayed fascia fixed to rafter feet	per foot run –/4½
1″ × 9″ deal soffite tongued both edges, including grooves	per foot run –/7½

(*To be continued in next Issue*)