

THE ARCHITECTS'



JOURNAL

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WEDNESDAY, JULY 7, 1926.

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CHRISTIAN BARMAN, Editor

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

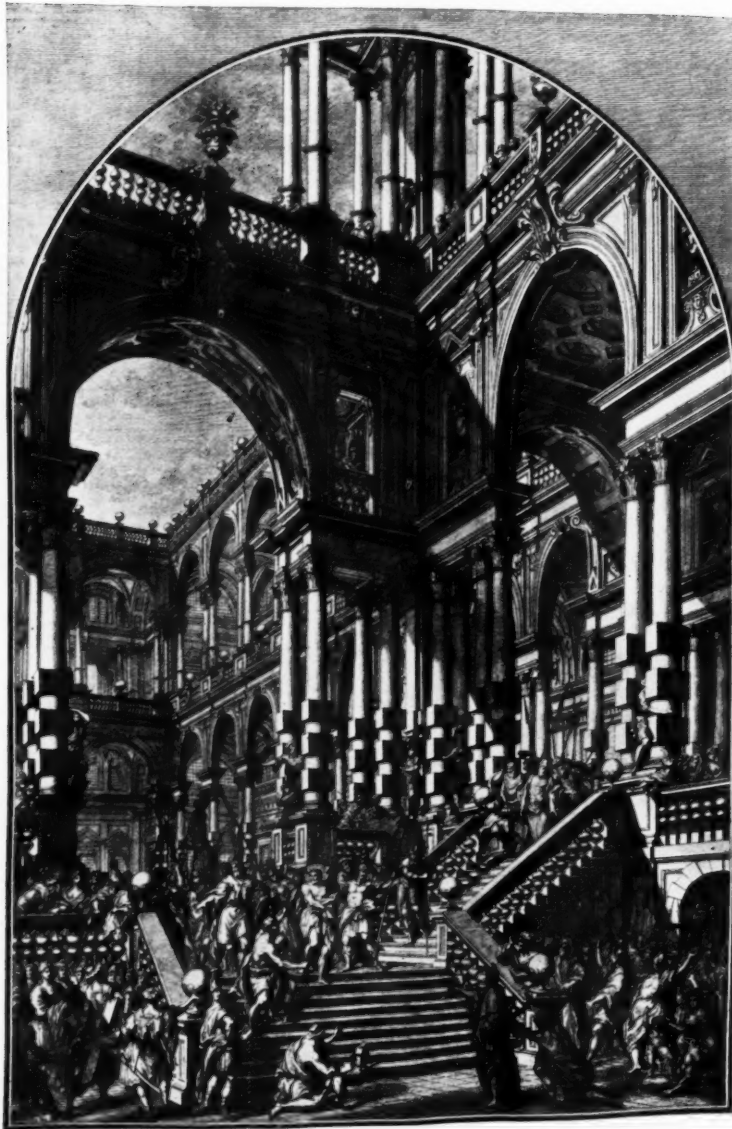
Some of the banking premises designed by Messrs. Whinney, Son, and Austen Hall for the Midland Bank, Limited, will be illustrated in our next issue. Many changes have taken place in bank design in post-war years, and these will be dealt with by Mr. H. P. Cart de Lafontaine.

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RENDERINGS OF ARCHITECTURE

Selected and annotated by Dr. Tancred Borenius.

xxv : Giuseppe Bibbiena (1696-1756).

Christ on His way to Execution.

This is one of the compositions designed by Bibbiena in the collection of plates engraved after him by I. A. Pfeffel, and published at Augsburg in 1740 under the title "*Architettura e prospettiva*"; the volume is dedicated to Bibbiena's employer, the Emperor Charles VI. It is undoubtedly one of the artist's most superb architectural inventions, unsurpassed for its effect of grandeur and magnificence. To those who remember the big drop-scene in use at the Alhambra until comparatively few years ago, this engraving will also serve as an illustration of the way in which the Bibbienas are still a fund constantly drawn upon by theatrical designers: for on that drop-scene the whole of the architectural setting of this composition was copied line for line: only for the incident from sacred history, which is here illustrated, the copyist had substituted a scene of a very different character—a young prince descending the big flight of steps, surrounded by his numerous retinue, including a group of odalisks rushing forward with lightning speed.—[Victoria and Albert Museum.]

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Wednesday, July 7th, 1926

ARCHITECTS ON HOLIDAY

It is said that even architects occasionally take a holiday. Although the statement seems on the face of it incredible, it may be worth while to conjecture in what manner it would be most seemly that architects should employ themselves if and when they should desist for a brief space from their ordinary labours. Should they make an attempt to take a holiday from architecture or should some of them make a bold experiment and do some architectural designs of a more congenial sort than those by which they earn their daily bread. This latter alternative would, of course, appeal only to those whose practices lie "in stony places," who happen to be blessed with clients who although they may have the moral virtues in a high degree have this one peculiarity—that they will on no account permit the architect employed by them to perpetrate architecture.

Let us first consider the possibility of an architect taking a complete holiday from his chosen subject. This does not seem so easy as may at first sight appear, unless, of course, he goes into the wilderness or our modern equivalent thereof. If he travels to any place where the landscape contains even so much as one human habitation he is in the presence of architecture and no earthly power will prevent him from exercising his judgment upon it, and he will feel compelled to consider whether the building be good, bad, or indifferent. It used to be supposed that the seaside resort offered special attractions to those who seek solace and refreshment from their usual employment, but for architects at least this is an illusion.

It is difficult to imagine any place in the world which could cause an architect more spiritual distress than a modern seaside resort with its atrociously individualistic buildings, unless it be an old seaside resort which is gradually being ruined before our eyes by estate developers. Of course, it is possible that an architect may don a bathing costume and submerge his precious head beneath the waves, but inevitably there comes a time when he must bring it to the surface again, and then to his annoyance he obtains a vision of the ghastly seaside architecture behind the beach. There was a time when the English people were capable of designing a beautiful marine front, but to-day it must be confessed that this art seems utterly lost and the buildings which face our modern promenades have not the quality of appropriateness to their position which distinguished the grand terraces designed by our forefathers of the eighteenth century at Brighton, Hastings, Eastbourne, Weymouth, and elsewhere. The modern practice of erecting villas by the seaside, disposed in a quite haphazard manner as if they had no consciousness at all

that they were seaside residences and should therefore differ in essential respects from those erected in an inland suburb, is not only inconvenient but short-sighted, for by this arrangement the visitors do not get the full advantages which the locality offers. What is so infinitely depressing about many of the houses now springing up all over the country is their monotony in diversity, that is to say, the same type of restlessly designed villa is being erected everywhere, and it seems almost impossible to get away from it.

It has sometimes been suggested that on his holiday the architect should travel in order to improve his mind by observing some of the beautiful buildings which have been designed by others. "Let him go to Italy, France, Spain, Germany, Austria, Russia, and study the architecture of those countries," say these advisers. "Let him go to Nicaragua and study the architecture of Nicaragua." But alas! we have had all that before; the architects have travelled, they have tramped, they have sketched, they have drunk quantities of wine at foreign hotels, but with what result? They have brought back to their native land all the styles indigenous to all the countries of the world. They have gone abroad in search of ideas, but ideas, we may ask, from whom? Was it from people who have also been gadding about and getting their inspiration from other places, or were the purveyors of ideas chiefly to be found among those who stayed in their native land, and to the best of their ability cultivated architecture there? If that is so, there would appear to be something to be said for English architects stopping at home also and cultivating their native patch. If we did so, perhaps foreigners would come over here, attracted by the interest of what we are doing, which would certainly not be the case if our architecture expressed nothing but eclecticism.

Some of us might find it a profitable architectural holiday, if, figuratively speaking, we were for a short season to emulate Diogenes in his tub and turn our thoughts inwards and drink a little of those springs of philosophy, the neglect of which may have more to do with our architectural troubles of to-day than is commonly supposed. The philosophy which will be helpful to us is not that which deals with the relation of time to space and metaphysical problems of that kind; but the philosophy of architecture which has for its subject the functions and forms of this art. In exploring such a subject those of us who find travel a worry and "mental relaxation" a bore, may taste the delights of reason and fancy.

NEWS AND TOPICS

THE R.I.B.A. referendum on limited competitions has resulted in a six to one majority in favour of the addition of the following clause to the R.I.B.A. regulations for architectural competitions:—"In the case of small limited private competitions where the Royal Institute are satisfied that special circumstances may exist multiplication of these regulations may be approved by the Royal Institute." Competitions coming within the scope of this clause include cases where the conflicting architects are limited by election or invitation and do not exceed six in number and also where the proposed competition does not involve the expenditure of public moneys. There is added the proviso that nothing in this clause shall prevent two or more members of the Royal Institute from giving advice or preparing sketch plans for the same project for a private client if the expenditure proposed does not exceed a sum of £12,500 and if each of the members so invited be paid an agreed fee. The question was discussed in our leading article of June 16, in which it was urged that the profession would best be served by adopting in this matter of the limited competition a policy of "recognition without encouragement." Rather than that limited competitions should be left unregulated it is better that the Institute by recognition of them should reserve to itself a measure of control over them. Many business firms favour this particular method of selecting an architect, and while it is true that on occasion the few competitors chosen might not be the best which might have been suggested, architectural talent is given a greater opportunity of revealing itself than if the commission were given immediately to a single practitioner or firm of practitioners. After all, there are likely to be many large open competitions besides, which will give the unknown architect a chance of distinguishing himself.

* * *

The latest report that Mr. Neville Chamberlain is considering as a means of reducing the Government grants for housing a reduction in the size of the subsidized house is causing anxiety in the North of England. This attitude of the president of the Ministry of Health is not new. There was a great fight in 1923 when the subsidy scheme was first adopted, and it was the deputations from Manchester and the north-western area who, by their persistence, got the Ministry to yield. Mr. Chamberlain then wanted the houses limited to 850 square feet. Manchester wanted 1,000, and the ultimate compromise was 950, which is the size of the house at present being built. The claim for the smaller floor space is based on rent and the Ministry's case rests on the argument that rents are too high, but the important point stressed in Manchester is that the larger type of house, besides being more comfortable and convenient, is more economical, for in proportion as the size of a house increases the rent per square foot of floor space diminishes. A report presented to the Housing Committee of the Manchester City Council recently showed that in the case of the two-bedroom non-parlour type the rent per square foot was substantially more than that of the three-bedroom parlour house, the relative floor space being 700 square feet for the smaller and 950 for the larger house.

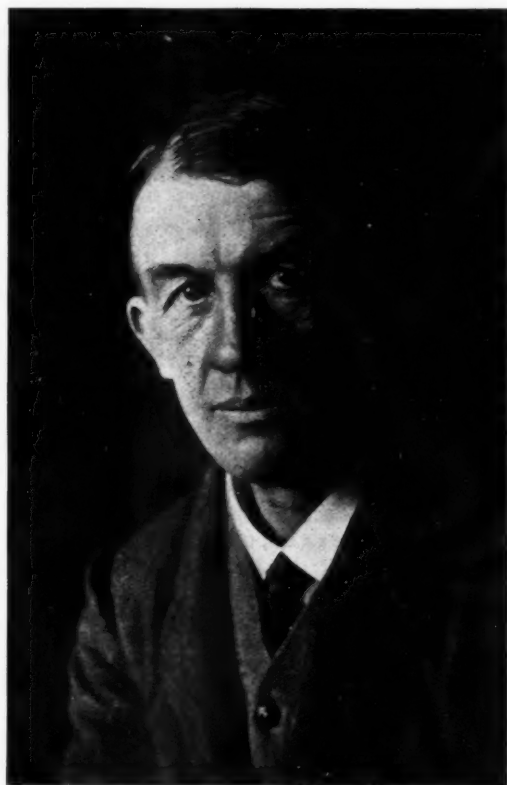
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If the Ministry intends to fix a maximum of 850 feet it means that in the three-bedroom type the bathroom cannot be put upstairs, and it would therefore take up the space

of the usual ground-floor rooms. The northern Local Authorities are gravely concerned as to any interference with housing policy, and an upset of the character reported would be disastrous. I learn that the matter is to be the subject of a further interview with Mr. Chamberlain. With regard to the apprehensions as to the position of the bath, there is room for differences of opinion. Many of the subsidized houses, of course, are being occupied by the middle-class people, who are accustomed to have their bathrooms upstairs; but after investigating this question in some detail and discussing it with the wives of manual labourers, I found that there was a preponderance of opinion in favour of having the bathroom on the ground floor, the reason being that when the housewife is busy at other domestic duties, such as cooking, she can, if necessary, at the same time superintend the ablutions of the children in the adjacent bathroom.

* * *

The Birthday Honours contained the name of Mr. Herbert Baker, A.R.A., F.R.I.B.A., a Knighthood having been bestowed on him for his services to art. Sir Herbert Baker has had the architect's career that most students must dream of—and never realise. At one time "one of Sir Ernest George's young men," he went to South Africa in 1892 and built Groote Schuur for Cecil Rhodes, and years later, the magnificent Rhodes Memorial on Table Mountain. (The client who can give his architect a whole mountain to work on rarely walks into the office nowadays). Besides erecting several big Government buildings, and cathedrals at Cape Town, Pretoria and Salisbury (Rhodesia), he is now the collaborating architect with Sir Edwin Lutyens for the New Capital at Delhi.



Sir Herbert Baker, A.R.A., F.R.I.B.A.

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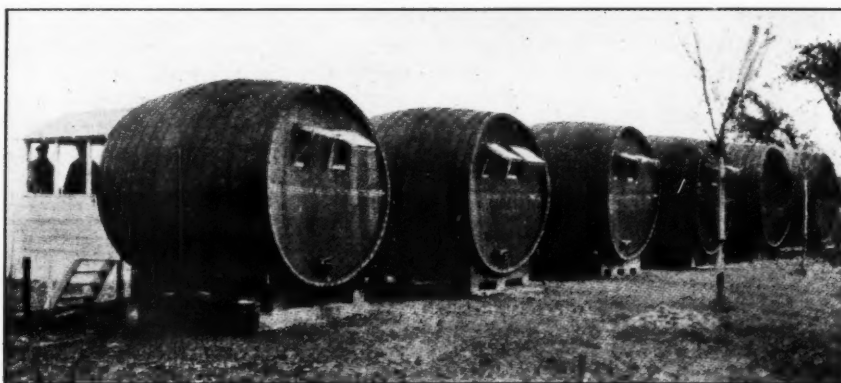
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The President of the Society for the Promotion of Hellenic Studies in his recent lecture on "The building inscriptions on the Parthenon," gave an interesting survey of the architectural history of the Acropolis during the second half of the fifth century B.C. He pointed out that for a century and a half excavators and scholars had been collecting the fragments bit by bit. Recent excavations have proved that there was an ancient altar and enclosure beneath the temple of Athena Nike or Wingless Victory, on the bastion of the Propylæa. The peace of Kallias (449 B.C.) imposed severe conditions on the Persian King, and in the following year the son of Kallias obtained a decree for erecting on the site a doorway temple and an altar of victory according to the plans of Kallikrates. But a committee of three lay assessors was appointed to sit with him, and apparently the work stood still. A subsequent decree some twelve years later was found in 1911. This declared that the assembly should decide the material of the doorway, whether of bronze or gold and ivory. When that question was settled a public competition was to be opened which specified the conditions as to the exhibition of the drawings, which were to be at least a cubic large, and then apparently there was to be a decision by the general vote as to the design to be chosen.

discovery has been made that two of them fit back to back, making a piece of the slab two inches thicker than Chandler's stone. Chandler's own account recorded that he had his slab reduced in weight by a mason for easier transport. He therefore unwittingly destroyed the greater part of the commission's specification for work to be done.

* * *

Forty-one miles west of Cleveland, Ohio, a village is springing up the like of which this country has never seen. After seven years of Prohibition, a wine corporation owning a number of huge casks became convinced that wine as a beverage was a thing of the past. A gentleman of Vermilion, Ohio, bought thirty-six of the casks at a song, and now has most of them altered for summer cottages for tourists and others. He has lived in one of them during the past winter and says no house could be more comfortable. Each of the casks or "vats" holds 6,000 galls. of wine—or did hold it! Each one weighs 7,800 lb. When sent from the factory, twenty-one years ago, they cost \$1,200; to-day the same casks would cost \$2,500. They are made of solid oak, the staves being 2 in. to 3 in. thick. These cask houses are mounted on concrete foundations and placed in rows the same as



The Wine-cask Village.

The building accounts of the Parthenon have been gradually taking shape and it is now possible to read in them a fairly connected history of the building from the first quarrying of the stone on Pentelicus in 447 B.C. till its completion in 432. When it was half-way through, Kallikrates was ordered to make the Acropolis secure against the slaves or thieves seeking asylum as quickly and cheaply as possible. The Peloponnesian War followed close on the completion of Propylæa, and for ten years until the peace of Nikias important work was suspended. After this treaty of Nikias the erection of the statues of Athena and Hephæstus in the Hephæstium was carried through. The inscriptions gave the processes of tin and bronze for the completion of the groups, clamps for the stone of the pedestal, lead for the cramps, and sledges for transport. During the interval between the peace of Nikias and the Sicilian expedition the Erechtheum was half built, though inscriptional evidence for this is lacking. After four years a decree nominated a commission to report on the state of the building and to advise as to its completion. A large part of the report of the commission is preserved in Chandler's famous Erechtheum inscription in the British Museum. Other fragments have been found at Athens, and the

cottages. There are two windows in the back end and a window and door in the front end. A screened-in porch is built across the front. A bathroom will be fitted up on the grounds. The only paint on the casks is at the end of the chimes, door, and window-openings to prevent air-checks in the white oak. All other parts are covered with linseed oil to preserve the casks from the weather. Each cask has an electric stove, ice-box, sink, electric light, screens, shades, and awnings, making a cosy and complete home.

ASTRAGAL

ARRANGEMENTS

FRIDAY, JULY 9

The British Confederation of Arts. A meeting at 5.0 p.m. at 95 Belgrave Road, S.W.1.

SATURDAY, JULY 10

The Incorporated Association of Architects and Surveyors. Meeting at Crewe.

MILLES' WORK AT SALTSJÖBADEN

[BY ERIC GILL]

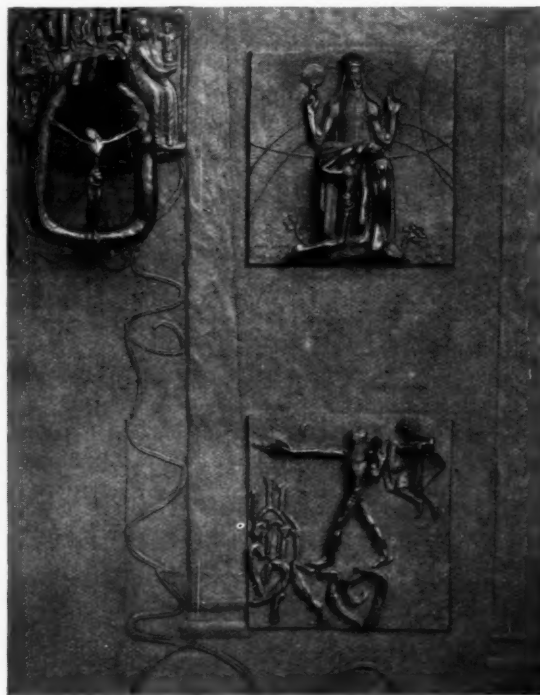
THE photographs which are reproduced in this issue are from the work of a Swedish sculptor, Carl Milles, and show carvings on the altar and the bronze doors of the church at Saltsjöbaden.

Undoubtedly it is an artificial thing thus to show works of sculpture. How much better are the things themselves than any photographs can be! How unnecessary it should be to exhibit photographs as of something peculiar and uncommon. But abnormal times demand artificial remedies and though we deplore the self-consciousness almost necessarily resulting from the publicity thus given, we are convinced that, at the present time, there is no other way to spread the good news of the existence here and there of good work done.

These carvings and bronzes are good, but we are not saying they are "masterpieces." We would rather commend his employers than Mr. Milles. He wants employment, not commendation. And here is evidently a man to employ. He is a sculptor for whom ideas and material are humanly conjoined. Man is compounded of matter and spirit. Both are real, both good. A work of man's hands must be likewise compounded, and where either fails, or where either is insubordinate, the work lacks rightness. The alabaster carvings here illustrated are commendable because they are good examples of the

healthy tendency, among the younger men of to-day, to begin at the beginning both in spirit and in matter. Let the worshippers at Burlington House continue to admire the rag-tag and bobtail of an outworn Romanticism. Let Academy sculptors continue to employ mechanicians to turn clay models into marble. For us such things are past; and we are not dismayed because, in their youthful enthusiasm, painters and sculptors often indulge in weirdly idiosyncratic spirituality or uncouth archaism. Certainly in these carvings of Milles', as also in his bronzes, there is evidence of eccentricity. We ask, Why this? Why that? Such things will pass. The less we provoke them by criticism, whether for or against, the better. People are as often forced into the rut of peculiarity by the unsympathy of enemies as by the gush of admirers. The important thing is to give such men employment.

But to give employment to young and vividly individual young men is not so easy as it sounds! From the other end of the pole: how difficult does the young man find it to get a job? Obviously there must be give and take between the architect and the sculptor—each must understand the necessities of the other. That is not in our opinion where the main difficulty lies. There is to-day quite a number of young men, like Milles, capable of doing real stone carving and, we think, willing to serve,



Details of the doors of the church at Saltsjöbaden. Left, "The Jews building the walls of Jerusalem," and "The Prodigal Son"; right, "God the Father and God the Son," and "The Conversion of St. Paul."



The bronze doors of the church at Saltsjöbaden.



and not out merely to exploit their own individualities; and there is also, we think, quite a number of architects (we will not mention names) willing to employ responsible artists for carving and painting—architects who see carving not merely as ornament producing an effect, an enrichment (enrichment, what a word!—redolent of what an age!), but as a thing having its own rights and place. The main difficulty arises from the fact that clients must have drawings of elevations—even perspective views—made beforehand, and such drawings, if they do not indicate the kind of thing they are used to, or the kind of thing they have been educated to regard as “the thing,” or something which bids fair to hold its own in competition with more or less grandiose neighbours . . . (pillars, cornices—the fire insurance style), such drawings will not find favour, and the job will not come off. Yet the education of the public is not the remedy. After all, the public can only



Reliefs in the church, Saltsjöbaden. The altar (alabaster). Above (left), “The Sermon on the Mount,” and (right), “Christ and the Sinning Woman.” Below, “Christ in Gethsemane.”

have what it can get, and what it can get is what it is given. The “education” of architects and sculptors remains the important thing, and we must hasten the time when there shall be again a unity of understanding pervading the minds of all concerned in building—when a man will be considered a “blackleg” not merely for underselling his fellows, but also for acting against the accepted unity of mind. In this matter sculptors have as much responsibility as architects. But the difficulty for them is that they are up against “trade carvers,” many of whom work in any style to order. Generally the carver who does this has no notion of his job but that of a hireling, “because he is a hireling, and hath no care for the sheep.” The best we can do at the present moment is to urge on all possible occasions the employment of men who, like Milles, have got a real sense of sculpture, and also at the same time have a real desire to serve the building they are working on.

THE FATE OF BLOOMSBURY?

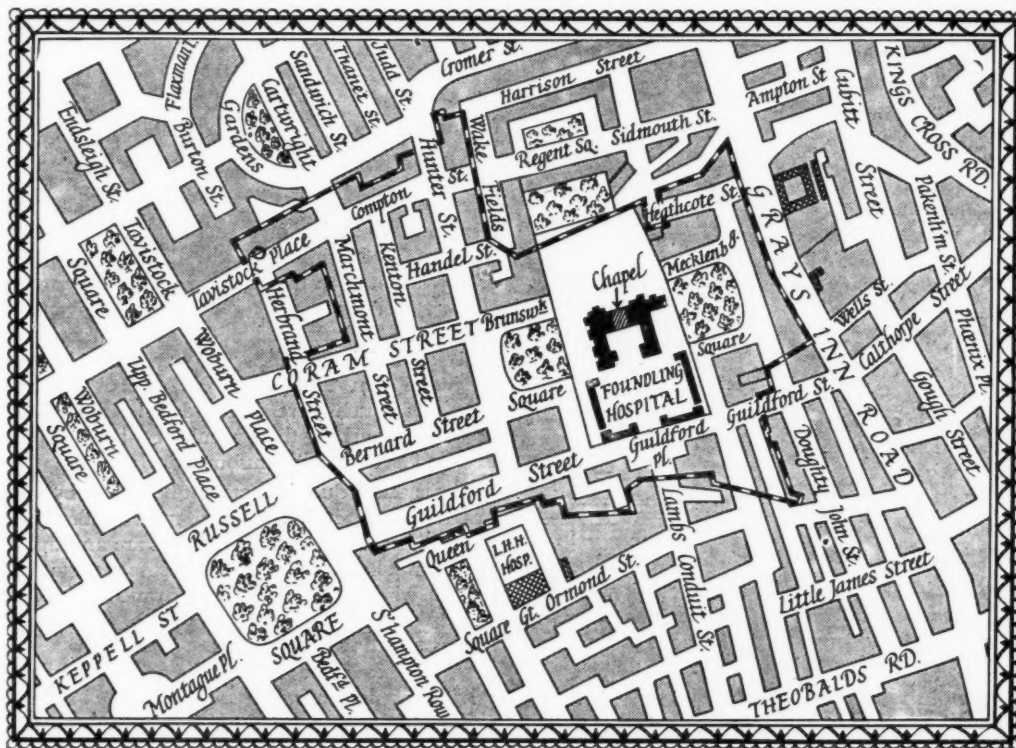
[BY W. RENSHAW]

THIS question has been forced on the attention of those Londoners who have some pride of citizenship, by two events, namely, the loss of Endsleigh Gardens and the sale of the Foundling Hospital estate. Since then a proposal to move Covent Garden Market to the Foundling Hospital site has been made public.

Endsleigh Gardens formed an essential part of a rare thing in this country, namely, a station entrance with some spaciousness and dignity of approach. Is it the loss of a part that has influenced the railway company in now allowing a partial obscuring, by notice boards, of their own pleasant lodges that not only guard the station entrance, but also fit in so happily with the composition that frames their beautiful war memorial? The possibility of these events might have been foreseen and a plan have been prepared and ready in order to give some unified direction for the changes that must inevitably take place, but apparently nothing less than a startling event could

arouse public opinion to the fact that changes might come that would rob their city of no small part of its character and distinction. No public authority can be blamed for this because, broadly speaking, until land is in course of development or appears likely to be used for building purposes, it cannot be included in a town-planning scheme. Now that they consider development imminent, the London County Council have decided to proceed with such a scheme. Apart from a statutory scheme, however, much can be done by persuasion, and if a clear lead is given and is supported by public opinion, it will often be followed, whereas if there is no lead, the individual can but flounder as best he may, and a prospective purchaser can have no idea of what will be expected of him.

It is, therefore, of considerable interest that some of the pupils of the Architectural Association have had their attention turned to the problem of the re-development of the Foundling Hospital site. Their suggestions should



The estate of the Foundling Hospital. The boundaries of the estate are shown by black and white lines. Mecklenburgh Square, on the right of the Hospital, is regarded by the author of this article as the most delightful complete example of street architecture composition in London. It stands largely in its original state.

be brought to the attention of the public. One may heartily disagree with the methods of treating the site that some of the students propose, but they are presented in attractive drawings, they indicate various points of view and, at any rate, set one on the road to try to find a satisfactory solution of a difficult problem. One hopes that they will not stop there, but will next deal with the whole of Bloomsbury.

The estate of the Foundling Hospital extends to about 56 acres, of which approximately 9 acres are covered by the hospital and grounds. It is recorded that in 1741 the Earl of Salisbury was paid £5,500 for this land, of which he returned £500 as a gift. It is reported that the price recently paid for the same estate, as it stands to-day, was over £1,500,000. Therefore, clearly the economic factor is now of considerable importance. The estate extends from Gray's Inn Road on the east to Woburn Place on the west, on the south it includes both sides of Guildford Street, and reaches to St. George's Gardens (managed by the St. Pancras Borough Council), and Tavistock Place on the north. It is centrally between four main highways, namely, Gray's Inn Road and Southampton Street-Woburn Place, running north and south, and Euston Road (constructed in the fields in 1756, 50 ft. wide, with 50 ft. building lines) and Theobald's Road, running east and west. Guildford Street is itself a cross connection of some importance, and taxis making for St. Pancras or King's Cross stations are encouraged by the police to make use of Brunswick Square, Hunter Street, and Judd Street.

The chapel and west wing of the hospital were erected in 1745-7, from designs by Theodore Jacobsen. The north and west wings contain the chapel and the series of court rooms or galleries, and are of particular value as representative examples of mid-eighteenth-century architecture. The hospital site is excellently planned, being framed from the main building to the front entrance by low stone-columned sheds. At the front entrance stands the statue of Captain Coram, the founder, facing directly down Lambs Conduit Street, which opens out to form a charming entrance place. The building has an historical interest as the cradle of the Royal Academy, and because of the famous artists and musicians who met there and helped the hospital in its early days.

The chief interest of the rest of the estate lies in Mecklenburgh and Brunswick Squares, which flank the hospital on either side. The use of these squares is to some extent controlled by an ancient statute.

Mecklenburgh Square includes about 2½ acres of garden, and in my opinion is the most delightful complete example of street architecture composition in London, and happily stands largely in its original state.

Apparently the square was built about 1796, when, as the history of the hospital records, London increased up to their estate, and the governors were induced to turn that to the pecuniary advantage of the charity.

The east side of the square forms the main architectural feature, comprising a complete composition in brick and stucco. The ground floor is faced in stucco, pierced by doorways, the round heads of which are filled with charming fanlights, and by windows with flat arched heads. The two upper floors are in brick, capped by a plain plaster frieze and simple cornice, with attic above. Character is given by the iron-railed balconies to the first-floor windows. The whole design is united by the stucco Ionic-ordered

fronts that, at each end, form a frame, and in the centre emphasize the main feature of the composition.

One would like to analyse the items that blend so well to form this simple harmony, but that would be rather beyond the scope of the present article.

Brunswick Square, with a central garden only slightly smaller in extent (2.3 acres), forms a quieter composition, all the fronts being in brick without the contrast of stucco, but satisfies the eye and spirit with its quiet dignity and unity.

Elsewhere on the estate there is plenty of evidence of its gentlemanly origin, but there are more modern intrusions that lack this spirit. Doughty Street always pleases me by the perfect architectural proportion of height of building to width of street, but only the top end of this street is included in the estate.

These are some of the qualities and distinctions that the estate now bears; what of the future?

The strategic possibilities of its situation are obvious: Proximity to great railway termini, nearness to important highways.

In respect to residential qualifications: that is its present main function. The history of the hospital reports that there is a light gravel soil; although near main streams of traffic, it is happily somewhat retired from them, and it is well served by tube, tram and bus; its closeness to several colleges of London University, to University College Hospital, and the British Museum suggests a students' quarter, and already it serves that purpose to a considerable extent, and no doubt the requirements of the present inhabitants would be taken into account in considering any plans for re-development.

There are, of course, possibilities of other uses, as, for instance, a market, and no doubt these will be carefully explored. For example, accessibility to the sources of supply of the particular produce it is desired to market (e.g., by what roads or rails does most of the produce now come and go; or if by water, how can land transport be minimized?) saving of handling and haulage; margin for extra traffic in existing lines of communication; freedom of movement of traffic to and fro; sufficient space of site to eliminate any prospect of untidy overflow taking place; facility of business; suitability of location in respect to effect on adjoining property, etc., etc. In passing, one is reminded that Mr. J. P. Orr and others have recommended a much more drastic decentralization of fruit and vegetable markets than would be achieved by moving Covent Garden to Bloomsbury.

Clearly such questions cannot be settled by a study of the quarter alone, it is part of a much wider problem, but nevertheless, its own characteristics are an important factor and cannot be studied too closely. As the estate now stands, on the whole there is an appearance of adequate space about the buildings, having regard to their present heights and uses, and the streets are not overcrowded. If the buildings were enlarged or additional ones built, or if uses originating, increasing, or focussing traffic were introduced, or if ways were opened for through traffic, a new situation would, of course, arise and have to be provided for.

Town planners sometimes deplore the shortsightedness of their forefathers, but here stands something of which anyone might be proud, and it is up to the present generation to see that in any new developments that take place all that is of value shall be preserved, and all that is new shall not be unworthy of a great tradition.

CURRENT
ARCHITECTURE
SECTIONHAMPSTEAD GARDEN SUBURB: THE
POST-WAR WORK

[BY H. JOHNSON]

TWENTY years ago the site of the pioneer Hampstead Garden Suburb was open fields, with old farms lying here and there whose names were to be found in Domesday. "Wildwood," "Wylde,"—still, on moonless midnights, can the imagination carry one back to times when our forefathers passed these places with stout sticks in their hands, and thanked God for their safety when they found themselves clear of the "heth." And now we look down from the Spaniards upon a great and growing community housed on an harmonious plan, with the spire of Lutyens's church—unique in church architecture—rising up from the steep, red-tiled roofs.

"Such *strange* people, and the roads have such *odd* names!" exclaimed a Kensington lady, who made the visiting of "the Suburb" as much of an adventure as young people do who visit Limehouse and the Docks. Yet the Suburbans, despite popular rumour, look and behave much like other people, and the name of at least one road has been retained from the great survey made by the Conqueror. And Linnell Close, Constable Close, Addison Way, Hogarth Hill all serve to remind us of men who once walked over this very ground.

Big developments have taken place in the suburb since the war. In the last year or so the extension of the suburb northwards has been taken up with great vigour. It is fast covering the meadows towards Finchley, and in the end there will be a population of at least 25,000. The point of the achievement has been to bring into existence a community which, although suburban, has its own characteristic communal life. Some opportunities

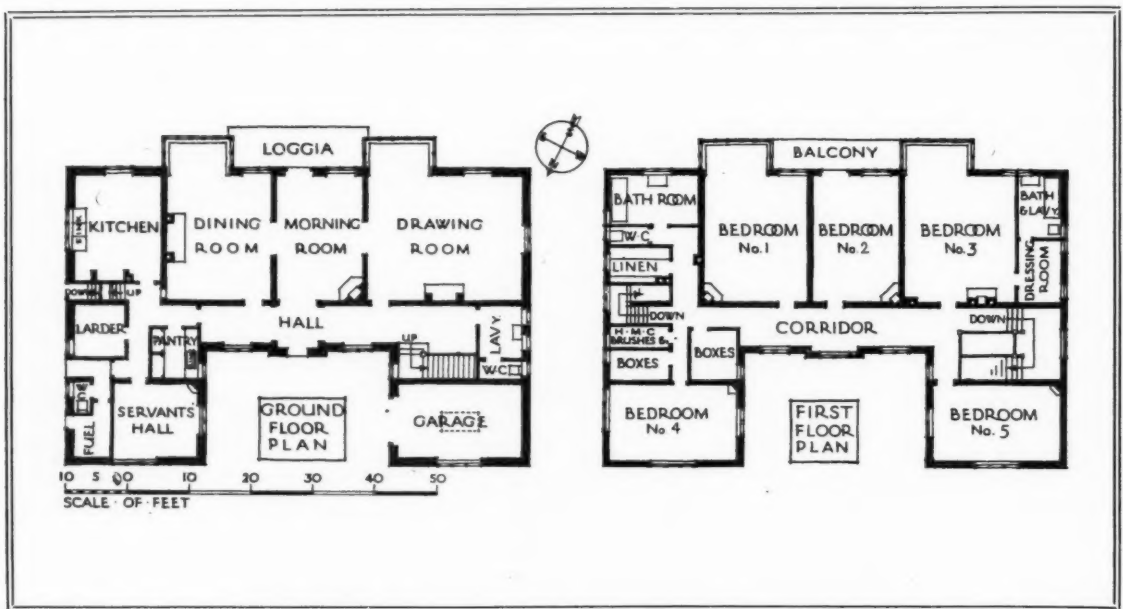
have been missed, and I believe Mrs. Barnett and her co-workers themselves would confess that the suburb has not always developed upon the ideal lines intended. But the bringing into existence of a new London suburb, where people might live healthily and reasonably, was, perhaps, a more herculean labour than they at first conceived. And though post-war building costs have hampered the Garden Suburb Trust sadly, and houses of a semi-speculative kind have latterly been erected, the houses, whether big or little, are at least an advance on anything within the vision of the usual speculative builder, and the public are being educated in the fact that architectural character is not something that must be *added* to the house in its building, but that it is just the house itself.

The Garden Suburb houses fall markedly into two periods—pre-war and post-war. I think any discerning architect will trace the distinction even five hundred years hence as easily and certainly as we to-day lay our hand upon Norman and Early English work. And this is not because the older houses in the suburb are by Dawber, Barry Parker, Raymond Unwin, and so on, and the newer work is by younger men (for some of the post-war work, too, is by these architects), but because a sea-change seems to have come about in the whole manner of English domestic work.

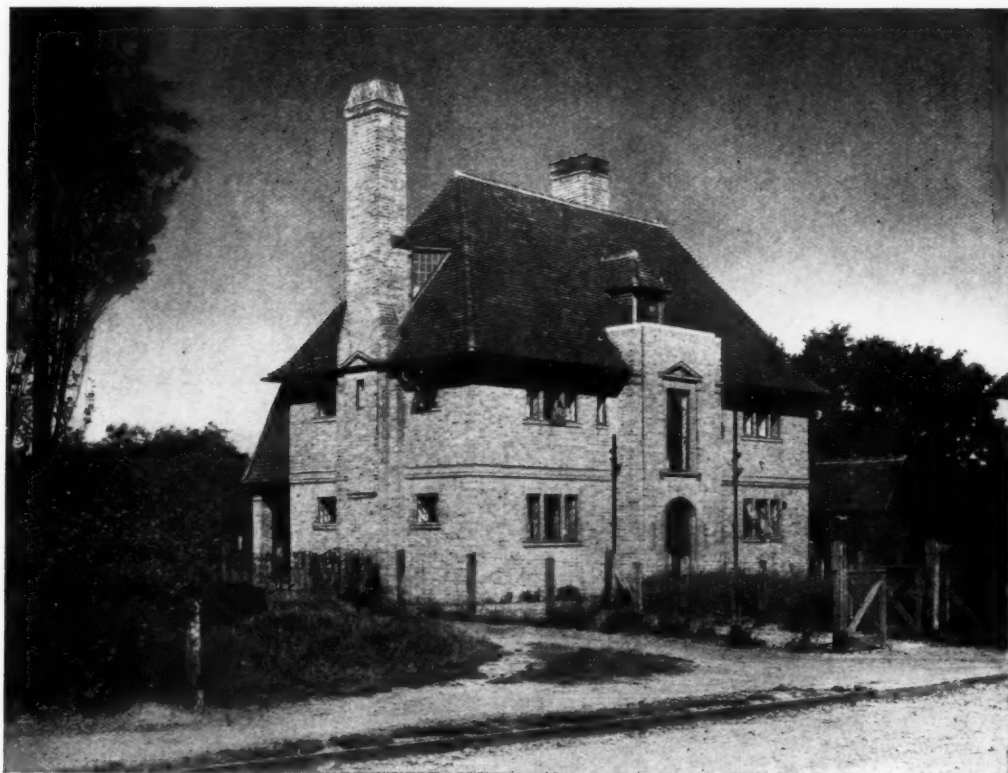
Most of the later work in the suburb lies to the credit of Mr. J. C. S. Soutar, who designed the extension to the



Entrance of house in
Hampstead Way, Hamp-
stead Garden Suburb.
By Matthew J. Dawson.



*House in Linnell Drive, Hampstead Garden Suburb. By Barry Parker.
Above, the garden side. Below, the ground and first-floor plans.*



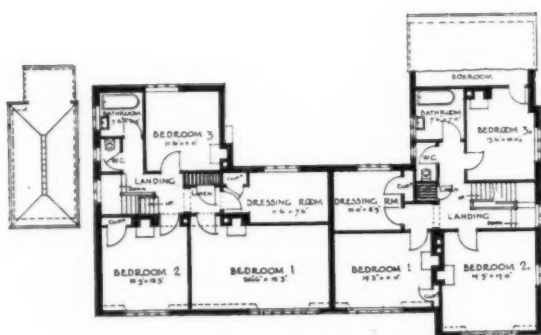
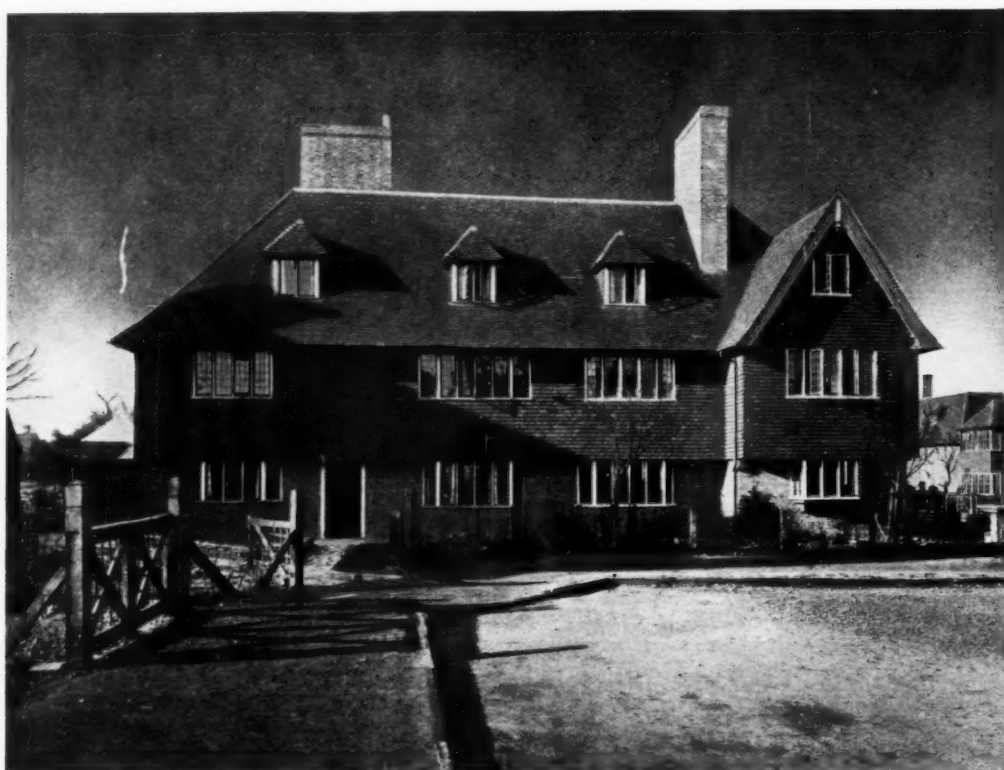
*House at Hampstead Garden Suburb. By Paul Badcock.
Above, the main front. Below, the garden side.*



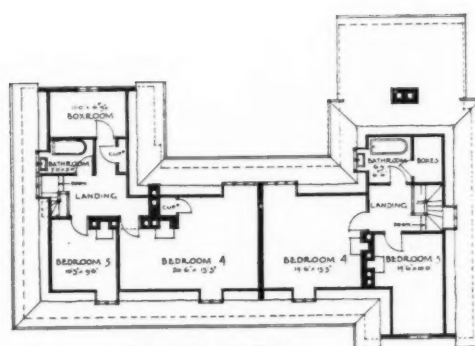
House in Linnell Drive, Hampstead Garden Suburb. By John C. S. Soutar. Above, the main front. Below, a detail of the brick portico.



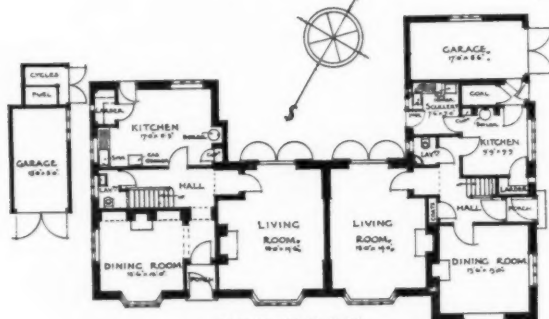
Above, house in Wellgarth Road, Hampstead Garden Suburb. By John C. S. Soutar. Below, house in Constable Close. By John C. S. Soutar.



FIRST FLOOR PLAN



SECOND FLOOR PLAN



GROUND FLOOR PLAN

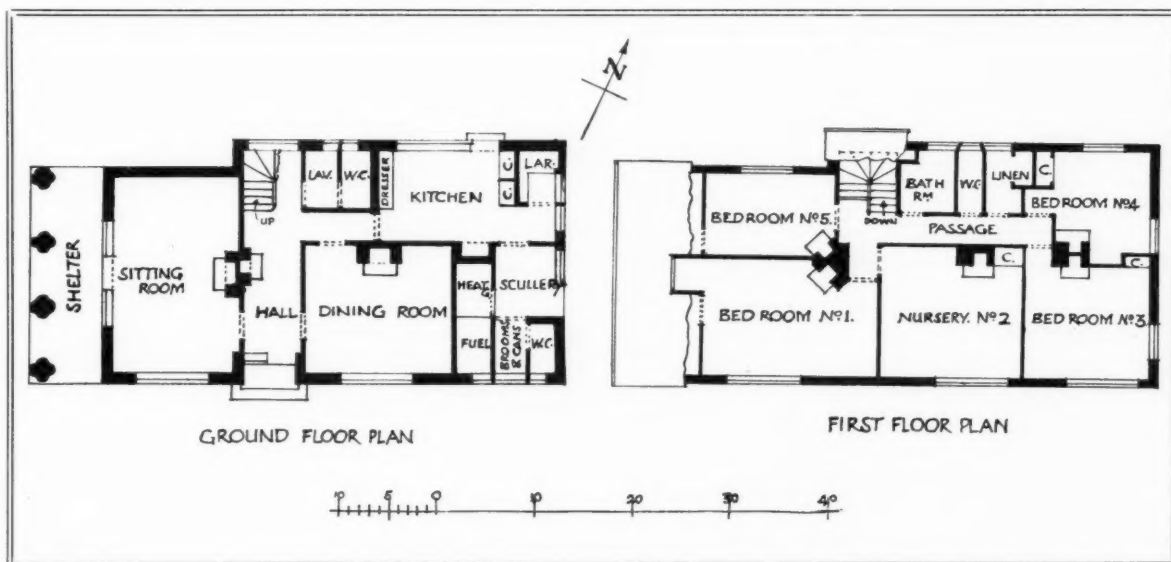
TWO HOUSES AT HAMPSTEAD.

A pair of houses in Hampstead Garden Suburb. By Paul Badcock in association with F. W. Knight. Above, the main front. Below, the ground, first, and second-floor plans.



Institute — the Henrietta Barnett School -- in Central Square. I have heard it charged against some of the post-war work here that the village-like character of the place has not been adhered to—that a town house has been built in the midst of trees and green fields. But most of the houses so criticized are of the four thousand pounds or eight thousand pounds class, and it is surely as wrong to give a house with three bathrooms the appearance of a

cottage as it would be to invest a cottage with a pretentious façade. Obviously, both inside and outside the house should be what it is. The question which really seems to be raised is: Can the eight thousand pounds house take its place by the side of the eight hundred pounds cottage? In the suburb such a juxtaposition has never been attempted. All the larger houses have been grouped in "drives" and "closes," where the smaller houses are seen



House in Turner Drive, Hampstead Garden Suburb. By E. Turner Powell. Above, a view from the south. Below, the plans.

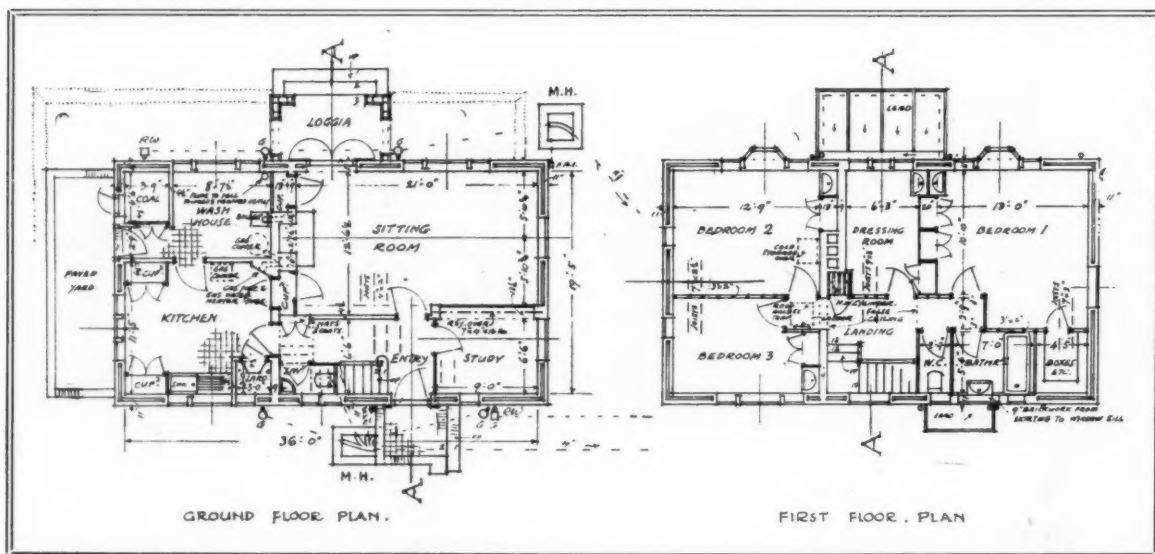


only as part of a view. Yet the charm of the place lies rather in the leafy walks with gardened cottages on either hand, than in the bare and grand roadways off Central Square, or the courts of modern flats in Meadway and Hampstead Way.

The houses chosen as illustrating the post-war work at Hampstead are fairly representative, though it should be realized that where so much has been done the

net has had to be cast wide rather than dropped deep. Since the turning of the first scd in the suburb most architects famous for their domestic work have put up houses here—many, I believe, point to it as containing their best—and whatever may be said of our business-street architecture, certainly here the great English tradition has been carried on.

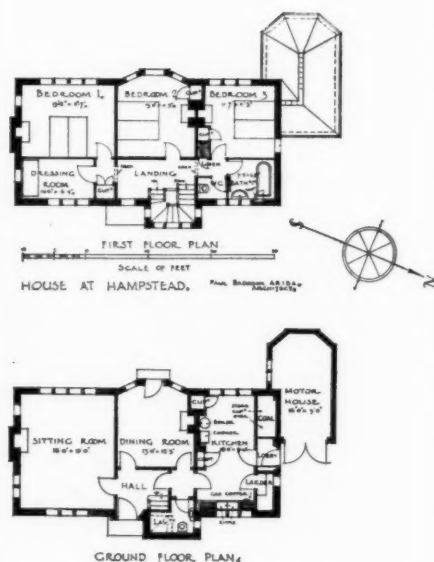
[For list of contractors see page 31.]



*House in Wildwood Road, Hampstead Garden Suburb. By Paul Badcock.
Above, the garden side. Below, the ground and first-floor plans.*



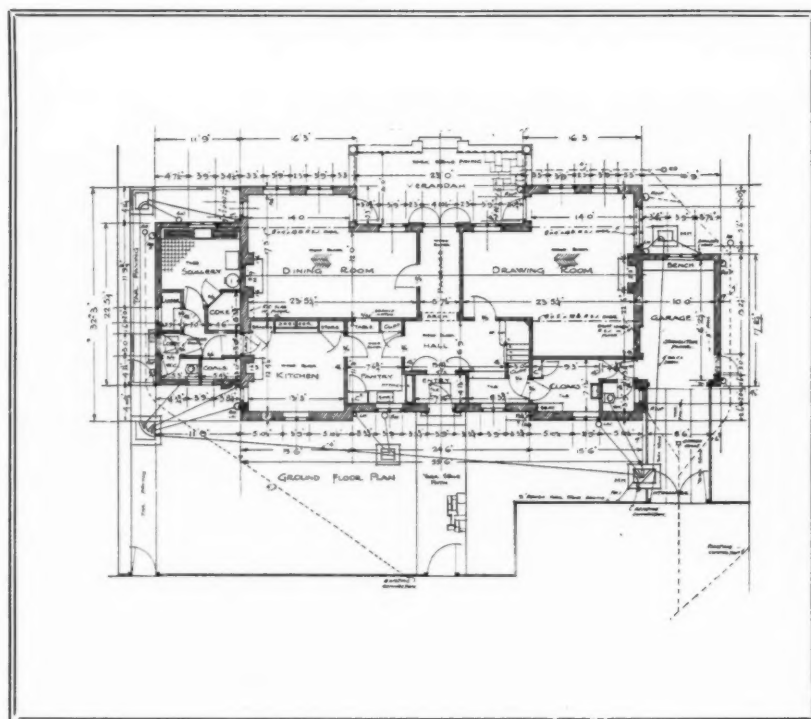
House in Northway, Hampstead Garden Suburb. By C. G. Butler. Above, the main front. Below, the living-room.



House in Wildwood Road, Hampstead Garden Suburb. By Paul Badcock. Above, the main front. Below, the dining-room; and the ground and first-floor plans.



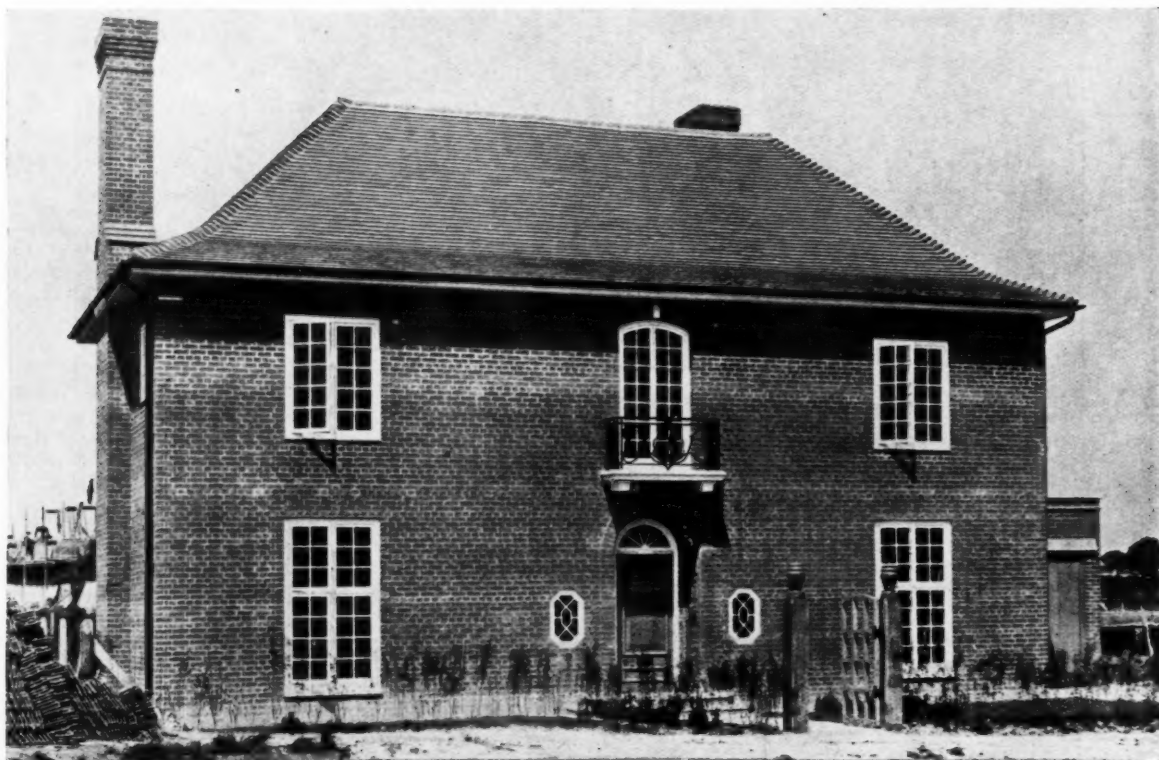
Above, house in Wildwood Road, Hampstead Garden Suburb. By Paul Badcock. The garden side. Below, house in Willifield Way. By John C. S. Soutar.



House in Turner Drive, Hampstead Garden Suburb. By John C. Soutar. Above, the main front. Below, the ground-floor plan.



House in Turner Drive, Hampstead Garden Suburb. By John C. S. Soutar. Above, the lounge. Below, the dining-room.



Southway House, Southway, Hampstead Garden Suburb. By William and Edward Hunt. Above, the main front. Below, an entrance detail.

TRIBULATIONS OF EARLY PRACTICE

[BY KARSHISH]

I: THE ENIGMA AT LARGE

THE purpose of these articles is to give a true account of the actual experiences and sensations, difficulties and successes, worries and triumphs which a man is likely to encounter when he first sets up in practice as an architect. They will deal only with realities; the stodgy, theoretic, and didactic stuff, which is the flesh and bones of much technical writing, will be kept out of them, and the actual facts of professional life as they confront the architect from outside and react upon his inwards, will be displayed with all possible impartiality, frankness, and intimacy.

The plan is to deal first with the general aspects of the subject, then with the particular case of the individual architect, and, finally, with the actual, gritty facts and complexities which confront him. This scheme of dissecting the subject methodically, instead of making a leap into the middle of it and presenting an inventory of the resulting debris, has the disadvantage that the earlier sections must deal with abstractions and generalities. The writer can only say that he will be as concise as circumstances permit, and engages that nothing shall be elaborated which has not a practical application, or is not necessary to complete and explain what follows.

It is not the writer's purpose to expound the obscure and recondite, or to deal with special problems due to perplexing conjunctions of circumstances. The usual and the expected is his theme, not the exceptional and the odd. To the same end the imaginary person whose professional adventures are to be displayed is assumed to be of the stamp of our public schools, and a properly trained student of architecture qualified by examination, with some experience as an assistant in the office of a practising architect of good standing.

The writer makes no claim to be an authority on his subject, or anything of that depressing kind, but asks only the attention given by his friends to a man who has been down in a submarine when he comes to the surface and recounts his sensations in that unusual situation. One claim, however, he does definitely make, and that is upon the reader's gratitude; in these writings, the term "the young architect" will not be found. Every one, it is to be imagined, when he encounters the phrase, experiences a deadly sensation of closing pores and chilled enthusiasm. Why the term "the young architect," used didactically, should, in common with "the young musician," or "the young sportsman," cause us instantly to envisage an effete ass, I do not know, but it certainly does, and no one can be expected gladly to identify himself with anything so repulsive, or to feel well disposed to any writer who asks him to do so.

With the possible exception of his marriage—and I admit the exception more for the opportunity it gives me of opening with a conventional bend than because I believe it to be generally true—there is probably no event in his life to which they — to which a man looks forward with keener anticipations, and of which in later life the recollections live more vividly in his memory, than his first standing forth on his own two legs to measure his worth against the values current in the world, and determine the meaning life, for him, is to have. It is trite to describe the occasion as an adventure, but that exactly is what it is, and the comparison is here made in preparation for the more particular considerations which concern us. No man knows in the least, on entering full-fledged upon life, how he will fare; and every man capable of reflection knows that he can imagine or hope only, but in no way predict his career. Broadly speaking, the decrees of destiny are so capricious as to be unintelligible. A man sets out to be a bull-fighter, and in fifty years finds himself a cardinal; a fo'e'sle hand

becomes pre-eminent in the literature of a foreign nation; a high-mettled boy loaded with college honours standing far above his fellows in promise and marked for a great career, is run over by a train during a cross-country race; a mean-spirited, ignorant fellow with the intellectual and spiritual equipment of a dishonest bullock swells in prosperity till he is hailed as one of the merchant princes of the Empire, a peer of the realm, and an accepted authority on any and every subject on which he may care to employ someone to post him, or write letters for him to sign—it is, in fact, scarcely possible to invent any anomalous conjunctions, however absurd, incongruous, extravagant, capricious, cynical, unjust, or cruel, of which parallel instances do not occur in life. The most wayward imagination cannot hope to travesty life. W. S. Gilbert made it dance to tunes of his own, yet in all the fun he poked, for instance, at the Navy, he would scarcely have ventured to depict an admiral as taking a pony on board the flagship and tittuping up and down the deck on fine mornings. Nevertheless, there was, not many years ago, an honoured and beloved fleet commander who acted in this way.

Within the broad inscrutable edicts of what is called Providence which decides which particular three of London's seven millions claimed daily by its traffic shall be run over next Thursday week, and who to-morrow shall get a cinder in his eye, and who not, and who shall drop and who pick up the nine-and-forty sixpences to be lost in Tube stations during Christmas week, 1928; everyone has an overwhelming sense of the slenderness of the uncontrollable chances which lie between opportunity and attainment, achievement and disappointment, success and failure, even in the field of those special activities—e.g. the practice of architecture—in which he has trained himself to command definite results. Anyone who has reached middle age can look back and review the inexplicable, unfathomable perplexities which have coloured his life; how the thing that seemed safe to crown the ambition he had sedulously qualified himself to accomplish escaped his grasp, or, when grasped, led only to a blind alley from which he had to retrace his steps; while the great event which shaped his career and established his identity in the world fell into his lap unsought and unexpected. Such a man, looking back, finds an enigma which is insoluble. He has the feeling that his best concentrated efforts have been no more conducive to the results he aimed at than those of a man who flings stones down the beach, and may hit a rock or a shell or a white pebble or a black or nothing at all; or those of a man who blindly throws a stick into a walnut tree. The decisive factors in matters of the largest circumstance are characteristically not weighty or important considerations, but fortuitous, wayward, trivial, and beyond all control. An assessor may dream, and the forgotten dream may colour his mind, and turns the balance of his judgment in favour of or against our design; we go down the right side of the street or the left, because we must do one or the other, and meet a friend or look into a shop window, and the word heard or the thing seen prompts a thought which leads to another which, in turn, colours an idea and directs or modifies actions which result in other activities which give direction to yet others that result in our becoming a Seventh Day adventist, or a bankrupt, or being entombed in a coal-mine in Ecuador. The sun rises each morning on a certain balance and adjustment, dislocation and confusion in the affairs of each of us, and none can say on what it will set. This, then, is the adventure of life.

In spite of this sense of being the sport of destiny, a man entering on life can find encouragement in two separate facts. The first is that his sense of powerlessness to command his own fortunes or to know where he is or where he is going, together with all the doubts and hopes and heart failings which beset him, are the common lot of mankind; and that if he could peer into the hearts of those whose air of confidence and apparent steadfast success he envies, he would be likely to find the same trepidation, uncertainty, anxiety, doubts, and troubles which perplex himself. Men with the boldest fronts are often the most tortured with shyness, and a man who is modest and retiring by instinct and who would desire to efface himself and live in the background, often appears arrogant and truculent from his inability to command the assurance of the man

whose self-assertion is the natural expression of enormous self-confidence and belief in his importance. The other matter for encouragement is that although, as has been said, the mechanisms of fate are unintelligible, they are not meaningless. Within the imbroglio of uncontrollable circumstances in which we strive to direct a stable course, we can discern clearly enough first that we can hope to steer only by keeping way on the ship, and, second, that no man ever attains to anything except by purpose and by effort, nor excels except by strong purpose and unwearying effort. The man who throws a stick into a walnut tree has little to aim at, and is as likely to hit an unseen mark as that in view, but on the average, and in the long run, it is the man who throws

strongly and throws often who is best rewarded. As so much of a man's activities must be blindly directed—hopes, chances, speculations, bread upon the water, gambles against fate—how happy should those be whose work, like that of architects, is worth doing for its own sake; but in architecture, as in every other business, profession, or art, a man must rough-hew his ends; the race is to the swift; there is no royal road; it is better to enter by the horn gate than by the ivory, and the more haste is often the less speed—thus speaks the accumulated wisdom of the world; nevertheless, no sooner do we begin to get on close terms with our subject than we are confronted with yet another enigma.

[To be continued]

WINE-CELLAR DESIGN IN THE PRIVATE HOUSE

[BY P. MORTON SHAND]

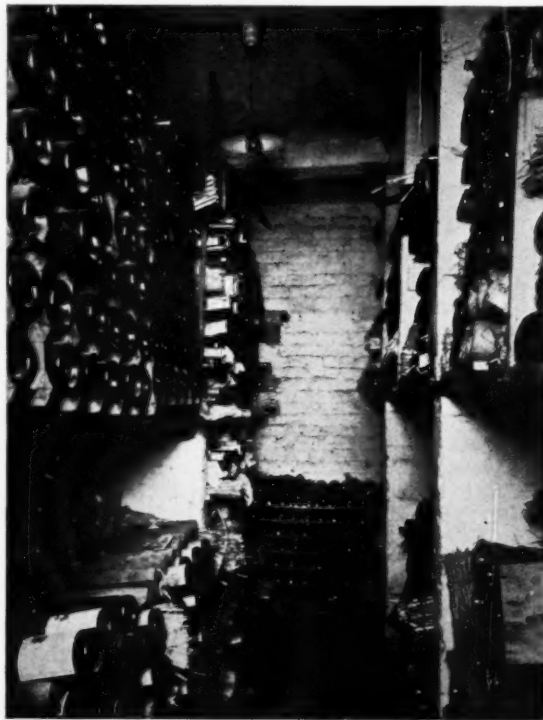
A good, capacious wine-cellar used to be an integral part of the design of nearly every English house, small or great; but, except in the country, houses are more and more giving place to flats, as a result of the economic stringency of our age. Theoretically, most flats have each their own wine-cellar in the basement of the building, but in practice they are seldom used—for wine at least—as a householder's descent to these communal dungeons entails all the guilty and self-conscious sensations of trespassing in someone else's area. The flat wine-cellar consequently tends to become a mere dining-room cupboard in which a few bottles at a time can be kept for daily use, or a portable "cellarette," where, indeed, it is not reduced to the dimensions of a couple of decanters and the ignoble tantalus. This means that the flat-dweller has to buy odd bottles of wine as he needs them (probably at the grocer's), and consume them almost as soon as they are bought. He has my sympathy.

A common misconception, especially among women, is that more or less any vault or recess called a cellar, whether the designation be a legitimate or only a courtesy title, is admirably suited for the storage of wine. This is a grave error. A fine cellar of wine calls for an as honourable and carefully chosen habitat as a fine library. Both afford visible evidence of the culture of the master of the house. Wine is put into cellars not merely to be stored away, but to improve and mature during the period of its seeming neglect.

Certain simple conditions are essential for the proper storage of wine; relatively even temperature, dryness of walls and atmosphere, absolute darkness. The cellar must not be shared with wood, oil, coal, potatoes or other produce susceptible of affecting the wine adversely. An absence of draughts and kitchen, or other, odours and oscillation of the superstructure of the house by passing traffic, together with stout walls, are further desiderata. Above all a cellar, unless it is to be used exclusively for white wine, should not be too cold. It is for this reason that brick cellars are to be preferred to

stone, cement or concrete ones, though cellars hewn out of the living rock, particularly those excavated from porous chalk or limestone, such as are to be found in many of the chief viticultural regions on the Continent, prove admirable for housing wines in the wood. The ideal condition, of course, is to have separate cellars for red and white wines, since the former require a slight warmth and the latter a just perceptible chilliness of atmosphere. As this proved an impracticable waste of space more often than not builders were accustomed, a generation or two ago, to place the wine-cellar in juxtaposition to the kitchen, in order that the bins lining the partition wall could be used for red wines and those on the opposite and cooler side for white. On the whole this device may be said to have proved a reasonably successful compromise where the kitchen boiler or range was not in too close proximity to the dividing wall, or the dividing wall was not too thin.

Two main types of wine-cellar are to be found in London houses corresponding to the two periods which have seen the majority of them built; the Georgian and the mid-Victorian. In the smaller Georgian house—the plain, brick-fronted, two or three windows wide residence—the cellar, vaulted or raftered and usually fitted with wooden divisions, is often decidedly cramped, being too narrow to do one's own bottling in and uncomfortably exiguous for decanting and opening cases, or for binning away. The Victorian era was the hey-day of wine-consumption in England and something of the sumptuousness of that age in the domain of food and drink is reflected in the dimensions of the average Victorian cellar. Even in quite modest-sized stuccoed houses it has nearly twice the size and capacity of its Georgian prototype. The passage-way is more spacious, the ceiling loftier, while the partitions and flooring are usually formed of solid stone slabs. All in all, it may be said that the design of the Victorian cellar cannot be sensibly improved upon within its dimensions as regards capacity or convenience. Both the Georgian and Victorian



Wine-cellar at No. 1 Edward Place, Kensington.

cellars have generally three vertical partitions with one lateral division on both walls; the third, or end, wall being left bare to form a subsidiary bin at need, or to afford space for spigoting a beer-barrel or a spirit-keg. The paucity of the number of bins is owing to the fact, that in those days of plenty, wine was purchased in tens, and even hundreds, of dozens—provision or replenishment often being made only once in a generation—while the varieties in vogue were but few: Madeira, Sherry, Port, perhaps some Hermitage, with sometimes a very little Claret, Moselle or Hock—added as a concession to the ladies.

The real problem of cellar design for the connoisseur of wine—the man who loves to collect several choice or rare varieties and vintages, and to cherish them long before drinking them—is to avoid “covering up”; to have the wines he may have inherited from his father no less accessible than his latest purchases. By the very nature of things the newest wines tend to become placed on the top of much older bottles for lack of other space, and by the delicate nature of stacking the withdrawal of the latter soon becomes virtually impossible. The newer a wine the longer it must be left undisturbed and the greater the number of years before it will be needed or is fit to drink, while the oldest wines should always be handiest for immediate use. If one wine must be covered up by another it is the old which should cover the new and not vice versa. This is the problem

in a nutshell. There is always plenty of largely unusable vertical space, there is always a dearth of horizontal accommodation where the wine will be secure from being buried under later acquisitions. Only those who have had to stack and re-stack whole bins at a time to rescue wine fast passing its prime, or in order to place new wine on the ground level, will realize the full force of these inconveniences. Hitherto the only real palliative has been in the guise of expensive metal honeycombs, each cell of which accommodates a single bottle that can be withdrawn without disturbing its neighbours, designed to fit into the existing bins. But in addition to its expense this expedient has another drawback: the wine can no longer be binned away in a double stratum neck to neck, as is the general rule, whereby the cellar's capacity is rather more than halved.

The ideal cellar should provide a separate and readily accessible bin for each separate variety of wine or vintage by a judicious distribution of the partitioning of the wall space among a much larger number of smaller bins of two, four and, at very most, six dozen capacity. At present, with even as small a selection as fifteen or twenty different kinds of wine this is only possible in those long passage-like cellars such as are sometimes found in large country houses, of which Stowe or Chatsworth would probably furnish fitting exemplars.

The problem of planning a small but perfectly planned cellar in a very limited space, say six feet by twelve, is a nice but hardly insuperable one for the architect—especially if he is a wine lover. He will find much sound guidance in that immortal chapter of an already moribund book: “An Aged and a Great Wine” in Meredith's *Egoist*. True, the architect of an age in which the demand or need for wine-cellars has almost ceased even before

they become illegal, as they seem foredoomed to do, in pursuance of what is termed “progressive social legislation,” has less direct inducement than his predecessors to apply himself to the task; but then architects are peculiarly the guardians of venerable traditions and the abiding canons of culture in structural form. In the alternative, should England still remain free to drink what

it likes, if not when it likes, the few surviving butlers will probably soon be metamorphosed into domestic cocktail-mixers, garbed like barbers and presiding over marble-topped American bars. But the installation of these dining-room parodies of the hotel lavatory is a plumber's job, not an architect's. The wine-cellar, even if it is already little more than an antiquarian survival, is at least worthy of the architect's notice as such. Every style has its day and its ultimate resuscitation. The return to Madeira and antimacassars may not be as far off as we think, and who knows but the new rich of the next generation may insist on wine-cellars as those of the last but one insisted on castellations?



Wine-cellar at No. 67 Holland Park, W.

correct, since it does injustice to a great man. The description of the bridge as “a wretched string of nine titivated canal bridges,” which I quoted from a correspondent unnamed, is attributed to Ruskin. As I pointed out, Ruskin was quite sound about the bridge. He praised it in an early poem as “the finest bridge in all the City,” and later compared the majestic sweep and fine proportion of its arches with the Rialto in Venice. His criticisms were two: first, that the level line of the bridge is secured by the sacrifice of those features in old bridges which arise from the nature of rivers—the deeper, more navigable channel on the inner side of the bend, and consequent widening and heightening of arches on that side, and corresponding upward and downward slope of the roadway; second, the absence of imaginative sculpture. These criticisms have been disingenuously or ignorantly used in the present discussion by advocates of the Council's scheme of destruction; notably by Mr. Scurr in the House of Commons, who should be more careful, in future, to verify his references.

D. S. MACCOLL

CORRESPONDENCE

RUSKIN AND WATERLOO BRIDGE

To the Editor of
THE ARCHITECTS' JOURNAL

SIR,—In the appreciative reference by “Astragal” (June 23) to an article of mine in the *Saturday Review* (June 12) about Waterloo Bridge, an error has crept in which I will ask leave to

MODERNIZING THE OLD COUNTRY COTTAGE

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—It is to be hoped that Mr. Neville Chamberlain will be able to gratify his wish, made during a speech to the Rural District Councils Association, to contribute substantial sums of money towards the repair, enlargement, and modernizing of old country cottages. Should the wish of Mr. Chamberlain become a reality he should insist upon the employment of architects. These delightful old cottages would then be in no danger of losing their peculiar charm.

R. HUTCHINGS

THE COMPETITORS' CLUB

[This week Seneschal, who conducts this page, points out that the range of variation in the types of scheme which may be made the subject of town-planning competitions renders it necessary to allow much more latitude in drafting the conditions than in the case of purely architectural competitions. Judging from the course the architectural competition has taken and the obvious advantages of obtaining different points of view on the solution of our civic problems, he remarks that it seems inevitable that town planning will be brought within the scope of competitive activity, and architects will do well to be prepared for such an eventuality. Seneschal would be glad to consider contributions for this page from any of our readers.]

TOWN - PLANNING COMPETITIONS

COMPETITIONS for town planning in its various aspects and for the development of estates, either municipal or in private ownership, are gaining an increasing vogue as a method of obtaining designs. Sometimes they are combined with the design of buildings, but often it is simply a plan that is demanded. In such a case the conditions drawn up by the R.I.B.A. are only partially applicable; it may not be feasible to employ the successful competitor on the basis of a commission, and if this were stipulated for the competition would be abandoned. Nevertheless, so many architects are well qualified for this class of work that it is most desirable that they should have an opportunity of showing their skill in it. Besides this, there are members of other professions who have also qualified in town planning, and who, just as some architects have widened their studies to cover the engineering aspects, have in their turn combined this branch of architecture with their normal professional practice.

It has even been suggested that town planning is likely to become a specific and exclusive profession, but though this is happening in the United States, the progress in this direction is not making marked strides in this country, though there are a few almost entirely engaged on this class of work.

To return to the question of competitions; in many cases the sole reward will be the premiums, the first of which ought to be on a scale representing an adequate payment for a plan intended to be carried out by the permanent officers of the authority concerned. Now the equitable amount for this premium will depend to a large extent on the degree of detail required to be dealt with in the competitive designs; if these are to define all the works necessary to insure the efficient development of the scheme, such as services, sewerage, site planning, etc., the value of the premium should be calculated on a percentage basis. Probably, for the most complete scheme imaginable, 3 or 4 per cent. on works would not be unreasonable, but usually much less than this is demanded, and, therefore, in accordance with what is required a descending sliding scale might be devised to accord as nearly as possible with the remuneration for different classes of service laid down by the Town Planning Institute, though the difficulty arises that these more usually cover consultations in "implementing" the scheme, and would be more than what could be afforded for general design only. However, it ought not to be impossible to decide what would be a fair remuneration for the amount of work involved.

Perhaps a more important matter is the undesirability of the practice by which a premiated plan is simply bought outright and the author given no further interest in its execution. No matter how good it be, modifications are almost sure to be demanded, and it is more than probable that alterations will be made on lines quite different from those the original designer would have adopted. It should, therefore, be urged that as far as possible the successful competitor should be retained as consultant on appropriate terms, providing payment for time and expenses or on some scale of payment agreed as suitable; it might be quite a moderate one, as the assumption is that the design has already been paid for, and the important point is that its author should be in a position to see that necessary modifications do not conflict with it.

As an alternative it might be more acceptable to make the first premium sufficient to cover subsequent consultations, allowing, in addition, only such out-of-pocket expenses as might be incurred. There would then be less inducement to tinker up the scheme without reference to the views of its author on the alterations.

The range of variation in the types of scheme which may be made the subject of town-planning competitions renders it necessary to allow much more latitude in drafting the conditions than in the case of purely architectural competitions, and it will doubtless take some time before all these can be brought under a formula that can be regarded as generally applicable. In the meantime, those that are inaugurated should be carefully studied to secure that they are on equitable lines, and that no inconvenient precedents are established which might tend to lower the standard in the future, both in regard to the remuneration and the subsequent status of the successful competitor.

In this type of competition, to even a larger extent than in those for buildings, would it be advantageous to draft the instructions so as to offer a broad, general visualization of the principal aims in view? Town planning embraces so many aspects, sociological, economic, and industrial, that it would be futile to expect a sound solution of any of its problems, where they are of a comprehensive nature, without a well-considered programme embodying the reasons which have dictated its main factors. This complexity may for a time tend to limit the initiation of such competitions to the simpler forms of planning, such as parks, housing estates, etc., but, judging from the course the architectural competition has taken and the obvious advantages of obtaining different points of view on the solution of our civic problems, it seems inevitable that these will be brought within the scope of competitive activity, and we shall do well to be prepared for such an eventuality.

SENESCHAL

COMPETITION CALENDAR

The following competition is announced with the full approval of the R.I.B.A.

Saturday, July 31. Australian National War Memorial, Villers Bretonneux, France. Open to Australians. Particulars from the High Commissioner's Office, Australia House, Strand. Deposit £2 2s.

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

Monday, July 12. Royal National Eisteddfod of Wales, Swansea, Competitions: (1) National Parliament House of Wales (Prize, £100); (2) Street Façade to a Large Stores (Prize, £25); (3) Set of Measured Drawings of Architecture (Prize, £25). Assessor, Mr. Arthur Keen, F.R.I.B.A. Particulars from the publishers, Messrs. Morgan and Higgs, Heathfield Street, Swansea (1s. 2d. post paid).

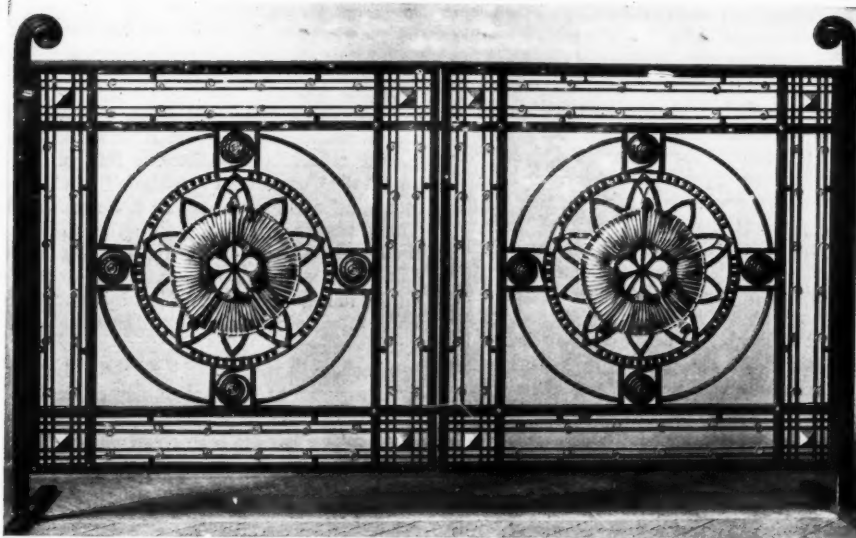
September 30. Cenotaph for Liverpool. Assessor, Professor C. H. Reilly, O.B.E., M.A., F.R.I.B.A. Premiums, first, £200; second, £150, provided he is an ex-Service man; third, £100; fourth, £50. The author of the selected design will be paid a commission of 500 guineas, which will include the premium of £200 above-mentioned, and, in addition to preparing all the necessary working drawings and superintending the erection of the work, he will be required to superintend the erection of a full-size wood and plaster model of his design on the site. Particulars from the Town Clerk.

The conditions of the following competitions have not as yet been brought to the notice of the R.I.B.A.

Saturday, July 10. Proposed Council Offices and a Fire Station on a site in Brighton Road, Purley, for the Coudson and Purley Urban District Council. Assessor, Mr. Philip Hepworth, F.R.I.B.A. Premiums, first, £300; second, £200; third, £100. Particulars from Mr. Ernest C. King, Clerk to the Council, Council Offices, Purley. Names to be forwarded to the Clerk, not later than July 10.

No date. Conference Hall, for League of Nations, Geneva. 100,000 Swiss francs to be divided among architects submitting best plans. Sir John Burnet, R.A., British representative on jury of assessors.

No date. Manchester Town Hall Extension. Assessors, Mr. T. R. Milburn, F.R.I.B.A., Mr. Robert Atkinson, F.R.I.B.A., and Mr. Ralph Knott, F.R.I.B.A.



LITERATURE

MODERN FRENCH DECORATIVE ART

A RECORD of the character and special qualities of French decorative art at the close of the first quarter of the twentieth century has a very real interest, particularly when it takes the form of a stimulating survey such as the volume issued by The Architectural Press under the title of *Modern French Decorative Art*. To this extensive collection of examples of the work of modern French designers, decorators, architects, and craftsmen, M. Léon Deshairs, the editor of *Art et Décoration*, contributes an introduction,

and Mr. H. de C. Hastings a brief preface. There are 188 plates, fourteen of them in colour, which reveal the contribution of France to *le style moderne* in furniture, interior decoration, textiles, metalwork, ceramics, glass, jewellery and bookbinding.

Of all nations France is the most irrepressibly ornamental. Dramatic instinct in alliance with luxury has given power and an imposing grand manner of beauty to French decorative art since the seventeenth century, although time has generally touched the frail fashions with tawdriness. "Furious in luxury, merciless in toil. . . ." Kipling has written of France; and that line is



Above, an altar rail in iron and bronze. By Raymond Subes. Below, a bed. By J. E. Lelau. [From *Modern French Decorative Art*.]

aptly illustrated by this comprehensive work on contemporary French decorative art. In looking through the plates we find that although the forms have changed vastly the same motive that dominated France of the Bourbons still controls the artist and the craftsman. The artist designs for "furious luxury," and condemns the craftsman to "merciless toil." This applies particularly to the woodwork. The furniture commands the most superb cabinet-making skill; the sheer competence of the craftsmanship is staggering; the richest materials, amboyna, palisander, amaranth, macassar, ebony, locust wood, ivory, walnut of the finest figuring, are employed in building up a cabinet, a table or a desk that may have a certain gracious simplicity of line and yet be as intrinsically ornate as some Louis Quinze piece. The artist dictates forms that come easily and agreeably to his pencil; and the craftsman must coax his materials to suit the tyrant at the drawing-board. Consequently we find a lack of sympathy with wood expressed by much of the furniture illustrated. Carving and carved ornament based on classic conventions have vanished. Wood is inlaid with bands and lines; there are great expanses of veneered surface curved and waved, cross-bandings, quartered panels, oysterwood, inlays, with occasionally some device outlined in ivory, like the carving table by Jacques Ruhlmann, with a conventionalized Apollo streaming across the sky, a design that might be likened to the vigorous draughtsmanship of Herrick. It is all magnificently artificial. As Lisle March Philipps wrote about the French furniture of the eighteenth century: "Luxury here is dominant, it is the master motive. It dominates, for one thing, the labour that serves it." And of the craftsmanship of that furniture he held that it had "a forced excellence; an excellence not exerting itself freely, but constrained, whether it will or no, to celebrate the supremacy of luxury."

Convenience and comfort certainly enter into the modern French scheme of things, although *la loi de la conception rationnelle* is only enthroned by a small group of designers. The rooms illustrated are comfortable in the upholstery sense of the word, and decorative in a very masterful manner. The French decorator creates a wonderfully composed picture, with infinite pains lavished on the details, everything in the room from lampshades to key plates on cabinets being part of his magnificent scheming; but the individual, the ultimate inhabitant of the room is forgotten, or rather repressed. For example, a bedroom (designed by Martine and shown on page 58) becomes the setting for a great blossoming tree that dominates the wall by the bed and stretches a trellis of branches across that wall, expanding its exotic blossoms into a shower of stars that splash round the corner and occupy another flank of the room. The tree on the wall is the real, vital inhabitant of that room; the owner becomes a censored nonentity.

Many of the printed fabrics are fresh and vigorous in design, but the textile section is comparatively small. Many plates are devoted to metalwork, which varies from elaborate things like radiator covers resembling rippling flames to electric light fittings of a simple excellence, and there is an instructive selection of finger-plates, door handles, and window fastenings. Glass, pottery, and silver work all illustrate new forms, new and occasionally pleasant ideas of embellishment, and an old and gracious competence to serve the luxurious needs of the hour. Modern French decorative art is intensely national, and to transplant it or imitate it would hardly be satisfactory; but it is a grand tonic, and the Architectural Press has bottled this dose of it most attractively.

JOHN GLOAG
Modern French Decorative Art. The Architectural Press. Price £2 10s. net.

PUBLICATIONS RECEIVED

School Plans. Published by the Association of Directors and Secretaries for Education. Price 10s. 6d.

Colour and Interior Decoration. By Basil Ionides. Country Life, Ltd. Price 10s. 6d.

How to Distinguish Prints. Edited by Hesketh Hubbard, R.B.A. The Print Society. Price 21s. net.

Baukunst und Dekorative Plastik der Frührenaissance in Italien. By Julius Baum. Julius Hoffmann, Stuttgart.

IN PARLIAMENT

[BY OUR PARLIAMENTARY CORRESPONDENT]

Waterloo Bridge

In the House of Lords, during the second reading of the London County Council (Money) Bill, the Earl of Crawford called attention to the fact that this Bill contained provision for the rebuilding of Waterloo Bridge, but, since the measure passed the Commons, the position had changed, and the Government had decided to appoint a Commission to inquire into the Thames bridges, including Waterloo Bridge. He asked whether the London County Council would pay heed to the report of the Commission, and also asked for an assurance that, unless any vital or urgent structural necessity arose, the bridge should not be destroyed until the Commission had had an opportunity of making a report.

Viscount Falmouth said that the London County Council, having regard to the appointment of the Royal Commission, had decided by resolution to defer action and allow the bridge to stand as it was. Nothing could possibly be done before the end of the year.

Henry VIII's Wine Cellar

The attention of the House of Commons was directed last week by Sir Wm. Davison to Henry VIII's wine cellar at Hampton Court. Sir William asked the Under-Secretary of State for the Home Department, as representing the First Commissioner of Works, whether steps could be taken to open to the public Henry VIII's Newe Wyne Seller at Hampton Court, having regard to the small expense entailed in clearing away a partition which at present blocked the cellar, the cost of which could easily be recouped out of the fees charged for entrance to Henry VIII's great kitchen, or, if necessary, a small additional fee could be charged to cover the expense of opening the Newe Wyne Seller?

Captain Hacking replied that the First Commissioner of Works was desirous of opening the cellar to the public, but he regretted that, owing to the need for economy in expenditure, there were not sufficient funds available on the Vote for Royal Palaces to enable the necessary work to be done during the present financial year. Appropriations in aid could not be used to meet expenditure.

Sir W. Davison then inquired whether it was not a fact that the recent opening of the kitchen of Henry VIII at Hampton Court had resulted in the receipt to the National Exchequer of something like £600 or £700, and did Captain Hacking not think that he might anticipate something similar if this wine cellar, which was of even greater interest, were opened to the public, it being one of the first examples of Tudor architecture in the palace?

Captain Hacking replied that no doubt an amount of money might be recouped after a certain time. It was true that the opening of the kitchen had resulted in funds being accumulated, but there would be an immediate cost of £315. The department might get some money in future, but that would not relieve the financial position at the moment.

Sir W. Davison, however, pointed out that the risk would always obtain. Might not the department, having seen the great profit made and the appreciation shown by the public at the opening of the kitchen, very well run the risk of opening the wine cellar without any charge?

The Speaker intimated that the estimate on which this question really arose had been passed, and the incident then terminated.

The Town Tenants Bill

One of the many Bills introduced by private members which appears to have small chance of reaching the Statute Book this session is the Town Tenants Bill, which has been introduced by Mr. Womersley, a tenant member. The object of this measure, which has yet to receive a second reading, is stated to be to provide for leaseholders and tenants of business premises, dwelling-houses, and other buildings in England and Wales: 1: Compensation

for improvements made by them which increase the value of the premises occupied by them; 2 : compensation for unreasonable disturbance of their occupancy; and 3 : continuation of the possession of their premises on reasonable and fair terms. The Bill is largely based on principles which have been accepted by Parliament in the Town Tenants (Ireland) Act, 1906 : 1 : Agricultural Holdings Act; the Rent Restrictions Acts, and similar statutes passed with a view to adjusting an equitable basis the position of tenants in relation to their landlords. Sir Philip Pilditch, Mr. Galbraith, and Mr. Meller—all tenant members—have given notice that, should an opportunity for a second reading debate arise, they will move the rejection of the Bill on the following grounds : "That, while prepared to consider further reasonable amendments in the Law relating to urban landlords and tenants, this House considers no Bill dealing with town tenancies will be satisfactory which ignores the evidence before the Select Committee of this House on Business Premises in 1920 with regard to the importance of avoiding any provisions which may discourage the investment of capital in the erection and reconstruction of premises and the finding of the Committee in their Report that any proposed legislation which tends to discourage the bona-fide investor is to be approached with caution, and more especially at the present time when there are large arrears of building to be made up and other forms of investment offer many competitive attractions."

The Export of Works of Art

Another useful little measure which appears likely to be "held up" for an indefinite period is the Works of Art and Antiquities (Prohibition of Removal) Bill, introduced by Sir Henry Slesser to prevent the wholesale export of works of art from this country. Mr. Rye and other Unionists have given the following notice of the rejection of the Bill : "That this House, while regretting the exportation from the United Kingdom of any historic works of art and the demolition, for the purpose of export, of buildings or monuments of historic, national, or local interest, declines to give a Second Reading to a Bill which interferes with the rights of owners and prohibits them from dealing with their own property in any manner they think fit."

HOUSES AT HAMPSTEAD GARDEN SUBURB

Following are the names of the contractors and some of the sub-contractors who executed work on the buildings illustrated on pages 11 to 24 :

House in Linnell Drive, by Mr. Barry Parker, F.R.I.B.A. Mr. J. W. Woolnough, of Eastbourne, general contractor. The Housing and Town Planning Trust, Ltd., clerk of works. Cost £9,510.

A pair of houses by Mr. Paul Badcock, A.R.I.B.A., in association with Mr. F. W. Knight, A.R.I.B.A. Guild Housing, Ltd., general contractor. Ebner's pitchpine wood-block flooring was laid, and Teale combination gas or coal fires, and Sentry boilers were installed.

House at 43 Northway by Mr. C. G. Butler, A.R.I.B.A. Mr. D. Draisey, Hounslow, general contractor. Sub-contractors : Colliers, of Reading, paniles; George Wright, Ltd., grates; Mellowes & Co., Ltd., sanitary fittings. Fireplace in living-room in Daneshill bricks. A Sentry No. 1 boiler was installed.

House and garage, 23 Wildwood Road, by Mr. Paul Badcock, A.R.I.B.A. Mr. G. Ramsbottom, general contractor. Sub-contractors : Samuel Howard, of Great Missenden, general facing bricks; Daneshill Brick and Tile Works, tiles; Henry Hope and Sons, Ltd., hot water and central heating;—Pontifex and Sons, sanitary fittings; N. F. Ramsay, Ltd., door furniture. Devon interiors, and a Beeston boiler are installed.

House (architect's own house), Turner Drive, by Mr. John C. S. Sutton, F.R.I.B.A. Messrs. Prestige & Co., Ltd., general contractors. Mr. Mears, general foreman. Sub-contractors : Colliers, roof tiles; National Heating Co., Ltd., central heating; Bratt Colbran

& Co., stoves; Higgs and Hill, Ltd., electric wiring; Mellowes & Co., Ltd., sanitary fittings; Carter and Aynesley, Ltd., furniture.

House by Paul Badcock, A.R.I.B.A. Guild Housing, Ltd., general contractor. Sub-contractors : Mellowes & Co., Ltd., sanitary fittings. A Sentry wrought-iron boiler was installed.

House in Wellgarth Road by Mr. John C. S. Soutar, F.R.I.B.A. Messrs. Callow and Wright, Ltd., general contractor. Mr. Maunder, general foreman. Sub-contractors : Rosser and Russell, Ltd., central heating; Candy & Co., Ltd., Well Fire and Foundry Co., Ltd., and Bratt Colbran & Co., stoves; Yannedis & Co., furniture. A Sentry boiler was installed.

House in Constable Close by Mr. John C. S. Soutar, F.R.I.B.A. Mr. W. Quennell, general contractor. Mr. Jarvis, general foreman. Sub-contractors : Collier Bros., Reading, quarry tiles; J. C. Edward, roof tiles; Bratt Colbran & Co., stoves; Jackson and Boyce, electric wiring; George Wright, Ltd., sanitary fittings; Henry Hope and Sons, Ltd., casements; Carter and Aynesley, furniture.

House (with semi-bungalow artist's studio) in Willifield Way by Mr. John C. S. Soutar, F.R.I.B.A. Messrs. Garsubil, Ltd., general contractor. Henry Hope and Sons, Ltd., casements; Pither anthracite stoves and Pither anthracite boilers are installed.

House (with thin-brick loggia on front) in Linnell Drive by Mr. John C. S. Soutar, F.R.I.B.A. Mr. W. T. Streather, general contractor. Sub-contractors : Rosser and Russell, Ltd., central heating; George Wright, Ltd., stoves; George Wright, Ltd., sanitary fittings; A. E. Davis, furniture. A Glowworm boiler has been installed.

House in Turner Drive by Mr. E. Turner Powell, F.R.I.B.A. Messrs. Mattock and Parsons, general contractor.

Southway House, Southway, by William and Edward Hunt, F.R.I.B.A. Sub-contractors : Thomas Lawrence and Sons, bricks; C. J. Marston, stone; Roberts, Adlard & Co., Ltd., roof tiling; The Air-Vent Heater Co., Ltd., plumbing, sanitary work, and heating apparatus; Crane-Bennett, Ltd., sanitary ware and fittings; J. F. Ebner and Sons, flooring; Barrett and Wright, Ltd., electric wiring.

House in Wildwood Road, by Mr. Paul Badcock, A.R.I.B.A. The Guild of Builders, general contractors. Sub-contractors : Henry Hope and Sons, Ltd., central heating; Bratt Colbran & Co., grates; Crittall's standard casements. All internal joinery and panelling is by Messrs. Drytone, Ltd.

TRADE NOTES

During the partial rebuilding of Nos. 28-29 Hatton Garden, E.C., the business of Marryats will be removed a few doors away, to No. 40 Hatton Garden. The business of Messrs. Marryats comprises Marryat and Place, electrical and engineering contractors; Marryat and Scott, Ltd., lifts, cranes, and conveyors; and Dewhurst and Partner, Ltd., manufacturers of electrical machinery and automatic switchgear.

The annual general meeting of the General Electric Company, Limited, will be held at Magnet House, Kingsway, London, W.C.2, on July 12. The directors are glad to report another satisfactory year's trading. The profits amount to £1,076,809, an increase of nearly £47,000 over the previous year. The concluding months of the year were adversely affected by impending labour troubles. The directors recognize that the results of the year under review would have permitted an increase in the dividend, but, in view of the present unsettled industrial conditions, they think the time inopportune for initiating a higher dividend policy. The company's works have in the main been fully employed. In heavy engineering the inflow of orders has been fairly satisfactory, but competition at home and abroad still keeps the profits of these departments far below the level justified by the technical risks incurred. There has, however, been an increased demand for the general products of the company. Overseas trade has shown a further expansion in volume, mainly in Australia, India, and Argentine. China and South Africa have encountered conditions which have made business difficult.

LAW REPORTS

LIBEL ACTION SETTLED ON TERMS.

Higgs and Hill, Ltd., v. Brown and others. King's Bench Division. Before Mr. Justice Horridge

On Monday morning in the King's Bench Division, the special jury action of Higgs and Hill, Ltd., against Brown and others, was mentioned to Mr. Justice Horridge, on a settlement.

Sir Edward Marshall Hall K.C., and Mr. Spence, K.C., appeared for the plaintiffs, and Mr. Stuart Bevan, K.C., and Mr. Rimmer for the defendants.

Sir Edward Marshall Hall said this was an action for libel brought by Messrs. Higgs and Hill, Ltd., a well-known firm of builders, against certain individuals named Brown and others, who were officers of the London Master Builders' Association.

The action involved serious questions, and would have occupied the Court for a long time if it had been fought out. The short point was this. His clients were members of the Association up to a certain date and then they withdrew from it. On their withdrawal they were asked to sign a certain document and they agreed as to a part of it, but declined as to another part. Thereupon defendants, thinking they were justified in so doing, circulated amongst people who were contractors and architects, a statement that the plaintiffs were in fact paying wages above the trade union rate. The result might have been disaster to his clients in building operations. Fortunately they carried on. They minimized matters as much as possible and they had and are, a very fine business. He was glad to say that the parties had come together and certain terms of settlement had been drawn up, upon which the record in the case would be withdrawn. His clients admitted that the defendants acted in good faith, although mistaken in their rights in circularizing. But as just as much mischief had been done, it could only be cured by the publicity they now had in Court.

Mr. Stuart Bevan, for defendants, said he endorsed all that had been said. The most satisfactory part of this case and its result, was the statement on each side that throughout the matters, which were the subject matter and dispute, each side acted in good faith and were moved by honest motives. He desired to say that the defendants regretted the publication complained of, because the allegations that payments were made in excess of standard rates by the plaintiffs firm, ought not to have been made on the information they had, and were without foundation. Counsel withdrew the statement contained in the circular and expressed defendants' regret that it should have been made. Counsel said he was instructed to say for defendants that the Association would gladly welcome the plaintiffs back as members of the Association.

His lordship: By consent the record will

be withdrawn in the case on the terms endorsed on counsel's briefs.

Sir Edward Marshall Hall: Yes, my lord.

Mr. Bevan said no judgment would be necessary.

By consent liberty to apply was granted by his lordship.

RESTRICTIVE COVENANT ISSUE

Frampton v. Gillison and another. Chancery Division. Before Mr. Justice Lawrence

This was a motion by Mr. Albert Frampton, a builder, against Dr. J. A. Gillison and Messrs. Stirling and Sons, Ltd., chemists, to restrain them from carrying on a business or trade at 10 Bromley Hill, Bromley, in breach of a covenant not to carry on any trade there other than "chemistry, drugs, dentistry, or doctor."

Mr. Jenkins, K.C., said the motion would be treated at the trial or action. The plaintiff had sold to the defendant the premises for use as a chemists, etc., and his complaint was that the defendant had obtained and opened a branch post office there. He had a scheme with regard to the estate that no other competitive shop should be established on the parade of shops. The defendant sold postcards and envelopes, which really made it a stationers business, which plaintiff had provided at a trade from our shop.

Mr. Evershed contended that this was not a "competitive trade," the Crown had the monopoly of post offices, and therefore there had been no breach of the covenant.

His lordship held that defendant's argument was sound in that the post office was a branch of public service, and outside altogether the purview of the covenant, and not a competitive trade. He dismissed the motion with costs.

LIGHT AND AIR DISPUTE

Horton's Estates, Ltd., v. James Beattie, Ltd. Chancery Division. Before Mr. Justice Russell

This was an action by Horton's Estates, Ltd., of Colmore Row, Birmingham, against James Beattie, Ltd., of Victoria Street, Wolverhampton, for an injunction to restrain a threatened nuisance by the obstruction of light and air to ancient windows in plaintiffs' property known as the "Joiners' Arms," 15 Darlington Street, Wolverhampton, and a mandatory injunction on the defendants to pull down a wall they had erected.

Mr. Bennett, K.C., appeared for the plaintiffs, and Sir H. Cunliffe, K.C., for the defendants.

Mr. Bennett explained that the window in respect of which complaint was made lighted a sitting-room on the ground floor of plaintiffs' premises. Defendants were erecting a building which was to be 44 ft. in height at a distance of 15 ft. from the window. Plaintiffs also complained of the obstruction of light to two windows on the first and second floors which gave light to corridors. There was a staircase which would be rendered dangerous by this

obstruction. Defendants had reached a height of 30 ft. with their building. The question whether the windows were ancient lights was in issue. The house, 15 Darlington Street, together with two adjoining houses, was conveyed to Messrs. W. Butler and Co. in 1891. The following year they sold Nos. 13 and 14, and on December 12, 1922, they conveyed the "Joiners' Arms" to plaintiffs. The licence was surrendered subsequently. Plaintiffs acquired the property for the purpose of developing it. Defendants' case mainly was that this was not a matter in which an injunction should be granted, and that any legal wrong done would be adequately met by damages. While they denied liability they paid £100 into court.

Sir H. Cunliffe said defendants did not admit that plaintiffs' windows had enjoyed the light which was claimed for them.

Evidence for the plaintiffs was given by Mr. E. Eccleston, secretary of W. Butler and Co., Ltd., of Wolverhampton; Mr. Horton, managing director of the plaintiffs' company; Mr. William Henry Bateman, clerk of works of W. Butler and Co.; and Mr. Percy Waldram, architect and surveyor.

Sir H. Cunliffe contended that any wrong plaintiffs had suffered could adequately be met by damages.

Mr. Gerald Fraser, architect, of Temple Row, Birmingham, giving evidence for the defence, said that the height of defendants' wall would be 42½ ft., which was a modest height for the centre of a large industrial town. He had come to the conclusion that plaintiffs' windows received a good light, and he did not think the new building would create a nuisance. He was able to read suitable newsprint in the room below the walls.

Sir H. Cunliffe argued that this was not a case where an injunction should be granted. It was a case for damages only if an actionable wrong had been committed, and it was not a case where the damages could not be ascertained.

His lordship asked how much counsel said the damages should be.

Sir Herbert said plaintiffs suggested £500, but that was an exaggerated amount. Defendants had paid £100 into Court.

Sir H. Cunliffe said plaintiffs' property stood in their own books at £2,750. There was only one window which was affected, and if defendants had to set back their building line so as to give an angle of 45 deg. it would mean abandoning their building scheme, which involved an outlay of from £30,000 to £40,000.

Mr. A. J. Bennett, K.C. (for plaintiffs), submitted that the action was really without defence.

His lordship said a peculiar feature was that it appeared the plaintiffs' house, as it stood, was useless. It was a de-licensed public-house and unsuitable for a private house, and in order to be used for any other purpose it must be pulled down.

After hearing legal arguments, his lordship reserved his judgment.

THE WEEK'S BUILDING NEWS

More Houses at Barnes

The L.C.C. proposes to erect 700 houses on the Castlenau housing estate at Barnes.

A Grammar School for Walthamstow

A new grammar school is to be built at Walthamstow at a cost of £43,000.

Improvements to a Clapham School

Stonehouse Street School, Clapham, is to be remodelled at a cost of £22,282.

Hounslow Town Hall

The old Town Hall at Hounslow is to be pulled down and rebuilt.

Epsom Infirmary to be Enlarged

The Epsom Infirmary is to be enlarged at a cost of £26,000.

An Ipswich Sewerage Scheme

A sewerage scheme is to be undertaken at Ipswich at a cost of £90,000.

L.C.C. Housing Scheme for Kennington

The L.C.C. is preparing a scheme for the erection of houses on the China Walk area at Kennington.

Plans Approved for Methil

The Buckhaven Dean of Guild Court has passed plans for 140 houses at Barrie Street, Methil.

Electricity Improvements at Heston-Isleworth

The Heston-Isleworth Council proposes to spend £25,000 on improving the electricity system.

London Drainage Works

The L.C.C. has recommended that the estimate of £127,000 for main drainage works in London be approved.

Housing at Bilston

The Bilston Housing Committee has decided to erect 150 houses at Willenhall Road.

Improvements at Shoreditch

The Shoreditch Council has agreed to contribute £76,000 towards the cost of widening Shoreditch High Street.

Housing Loans for Woolwich

Loans amounting to £325,061 for housing schemes at Woolwich have been sanctioned by the L.C.C.

A Housing Decision at Gravesend

The Gravesend Town Council has agreed to adopt a non-parlour type of plan for the erection of twelve blocks of four houses.

Extensions to Hanley Market

The Stoke-on-Trent City Council proposes to extend Hanley Market at an estimated cost of £21,500.

Houses Proposed at Chailey

The Chailey Rural Council has approved a scheme to be submitted to the Ministry of Health for the erection of 115 houses.

Housing at Battersea

The Battersea Borough Council has under consideration plans for the proposed erection of sixty-four houses in Thurleigh Road, Thurleigh Avenue, and Nightingale Lane.

A Memorial Gateway for York

An appropriate gateway is to be erected to the York City War Memorial Grounds from the designs of the architect of the Memorial, Sir Edwin Lutyens, R.A.

A School for Stourbridge

A new elementary school is to be provided at Stourbridge on a site being acquired by the Worcestershire Education Committee.

A Hospital for Walsall

The Walsall Town Council is considering a resolution in favour of a new isolation hospital at Goscote, at a cost of about £39,000.

Barnsley's New Housing Scheme

The Barnsley Town Council has decided to make application for sanction to borrow £27,510 for the erection of sixty-eight houses on the Carlton Lane site.

More Houses for Tanfield

The Tanfield Urban District Council has decided to proceed with the erection of an additional fifty houses at Crookgate Bank Top.

Further Housing at Tottenham

The Tottenham District Council has decided to proceed with the erection of a further 277 houses on the White Hart Lane estate.

Housing at South Shields

The Ministry of Health has approved the proposal of the South Shields Rural District Council to proceed with the erection of 192 houses.

A South Stoneham Scheme

The South Stoneham Rural District Council has agreed to the erection of about sixty houses at Hedgend and Hound at a cost of £26,800.

Big Housing Scheme for Ellesmere Port

The Ellesmere Port Council has ordered the preparation of plans, specifications, and estimates for 500 houses to be erected on the Stud Farm on the Flatt Lane estates.

A New School for North Elmsall

The West Riding County Council Education authority proposes to build a new public elementary Council school at North Elmsall, to accommodate 1,000 children.

Housing at Wood Green

The Wood Green District Council has decided to build forty-seven more houses on the White Hart Lane estate. The houses are estimated to cost £594 each.

More Houses for Halifax

The Halifax Housing Committee has decided to ask the Corporation to sanction the erection of 200 more houses on the Nursery Lane and Bracewell Farm sites.

A Solihull Housing Proposal

The Solihull District Council has decided to apply to the Minister of Health for provisional approval of the erection of a further 108 non-parlour-type dwellings.

Manchester Building Developments

A programme of developments to be extended over a period of eight years has been approved by the Manchester Education Committee. An expenditure estimated at £1,291,000 is involved.

Housing at Leamington

The Leamington Town Council has decided to proceed with the erection of sixty non-parlour type and three pairs of parlour-type houses on Rushmore Farm site.

A Housing Loan for Croydon

The Ministry of Health has sanctioned the borrowing of £102,480 by the Croydon Town Council for the erection of 194 additional houses on the Waddon housing estate.

Housing at Sidley

The Sidley Council has received sanction to the construction of fifty houses. The surveyor has also submitted a lay-out plan for twenty-four semi-detached houses on part of the Burnt House Farm land.

Hitchin Town-Planning Scheme

The Hitchin Rural Council proposes to prepare a town-planning scheme for Knebworth, parts of Shephall and Codicote, and parts of the parishes of Welwyn and Datchworth.

The Progress of Liverpool Cathedral

It has been decided to instruct Sir Giles Gilbert Scott, R.A., architect of Liverpool Cathedral, to proceed with the construction, not only of the central space, but also of the western transepts of the cathedral.

A Proposed Site at Stepney

Sanction is recommended by the Finance Committee of the London County Council to the borrowing by the Stepney Borough Council of £16,000 for the acquisition of a site in Vallance Road for housing purposes.

Two Sites at Finsbury

The Finsbury Borough Council has applied to the L.C.C. for sanction to borrow £10,300 for acquiring two sites for housing purposes. The sites are in Mantell Street and Southampton Street.

Glasgow Housing Schemes

The Glasgow Dean of Guild Court has sanctioned the erection of about 500 dwelling houses at Knightswood, at an aggregate expenditure of over £200,000, and a scheme at South-side involving the erection of 180 houses at a cost of over £65,000.

RATES OF WAGES

		I	II			I	II			I	II
		s. d.	s. d.			s. d.	s. d.			s. d.	s. d.
A ABERDARE	S. Wales & M.	1 8	1 3	A E. Glamorgan	S. Wales & M.	1 8	1 3	A NANTWICH	N.W. Counties	1 6	1 2
A Abergavenny	Do.	1 7	1 2	A Exeter	S.W. Counties	1 7	1 2	A Neath	S. Wales & M.	1 8	1 3
B Abingdon	S. Counties	1 6	1 1	B Exmouth	S.W. Counties	1 5	1 1	A Nelson	N.W. Counties	1 8	1 3
A Accrington	N.W. Counties	1 8	1 3	B Felixstowe	E. Counties	1 6	1 1	A Newcastle	N.E. Coast	1 8	1 3
A Addlestone	S. Counties	1 6	1 2	A Fife	Yorks	1 6	1 2	A Newport	S. Wales & M.	1 8	1 3
A Adlington	N.W. Counties	1 8	1 3	A Fleetwood	N.W. Counties	1 8	1 3	A Northampton	Yorkshire	1 8	1 3
A Aldrie	Scotland	1 8	1 3	B Folkestone	S. Counties	1 4	1 0	A North Shields	N.E. Coast	1 8	1 3
C Aldeburgh	E. Counties	1 4	1 0	B Frome	N.W. Counties	1 8	1 3	B Norwich	E. Counties	1 6	1 1
A Altrincham	N.W. Counties	1 8	1 3	A Gateshead	N.E. Coast	1 8	1 3	A Nottingham	Mid. Counties	1 8	1 3
B Appleby	N.W. Counties	1 4	1 0	B Gloucester	S.W. Counties	1 6	1 1	A Nuneaton	Mid. Counties	1 8	1 3
A Ashton-under-Lyne	N.W. Counties	1 8	1 3	A Goole	Yorkshire	1 7	1 2	B OAKHAM	Mid. Counties	1 5	1 1
A Atherstone	Mid. Counties	1 6	1 2	B Gosport	S. Counties	1 5	1 1	A Oldham	N.W. Counties	1 8	1 3
B Aylesbury	S. Counties	1 4	1 0	A Grantham	Mid. Counties	1 5	1 1	A Oswestry	Mid. Counties	1 6	1 2
B BATH	S.W. Counties	1 6	1 1	A Greenock	Scotland	1 8	1 3	B Oxford	S. Counties	1 6	1 1
B Banbury	S. Counties	1 4	1 0	B Guildford	S. Counties	1 5	1 1	A PAISLEY	Scotland	1 8	1 3
B Bangor	N.W. Counties	1 5	1 1	A Halifax	Yorkshire	1 8	1 3	C Pembroke	S. Wales & M.	1 4	1 0
A Barnard Castle	N.E. Coast	1 8	1 3	A Harrogate	Yorkshire	1 8	1 3	A Perth	Scotland	1 8	1 3
A Barnsley	Yorkshire	1 8	1 3	A Hartlepool	N.E. Coast	1 8	1 3	A Peterborough	Mid. Counties	1 8	1 3
B Barnstaple	S.W. Counties	1 5	1 1	B Harwich	E. Counties	1 5	1 1	A Plymouth	S.W. Counties	1 8	1 3
A Barrow	N.W. Counties	1 8	1 3	B Hastings	S. Counties	1 4	1 0	A Pontefract	Yorkshire	1 8	1 3
A Barry	S. Wales & M.	1 8	1 3	B Hatfield	S. Counties	1 5	1 1	B Pontypridd	S. Wales & M.	1 8	1 3
B Basingstoke	S.W. Counties	1 4	1 0	B Hereford	S.W. Counties	1 6	1 1	B Portsmouth	S. Counties	1 6	1 1
A Batley	Yorkshire	1 8	1 3	B Hertford	E. Counties	1 5	1 1	A Preston	N.W. Counties	1 8	1 3
B Bedford	E. Counties	1 6	1 1	A Heysham	N.W. Counties	1 7	1 2	A QUEENS-FERRY	N.W. Counties	1 8	1 3
A Berwick-on-Tweed	N.E. Coast	1 7	1 2	A Howden	N.E. Coast	1 8	1 3	B READING	S. Counties	1 6	1 1
A Bewdley	Mid. Counties	1 6	1 2	A Huddersfield	Yorkshire	1 8	1 3	B Reigate	S. Counties	1 5	1 1
B Bicester	Mid. Counties	1 4	1 0	A Hull	Yorkshire	1 8	1 3	A Relford	Mid. Counties	1 6	1 2
A Birkenhead	N.W. Counties	1 8	1 3	<p>The initial letter opposite each entry indicates the grade under the Ministry of Labour schedule. The district is that to which the borough is assigned in the same schedule. Column I gives the rates for craftsmen; column II for labourers; the rate for craftsmen working at trades in which a separate rate maintains, is given in a footnote. The table is a selection only. Particulars for lesser localities not included may be obtained upon application in writing.</p>				A Rhondda Valley	S. Wales & M.	1 8	1 3
A Birmingham	Mid. Counties	1 8	1 3					A Ripon	Yorkshire	1 6	1 2
A Bishop Auckland	N.E. Coast	1 8	1 3					A Rochdale	N.W. Counties	1 8	1 3
A Blackburn	N.W. Counties	1 8	1 3					B Rochester	S. Counties	1 5	1 1
A Blackpool	N.W. Counties	1 8	1 3					A Ruabon	N.W. Counties	1 7	1 2
A Blyth	N.E. Coast	1 8	1 3					A Rugby	Mid. Counties	1 8	1 3
A Bognor	S. Counties	1 4	1 0					A Rugeley	Mid. Counties	1 6	1 2
A Bolton	N.W. Counties	1 8	1 3					A Runcorn	N.W. Counties	1 8	1 3
A Boston	Mid. Counties	1 6	1 2					A ST. ALBANS	E. Counties	1 6	1 2
B Bournemouth	S. Counties	1 6	1 1					A St. Helens	N.W. Counties	1 8	1 3
A Bradford	Yorkshire	1 8	1 3					A Scarborough	Yorkshire	1 7	1 2
A Brentwood	E. Counties	1 6	1 2					A Scunthorpe	Mid. Counties	1 8	1 3
A Bridgend	S. Wales & M.	1 8	1 3					A Sheffield	Yorkshire	1 8	1 3
B Bridgewater	S.W. Counties	1 5	1 1					A Shipley	Yorkshire	1 8	1 3
A Brigg	Yorkshire	1 8	1 3					A Shrewsbury	Mid. Counties	1 6	1 2
A Brighouse	Yorkshire	1 8	1 3					A Skipton	Yorkshire	1 7	1 2
B Brighton	S. Counties	1 6	1 1					B Slough	S. Counties	1 5	1 1
A Bristol	S.W. Counties	1 8	1 3					A Solihull	Mid. Counties	1 7	1 2
A Brixham	S.W. Counties	1 4	1 0					B Southpton	S. Counties	1 6	1 1
A Bromsgrove	Mid. Counties	1 6	1 2					B Southend-on-Sea	E. Counties	1 5	1 1
C Brompton	Mid. Counties	1 4	1 0					A Southport	N.W. Counties	1 8	1 3
A Burnley	N.W. Counties	1 8	1 3					A S. Shields	N.E. Coast	1 8	1 3
A Burslem	Mid. Counties	1 8	1 3					A Stafford	Mid. Counties	1 7	1 2
A Burton-on-Trent	Mid. Counties	1 7	1 2					A Stockport	N.W. Counties	1 8	1 3
A Bury	N.W. Counties	1 8	1 3					A Stockton-on-Tees	N.E. Coast	1 8	1 3
A Buxton	N.W. Counties	1 6	1 2					A Stoke-on-Trent	Mid. Counties	1 8	1 3
B CAMBRIDGE	E. Counties	1 6	1 1					B Stroud	S.W. Counties	1 5	1 1
B Canterbury	S. Counties	1 4	1 0					A Sunderland	N.E. Coast	1 8	1 3
A Cardiff	S. Wales & M.	1 8	1 3					A Swansea	S. Wales & M.	1 8	1 3
A Carlisle	N.W. Counties	1 8	1 3					B Swindon	S.W. Counties	1 6	1 1
B Carmarthen	S. Wales & M.	1 6	1 1					A TAMWORTH	N.W. Counties	1 7	1 2
B Carnarvon	N.W. Counties	1 5	1 1					B Taunton	S.W. Counties	1 5	1 1
A Carnforth	N.W. Counties	1 7	1 2					A Teesdale Dist.	N.E. Counties	1 8	1 3
A Castleford	Yorkshire	1 8	1 3					A Tonkenden	Yorkshire	1 8	1 3
B Chatham	S. Counties	1 5	1 1					A Torquay	S.W. Counties	1 7	1 2
B Chelmsford	E. Counties	1 5	1 1					B Tunbridge Wells	S. Counties	1 5	1 1
B Cheltenham	S.W. Counties	1 6	1 1					A Tunstall	Mid. Counties	1 8	1 3
A Chester	N.W. Counties	1 8	1 3					A Tyne District	N.E. Coast	1 8	1 3
A Chesterfield	Mid. Counties	1 8	1 3					A WAKEFIELD	Yorkshire	1 8	1 3
B Chichester	S. Counties	1 4	1 0					A Walsall	Mid. Counties	1 7	1 2
A Chorley	N.W. Counties	1 8	1 3					A Warrington	N.W. Counties	1 8	1 3
B Cirencester	S. Counties	1 5	1 1					A Warwick	Mid. Counties	1 6	1 2
A Clitheroe	N.W. Counties	1 8	1 3					B Wellington	Mid. Counties	1 6	1 1
A Clydebank	Scotland	1 8	1 3					A West Bromwich	Mid. Counties	1 8	1 3
A Coalville	Mid. Counties	1 8	1 3					B Weston-s-Mare	S.W. Counties	1 6	1 1
B Colchester	E. Counties	1 5	1 1					A Whitby	Yorkshire	1 6	1 2
A Colne	N.W. Counties	1 8	1 3					A Widnes	N.W. Counties	1 8	1 3
B Colwyn Bay	N.W. Counties	1 5	1 1					A Wigan	N.W. Counties	1 8	1 3
A Consett	N.E. Coast	1 8	1 3					B Winchester	S. Counties	1 5	1 1
B Conway	N.W. Counties	1 5	1 1					B Windsor	S. Counties	1 6	1 1
A Coventry	Mid. Counties	1 8	1 3					A Wolverhampton	Mid. Counties	1 8	1 3
A Crewe	N.W. Counties	1 6	1 2					A Worcester	Mid. Counties	1 6	1 2
A Cumberland	1 6	1 2					A Worksop	Yorkshire	1 8	1 3
A DARLINGTON	N.E. Coast	1 8	1 3					A Wrexham	N.W. Counties	1 7	1 2
A Darwen	N.W. Counties	1 8	1 3					B Wycombe	S. Counties	1 6	1 1
B Deal	S. Counties	1 4	1 0					B YARMOUTH	E. Counties	1 5	1 1
B Denbigh	N.W. Counties	1 5	1 1					A York	Yorkshire	1 8	1 3
A Derby	Mid. Counties	1 8	1 3								
A Dewsbury	Yorkshire	1 8	1 3								
B Didcot	S. Counties	1 6	1 1								
A Doncaster	Yorkshire	1 8	1 3								
C Dorchester	S.W. Counties	1 4	1 0								
A Driffield	Yorks	1 6	1 2								
A Droitwich	Mid. Counties	1 6	1 2								
A Dudley	Mid. Counties	1 7	1 2								
A Dundee	Scotland	1 8	1 3								
A Durham	N.E. Coast	1 8	1 3								
B EAST-BORNE	S. Counties	1 6	1 1								
A Ebbw Vale	S. Wales & M.	1 8	1 3								
A Edinburgh	Scotland	1 8	1 3								

* Plasterers, 1s. 9d.

† Carpenters and Painters, 1s. 8½d.

‡ Plumbers, 1s. 9d.

§ Painters, 1s. 6d.

|| Carpenters and Plasterers, 1s. 8½d.

¶ Painters, 1s. 7d.

PRICES CURRENT

EXCAVATOR AND CONCRETOR

EXCAVATOR, 1s. 4½d. per hour; LABOURER, 1s. 4½d. per hour; NAVY, 1s. 4½d. per hour; TIMBERMAN, 1s. 6d. per hour; SCAFFOLDER, 1s. 5½d. per hour; WATCHMAN, 7s. 6d. per shift.

Broken brick or stone, 2 in., per yd.	£0 11 6
Thames ballast, per yd.	0 13 0
Pit gravel, per yd.	0 18 0
Pit sand, per yd.	0 14 6
Washed sand	0 15 6
Screened ballast or gravel, add 10 per cent. per yd.	
Clinker, breeze, etc., prices according to locality.	
Portland cement, per ton	£2 19 0
Lias lime, per ton	2 10 0
Sacks charged extra at 1s. 9d. each and credited when returned at 1s. 6d.	
Transport hire per day:	
Cart and horse	£1 3 0
Trailer	£0 15 0
3-ton motor lorry	3 15 0
Steam roller	4 5 0
Steam lorry, 5-ton	4 0 0
Water cart	1 5 0

EXCAVATING and throwing out in ordinary earth not exceeding 6 ft. deep, basis price, per yd. cube 0 3 0
Exceeding 6 ft., but under 12 ft., add 30 per cent.

In stiff clay, add 30 per cent.
In underpinning, add 100 per cent.
In rock, including blasting, add 225 per cent.

If basketed out, add 80 per cent. to 150 per cent.
Headings, including timbering, add 400 per cent.
RETURNS, fill, and ram, ordinary earth, per yd. £0 2 4

SPREAD and level, including wheeling, per yd. 0 2 4

PLANKING, per ft. sup. 0 0 5

DO. over 10 ft. deep, add for each 5 ft. depth 30 per cent.

HARDWARE, 2 in. ring, filled and rammed, 4 in. thick, per yd. sup. £0 2 1

DO. 6 in. thick, per yd. sup. 0 2 10

PUDDLING, per yd. cube 1 10 0

CEMENT CONCRETE, 4-2-1, per yd. cube 2 3 0

DO. 6-2-1, per yd. cube 1 18 0

DO. in upper floors, add 15 per cent.

DO. in reinforced-concrete work, add 20 per cent.

DO. in underpinning, add 60 per cent.

Lias Lime Concrete, per yd. cube £1 16 0

BREEZE CONCRETE, per yd. cube 1 7 0

DO. in lintols, etc., per ft. cube 0 1 6

DRAINER

LABOURER, 1s. 4½d. per hour; TIMBERMAN, 1s. 6d. per hour; BRICKLAYER, 1s. 9½d. per hour; PLUMBER, 1s. 9½d. per hour; WATCHMAN, 7s. 6d. per shift.

Stoneware pipes, tested quality, 4 in., per yd.	£0 1 3
DO. 6 in., per yd.	0 2 8
DO. 9 in., per yd.	0 3 6
Cast-iron pipes, coated, 9 ft. lengths, 4 in., per yd.	0 6 9
DO. 6 in., per yd.	0 9 2
Portland cement and sand, see "Excavator" above.	
Lead for caulking, per cut.	£2 5 6
Gaskin, per lb.	0 0 5½

STONEWARE DRAINS, jointed in cement, tested pipes, 4 in., per ft. 0 4 3

DO. 6 in., per ft. 0 5 0

DO. 9 in., per ft. 0 7 9

CAST-IRON DRAINS, jointed in lead, 4 in., per ft. 0 9 0

DO. 6 in., per ft. 0 11 0

Note.—These prices include digging and filling for normal depths, and are average prices. Fittings in Stoneware and Iron according to type. See Trade Lists.

BRICKLAYER

BRICKLAYER, 1s. 9½d. per hour; LABOURER, 1s. 4½d. per hour; SCAFFOLDER, 1s. 5½d. per hour.

London stocks, per M.	£4 19 0
Flettons, per M.	3 0 0
Staffordshire blue, per M.	9 12 0
Fredericks, 2½ in., per M.	11 3 0
Glazed snail, white, and ivory stretchers, per M.	21 10 0
DO. headers, per M.	21 0 0

Colours, extra, per M.	£5 10 0
Seconds, less, per M.	1 0 0
Cement and sand, see "Excavator" above.	
Lime, grey stone, per ton	£2 12 0
Mixed lime mortar, per yd.	1 6 0
Damp course, in rolls of 4½ in., per roll	0 2 6
DO. 9 in. per roll	0 4 9
DO. 14 in. per roll	0 7 6
DO. 18 in. per roll	0 9 6

BRICKWORK in stone lime mortar, Flettons or equal, per rod 33 0 0
DO. in cement do., per rod 36 0 0
DO. in stocks, add 25 per cent. per rod.
DO. in blues, add 100 per cent. per rod.
DO. circular on plan, add 12½ per cent. per rod.

FACINGS, FAIR, per ft. sup. extra £0 0 2

DO. Red Rubbers, gauged and set in putty, per ft. extra 0 4 6

DO. salt, white or ivory glazed, per ft. sup. extra 0 5 6

TUCK POINTING, per ft. sup. extra 0 0 10

WEATHER POINTING, per ft. sup. extra 0 0 3

GRANOLITHIC PAVING, 1 in., per yd. sup. 0 5 0

DO. 1½ in., per yd. sup. 0 6 0

DO. 2 in., per yd. sup. 0 7 0

BITUMINOUS DAMP COURSE, ex rolls, per ft. sup. 0 0 7

ASPHALT (MASTIC) DAMP COURSE, 1 in., per yd. sup. 0 8 0

DO. vertical, per yd. sup. 0 11 0

SLATE DAMP COURSE, per ft. sup. 0 0 10

ASPHALT ROOFING (MASTIC) in two thicknesses, 1 in., per yd. 0 8 6

DO. SKIRTING, 6 in. 0 0 11

BREEZE PARTITION BLOCKS, set in Cement, 1½ in. per yd. sup. 0 5 3

DO. DO. 3 in. 0 6 6

THE wages are the Union rates current in London at the time of publication. The prices are for good quality material, and are intended to cover delivery at works, wharf, station, or yard as customary, but will vary according to quality and quantity. The measured prices are based upon the foregoing, and include usual builders' profits. Though every care has been taken in its compilation it is impossible to guarantee the accuracy of the list, and readers are advised to have the figures confirmed by trade inquiry.

MASON

MASON, 1s. 9½d. per hour; DO. fixer, 1s. 10½d. per hour; LABOURER, 1s. 4½d. per hour; SCAFFOLDER, 1s. 5½d. per hour.

Portland Stone:	
Whitbed, per ft. cube	£0 5 3
Basebed, per ft. cube	0 5 4
Bath stone, per ft. cube	0 3 9
Usual trade extras for large blocks.	
York paving, av. 2½ in., per yd. super.	0 6 6
York templates sum, per ft. cube	0 6 9
State shelves, rubbed, 1 in., per ft. sup.	0 2 6
Cement and sand, see "Excavator," etc., above.	

HOISTING and setting stone, per ft. cube £0 2 2

DO. for every 10 ft. above 30 ft., add 15 per cent.

PLAIN face Portland basis, per ft. sup. £0 2 8

DO. circular, per ft. sup. 0 4 0

SUNK FACE, per ft. sup. 0 3 9

DO. circular, per ft. sup. 0 4 10

JOINTS, arch, per ft. sup. 0 2 6

DO. sunk, per ft. sup. 0 2 7

DO. DO. circular, per ft. sup. 0 4 6

CIRCULAR-CIRCULAR work, per ft. sup. 1 2 0

PLAIN MOULDING, straight, per inch of girth, per ft. run 0 1 1

DO. circular, do. per ft. run 0 1 4

HALF SAWING, per ft. sup.	£0 1 0
Add to the foregoing prices if in York stone 35 per cent.	
DO. Mansfield, 12½ per cent.	
Deduct for Bath, 33½ per cent.	
DO. for Chilmark, 5 per cent.	
SETTING 1 in. slate shelving in cement, per ft. sup.	£0 0 6
RUBBED round nosing to do., per ft. lin.	0 0 6
YORK STEPS, rubbed T. & R., ft. cub. fixed.	1 9 0
YORK SILLS, W. & T., ft. cub. fixed.	1 13 0

SLATER AND TILER

SLATER, 1s. 9½d. per hour; TILER, 1s. 9½d. per hour; SCAFFOLDER, 1s. 5½d. per hour; LABOURER 1s. 4½d. per hour.

N.B.—Tiling is often executed as piecework.

Slates, 1st quality, per M:	
Portmadoc Ladies	£14 0 0
Countess	27 0 0
Duchess	32 0 0
Clips, lead, per lb.	0 0 4
Clips, copper, per lb.	0 2 0
Nails, compo, per cut.	1 6 0
Nails, copper, per lb.	0 1 10
Cement and sand, see "Excavator," etc., above.	
Hand-made tiles, per M.	£5 18 0
Machine-made tiles, per M.	5 8 0
Westmorland slates, large, per ton	9 0 0
DO. Peggies, per ton	7 5 0

SLATING, 3 in. gauge, compo nails, Portmadoc or equal:

Ladies, per square £4 0 0

Countess, per square 4 5 0

Duchess, per square 4 10 0

WESTMORLAND, in diminishing courses, per square 6 5 0

CORNISH DO., per square 6 3 0

Add, if vertical, per square approx. 0 13 0

Add, if with copper nails, per square approx. 0 2 6

Double course at eaves, per ft. approx. 0 1 0

TLING, 4 in. gauge, every 4th course nailed, in hand-made tiles, average per square 5 6 0

DO., machine-made DO., per square 4 17 0

Vertical Tiling, including pointing, add 18s. 0d. per square.

FIXING lead soakers, per dozen £0 0 10

STRIPPING old slates and stacking for re-use, and clearing away surplus and rubbish, per square 0 10 0

LABOUR only in laying slates, but including nails, per square 1 0 0

See "Sundries for Asbestos Tiling."

CARPENTER AND JOINER

CARPENTER, 1s. 9½d. per hour; JOINER, 1s. 9½d. per hour; LABOURER, 1s. 4½d. per hour.

Timber, average prices at Docks, London Standard, Scandinavian, etc. (equal to 2nds):

7 x 3, per std.	£23 0 0
11 x 4, per std.	33 0 0
Memel or Equal. Slightly less than foregoing.	
Flooring, P.E., 1 in., per sq.	£1 5 0
DO. T. and G., 1 in., per sq.	1 5 0
Planned Boards, 1 in. x 11 in., per std.	33 0 0
Wainscot oak, per ft. sup. of 1 in.	0 2 0
Mahogany, per ft. sup. of 1 in.	0 2 0
DO. Cuba, per ft. sup. of 1 in.	0 3 0
Teak, per ft. sup. of 1 in.	0 3 0
DO., ft. cube	0 15 0

FIR fixed in wall plates, lintels, sleepers, etc., per ft. cube 0 5 9

DO. framed in floors, roofs, etc., per ft. cube 0 6 3

DO., framed in trusses, etc., including ironwork, per ft. cube 0 7 3

PITCH PINE, add 33½ per cent.

FIXING only boarding in floors, roofs, etc., per sq. 0 13 6

SARKING FELT laid, 1-ply, per yd. 0 1 6

DO., 3-ply, per yd. 0 1 9

CENTERING for concrete, etc., including horsing and striking, per sq. 3 10 0

SLATE BATTENING, per sq. 0 18 6

PRICES CURRENT; continued.

CARPENTER AND JOINER; continued.

DEAL GUTTER BOARD, 1 in., on firing,	
per sq.	£2 5 0
MOULDED CASEMENTS, 1½ in., in 4 sqs.,	
glazing beads and hung, per ft. sup.	0 3 0
DO., DO., 2 in., per ft. sup.	0 3 3
DEAL CASED FRAMES, oak sills, 2 in.	
d.h. sashes, brass-faced pulleys,	
etc., per ft. sup.	0 4 0
DOORS, 4 pan. sq. b.s., 2 in., per ft. sup.	0 3 6
DO., DO., DO., 1½ in., per ft. sup.	0 3 0
DO., DO., moulded b.s., 2 in., per ft.	
sup.	0 3 9
DO., DO., DO., 1½ in., per ft. sup.	0 3 3
If in oak multiply 3 times.	
If in mahogany multiply 3 times.	
If in teak multiply 3 times.	
WOOD BLOCK FLOORING, standard	
blocks, laid in mastic herringbone:	
Deal, 1 in., per yd. sup., average	0 10 0
DO., 1½ in., per yd. sup., average	0 12 0
DO., DO., 1 in. maple blocks	0 15 0
STAIRCASE WORK, DEAL:	
1 in. riser, 1½ in. tread, fixed, per ft.	
sup.	0 3 6
2 in. deal strings, fixed, per ft. sup.	0 3 9

PLUMBER

PLUMBER, 1s. 9d. per hour; MATE OR LABOURER,
1s. 4½d. per hour.

Lead, milled sheet, per cwt.	£2 2 0
DO. drawn pipes, per cwt.	2 3 6
DO. soil pipe, per cwt.	2 5 6
DO. scrap, per cwt.	1 9 6
Copper, sheet, per lb.	0 1 1
Solder, plumber's, per lb.	0 1 2
DO. fine, per lb.	0 1 5
Cast-iron pipes, etc.:	
L.C.C. soil, 3 in., per yd.	0 4 1
DO. 4 in. per yd.	0 5 0
R.W.P., 2½ in., per yd.	0 2 0
DO. 3 in., per yd.	0 2 5
DO. 4 in., per yd.	0 3 3
Gutter, 4 in. H.R., per yd.	0 1 5
DO. 4 in. O.G., per yd.	0 1 9

MILLED LEAD and labour in gutters,	
flashings, etc.	3 9 6
LEAD PIPE, fixed, including running	
joints, bends, and tacks, ½ in., per ft.	0 2 1
DO. ½ in., per ft.	0 2 5
DO. 1 in., per ft.	0 3 3
DO. 1½ in., per ft.	0 4 6
LEAD WASTE or soil, fixed as above,	
complete, 2½ in., per ft.	0 6 0
DO. 3 in., per ft.	0 7 0
DO. 4 in., per ft.	0 9 9
CAST-IRON R.W. PIPE, at 24 lb. per	
length, jointed in red lead, 2½ in.,	
per ft.	0 2 5
DO. 3 in., per ft.	0 2 10
DO. 4 in., per ft.	0 3 3
CAST-IRON H.R. GUTTER, fixed, with	
all clips, etc., 4 in., per ft.	0 2 7
DO. O.G., 4 in., per ft.	0 2 10
CAST-IRON SOIL PIPE, fixed with	
caulked joints and all ears, etc.,	
4 in., per ft.	0 7 0
DO. 3 in., per ft.	0 6 0

Fixing only:

W.C. PANS and all joints, P. or S.,	
and including joints to water waste	
preventers, each	2 5 0
BATHS only, with all joints	1 18 0
LAVATORY BASINS only, with all	
joints, on brackets, each	1 10 0

PLASTERER

PLASTERER, 1s. 9d. per hour (plus allowances in
London only); LABOURER, 1s. 4½d. per hour.

Chalk lime, per ton	£2 11 0
Hair, per cwt.	0 18 0
Sand and cement see "Decorator," etc., above.	
Lime putty, per cwt.	£0 2 8
Hair mortar, per yd.	1 7 0
Fine stuff, per yd.	1 14 0
Sawn laths, per bd.	0 2 9
Keene's cement, per ton	5 15 0
Sirapite, per ton	3 10 0
DO. fine, per ton	3 18 0
Plaster, per ton	3 0 0
DO. per ton	3 12 6
DO. fine, per ton	5 12 0

Thistle plaster, per ton	£3 9 0
Lath nails per lb.	0 0 4
LATHING with sawn laths, per yd.	0 1 7
METAL LATHING, per yd.	0 2 3
FLOATING in Cement and Sand, 1 to 3,	
for tiling or woodblock, ½ in.,	
per yd.	0 2 4
DO. vertical, per yd.	0 2 7
RENDER, on brickwork, 1 to 3, per yd.	0 2 7
RENDER in Portland and set in fine	
stuff, per yd.	0 3 3
RENDER, float, and set, trowelled,	
per yd.	0 2 9
RENDER and set in Sirapite, per yd.	0 2 5
DO. in Thistle plaster, per yd.	0 2 5
EXTRA, if on but not including lath-	
ing, any of foregoing, per yd.	0 0 5
EXTRA, if on ceilings, per yd.	0 0 5
ANGLES, rounded Keene's on Port-	
land, per ft. lin.	0 0 6
PLAIN CORNICES, in plaster, per inch	
girth, including dubbing out, etc.,	
per ft. lin.	0 0 5
WHITE glazed tiling set in Portland	
and jointed in Parian, per yd.,	
from.	1 11 6
FIBROUS PLASTER SLABS, per yd.	0 1 10

GLAZIER

GLAZIER, 1s. 8½d. per hour.

Glass: 4lbs in crates:	
Clear, 21 oz.	£0 0 6
DO. 26 oz.	0 0 7½
Cathedral white, per ft.	0 0 6½
Polished plate, British ½ in., up to	
2 ft. sup.	0 2 0
DO. 3 ft. sup.	0 2 6
DO. 7 ft. sup.	0 3 6
DO. 25 ft. sup.	0 4 0
DO. 100 ft. sup.	0 4 6
Rough plate, ½ in.	0 0 6
DO. ½ in., per ft.	0 0 6½
Linseed oil putty, per cwt.	0 16 0

GLAZING in putty, clear sheet, 21 oz.	0 0 11
DO. 26 oz.	0 1 0
GLAZING in beads, 21 oz., per ft.	0 1 1
DO. 26 oz., per ft.	0 1 4
Small sizes slightly less (under 3 ft. sup.).	
Patent glazing in rough plate, normal span	
1s. 6d. to 2s. per ft.	
LEAD LIGHTS, plain, med. sqs. 21 oz.,	
usual domestic sizes, fixed, per ft.	
sup. and up	£0 3 6
Glazing only, polished plate, 6d. to 8d. per ft.	
according to size.	

DECORATOR

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

Genuine white lead, per cwt.	£3 0 0
Linseed oil, raw, per gall.	0 3 10
DO., boiled, per gall.	0 4 1
Turpentine, per gall.	0 6 0
Liquid driers, per gall.	0 9 6
Knotting, per gall.	1 4 0
Distemper, washable in ordinary col-	
ours, per cwt., and up	2 0 0
Double size, per stick	0 3 6
Pumice stone, per lb.	0 0 4
Single gold leaf (transferable), per	
book	0 1 11
Varnish copal, per gall. and up	0 18 0
DO., flat, per gall.	1 2 0
DO., paper, per gall.	1 0 0
French polish, per gall.	0 19 0
Ready mixed paints, per gall. and up	0 10 6

LIME WHITING, per yd. sup.	0 0 3
WASH, stop, and whiten, per yd. sup.	0 0 6
DO., and 2 coats distemper with pro-	
prietary distemper, per yd. sup.	0 0 9
KNOT, stop, and prime, per yd. sup.	0 0 7
PLAIN PAINTING, including mouldings,	
and on plaster or joinery, 1st coat,	
per yd. sup.	0 0 10
DO., subsequent coats, per yd. sup.	0 0 9
DO., enamel coat, per yd. sup.	0 1 2½
BRUSH-GRAIN, and 2 coats varnish,	
per yd. sup.	0 3 8

FIGURED DO., DO., per yd. sup.	£0 5 6
FRENCH POLISHING, per ft. sup.	0 1 2
STRIPPING old paper and preparing,	
per piece	0 1 7
HANGING PAPER, ordinary, per piece	0 1 10
DO., fine, per piece, and upwards	0 2 4
VARNISHING PAPER, 1 coat, per piece	0 9 0
CANVAS, strained and fixed, per yd.	
sup.	0 3 0
VARNISHING, hard oak, 1st coat, yd.	
sup.	0 1 2
DO., each subsequent coat, per yd.	
sup.	0 0 11

SMITH

SMITH weekly rate equals 1s. 9d. per hour;
MATE, do. 1s. 4d. per hour; FRETTER, 1s. 9d.
per hour; FITTER, 1s. 9d. per hour; LABOURER,
1s. 4d. per hour.

Mild steel in British standard sections,	
per ton	£12 10 0
Sheet steel:	
Flat sheets, black, per ton	19 0 0
DO., Galv., per ton	23 0 0
Corrugated sheets, galv., per ton	23 0 0
Driving screws, galv., per grs.	0 1 10
Washers, galv., per grs.	0 1 1
Bolts and nuts, per cwt. and up	1 18 0

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

SUNDRIES

Fibre or wood pulp boardings, accord-

ing to quality and quantity.

The measured work price is on the

same basis . . . per ft. sup. £0 0 2½

FIBRE BOARDINGS, including cutting	
and waste, fixed on, but not in-	
cluding studs or grounds, per ft.	
sup.	from 3d. to
	0 0 6

Plaster board, per yd. sup.	from
PLASTER BOARD, fixed as last, per yd.	from
sup.	0 2 8
Asbestos sheeting, ½ in., grey flat, per	
yd. sup.	0 2 3
DO., corrugated, per yd. sup.	0 3 3
ASBESTOS SHEETING, fixed as last,	
flat, per yd. sup.	0 4 0
DO., corrugated, per yd. sup.	0 5 0

ASBESTOS slating or tiling on, but not	
including battens, or boards, plain	
"diamond" per square, grey	2 15 0
DO., red	3 0 0
Asbestos cement slates or tiles, ½ in.	
punched per M. grey	17 0 0
DO., red	19 0 0

ASBESTOS COMPOSITION FLOORING:	
Laid in two coats, average ½ in.	
thick, in plain colour, per yd. sup.	0 7 0
DO., ½ in. thick, suitable for domestic	
work, unpainted, per yd.	0 6 6

Metal casements for wood frames,	
domestic sizes, per ft. sup.	0 1 6
DO., in metal frames, per ft. sup.	0 1 9

HANGING only metal casement in, but	
not including wood frames, each	0 2 10
BUILDING in metal casement frames,	
per ft. sup.	

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

Plywood	
3 m/m alder, per ft. sup.	0 0 2
4½ m/m amer. white, per ft. sup.	0 0 3½
1 m/m figured ash, per ft. sup.	0 0 5
½ m/m 3rd quality, composite birch,	
per ft. sup.	0 0 1½

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