# THE ARCHITECTS' JOURNAL

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A double number on CONCRETE is to be added to the long list of ARCHITECTS' JOURNAL double numbers on Wednesday, November 24. The unusually interesting group of contributors includes Mr. *Hilaire Belloc*, Mr. *A. Trystan Edwards*, Professor *C. H. Reilly*, Sir *E. Owen Williams*, Mr. *H. V. Lanchester*, Mr. *Maxwell Ayrton*, Mr. *Kenneth Cross*, and many others.

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## PRINCIPAL CONTENTS



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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.*

## RENDERINGS OF ARCHITECTURE

*Selected and annotated by Dr. Tancred Borenius.*

xli: Pietro Cappelli (d. 1727).
Architectural Composition.

*Pietro Cappelli is another of the Neapolitan painters of architectural subjects discussed by Dr. Hermann Voss in his interesting article in the June number of* Apollo *to which reference has already been made (see No. xxxviii). Cappelli was the son of a Roman scene-painter, and, settling in Naples, died while still young in 1727. Two signed pictures by Cappelli are known: one, a large architectural subject, based on the Roman Thermae, in the Schleissheim Museum, and the other, also an architectural composition, in the Palace at Gotha. On the strength of these authenticated examples, Dr. Voss ascribes to Cappelli the present picture, in which a Bibbiena-like use of receding halls and colonnades is particularly noticeable. In comparison with Greco, Dr. Voss remarks that "the architectural devices are more striking and have a stronger decorative effect than we find with his older rival. He lays the whole stress on the general pictorial effect; the details, however, are carelessly handled."*—[Private Collection.]

THE ARCHITECTS' JOURNAL

*Wednesday, October 27th, 1926*

# THE ARCHITECTURAL SEASON OPENS

On Monday next, when Mr. Guy Dawber, P.R.I.B.A., delivers his inaugural address, the architectural season may be said to open, and, as the society columns are wont to say, it is likely to be a very full and brilliant one. Those who in the past have been apt—not, perhaps, without a certain justification—to regard the R.I.B.A. as a somewhat precious body, aloof from all pressing mundane affairs, both internal and external, that is to say, out of touch with the more intimate professional troubles and difficulties as also with current thought and aspiration, have now cause to reconsider their opinions. During the last year the Institute has worked hard; has devoted both time and money in the cause of Waterloo Bridge, and it has played a leading part in the movement for the preservation of rural England. During the coming year the fate of Waterloo Bridge will surely be decided, but however this decision goes the Institute's part will have been an honourable one. The prevention of the complete and utter spoliation of England's countryside is a matter of even more import than the fate of Waterloo Bridge, affecting as it does the entire nation, not only now but for all time. During the next twelve months we hope to see much activity on the part of the Council for the Preservation of Rural England, a body towards the formation of which the Institute has done so much.

The public's interest in architecture, and in things architectural, is growing, a fact of which the promised presence of His Royal Highness the Prince of Wales—who, by the way, is an HON. F.R.I.B.A.—at the annual dinner is surely a happy proof. The dinner is to be the occasion of the presentation of the Royal Gold Medal to Professor Ostberg. It will be remembered that Professor Ostberg's visit had been arranged to take place last June and was postponed on account of the General Strike. The Institute has for some time realized the necessity for a closer intimacy between architects and the men whom they control, and the series of lectures, already begun, by architects on matters of interest to operatives is a happy inspiration which should have its social, no less than its instructional, value. As for the annual conference, which is this year to take place in London, this promises already to be an even more imposing and representative gathering than heretofore. Finally, it is hoped that this season may see the launching of the long-discussed, long-looked for Registration Bill.

And now what about the "architect in the street," if we may coin such a phrase; how will he fare in the coming season, for after all it is upon him that the Institute depends for its existence? He may, perhaps, be a little impatient of all these activities if his drawing-boards are empty, although if he be long-sighted—but who is long-sighted when faced with adversity and when needing sustenance here and now?—he must see that the more the profession advances in the esteem of the public, the more intimately it associates itself with the pressing problems of the day, the greater is the likelihood of employment for architects. The movement for the preservation of rural England, if once it obtain a hold on the mind of the public, should be instrumental in bringing work to architects. For the public may at last realize that if the beauty of villages and small towns is to be preserved the persons best able to assist in the preservation are those whose training has developed their judgment, given them knowledge, and taught them the principles of design. That there are some architects deficient in these qualities is irrelevant; some lawyers lack astuteness, some doctors lack skill, but these professions as a whole perform services that the public could ill-dispense with. The same applies to the profession of architecture, and it is the attempt to dispense with those services which has more than anything else made necessary this movement for rural preservation.

At the moment the coal strike is having a depressing effect upon the building industry, and therefore upon the architectural profession. The ramifications of such an industrial dislocation are widespread, and private individuals, business and commercial concerns, and public bodies are holding their hands. When, at last, a settlement is reached a very great renewal of activities is predicted. Another event whose reverberations may affect the building industry is the passing of the Electricity Bill. The Bill aims, by means of the suppression of ineffectual and uneconomic stations, at providing cheaper power, both for domestic and for industrial purposes. Fuel being the basis of industry the achievement of this aim must show itself in countless ways. Fortunately, fairly substantial crumbs from the industrial table fall to the building industry, for industrial prosperity means expansion, and expansion means building, and building should mean—alas! it does not always do so—work for the architectural profession.

Then there is town planning and housing. Little by little the public is coming to realize the functions of architects and their part in the social fabric. Here, again, the Institute has performed, and we trust will continue to perform, good services. And so, on the whole, may we not say that, despite the gloom of the coal strike, there are prospects of a brilliant architectural season?

# NEWS AND TOPICS

SIR EDWIN LUTYENS TONGUE-TIED—IF SIR EDWIN WERE KING—A SITE FOR COVENT GARDEN—BLOOMSBURY.

IT was lucky for the Liverpool Architectural Society that Sir Edwin Lutyens decided to cancel his trip to the United States in connection with the projected British Embassy at Washington. Had he persisted in his arrangements he would not have been able to make, before its meeting on Thursday last, what was, I believe, his first appearance on an architectural platform. I do not, of course, count the memorable occasion on which he acknowledged the bestowal of the Royal Gold Medal in a pair of monosyllables. Incidentally, as the inner story of this speech (a record for brevity, I should think, even in our taciturn architectural circles) has not before been told, I may perhaps make bold here to relate it as it was given to me by the speaker himself.

* * *

Sir Edwin had carefully prepared, and carried in an inner pocket, a beautiful extempore speech with which he was to follow the address of the then president, Sir John Simpson. I forget the exact number of sentences it contained, but they were fine, noble sentences arranged in cunning sequence, one sentence leading on to another, and that again to the next, and so on to the end. And then the president began to speak, and lo! only a few words had he uttered when the first sentence in Sir Edwin's rejoinder showed itself to be entirely inappropriate. Sir Edwin decided that it would not do, and that he must skip it and start with the second. But in his next few words the president made the second sentence look equally out of place. The president went on, and soon the third sentence, and the fourth, and fifth, had to be cast aside. Gradually, clause by clause, the whole structure of Sir Edwin's speech was demolished, was discarded and scattered, was reduced to absurdity by the president's advancing stream of eloquence. No, I am wrong: it was not quite the whole structure, for when the president sat down amid a burst of applause there was still one possible sentence left. Sir Edwin, clinging to this last sentence as a drowning man to his spar, stood up. He looked nervously up and down the room, the walls of which were hung with drawings of his most celebrated buildings. Suddenly his glance fell upon a sheet on the wall near by. It was a drawing of a staircase, one of the best staircases he had ever designed. Sir Edwin stared at the drawing, and as he stared the blood fled from his cheeks as though he were looking at a ghost. It was the same staircase, and yet not the same. It was familiar, and yet in some mysterious way unfamiliar. Yes, there was something distinctly uncanny about that drawing! With a pang he realized that now, with that eerie drawing before him, his last sentence, too, had become utterly hopeless. He said—but everybody knows what he said. Only when all was over did he, on looking again, realize that *the drawing had been hung upside down.*

* * *

At Liverpool last Thursday Sir Edwin did not prepare a speech in the ordinary way. He drew from his pocket two letters written a couple of months previously to a friend, an important public personage, who had come to him for advice on architectural matters. The first letter was rattled through so quickly that the Press reports, as I notice, have practically ignored it. But it contained some brilliant passages of the best Lutyenesque. Here are a few:

> The architect is put on a shelf like a bottle of flavouring on a kitchen dresser, and is used in small quantities only, as taste demands.
>
> I used ferro-concrete in 1900 with success, to create an invisible foundation; but wherever I have attempted to use that material it has generally been abandoned on the score of cost.
>
> The designer with a conscience has not the smallest chance of success when he is competing with another who has none. The person or persons with whom the decision lies are trustees of funds, private or public, and the only thing they can approve of, and the only thing they can reward, is cheapness.

* * *

In his second letter Sir Edwin described how, if he were a king or a pope, he would set the best brains of the country to investigate the laws of beauty. Is it not refreshing, by the way, to hear the *laws* of beauty still acknowledged in this world of ours? Beauty is to-day supposed to be outside all law, a mood, a fluke, a leap in the dark; Sir Edwin evidently does not believe this. He went so far as to say that he "would like to see the curves of tree stems (beeches, say) of varying girth analysed where they left the ground, on varying gradients and from varying aspects. They all obey the law of beautiful form, and within the domain of this law every separate cause brings its infallible effect. This sounds elementary, but it opens the door to everything, from the reasoned growth forms of grasses to those of stars and planets, and of the sun—the author of all vision." He made the suggestion, which was greeted with enthusiasm, that if (as Einstein said) Time was the fourth dimension, the fifth dimension should be the Grace of God. And to give effect to all this he would attract into the arts "men as efficient as are our merchants, ironmasters, and bankers, and those of other occupations where the emoluments attract and excite the best intellects. For, generally speaking, it is the benefit to the stomach that accelerates the energy of the brain." I wish I had room to quote more. It was interesting to learn, after the meeting, that Sir Edwin, when he makes his usual trip to India, is to visit Spain *en route* to study the site of a palace he is designing for the Duke of Penaranda.

* * *

The proposal to remove Covent Garden Market from its present site, coming at the same time as the agitation in favour of a new bridge at Charing Cross, it was almost inevitable that someone would link up both ideas and make them interdependent. The *Times* last week contained a letter pointing out that a site for the market on the south side of the Thames "is most helpful to the Charing Cross Bridge, which so many of us are anxious to obtain." The writer of the letter gives credit to Mr. Mawson for suggesting the site, and goes on to paint a rosy pen picture of a beautiful fruit, flower, and vegetable market built in combination with a double-decked bridge "which is under consideration." "Produce could reach it, and be distributed from it, by the river, by the street-level, by rail-level from both the old South-Eastern and the old South-Western systems, and by the top-level on an overhead road. Nothing could be more convenient. Imagine a great distributing ware-

house approachable on four stories!" Such a building would have admirable possibilities. Escalators could be installed, and, granted a real designer of modern ways and means, an effect worthy of Dante or of Piranesi could be built up in the romantic interior.

* * *

It has been said that all men come, soon or late, to London, and Bloomsbury they know first of all. For where else should they go, dazed by the vastness and indifference of a big city, "to look for rooms"? The place is, indeed, a sort of human post-office: its institutes, its hostels, its boarding-houses, its hotels, its hospitals—the inhabitants of all alike are outcasts from the life domestic, all alike are there as in some strange clearing-house, waiting to be set on that walk in life to which it may please God to call them. (Though in Bloomsbury I have met old gentlemen and old ladies who had lived there for fifteen years without being "cleared." Or perhaps they had been in the first instance wrongly sorted, and had returned to be "cleared" again?) The place has a special homeliness in its housing of so many lonely strangers, and its many houses, like its many people, have an aspect of kindly congruity.

*Caroline Place, Bloomsbury.*

I had always thought Bloomsbury unchangeable, because of its changeableness. But now the whole place is threatened, for I cannot believe that if so much of it as the Foundling Hospital goes, its neighbourhood will remain the same. A Foundling Estate Protection Association has been formed, but though I wish it the best chances of success, too many times have I seen such associations and societies beaten to the wall. The charming book on the Foundling Hospital which has been sent to me, with its introduction by Professor Lethaby, and the book by Anne Page, I have read, therefore, with some sadness; it may prove more of an obituary than an irresistible appeal for the estate's being allowed to survive.

* * *

This from Macaulay's *History of England* concerning the same place: "A little way north from Holborn, and on the verge of the pastures and cornfields, rose two celebrated palaces, each with an ample garden. One of them, then called Southampton House, and subsequently Bedford House, was removed to make room for a new city, which now covers, with its squares, streets, and churches, a vast area renowned in the seventeenth century for peaches and snipe." All the king's horses and all the king's men cannot withstand against the pick and shovel of Jerry the Builder; what has been done may be done again.

* * *

Once upon a time there was an architect who was born with a mission—the mission of ending the Battle of the Styles. "Peace be with them all," he said, "why should Goth war with Greek?" And he called upon his professional brothers, whether they were devotees of Baroque, or Roman, or Renaissance, or Rococo, or Gothic, or Greek, or Byzantine, or Jain, or Saracenic, or Chinese, or Egyptian, or Maya—the believers in all these did he call upon and them he told: Though all were right they were also all wrong. No longer must they believe in only their own style, but have tolerance also for those styles which they might think not so good as their own. And to hearken unto him flocked those who had reputations for being broad-minded, and brotherly, and pacific, and in practice they did what he preached. And they called themselves the Free Architectural Stylists. In fact, they founded a new style. And when their leader was dead, his professional brothers awoke to the fact, and execrated him. For now, behold, there was the carnage of not *twelve* warring styles, but *thirteen*.

ASTRAGAL

## ARRANGEMENTS

FRIDAY, OCTOBER 29

*At the Royal Technical College Architectural Craftsmen's Society, Glasgow.* 7.45 p.m. J. W. Dunn, F.F.S., P.A.S.I., on Roads—a Brief History of their Development.

SATURDAY, OCTOBER 30

*The Architecture Club.* 1.45 p.m. Visit to nine City churches. Ingleson C. Goodison, of H.M. Office of Works, will act as guide. Members meet in the garden of St. Botolph, Aldersgate Street.

MONDAY, NOVEMBER 1

*At the Royal Institute of British Architects.* 8.30 p.m. Address by the President, E. Guy Dawber, F.R.I.B.A.

WEDNESDAY, NOVEMBER 3

*At the Institution of Heating and Ventilating Engineers.* 7.0 p.m. W. E. Fretwell, M.R.I., on Small Hot Water Supply Systems.

THURSDAY, NOVEMBER 4

*At the Institution of Electrical Engineers.* 6.0 p.m. J. R. Beard, M.Sc., and T. G. N. Haldane, B.A., on The Design of City Distribution Systems, and the Problem of Standardization.

TUESDAY, NOVEMBER 9

*At the Design and Industries Association.* 8.0 p.m. Gordon Russell, C. A. Richter, and Arthur Cohen, on Furniture.

THURSDAY, NOVEMBER 11

*The Architecture Club* (at the Savoy Hotel). 7.30 p.m. Annual Dinner.

# AUTHORITY AND LIBERTY IN ARCHITECTURE

[BY ARTHUR J. PENTY]

## IV: THE CLASSICAL REVIVAL

We saw that in domestic work the reaction against new art took the form of a return to vernacular tradition. But in city work the reaction led to the Classical revival, which reversed all the standards of the preceding movements. The question arises as to why the traditions of revival were repudiated at the very moment when after over a century of experiment and failure light at last had begun to dawn? Why should an aberration or excess, manifestly temporary, have led English architects to abandon a policy that from any wider standpoint was justified by its fruits? The obvious answer is that every architect did not see things in that light. It was not every architect who felt the inspiration of the nineties who appreciated the potentialities of the new ideas. Though the Battle of the Styles which was joined over the choice of Gothic for the building of the Houses of Parliament had, after raging for a quarter of a century, ended in the victory of Gothic, the practice of Classic had never been entirely abandoned. It continued to be used in a very debased form by architects in the City, who held firmly to the opinion that Gothic might be suitable for churches and vernacular for domestic work, but only Classic or Renaissance was suitable for city buildings. And this opinion became widely spread after the building of the Law Courts had sealed the fate of secular Gothic. The so-called Queen Anne revival had prepared the way for a revival of Classic. For once the break with Gothic was made the tendency to use Renaissance detail gradually increased, until at last the plunge was taken and Norman Shaw designed the Georgian house in Queen's Gate, to which reference has already been made. About the same time (1890) Belcher designed the Chartered Accountants' Institute, from which time the Classical revival may be dated, since from that time Georgian architecture found increasing favour for domestic work and Renaissance for street architecture. The official stamp was given to this development when the Government decided that the War Office and Government offices in Whitehall should be in the Renaissance style.

Such historical considerations suggest that the Arts and Crafts and the Renaissance movement had to a great extent a common origin, inasmuch as the way for both was prepared by the Queen Anne revival, and that the excesses of New Art by the discredit it brought upon the Arts and Crafts movement left the Renaissance school in possession. This explains why the Renaissance triumphed at this juncture. But the Renaissance revival would not have become the Classical revival but for another factor in the situation. In the opening years of this century American architecture took a sudden leap forward as a consequence of the reaction of English ideas of taste upon the Beaux Arts training of American architects, which led them to strip the Renaissance which they practised of its meretricious ornament, and hence to a taste for Classic. But architects in this country did not know the origin of the Classical revival in the United States. On the contrary, all they knew was that a revival of Classical architecture was taking place in America, and that its leaders were being entrusted with public buildings and city work. Not realizing the extent to which this revival was a consequence of English ideas they jumped to the

*The Institute of Chartered Accountants, London. By John Belcher (1890).*

conclusion that architectural policy in this country was entirely mistaken, and that if English architecture was ever again to get on its feet it would be necessary to follow the example of American architects and effect a revival of Classic, which they had concluded was the only way of stopping the riot in the streets.

Such were the circumstances that led to the Classical revival in this country. It was born of a misunderstanding, and because of this, the Classical revival in this country has been animated by a different spirit from what was the case in America. Twenty years ago this might have been successfully disputed. But the evidence to-day is conclusive that such is the case; for the course of the Renaissance in the United States has been the very opposite to what it has been in this country. For whereas in this country it became more and more academic, moving from the early to late forms of Renaissance until St. George's Hall, Liverpool, and the old Regent Street were exalted as touchstones of architectural perfection, in America the tendency was to shake off academic influence and to extend appreciation to other styles of work. Instead of going forward the current set backwards, until at last American architects came to take their stand on that common ground where Gothic and Renaissance influences meet. The preference of American architects to-day is not for late but for early Italian Renaissance, while they borrow freely from Italian Gothic, especially from the Venetian and from the Romanesque. In a word, American architecture has moved towards a renewal of belief in the validity of medieval and vernacular traditions. The last word of the Classical revival in America is Gothic.

That the course of the Classical revival should have been so different in this country and in America is to be connected with the different valuation put upon the Beaux Arts system of education. In America the Beaux Arts system had become almost indigenous. It was accepted as an available source of technical methods and training. But it was not idealized. American architects knew too well the extent to which they were indebted to English architecture in the eighties and nineties to have any illusions about the Beaux Arts—to believe in it as a source of inspiration. But when the Beaux Arts was introduced into this country it was different. It came with all the reflected glory of the American Classical revival, with borrowed plumes, which the advocates of Classic in this country mistook for the genuine article, and being unaware that American architecture owed anything to English inspiration they took on the Beaux Arts faith with all the zeal of religious converts, who are very apt to be more orthodox than traditional believers. The consequence was that instead of the Beaux Arts system being accepted in an urbane and liberal spirit, as a system of architectural logic that could be used to introduce order and discipline into our revived tradition, which hitherto had rested entirely upon inspiration, it was used as a weapon to bring our own tradition into discredit on the assumption apparently that logic might be a substitute for inspiration and pedantry for taste.

The interest in Neo-Grec is, I believe, nowadays on the wane, and it may not be long before as a fashion it will have disappeared; for the public and profession are getting tired of a style that is the symbol of death and fit only for mausoleums. Yet if the Neo-Grec is to be abandoned it is important that it should be abandoned for intelligent reasons. For what finally matters about an architect as about a man is his philosophy. If his philosophy is true and well grounded he can be relied upon in a crisis to act with judgment. But if it is not there is a danger that he may go to pieces; there is no knowing what he may do, for he will be at the mercy of circumstances. For such reasons it is important that if architects are to abandon Neo-Grec they should not go on believing that Greek is the fountain-head of architecture, for there is nothing behind this idea. It is pure assumption, and an assumption that can be disproved. For behind Greek art is to be found Egyptian, and behind Egyptian again are the earlier architectures of Asia that are scarcely yet explored and understood, either as to their purposes or their method. If, therefore, Greek architecture is to be considered the fountain-head

*The Incorporated Law Society, Chancery Lane, London. By Adams and Holden (1902).*

it must be on other grounds than those of historical priority, for if we take our stand entirely on historical priority we get back finally to the primitive buildings of primitive man. Such being the case the only grounds on which it can be claimed that Greek architecture is fundamental is that it exhibits in a higher degree than any other style the logical sense of design and refinement of detail, and that logic and refinement are basic in architecture. There is no need to deny Greek logic and refinement. Within its limits Greek architecture attained perfection, for every detail was thought out so carefully that nothing remains but to accept it in its entirety. No detail can be varied without doing violence to its consistency. For such reasons Greek architecture is invaluable for the study of logic in design. But for precisely the very same reasons it cannot serve as the basis of a revival of architecture. The fact that Greek architecture is logically complete precludes the possibility of experiment and, therefore, of growth. It is an æsthetic cul-de-sac, and because it is a cul-de-sac it cannot be the fountain-head.

And there is another reason why Greek architecture is not to be considered fundamental. Something happened at a later date which changed the basis of architecture. I refer to the invention of glass and its use in buildings. Before glass was used in buildings the column was the unit of design. But when glass began to be used the treatment of walls and windows became matters of primary importance, while the use of the column was occasional and, externally, became a decorative adjunct. Glass was first used by the Byzantine builders. But it was not until Gothic times that the possibilities of window treatment were fully realized—the use of the mullion in Gothic work being a great advance on the Byzantine custom of treating windows in groups. It is my contention that Gothic architecture, because it is the architecture of the wall and the window, stands closer to the modern world than does Greek, which is the architecture of the column, and it therefore provides a better starting point. The early Renaissance architects understood this; for when they became interested in Roman architecture they did not adopt it *en bloc*, but adapted Classic detail to their traditional fenestration. All went well so long as this relationship was understood. But when the Classical revival came along, placing emphasis on the column instead of the window and enlarging the size of the window-pane to be in harmony with the big scale, a principle was introduced antipathetic to the medieval tradition.

Nevertheless, though we cannot consider Greek architecture as fundamental a great deal can be said for the teaching of the Orders and Renaissance design from the point of view of expediency. The case is this: the student demands definite teaching, and in the absence of definite teaching in regard to other styles it is easier to begin by teaching Classic architecture which alone among architectural styles has been reduced to a system. But while it may be expedient to begin this way, if the teaching is not to do more harm than good the position should be explained to the student. It should be explained to him that Classic was taught not because it is fundamental, but because being more restricted in its scope it had been found possible to systematize it and, therefore, it could be more easily communicated to students. Students should be warned against falling into the pedantry of eighteenth-century architects, and should be shown how insistence on Roman precedent destroyed the living tradition of architecture. This is important because if they are finally to profit by such teaching they should, after mastering the Orders and Renaissance, explore other styles, bearing always this principle in mind, that though in other styles inspiration played a larger part than in the Classic and Renaissance, yet all styles admit of systemization up to a certain point, and that systemized knowledge was the basis of all styles or traditions; and, therefore, that styles should be studied systematically to learn their underlying principles. Above all, they should be taught the importance of understanding vernacular architecture and primitive design; and that architecture and building are not separate propositions, but, finally, one.

Unfortunately, it was not with such an aim and in such a spirit that the ultra-Classic school sought to promote the study of Classical architecture in this country. On the contrary, instead of recommending its study as a means to an end, they recommended it as an end in itself. And it is because of this that Classical architecture in England is to-day becoming less flexible in the hands of its exponents, just as it did at the end of the eighteenth century; while because the study of vernacular architecture is ignored in the schools, students are left in ignorance as to how to design in brickwork, or to do the humbler work which makes up the bulk of architectural practice.

To meet this situation the stucco architecture of the Regency period has recently been exalted to accommodate Classical architecture to the limitations of the average purse. There is, of course, a perfectly legitimate use of stucco. It is legitimate when it does not pretend to be anything else. But to use it to mimic architecture of stone and marble because of ignorance of how to treat brickwork is another matter. It is to make a virtue of necessity, and it is impossible to believe it will succeed.

Along with this has gone the depreciation of the use of tiles and high-pitched roofs and the advocacy of slates and low-pitched roofs. I confess to a certain impatience with teaching of this kind, which is so obviously prompted by a spirit of pedantry. Why should roofs not be covered with tiles? It is the usual thing in Italy and Southern Europe, which is the home of the Renaissance. Why, then, should it be considered inconsistent with Renaissance design? And so again as to high-pitched roofs. Why, should they not be used? Consider for a moment the general effect of the new quadrant in Regent Street. Will anyone deny that the general effect is impressive in spite of the feebleness of much of the detail? To what is the effect due? I submit that one element is the big sweep of the high-pitched roof to which Norman Shaw fortunately committed his successors. If that roof had been a low-pitched one the effect would be gone. It would be as dull and uninspiring as the old Regent Street.

Even where the ultra-Classical school have a good case they spoil it by exaggeration and by the denial of the legitimacy of modes other than the one to which they have pinned their faith. Thus I think they have done excellent service by their advocacy of the use of unbroken eaves lines. But it is absurd to make a fetish of it. The recognition of the fact that unbroken eaves lines are to be generally recommended for street buildings does not lead me to admire the unbroken eaves line of the old Regent Street, for beyond a certain length an eaves if unbroken becomes wearisome, featureless, and monotonous; nor does it lead me to withhold my admiration for Norman Shaw's great gable to the Piccadilly Hotel. And now I think I had better stop.

[*To be continued*]

CURRENT
ARCHITECTURE
SECTION

# VILLAGE HALLS

[ BY E. R. VINCENT and H. C. HUGHES ]

THE experiences of the war and the gradual spread of new ideas have undoubtedly stirred up the English countryside to a kind of social awakening. Newspapers, broadcasting, improved transport, the new standards of returned soldiers and war workers, have all encouraged a discontent, a divine discontent, with the social monotony of the long period that followed on the decay of the old traditional festivals and jollifications. It is now recognized that the apparent animation of town life, as compared with the social dullness of the villages, played no little part in the exodus of young labourers to the factories. Many are striving to resuscitate the songs and dances of the village green, and it is to be hoped that the tradition may yet be saved; the new activities of the countryside, however, are apparently taking less antiquarian and more prosaic directions. That remarkable organization, the Women's Institute, has spread throughout the kingdom with the success and rapidity that prove the soundness of its principles, the British Legion has given new impetus to the men's clubs, active helpers have carried out the Boy Scout and Girl Guide movements into the most remote villages. Many of the old-established village committees allied to the Church, or existing for the management of such events as the annual sports or flower-show, have taken on new and wider views of their business. County associations, such as Rural Community Councils, are assisting all these various bodies to co-operate and help each other in their work. The result of this activity has emphasized a great need—the provision of adequate village halls. Some happier villages have had their halls for many years, but even many of these buildings are unsuitable, either on account of their private or denominational control, or on account of their smallness and poor equipment. Some villages built themselves halls as war memorials, but far too many are still without any kind of meeting-place. There is always the village school, but for many reasons this is generally a poor substitute for a public hall.

*Above, the Old Reading Room, Grantchester.*

Thousands of villages are asking themselves how is it possible and how is it best to build themselves a public meeting-place, and once built, how to manage it. It is a question that can be partly answered by the architect and partly by the social worker. First, what is the capacity of a village to raise funds? Obviously such capacity depends entirely on local conditions, but we are inclined to believe that with active people behind the movement even a village of as few as 300 inhabitants can in time raise the necessary sum. The money can be raised directly by free-will donations, or repayable shares; or indirectly by the profits on whist drives, concerts, dances, and similar entertainments held, perforce, in the village school. We have particulars of a village of 830 inhabitants that raised the average annual sum of £318 for the five years 1919-1923, excluding subscriptions from the so-called residents. This was a very remarkable achievement, but it shows that if a village of that size aims at raising £100 per annum it will be well within its capacity. It seems wise to build the hall directly a fair proportion of the cost is collected, with the aid of a

loan from a Rural Community Council, a bank, or a building society, so that the hall itself can assist in the money-making.

The first step to be taken is to form a really representative village committee, which may be called the Hall Committee, though in view of its ultimate responsibilities, far better, the Village Social Committee, or Village Community Council. It should not be an *ad hoc* committee, but be formed of representatives of every kind of organized village interest; a typical village community council will consist of representatives, men or women, of the Parish Council, the church, the chapel, the British Legion, the Women's Institute, the landowners, the farmers, the small holders, the school managers, the sports and other clubs. They will meet at regular intervals and decide as to how the funds shall be raised and managed. Before the hall is built it is very important that its use shall be for ever legally assured to the village for its public purposes, and for this it will be necessary to draw up a trust deed. An excellent model trust deed for a village hall has recently been issued by the National Council of Social Service, 33 Bloomsbury Square, London. If such a deed is adopted much trouble will be avoided. It is an unfortunate fact that many existing halls are in an anomalous legal position, and many more have been in word presented to the village, but in fact remain legally in private ownership.

A village hall is needed for at least two different purposes—as a club-room and as a place of general assembly, and the two requirements are not easily to be reconciled architecturally. The ideal is, of course, expensive: a large central hall with stage, and several adjoining rooms for regular use by the various clubs as billiard-rooms and libraries. The absolute minimum accommodation of a village hall should be a central room of about 20 ft. by 50 ft. divisible into two parts by a sliding partition; there should be a stage, a small kitchen or scullery, a lavatory, and a cloakroom. The doors should, of course, conform with the requirements for stage performances, and a convenient window should be arranged in the end opposite the stage for the use of travelling cinema shows. If the building adjoins a recreation ground, which is sometimes the case, a verandah facing the field is most desirable. If more money is available, it is always possible to include a billiard-room, for a properly organized billiard-table always brings in a good income for general maintenance purposes; if space is limited, it is possible to have a movable stage that entirely covers the billiard table without need of further disturbance when a concert is wanted.

Once built, a hall, of course, needs a small income for maintenance of the fabric, payment of cleaner, etc., and a committee will do well to budget for this expenditure at the outset. Fees must be charged for the hire of the hall, and these usually vary from 5s. to £1 per evening, according to the purposes of the hirer. Equipment is necessary; chairs, a piano if possible, crockery, etc., but it is often the case that the various clubs in existence own property of this kind that can be pooled by agreement. If public opinion is in favour of obtaining a drink and tobacco licence for the premises, the question of revenue is settled. We know of a well-conducted hall and club in a Cambridgeshire village of 1,500 inhabitants that turns over nearly £600 per annum at its refreshment counter.

*Wroxham Parish Hall. By Alister G. Macdonald. The interior.*

With these possibilities of income it is wiser to borrow part of the capital expenditure, and build a sound, well-designed hall than to buy a ready-made hall or second-hand hut. The personal attention given by an architect to the particular practical problems of the village is well worth the small fee that is usually charged, quite apart from the importance of preserving the beauty of a village. The wooden or tin hut usually costs in upkeep more than the interest on the loan of sufficient money to build a much more permanent building.

Of the more expensive types of hall, two examples which accord most pleasantly with their surroundings are the village club at Itton, in the Cotswolds, by Mr. Guy

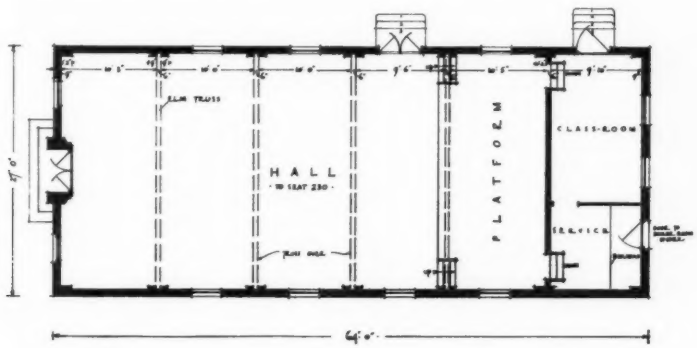
Dawber, and the hall at Stone, in Buckinghamshire, by Mr. Clough Williams-Ellis. The turret on the roof of this last and the decagonal heads of the side doors are bizarre and charming: the walls are distempered a warm yellow. Another pleasant pre-war hall is that at Trumpington, on the London Road, just outside Cambridge, built in 1907 by Mr. Brierley. This cost only £780 in those happy days. The roof is ceiled in under a light scissors truss. In 1923 a well-planned institute with a flat Vulcanite roof was added behind by Mr. Banyard, of Cambridge, the entrances and communications being well placed, the discreet doors peeping round the ends of the old hall.

Often one building has to serve many purposes, and then the ingenuity of the architect has great scope. A most interesting instance is the Eastcote Institute just built by Mr. Edwin Gunn. It combines an infants' school, a village club, and a hall so subtly that each might hardly know that the same hall was used by all.

Another building designed for various uses is Mr. Clough Williams-Ellis's Lord Macnaghten Hall, which fronts the gale on the Giant's Causeway. "In the week it is the excellently equipped school of the district, and the deep loggia is an open-air classroom or sheltered playground. A portable altar in front of the dignified gallery screen converts the hall to a church, or a stage set up at the other end transforms it to a theatre or lecture hall." The cupola is a most elaborate piece of slating. It is a great advantage when the hall or institute can be close to cricket and football grounds; the roof can be brought down to form a veranda, and dressing-rooms and baths arranged behind. The illustration is not actually of a hall, but of a pavilion which might well be one. The hall at Danehill in Sussex, by Miss Eleanor Hughes and Mrs. Maddock, is 25 ft. by 50 ft., and 18 ft. high to the ceiling, which is at the level of the collars, strong principals carrying the heavy roof of hand-made local tiles, which, with the simple soft red brick walls, accords very well with the Sussex village.

Economy seldom accords with height, and the problem is to keep a good, big stage opening clear of tie-rods. Mr. Alister Macdonald, in the village hall at Wroxham, gets height by employing arched principals springing from the floor. These are unpainted, and the ordinary rafters and boarding of the roof are light like the walls.

Standard huts usually require a lot of expense in

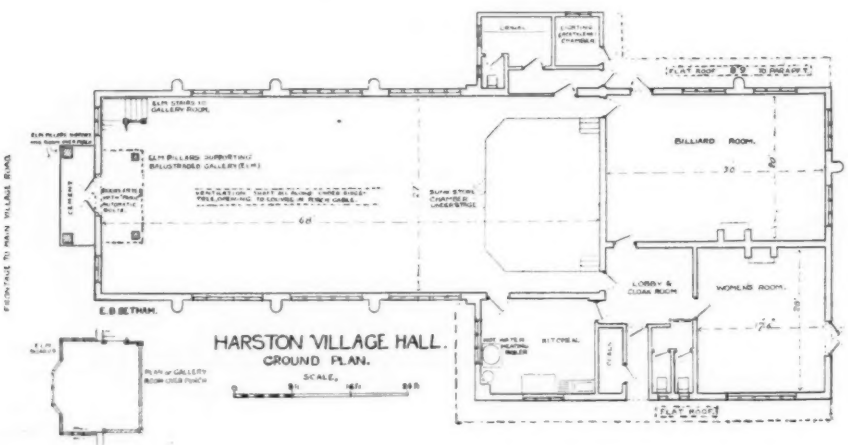



*Wroxham Parish Hall. By Alister G. Macdonald. Above, the entrance front. Below, the ground plan.*

upkeep, and are too long and too low to make good halls. For dignity as well as acoustics a hall should be fairly high. Flat compo boarding can be used very effectively to form a ceiling. This gives additional insulation to the roof, and so does not waste the heat. Especially useful are those boards which shrink very little, such as Celotex, as the battens covering the joints afford an almost irresistible temptation to the village decorator for dark narrow strips and the likeness of the cheap restaurant. Properly coloured, these strips, with the roof arranged to fit the standard sizes of the compo boarding, give a great chance for decoration at very little cost. One thinks of the appliqué of vigorous geometrical patterns of coloured stuff on canvas in the great Arab tents. Canvas even might be used under a steel truss, as in the blue hall of the Stockholm City Hall.

At Harston the hall by Mr. Betham has a low-pitched roof, covered with English interlocking tiles which are weathering admirably. The trusses, purlins, and rafters are exposed internally. The additional rooms have flat roofs. The walls are plastered externally and fair face internally, so that the shuttlecocks at badminton do not mark them much. The only small indulgence the architect allowed himself was a porch with a gallery room over it, supported on heavy elm beams, which are very jolly. The gallery room can be used for committees, or as a box for non-dancers on dance nights, while its window lights the approach to the hall. Mr. Jude, a village builder of experience, after long search, found elm seasoned enough to make the doors, and the village blacksmith made the hinges. The cost of this hall works out at only 6½d. per foot cube.

At Fulbourn there was not so stringent a need for economy, as the hall was provided by the lord of the manor. It is rather similar to Harston, but the entrance porch is closed in. It and the gallery room over are built of solid oak filled with brick and plaster work. The upper

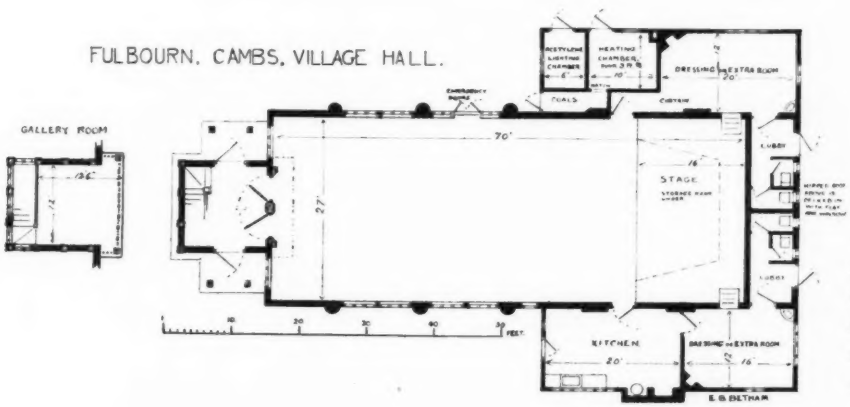



*Harston Village Hall. By E. B. Betham. Above, the interior looking towards the gallery room. Below, the plans.*

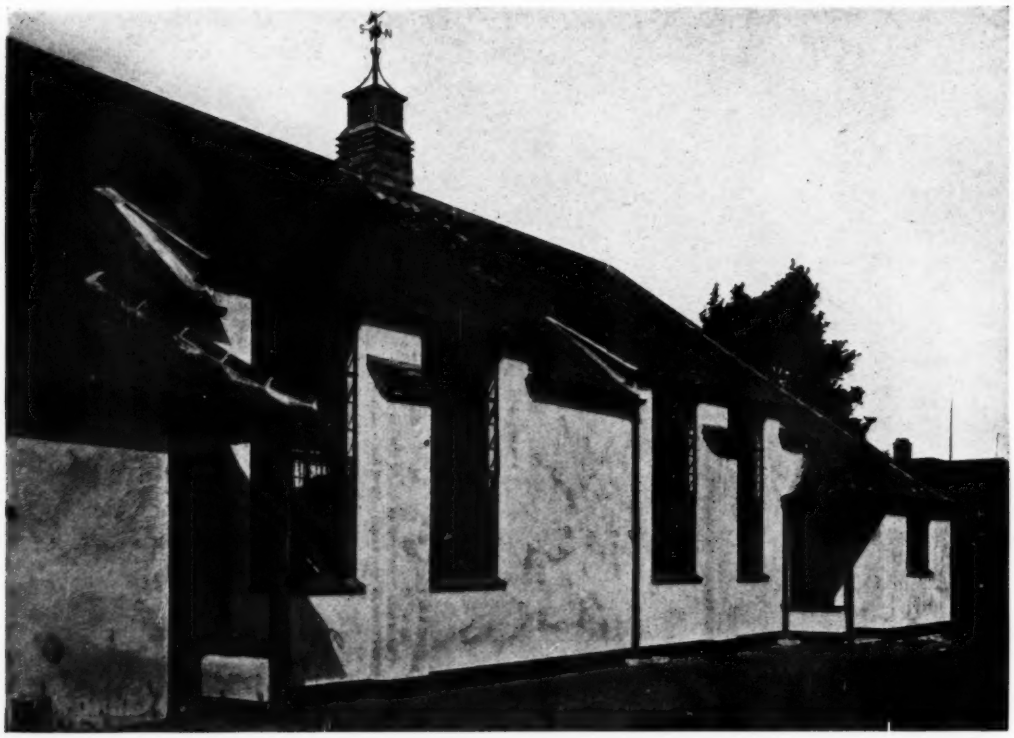
panels of the doors are one day to be carved with pictures of Fulbourn notabilities, the old windmill, and the village stocks. Both halls have charmingly designed weather vanes in copper. Harston has a rook, and Fulbourn a heron to typify its fens.

At Little Shelford the problem was still more stringent, as an existing hut restricted the length of the new hall to 40 ft., and the price was limited rigidly to £800, to include lighting and heating. A hundred-year-old cottage close by suggested a mansard roof; so the hall was made with steel stanchions 14 ft. high, carrying a light 21 ft. truss, with steeply sloping roofs forming aisles for passage ways, or at dances forming sitting-out places. Steel in a village hall should be exposed, or it is in danger of being neglected and rusting. So this is all painted a clean red, the frames of the dormer windows green. The ventilator turret has a gilded cock made by the village fitter, who also did the heating. The hall owes much to the village builder, Mr. Marshall, and his son, who erected all the steelwork and gave a great deal of thought and time to the whole building themselves. The roof is covered with dark grey-blue corrugated asbestos sheeting, the inside with Poilite sheets. The brickwork is whitened outside and inside. The inscription over the door is worth recording, for it runs: " To the men and women of Little Shelford who served their country in the Great War, 1914-18," recording not the dead alone.

There are many possibilities in the use of combinations of simple forms. The shape of the great Dutch barns with aisles, and especially the curved steel truss with curved sheets of white or blue corrugated asbestos, have great possibilities of cheap construction, and the height that is




*Fulbourn Village Hall, Cambridgeshire. By E. B. Betham. Above, a general view. Below, the plans.*

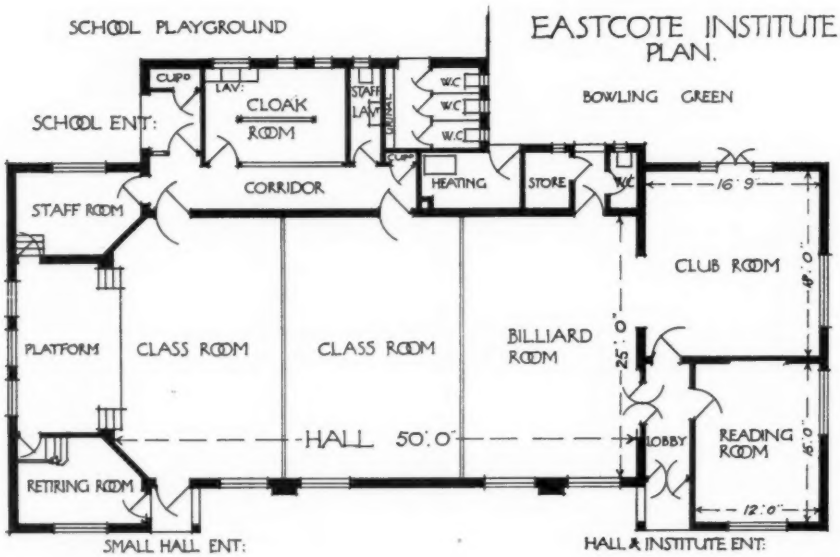


made easy by stanchions is a great asset both for ventilation and also acoustics, and though the stanchions themselves may be a stumbling-block in more ways than one, if used in their own proper ways they are very effective. Various forms of bitumen roofing should not be neglected, and in a stone district brown or grey concrete tiles are not far different in colour from the stone.

Planning for future extension is a subject which ought not to be neglected, though one feels that very few village committees would be content to carry out the plans of their predecessors. The long, narrow hall will not extend easily, except by the addition of aisles like the old parish churches. It is probably wiser to start short and broad. It must be remembered that most modern auditoria are wide and short. An excellent example of planning for extension is that of a place of assembly by Mr. W. G. Purcell, of Minneapolis, which was illustrated in the *Architectural Association Journal* for October, 1925. For a village or parish which is rapidly growing it could hardly be bettered.

Another interesting scheme, which has been suggested by a schoolmaster, is that of a hall with galleries. These can be curtained off as libraries, etc., and then thrown open for big meetings.

Modern materials, really well handled, will seldom seem out of place even in the most lovely old villages, but often

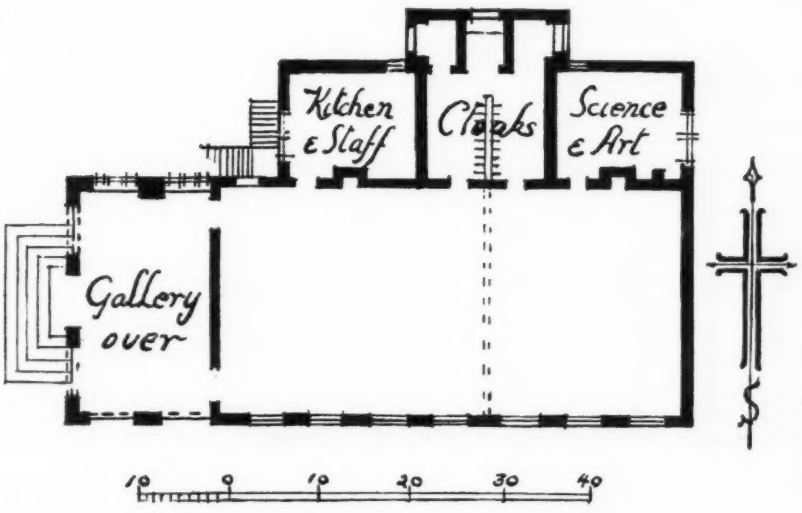



*Eastcote Institute. By Edwin Gunn. Above, the entrances to the hall and institute. Below, the plan.*

economy has to be so strict that it is almost impossible for the architect to produce more than a standard shed. The harshness of this may sometimes be concealed by masking it behind an existing building. For instance, in Grantchester it is proposed to build a very simple hall behind the old thatched institute, which will be used as a committee-room.

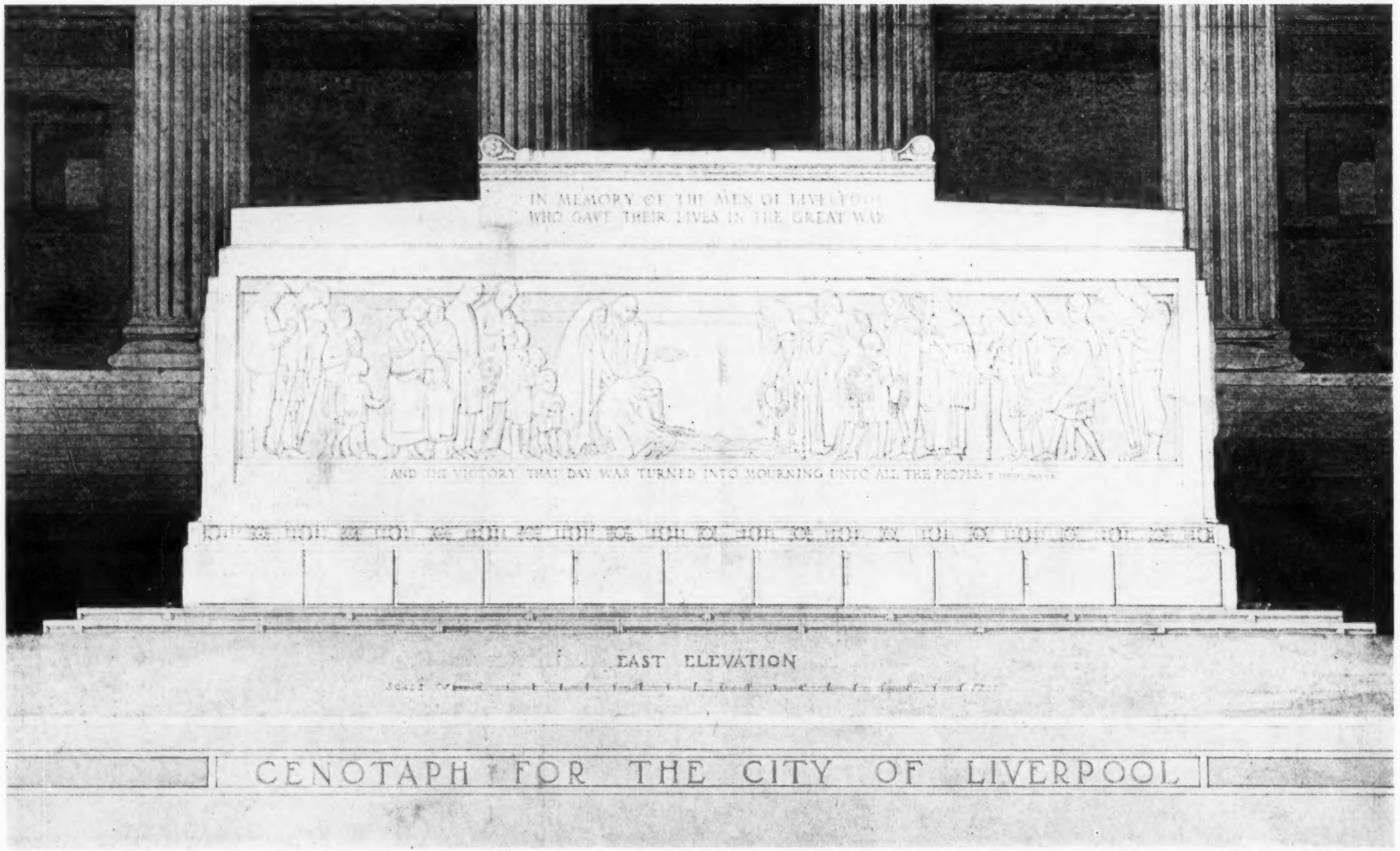
Finally, the village hall, with all that it stands for as a nucleus for the reconstruction of a vigorous country life, able to hold its own against the towns, may come to be absorbed in that system of village colleges which we owe to the Cambridgeshire Education Committee, and especially to its far-seeing secretary, Mr. Morris. The village college would contain the centres of all the essential village activities—the schools, the library, agricultural courses, workshops, athletic pavilion, baths, clubs, lectures, wireless, theatre.

[The names of the contractors and subcontractors of some of the buildings illustrated appear on page 520.]

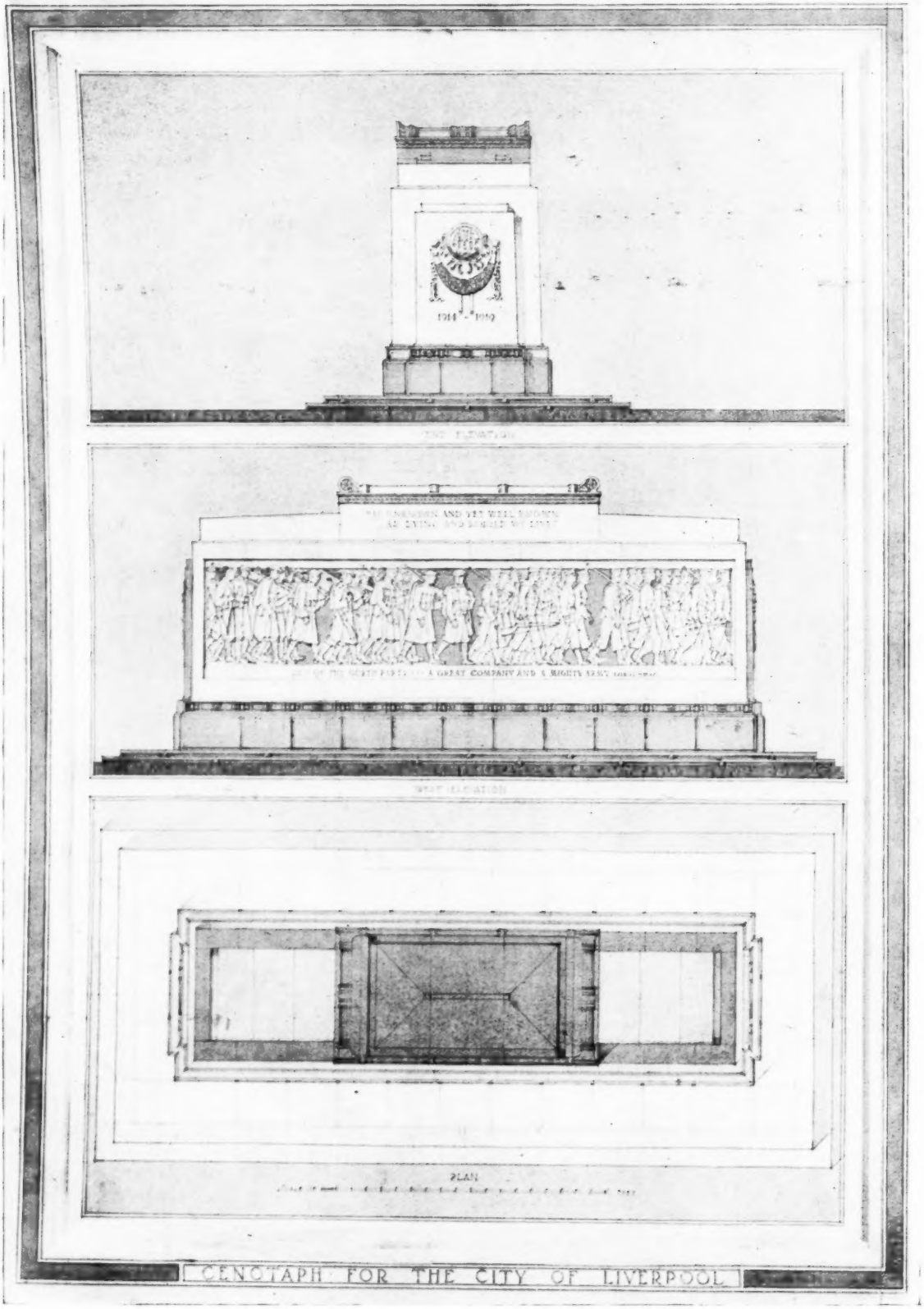



*Lord Macnaghten Memorial Hall, The Giant's Causeway. By Clough Williams-Ellis. Above, a view from the north-west. Below, the ground plan.*

*Village Hall, Stone, Bucks. By Clough Williams-Ellis.*
*Above, a general view. Below, the main entrance.*




*Liverpool Cenotaph Competition. Professor C. H. Reilly, assessor. The first premiated design. By Professor Lionel B. Budden.*

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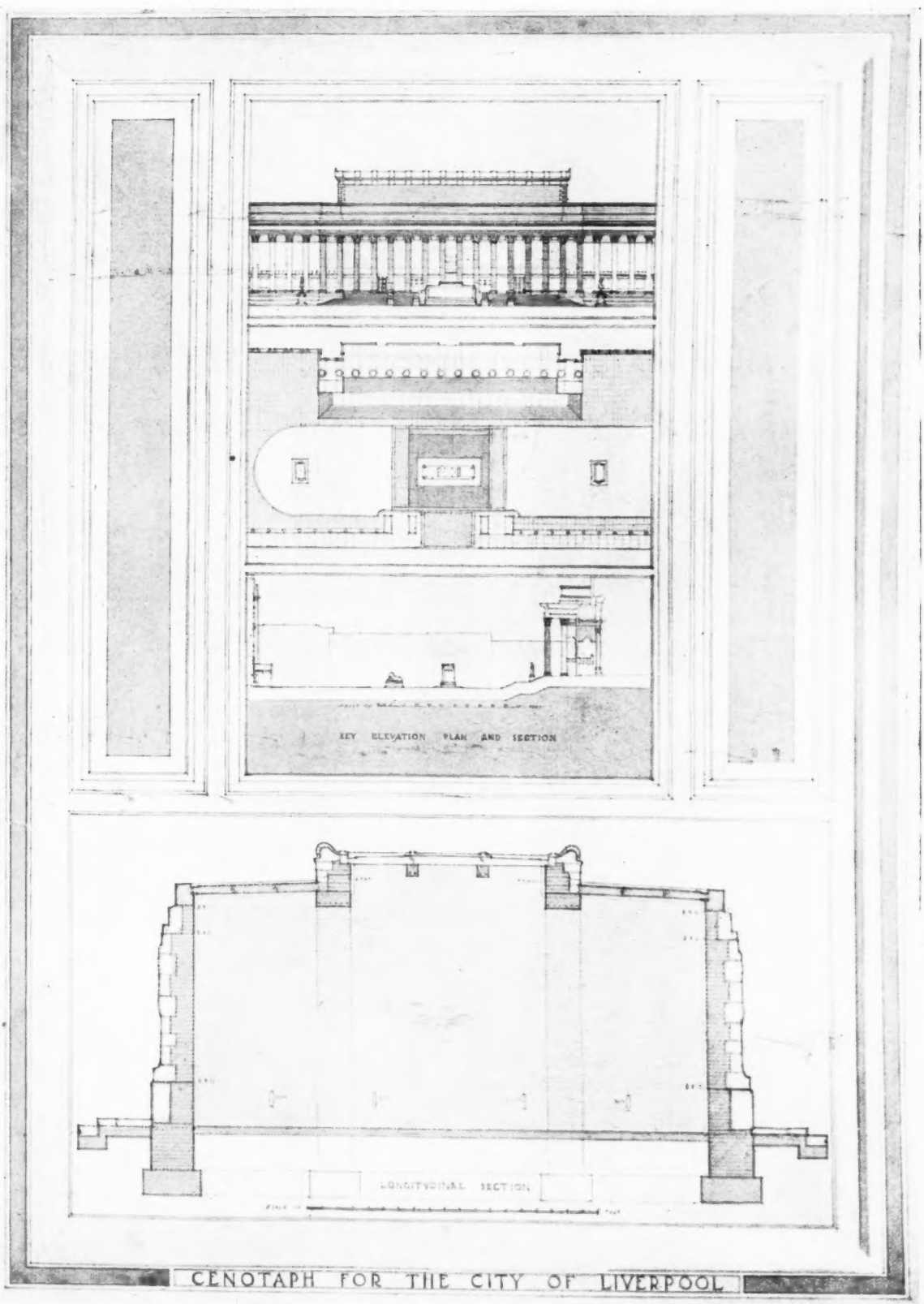


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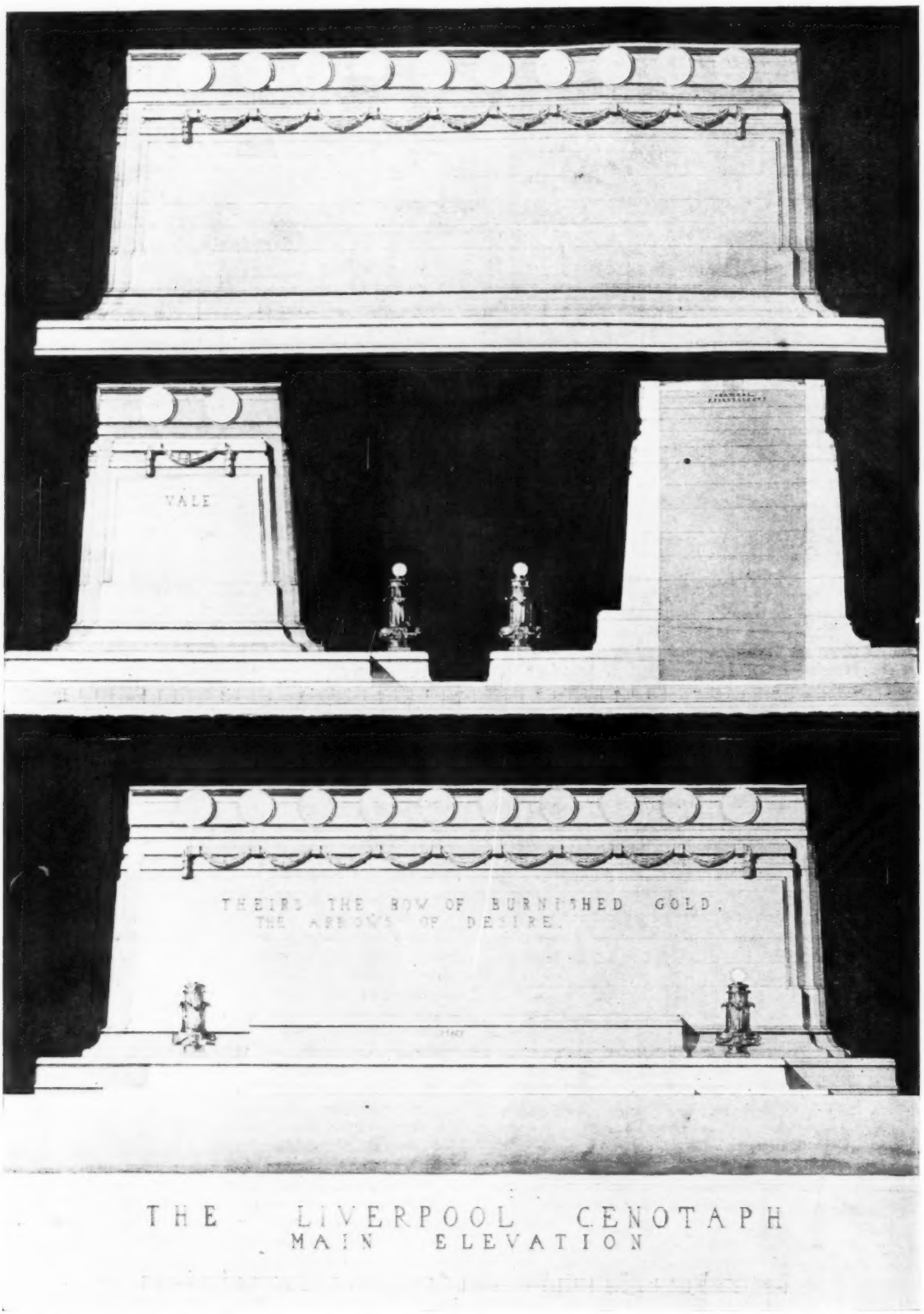



*Liverpool Cenotaph Competition. Professor C. H. Reilly, assessor. The second premiated design. By Vernon Constable.*

# TRIBULATIONS OF EARLY PRACTICE: ii

[BY KARSHISH]

## ii: ORGANIZATION

WE have now to imagine the workings of our architect's mind on a typical morning of the first year of his practice, and then consider the means by which its redundant, trivial perplexities may be reduced so that he will be freed to concentrate upon important matters. Our architect, then, must be imagined as starting work directly he wakes in the morning—that is, if he is rightly constituted and getting closely down to his job in the proper way: if not, he will lie on his back counting the flies and nursing his grievances like other people. He continues at work while he is bathing, shaving, dressing, and breakfasting. He will do no more than glance at the paper for, besides being aware that many newspapers specialize in telling him the things he would particularly rather not know, he has probably learnt that to open the day by bemusing himself with what Mr. Churchill said in 1907; latest news of the Strangled Boy; latest reports of divorce; sidelights on the "Thousand Pound Widow?" mystery men, river girls, channel girls, balloon girls, dog girls, girl cat burglars; and accounts of "Cat's Three Days up a Tree," and "How Mdlle. Lenglen Keeps her Stockings Up," are extremely enervating and provoke overpowering ennui. The work our architect begins when he wakes and continues until he gets to the office is represented in his thoughts which may be imagined to be somewhat as follows:

"Did Gedge ever tell Bunthorne about the wind stays? I am sure I wrote; but when? Better write again to-day—or no! Wire Bunthorne—but he won't understand a wire unless Gedge has explained to him. I ought to wire to Paignton, too, unless I get a letter from him this morning—or did he say he *had* changed the locks? Something was said, or written; I'm certain. Well, anyway, it's *his* look out! I *must* have told him—or was it that traveller who called? I hope to goodness Bunthorne has insured the House. I meant to remind him of it: anyhow, I haven't seen the Policy—or was it the Policy he gave Wimble that day? Wimble mentioned the matter to me once, so it must be all right or he would have reminded me about it again. It won't do not to know what's been done—he may call at the Office. I had better ring up Bunthorne—only that wretched manager of his never seems to know anything. There now! That fellow, what's-his-name? said he would ring up and tell me what had happened about the drain pipes. It will be a lame business if they have been sent away only to be brought back again. That foreman of Bunthorne's! Sloppy devil! He ought to note what I tell him: but I believe he forgets on purpose. After I said the pipes wouldn't do, I made quite clear that they could be used for the rain-water extension. Anyhow, it's Bunthorne's look out. Deep socketed soil pipes were specified—lucky I asked if those I saw *were* deep socketed. Anyhow, I know the difference now, but what does 'tested' mean? I don't like asking too many questions. How *are* the things tested anyway? And why? The books never tell one anything one wants to know. I wish I knew where I put that advertisement of the patent grease trap; it exactly answers Wimble's objection: I can't remember the name of the thing, nor its maker! By Jove! If I turn the Cottage sculleries round, end on, I shall get that break I want for the gables. Cheerio! It's queer the way ideas come when one doesn't expect them. Yes; I knew something nice was going to happen to-day. Haddon is coming, of course, with models of the ceiling squashes. That's a good point he made about the angle of lighting! How keen he is about it all! I'll have the models sent out and fixed, and take him over after lunch. Then I shall be able to ask about the locks—— No! If there is no letter this morning, I'll wire, and jog Grindle about the furniture, too. I believe, if I let him, he'd like to forget to send up the new patterns until it's too late. I'll get to the Office in good time this morning, and if Wagg's late again I'll talk to him like a father. He is getting slack. Putting letters into the wrong envelopes, young devil! Lucky it was only to Miss Naggle. I wish I hadn't written her such a long letter. She'll never understand the difference between an Architect and a Builder. I must try and get over and see her. Wimble did not like my refusing to lunch with him yesterday, but what is one to do? The whole day gets fritted away talking about nothing. I'm glad I sucked up all that about tiles at the brickyard; I talked to Wimble like a book, I did. Wish I could feel happy about that chimney stack. 'Lor, sir, it's as firm as a rock.' Yes, old lad! But you're not responsible. Perhaps you don't want the trouble of altering it, Mr. Sloppy! The book says not more in height than six times the least thickness, but situation makes all the difference, and so does the kind of mortar, of course. Well, I shall learn something whether this one falls down or does not fall. I'm glad the foreman warned me to put a damp-course in the stacks, but he shouldn't have talked about 'soft bricks' to Wimble. I saw him handling them and crumbling the angles with his fingers. I've told him bricks from the same yard have been in use for 120 years, but I can see he is not satisfied. I shan't fight the printers over their account. When I said 'Print as last' they should have known I meant one print, and not eight—but, of course, 'print' might be read as a verb as well as a substantive. It's a nuisance that letter of Bothers' getting lost, because if Bothers know I haven't got it, I am at their mercy. I cannot remember the exact terms, though Wimble's lawyer told me to agree to them. It won't matter unless I want to refer to it—but I'm afraid I shall. Wagg has put it away and forgotten where, I expect—unless it's in one of my pockets, or I might look in the wallet of my suitcase. It's just possible I may have shut it into a book. That's a bad habit I have of improvising markers . . ." and so on.

It need scarcely be pointed out that a train of thoughts such as the above might run through our architect's head in a very few minutes, but they may stand as a fair example of the workings of his mind, and if the majority of the matters seem trivial, this is because a practising architect is concerned for a multitude of affairs which, though trivial, are yet the stays of the masts, and the spars carrying the sails, of the ship he navigates. An unposted letter is, in itself, a trivial thing, but its consequences may be immeasurable; and it is the importance of these trivial things and their number, and the stress and strain of keeping stock of them, and controlling them with that thoroughness which alone will safeguard confusion and disasters, which our architect will find to be his chief preoccupation. His real work can usually wait: he can choose his own time for it, follow his inclinations, and flatter his moods; but these "trivial" solicitudes are necessary to keep the machine working: they are inexorable in the punctual attention they demand; they will wait on no man's inclinations or moods. It is clear that any architect for whom such cares are limited by the dimensions of even a moderate practice would have most of his time occupied by the struggle to keep abreast of them, and would scarcely be able to attend to his real job; and if his practice were in any way a large one, he would soon be half off his head unless, by some means, he could disengage himself.

There is an active and capable architect who is subject to periodical breakdowns, and who leaves his friends to speculate whether he will ever come completely up to scratch again. Half an hour in his office makes one wonder why he does not break down at intervals of months instead of years. His normal state of nervous tension is that of a man fearing he is going to miss his train: he always has four or five things in his mind at the same time—keeping them in the air like a juggler's balls—and shoots from one idea to another like a fly in a butcher's shop. He is continually ringing for clerks and giving them hurried instructions; and at short intervals is interrupted by the telephone which

stands stark naked at his elbow, and from which he gathers yet another ball or two to keep in the air with the others. He has equipped his private room with a large table which is covered with papers; and when he wants any paper he scratches on this table with very much the same gesture as a hen, although with less confidence, and then usually goes over the whole like a hay-making machine before ringing for a clerk with whom to discuss the last adventures of the document he is in search of. How he gets his designing done is a mystery; but a man who has to catch a train can do half a day's work in half an hour, and thus it is no doubt with him, and thus it is he breaks down. His waste of energy is enormous and, though he is quite unaware of the inefficiency of his methods which cumber his practice with delays and errors, oversights and reduplications, he has lately appointed himself a manager—which is quite unnecessary (except as an alternative to appointing an undertaker)—and has instituted an elaborate filing cabinet, which has, however, not cured him of the habit of larding his office with papers of all kinds.

Now the thing that will rescue our architect from the stress of multifarious responsibilities, and save him from misapplying his time and energies in any such way as above described, is *Organization*. Organization is not any particular system of office management, but the principle by which a mechanical routine is made to take the place of discretion and forethought and the exercise of memory, in the ordinary daily business of keeping things going efficiently. It is a machine. Instead of our architect storing things away in his mind, he pops them into the machine and has no further care of them, knowing that the machine will not forget; that the thing to be done or the record to be logged will be done or logged, and that he will in due course be informed of its accomplishment or his mind jogged at any time when his discretion is called for. The machine will do much more than save our architect's time; it will free his mind: its purpose is not so much to relieve him from the necessity of doing a number of things as to release him from any need of thinking of them. Let us, then, look more closely into the operations of this machine of office routine.

[*To be continued*]

# BUILDING AND DECORATIVE TIMBERS

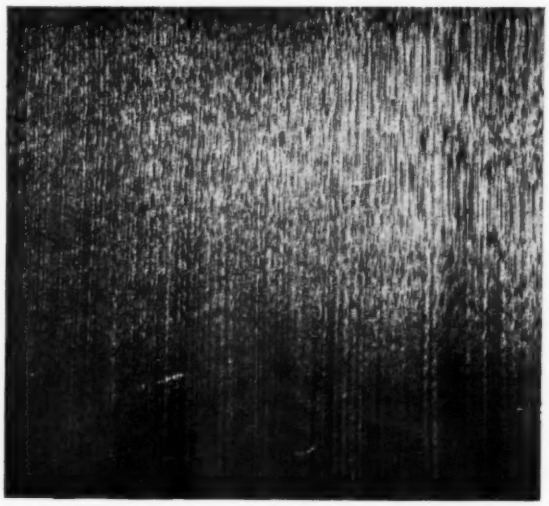
[ BY G. A. T. MIDDLETON ]

## vii: AUSTRALASIAN TIMBERS

THE Australasian timbers differ from those of the rest of the world in that the great majority belong to the family of eucalypts (or gums), which are indigenous nowhere else. They are, however, now being rapidly introduced elsewhere, and are likely to become the most common of all forest growths in the sub-tropical parts of the globe before the twentieth century has passed. The writer has seen many fine specimens in Portugal. Very straight in the trunk, which reaches a great height before it branches, they produce, in most of their varieties, sound and knotless timber of considerable value, having scarcely any sapwood. Growth is extraordinarily rapid until maturity is reached. It is by no means uncommon for a tree having a clean stem of 100 ft. in length and of proportionate girth to be but eighty years old. During much of this period profitable by-products are obtainable, so that properly organized forestry on a large scale is commercially sound. Other good qualities of almost all varieties are strength and durability—at least so far as the latter have been put to practical test, during the comparatively short period over which observations have been possible.

At present some of the best of the eucalypts, notably the blue gum (from the leaves of which the well-known eucalyptus oil is extracted), the Murray red gum, and the Tasmanian stringy bark are not exported, the whole available supply being absorbed locally. These are among the species now being planted in other parts of the world, and they may become of great importance in our market in the course of a few generations. At the same time it should be mentioned that blue gum piling has been found to be superior to all other for use in harbour work—as at Dover—and this use may well extend.

Jarrah is the only eucalypt that is well known as a building timber in England, and all who have used it recognize its high qualities as being those of a first-class hardwood. Without possessing the beauty of mahogany or oak, it is remarkably free from defects, and is of uniform appearance. It works reasonably well, is extremely durable and wear-resisting, and is one of the best heavy constructional timbers known. One of the accompanying photographs shows the employment of this timber for the counter and fittings of a large office; and another indicates that, with its fine grain, it is suitable for carving. The latter has been chosen because in this instance the leaves and fruit of the tree are illustrated.



*Left, jarrah (carved to illustrate foliage, flower, and fruit); and, right, Tasmanian oak.*

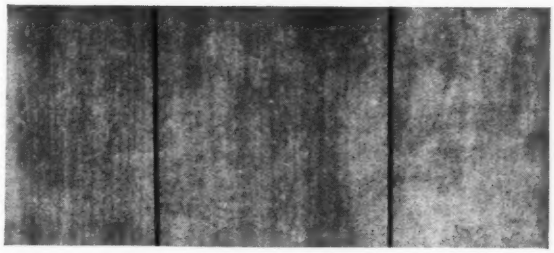
These are highly typical of all the eucalypts, which are evergreens. The grain is indeterminate; in fact, it often looks more like red rubber than anything else.

Karri is a somewhat similar timber, and is also known in England. Owing to a curiously interlocked grain it is more difficult to work, but this prevents it from splitting and gives it extraordinary strength, which has been found by exhaustive tests to vary remarkably little, only to the extent of some 8 per cent. Consequently it is a most reliable constructional timber for use in posts and beams. Both jarrah and karri retain their red colour if oiled or varnished, but they weather grey like oak, and take a high polish.

It should be borne in mind that many Australian, and particularly the Tasmanian, timbers have been given names of European woods. These they only slightly resemble, even superficially; and botanically they are wholly different. The so-called Tasmanian oak is a case in point. It is a good timber, with a peculiar beauty of its own; but it is not true oak. It is similar in colour, and to a certain extent in markings, but that is all. Another timber the name of which is misleading is the swamp gum. It is also known as ash, and grows in Victoria and Tasmania. It is a true eucalypt, and not unlike the blue gum in appearance or qualities, but it is very different from European ash.

Blackwood, another Tasmanian timber (the Tasmanian forests are well worked and considerable in extent), is not a gum but an acacia. It is very dark, close-grained, and of considerable beauty. It takes a splendid polish, so that it ranks high for decorative work, though it does not attain to the dimensions of the eucalypts.

*Tasmanian blackwood.*



*Tasmanian "myrtle."*

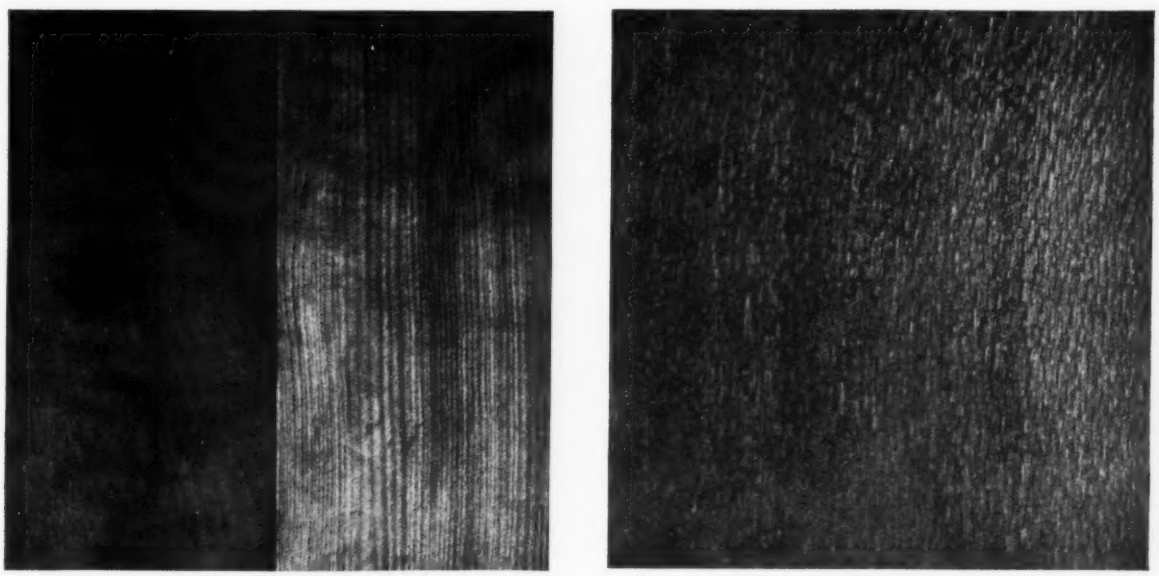
*Office fittings made entirely of Western Australian jarrah.*

Tasmanian myrtle is also misnamed; for it is a true beech, said to be free from the objections of the European beech. No great amount is exported, though for flooring it is exceedingly durable. It is notable for its very small shrinkage (owing to which the joints open but little), and its freedom from warp, while the beautiful smooth surface to which it works renders it possibly the best of all woods for a dance-room floor.

All the above are hardwoods. The soft woods are few, and of little comparative importance in Australia or Tasmania. New Zealand possesses, in kauri pine, a soft wood rivalling in quality the best of the Canadian timbers of the same class, while rimu, or red pine, is almost as good. Unfortunately, the supply is limited. Export is practically prohibited now except in small quantities, and these are absorbed in Australia and the Pacific Islands.

[*To be concluded*]

[For information contained in this article, and for facilities for obtaining the accompanying illustrations, the author has to thank the High Commissioners for Australia and New Zealand, and the Agents-General for Western Australia and Tasmania.]



*Left, Tasmanian myrtle (plain and figured); and, right, Queensland silky oak.*

# THE COMPETITORS' CLUB

## A NEW TYPE OF COMPETITION

SHORTLY before Miami, Florida, was devastated by the tornado, and the activity of its citizens was diverted from its normal course by the urgent needs of their ruined and disorganized homes, the American people, with their characteristic civic pride, initiated a movement for the further embellishment of the main arterial route running through the city from north to south. This road, the Biscayne Boulevard, was parallel to the water front, to which it was linked up by a park at the south end, and smaller public gardens farther north. It was not of equal width throughout, but was expanded at certain points into an avenue with one or more alleys between the trees. The desire that the design of the furnishings of this four-mile length of boulevard should be as good as possible resulted in the decision to initiate a competition, with prizes to the value of 4,650 dollars. A jury of two well-known architects, Mr. Eliot Cross, of New York, and Mr. Elmer C. Jensen, of Chicago, were to act as assessors in conjunction with Mr. James H. Gilman, the city commissioner. The promoters, the Biscayne Boulevard Association, were to be further advised by Messrs. Bennett, Parsons, and Frost, of Chicago, so that there was no lack of professional skill dedicated to the service of the competition. The programme was divided into two sections, with a separate prize list for each; and the subjects were of rather unusual interest as problems in the æsthetic treatment of features fulfilling newly-developed practical demands.

The first section dealt with the following:

Observation towers upon safety islands. A low masonry base was suggested; above was to be a cage in which a man might stand or sit, the floor being about 9 ft. above the pavement. Near the level of the floor were to be four groups of three hooded lenses for traffic control lights.

Traffic signal standards. These were also to be on islands. They were to have similar sets of twelve lenses, placed at a height of, say, 9 ft. They might be placed vertically, so that one lamp would serve four lenses. The shaft, which could be of masonry or metal, would have light thrown on to it.

Street lighting standards were to be placed along each kerb, about 125 ft. apart, and at a height varying from 15 to 19 ft. Each standard could have two or more lamps.

Street names' signs, designed as part of the lighting standards, and so placed that they were well lit from the lamps and quickly read.

The second section of the competition was for the design of petrol filling stations. A corner plot, with 60-ft. frontages, was chosen as typical. Traffic safety, safety to pedestrians, and ease of access were of first importance. The positions of the pumps were to be defined. The name sign and illumination were to be part of the design. The building was to include an office and two toilet-rooms, with possibly a small shop for greasing and other purposes. For architectural reasons, an upper floor might be added and utilized for employees' lodging, but this was optional.

It was decidedly encouraging to find that these features, which are so often permitted to mar an otherwise fine scheme, had been thought worthy of such special consideration as to secure their forming the subject of a competitive programme. It is to be hoped that in the need for purely reconstructive activities this work of embellishment, though perforce postponed, will ultimately come to fruition, and that the work of the competitors will not have been wasted.*

Some of our own recently formed civic societies have visualized this form of procedure in order to secure more artistic designs for the street furnishings of our large towns; and this example of a programme, which aimed at a like result, should be useful in helping them to define their own. In the United States a very live interest is taken in making the city an orderly and unified conception, an ideal which owes much to the late Charles Mulford Robinson, the Olmsteds, and others. Thus the central areas of the great towns are rapidly transforming their aforetime untidiness into architectural dignity. English towns, while not in a position to make these rapid reformations, nevertheless demand unremitting attention to keep them abreast of the rapidly changing character of the demands made upon them. There is no more illuminating way of illustrating how these demands may be met than by the institution of occasional competitions, not only for such matters as the street furnishings and public accommodation referred to above, but also for more comprehensive improvements, including streets, parks, and replanning in general.

The town of Zurich recently held a competition for the improvement and development of about six miles of the lake frontage. While probably none of the very able designs received in response will be carried out in its entirety, most certainly the striking solutions offered will afford a valuable basis for the future programme of civic improvement. There is an indication that some of our municipal authorities are appreciating the value of this mode of procedure as enabling them to secure in a simple and economical way the best solutions of their sometimes rather difficult problems.

SENESCHAL

* "Construction work on the Boulevard, which suffered no damage from the storm, has already been resumed, and there is every reason to believe that the last section will be completed and opened to traffic on schedule time."—Biscayne Boulevard Association.

## COMPETITION CALENDAR

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

*November* 30. *a:* Design for a house costing £1,500; *b:* design for a house costing £850. Assessors, Mr. E. Guy Dawber, P.R.I.B.A., together with two others to be appointed by him whose names will be made known later. Premiums in each section: First, £150; second, £100; third, £50. Particulars from the secretary, *Daily Mail* Ideal Houses Competition, 130 Fleet Street, E.C.4. The prize-winning £1,500 house will be erected and completely furnished and equipped at the 1927 *Daily Mail* Ideal Home Exhibition at Olympia to be held next March.

*January* 3. Academy, Perth. Open to Architects practising in Scotland. Assessor, Mr. James D. Cairns. Premiums: £100 and £50. Particulars from Mr. R. Martin Bates, Education Offices, Perth. Deposit £1 1s.

*No date.* Incorporated Architects in Scotland: 1: Rowand Anderson Medal and £100; City Art Gallery and Museum; 2: Rutland Prize (£50) for Study of Materials and Construction; 3: Prize (£10 to £15) for 3rd year Students in Scotland; 4: Maintenance Scholarship, £50 per annum for 3 years. Particulars from Secretary of the Incorporation, 15 Rutland Square, Edinburgh.

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

*January* 8. Town Hall Extensions and Public Library Building, Manchester. Assessors, Messrs. T. R. Milburn, Robert Atkinson, and Ralph Knott. Particulars from Mr. P. M. Heath, Town Clerk. Deposit £1 1s.

*January* 15. Designs for complete modern furniture for (*a*), a double bedroom, (*b*) a drawing-room, (*c*) sitting hall, (*d*) dining-room. Assessors, the Countess of Oxford and Asquith, the Lady Islington, Sir Frank Baines, C.V.O., C.B.E., F.R.I.B.A. (Director of H.M. Office of Works), Messrs. H. Clifford Smith, F.S.A. (Department of Woodwork, Victoria and Albert Museum), F. V. Burridge, O.B.E., R.E., A.R.C.A. (Principal of the Central School of Arts and Crafts), P. Morley Horder, F.S.A., Philip Tilden, Percy A. Wells (Principal of the Cabinet Department, Shoreditch Technical College), Holbrook Jackson (Editorial Director, The National Trade Press, Ltd.), and Captain Edward W. Gregory (Editor, *The Furnishing Trades' Organizer*). For the preliminary adjudication there are 200 guineas in prizes, and for the final 300 guineas. Particulars from the Editor, *The Furnishing Trades' Organizer*, Regent House, Kingsway, London, W.C.2. An exhibition of prints and drawings of modern furniture and decoration will be held in the Gallery of Carlton House, Great Queen Street, W.C.2, from November 15 to 27 inclusive.

*No date.* Town Hall and Library, Leith. Assessor, Sir George Washington Browne, R.S.A. Particulars from the City Chambers, Edinburgh.

# LITERATURE

## THE ENGLISH RURAL SCENE

MR. ERNEST C. PULBROOK's delightful little volume on *The English Countryside* helps by its mere existence to explain why British artists are accounted supreme in landscape painting and in domestic architecture. It must be because they have reacted so sympathetically to a propitious environment. For who that has a soul could resist the spell of so sweet a homeland? Men and women, being vastly more interested in themselves and each other than in anything else under the sun, require that a scene shall be vitalized by some human touch before they will admire it. This inherent propensity has not escaped the observation of lynx-eyed Mr. Punch. An apt example occupies a whole page of his delectable paper in the number that comes to hand at the moment when these words are being written. In a series of sketches headed "The Human Touch in the Highlands" we are shown a charabanc full-freighted with trippers who disdainfully turn their backs towards each successive object to which their guide frantically but vainly beseeches their attention. They continue densely indifferent to: (1) the mountains; (2) the lochs; (3) the castles; (4) the cattle. The trippers all with one consent gaze stedfastly in the opposite direction from that indicated by the guide. At each fresh halt they grow more listlessly inattentive, until at length, were it not that they are become too limp to sit up straight, it might be thought that they are all "bored stiff." They appear, indeed, to be in the last stage of physical collapse. Suddenly there comes on the scene an ugly little man in kilts. Instantly all the hitherto somnolent trippers spring alertly to attention, some even standing on the seats to take a heart-whole stare and several snapshots. That wee man in kilts is but a poor specimen of humanity, but he serves to vitalize the scene and redeem it from lifeless insipidity. He supplies the Human Touch. That trivial incident came in pat to clinch our somewhat laboured argument. In the little book under notice, due prominence is given to the human touch. Fully realizing the vitalizing value of the human factor, the author describes and illustrates many characteristic examples of the works of man, such as bridges, fords, and ferries; while among many other objects that it is a pleasure merely to name are the cosy houses in lovely little country towns; the alluring ingle-nooks that invite to ease and comfort in cottage, farmhouse, or inn; the wayside, market, or churchyard crosses and memorials—in short, all the dear familiar features that lend the human touch to the English countryside.

*Above, the way to the church, Aylesbury.* [*From* The English Countryside.]

By courtesy of the publishers, we reproduce two of the charming pictures in which the book abounds. Of the lovely Georgian houses that flank "the way to the church, Aylesbury," no more need be said; but our author waxes eloquent about the bridge that joins East and West Looe, and here we cannot refrain from quoting him. "Many such bridges there are," quoth he, "in the west of England, although none of them seems so made for the idler as that of Looe. For when once one leans on the parapet to look at the incoming tide swirling through the arches, or to watch the fishing-fleet put out to sea, all sense of time is lost." This passage is our author's nearest approach to dithyramb. Usually his style is plainly pedestrian.

Many well-selected pictures in the book adorn an arresting chapter that bears the ominous heading, "The Passing of the Mill." The cadence is that of doleful dirge, and the chapter reminds us that the old-type mills not yet utterly destroyed are often to be seen maimed, crippled, and altogether alienated from the sweet uses for which they were built. Many have been turned into factories, or perhaps utilized to generate current for lighting a country-house or a village. A recent illustration in a daily newspaper shows a mill that has been converted into a place of worship.

Countless flour-mills dotted and beautified the English landscape when Arthur Young was touring the Southern and Eastern Counties, and when William Cobbett was a-saddle on his extensive Rural Rides. Unlike Dr. Syntax, neither Young nor Cobbett set out "in search of the picturesque." Probably neither of them harboured a single thought that was not baldly utilitarian, but, anyhow, the flour-mills must have filled those homeland tourists with as much content as can be expected in farming experts. Not until Wordsworth and his innumerable imitators had revealed the glamour and the glory of the English countryside did the vulgar crowd begin to invade the solitudes. Let us not blame the poets and poetasters for accidentally introducing the graceless hordes who pollute the country air with raucous noises and defile the green earth with greasy litter. It were equally unjust to anathematize railway, automobile, or any other means of swift locomotion whereby the countryside has become so fatally easy of access to those who so despitefully use it. Rather

should we gratefully remember that our incomparable countryside was spared the still more hostile invasion that so cruelly devastated the fields and forests of France, Belgium, and Flanders. And, further, let us be thankful that so much beauty still remains to afford material for such fascinating books as Mr. Ernest C. Pulbrook's *English Countryside*. His account is fairly catholic and comprehensive; yet how came he to slight the charming county of Kent, now so soon to be begrimed and bedevilled by the arch-fiends of the coal-pit, who have wrought desolation in so many an earthly paradise?

J. F. MCRAE

*The English Countryside*. By Ernest C. Pulbrook. Second edition. London: B. T. Batsford, Ltd., 94 High Holborn. Pages i-xvi + 1-120, 9½ in. × 7 in. Price 12s. net.

## FISCHER VON ERLACH

This book is a considered study of Fischer von Erlach's place in architectural history, and deals with the sources of his inspiration, the development of his style, and its influence on later work. The illustrations are well selected in view of the line of argument followed; but, apart from these more intimate investigations into the personalia of this artist, a wider interest will be found in the author's attitude towards the Baroque in general. In the past, German writers have too generally applied the term Baroque to all the work in Central Europe belonging to the seventeenth and eighteenth centuries. Elsewhere this sweeping classification has been resisted, and it is refreshing to read a German author who goes as far as, or even farther than, we are accustomed to do.

He opens by distinguishing three modes of defining this style. First, he defines Baroque as a quality or manner, which, while it might suffice for the technically expert, would require a volume in itself to explain logically *ab initio*. Secondly, he gives, without supporting it, the usual German view of Baroque as the work of a certain period. Then, as the third alternative, applied more particularly to Fischer's own work, he puts forward an interpretation of this style as a unity compounded of many forms not hitherto unified, to produce a new type of architecture.

It is true that the Baroque did introduce new forms and combine existing ones in new ways, but the same can be said of every phase of architecture as a living art. Thus it may be questioned whether this carries us much farther than the first definition, though the distinction between the two, as made by Dr. Hans Sedlmayr, seems to deserve some consideration.

The Baroque, in deriving from the Renaissance version of classic architecture, brought in certain qualities of plasticity. These qualities demanded a freedom from the dominance of conception based on structure, both horizontally and vertically. Masses and features, normally straight and rigid, were bent and broken up to give movement and excitement to the composition. The suggestion made, that the first hint may have come from a building viewed in a concave mirror, is interesting. It conveys an impression rather like some of the earlier developments; but at any rate the ideals of the time are fairly clear, namely, the freeing of building from the influence of structure, and enabling it to take any form that appealed to the imagination of the artist, as if he were working in a plastic material. By no means all the buildings of the time were so handled. Bernini, Baroque in his sculpture, was almost academic in his architecture; while in the eighteenth century quite severe buildings were designed simultaneously with very flamboyant Baroque ones. Between the two extremes we find buildings ranging through all the intermediate stages, and if we admit in our classification every building that includes Baroque elements, we can accept the author's third definition, as a design in which these elements are unified in some way not hitherto accepted. This is the principle on which he regards Fischer as having set about his work. Though at times his conceptions are entirely and typically Baroque, and though they always drew upon that style for their enrichment, Fischer's wide studies enabled him to appreciate the value of a more severe treatment of masses. By this means his compositions gained strength and

*The bridge at Looe.* [*From* The English Countryside.]

displayed greater breadth than those of the period which were more integrally Baroque.

Herr Sedlmayr repudiates the application of the epithet "eclectic" to Fischer's work, claiming that this should be reserved for the method of selection on a definite standard. Fischer, he claims, took hints from many sources, not necessarily regarding these prototypes as admirable, but merely as suggestions from which he could evolve some new architectural combination. Illustrations are given of these sources of inspiration. Some are of quite a primitive type, but capable, in the hands of such a facile artist, of leading to very varied and interesting solutions. The marked preference for the oval as the central feature in his plans cannot escape attention. Though this form was widely employed elsewhere, probably no other architect gave it the same dominant place in his repertoire and used it in such a large proportion of his designs. Where others would have employed the circle, he clearly felt that the oval, though more difficult to reconcile with its accessory features, offered more interesting effects and gave opportunities for subtleties in line and surface not otherwise possible.

The documentation of the book is carefully done, the author evidently feeling it desirable that the authenticity of each work should be established. At a time when the craftsmen employed had still an influence on the details of a design, attributions based on technical grounds are not conclusive, but then neither is it of supreme importance to differentiate between the master and his school. It is, however, as well to know whether a particular building is authentic or not. In the case of one of these, the Reichskanzlei, where the evidence seems conclusive as to its execution after the death of the elder Fischer, his handling of masses and proportion is so closely followed that it would otherwise be difficult to accept it as the work of his son Josef Emanuel, who had not the same mastery of light and shade and of subtlety in form. H. V. LANCHESTER

*Fischer von Erlach.* By Dr. Hans Sedlmayr. R. Piper & Co., Munich.

## NEW INVENTIONS

[The following particulars of new inventions are specially compiled for THE ARCHITECTS' JOURNAL, by permission of the Controller of His Majesty's Stationery Office, by our own patent expert. All inquiries concerning inventions, patents, and specifications should be addressed to the Editor, 9 Queen Anne's Gate, Westminster, S.W.1. For copies of the full specifications here enumerated readers should apply to the Patent Office, 25 Southampton Buildings, London, W.C.2. The price is 1s. each.]

### LATEST PATENT APPLICATIONS

25008. Carnes, G. Manufacture of concrete roofing-tile. October 8.
23779. Carey, W. O. Method of subsoil drainage. September 27.
24001. Cothay, F. H. Buckets and bucket-elevators. September 29.
23741. Martin, G. Manufacture of Portland cement. September 27.
24201. Nowell, H. Distemper for walls, etc. September 30.
24600. Warren, L. R. Building-blocks. October 5.
25168. White, J. Sheeting for walls and roofs of buildings. October 9.

### SPECIFICATIONS PUBLISHED

259037. McNay, J. T. Adjustable framing or supports for centering for concrete floors, beams, and the like.
259061. Klingelhofer, J. Hollow walls.
259061. Walker, T. Building bricks and blocks.
259137. Williams, G. B. Roof construction.

### ABSTRACT PUBLISHED

256871. Parsons, R. J. W. Floors and beams.

## CORRESPONDENCE

### THE ARTS AND CRAFTS MOVEMENT

*To the Editor of the* ARCHITECTS' JOURNAL

SIR,—I should like to thank my friend Mr. Penty for his very kind reference to myself in his article on "Authority and Liberty in Architecture." At the same time I must emphatically repudiate his statement that "my aim was ever the creation of a modern style" . . . or that I ever believed or declared that "there could be no hope for architecture so long as it continued to lean on tradition." On the contrary, I have created nothing new in architecture. I have revived the old sloping buttress to supplement thin walls, and steadfastly endeavoured to allow conditions and requirements to govern design. In my sense of proportion and puritanical love of simplicity rests what little distinction my work may possess. I do not think Mr. Penty can point to any architectural feature made use of by me that is not as old as the hills. C. F. A. VOYSEY

### THE BRITISH OCCUPATION OF JERUSALEM

*To the Editor of the* ARCHITECTS' JOURNAL

SIR,—I thank Astragal for the courtesy of his reply to my letter, published in your issue for October 6, with regard to his expression English Occupation.

The 52nd Division of Lowland Scots, with whom I fought in Gallipoli, played no small part in the feat of arms which made possible the occupation of Jerusalem. Those men fought as Britishers. By their wisdom and archæological zeal they contributed to the preservation of many monuments and sites and also took part in administration. J. M. GLOVER

### THE ART OF THE BUNGALOW

*To the Editor of the* ARCHITECTS' JOURNAL

SIR,—In regard to the notes on the Leek bungalow in your issue for October 13, we wish to point out that the "pleasantly extravagant" chimney contains three flues, two of which are those of a billiard room and heating vault respectively, on the lower ground floor, where these rooms are accommodated in the slope of the site. The total cost, exclusive of site, was slightly under £2,000 and under 1s. 3d. per cubic foot.

LONGDEN AND VENABLES

* * *

### A DAMP WALL

Mr. J. H. Kerner Greenwood has sent us the following communication: "In your issue for September 22, page 373, a correspondent complained that a newly-built 14 in. wall was damp, and good advice was given to him telling him how to remedy the dampness. The reply suggested that a new outer wall should be built with a space between it and the old wall, thus forming a cavity wall; it also suggested that the damp wall could be either slated or tiled on the outside instead of building the cavity wall.

"There is another remedy, proved by extensive use to be efficacious and very much less costly; this is to render inside the room with waterproofed cement. Two coats would be sufficient, unless the dampness is very pronounced, in which case give three coats to a total thickness of 1 in. On the top of this cement it is best to skim with a thin layer of gauged plasterer's setting stuff mixed as follows:

"3 parts of lime putty run from Buxton or other pure chalk lime; 6 parts of washed sand; 1 part of plaster of paris (this to be added at the time of using).

"This absorptive coat is to prevent condensation that is likely to occur upon all cold surfaces such as glass, marble, tiling, etc. Your correspondent was also troubled with efflorescence (the "fluffy substance" he speaks of), and this waterproofed coating will entirely prevent it. As you remark, efflorescence is caused by the chemical salts that are contained in the wall being brought, in solution, to the surface and deposited there by the

evaporation of the water that constituted the dampness of the wall. If you stop the dampness coming into the room you stop the efflorescence. Waterproofed cement will stop both.

"With regard to the note of shrinkage of Portland cement. There should be no shrinkage cracks in a rendering of two coats or three coats properly applied. If slight shrinkage should by ill chance occur in the first coat, the defect is covered and made good by the cement of the second coat."

## THE PUBLIC AND ARCHITECTURE

That architects were coming a little into their own and were going to have a better chance than ever in building was the belief expressed by Mr. Harry S. Fairhurst, President of the Manchester Society of Architects, at the opening meeting of the winter session. Clients even ten years ago did not care what their buildings were like so long as they had the accommodation, but he now found, among those who said they understood nothing about art or architecture, a very lively sense of appreciation growing up. The public was beginning to realize that there was something greater in architecture than it had realized before. Mr. Fairhurst thought this largely due to articles on the subject, and especially to the writings of men like Professor Reilly, which conveyed to people who otherwise would not be concerned with such things that there was something to be seen in our streets. Manchester was a black country, and many beautiful pieces of architecture in it were missed because they had become the same colour as every other building. He thought architects might do something in the cause of cleansing our smoky atmosphere. Touching upon recent trade disputes in Manchester which had retarded building, Mr. Fairhurst said it was a great loss to client and architect if a building was left standing for any length of time. Recently he visited the United States to find out how it was that work there went along so smoothly. In the erection of buildings he found that an excellent system was followed which expedited the work very greatly. Mr. Fairhurst gave details of the system, and said that in that regard he saw nothing in the United States which could not be adopted in this country. When it took two years to erect a building which could be erected in one it meant a considerable extra cost.

## VILLAGE HALLS

Following are the names of the contractors and subcontractors for some of the village halls illustrated on pages 505 to 512.

Parish hall, Wroxham, Norwich, Norfolk, for the Wroxham Church Council. General contractors: Messrs. Stringer and Son, Wroxham; general foreman, Mr. Albert Stringer. Contract price, £1,300. Subcontractors: The British Gas Light Company, Norwich, gas fixtures; R. E. Pearse & Co., London, casements. A Sentry boiler, No. 3 (Wood, Russell & Co.), was installed.

Harston Village Hall, Harston, Cambs., for the Harston Village Hall Committee. General contractor: Mr. Clement Jude, Harston. Subcontractors: Mackintosh and Sons, Ltd., Cambridge, central heating; The Acetylene Corporation of Great Britain, Ltd., London, lighting; Lawrence and Sons, blacksmiths, Harston, vanes and other ironwork.

Fulbourn Village Hall, Fulbourn, Cambs., for the Rev. C. F. Townley, C.B.E., D.L. General contractors: Messrs. A. E. Bailey and Son, Fulbourn, Cambs. Subcontractors: Mackintosh and Sons, Ltd., Cambridge, central heating; The Acetylene Corporation of Great Britain, Ltd., London, lighting; Lawrence and Son, blacksmiths, Harston, vanes and other ironwork.

Eastcote Institute. General contractor: Mr. A. E. A. Prowting, Ruislip. Subcontractors: Standard Metal Windows, West Bromwich, Staffs., metal windows; Bell's United Asbestos Co., London, Poilite pantiling; Hendersons, Barking, E., sliding and folding partition gear; Beeston Boiler Co., boiler and radiators (Robin Hood); Celotex ceilings were used.

## TRADE NOTES

Under the heading *Decorative Marbles for Architectural Work* Messrs. Fenning & Co., Ltd., have published an unusually interesting — and certainly valuable — booklet on the application of marble to architectural work. It has been expressly prepared for the information of architects, who will welcome it for the high standard it sets as a trade publication, and the emphatic manner in which it departs from the dreariness of the old-time catalogue. The brochure contains an exceptionally fine series of coloured plates (8⅝ in. by 5⅞ in.), representing eighteen varieties of decorative marbles; several half-tone illustrations of recently executed work carried out by the company; a most useful sheet of details relating to marble—in the form of a working drawing; some general notes on colour; hints on colour schemes, with special reference to marble work; and much technical information on fixing and workmanship.

Many of the decorative effects obtainable by the use of Silverstone glassware with electric light fittings are illustrated, some in colour photographically reproduced from the fittings themselves, in a new catalogue just issued by the Metro-Vick Supplies, Ltd.

Silverstone glassware is a three-ply glass consisting of an exceptionally thin inside layer of crystal glass, a centre layer of special Cryolith opal glass, and a further outside layer of crystal glass with a very fine satin finish. In addition to the ordinary white type, the firm have produced Silverstone glassware in art colour finishes. That is to say, although the inner and centre layers of the Silverstone remain the same, retaining the reflecting surface, the outer casing can be obtained in several very fine shades of colouring such as rose, champagne, cream, pale blue, pale green and biscuit, and this type of glassware can be used successfully for softer art effects. There is a very large demand for hand-painted decorative glassware to-day, and the firm have gone to special pains in getting together a representative collection. The designs have been specially tried out and perfected in their own studios, and they are able to present a very full range in various designs and colour schemes from which a selection can be made. For all this glassware there is an appropriate fitting, inexpensive, but artistic, manufactured at the firm's Harcourt Factory, Birmingham.

The Duchess of York, who was attended by Lady Helen Graham, opened the new showrooms and offices of the Gas Light and Coke Company in Church Street, Kensington, and afterwards made a tour of the building, which is very spacious and illustrates many new uses of gas. The Duchess was received by Mr. D. Milne Watson, the governor of the company, Miss Milne Watson, and the Mayor and Mayoress of Kensington. Mr. Watson said the Duchess was following the example set by the King and Queen last July, when they visited the company's Beckton works, and the visit of the Duke of York to the same works in November 1922. The Mayor of Kensington, in welcoming the Duchess to the Royal borough, pointed out that the new building had no chimneys visible in its roof—an important matter in a city which suffered so much from smoke and dirt. The Duchess, in opening the building, said that, knowing what a great benefit gas was in the modern home, and especially the working home, she was delighted to associate herself with that great new development in Kensington. She then switched on the central lighting of the hall where the opening ceremony took place.

The Church Street premises have been built because of the growth of the company's business in Kensington, which made the premises in High Street inadequate. Showrooms for all types of heating and lighting are on the ground and first floors, and lecture and demonstration rooms are on the second floor. The architect of the new building was Mr. H. Austen Hall, and the interior was designed by Mr. Walter Tapper.

# LAW REPORTS

## AN ARCHITECT'S CLAIM FOR FEES

*Beart-Foss* v. *Boobier. Williton County Court. Before the Hon. W. B. Lindley.*

In this action Mr. John Henry Beart-Foss, of 6, Old Queen Street, Westminster, S.W.1, brought a claim against Mr. Ernest Boobier of Winsor's Farm, Holford, for £8 8s. od., fees for professional services and the preparation of plans in connection with suggested alterations to premises on the farm.

Mr. H. O. K. Pope, who appeared for the plaintiff, said that in September 1925 plaintiff was staying in Holford in a cottage adjoining Winsor's Farm, and owned by defendant. In the course of conversation, defendant, becoming aware that plaintiff was an architect, told him there were certain alterations he wanted to make on the farm. In further conversation, he asked plaintiff to get out plans for converting a barn into a bungalow, for which he had a tenant in prospect, and also to get out plans for the building of two bedrooms over the kitchen of the farm, agreeing that plaintiff should be paid for his work. Acting on these instructions, plaintiff went to Bridgwater to secure materials for his work, subsequently getting out sketch plans and taking photographs of the building. Plaintiff then returned to London, where he got out plans and sent them to the defendant, from whom he received no reply. He wrote asking defendant to return the plans if they did not meet his requirements, and shortly afterwards defendant replied saying he had taken the plans to a builder in Bridgwater, from whom he had since heard nothing about them. Hearing nothing further, plaintiff later sent in a moderate bill, as according to scale of the R.I.B.A., of which plaintiff was a member, he was entitled to charge ten per cent. of the value of the work for which the plans had been prepared. No specifications were got out, but the plans were so complete that a builder could have built from them. Defendant had replied to a letter from plaintiff's solicitor, offering to accept £4 4s. od. in settlement of the claim, saying if he thought it would have come to this he would never have had anything to do with the matter. He offered to pay £2 10s. od. to settle the claim and urged in defence that in consideration of his allowing plaintiff free use of facilities of the farm during the time he was there, he (plaintiff) agreed to give professional services in getting out the plans. He (Mr. Pope) suggested that this was absurd. There was no agreement as to price.

Plaintiff gave evidence and supported his solicitor's statement.

Defendant said that he became on friendly terms with Mr. Foss while he was staying at the cottage, and knowing he was an architect, told him he was going to have some alterations made to the farm, and asked him if he would draw out a pencil sketch. He only promised to pay Mr. Foss for the drawing materials he obtained from Bridgwater, not for his work in drawing the plans. When the plans came along he was very surprised to be told he had to pay for them. He thought that Mr. Foss had no right to have gone on with the bungalow business as that had been dropped. He took the plans to a builder at Bridgwater because he wanted to see how much the work would cost.

His honour, giving judgment, said the simple question was whether the architect prepared the plans on a friendly footing, or on the basis that he was to be paid for his work. It had been decided if a person asked a professional man to do work, there was an implied promise that he would be paid for work done unless it was agreed to be done for nothing. He had come to the conclusion that Mr. Boobier did promise to pay Mr. Foss, and he was therefore entitled to succeed in his claim. By taking the plans to a builder Mr. Boobier had used them for the purpose for which they were made. Judgment would be for plaintiff for £8 8s. od. with costs.

## RIGHTS OF EASEMENT

In the Vacation Court Mr. Justice Bateson had before him a motion in the action of Morrison against Wards Café, Ltd., for an injunction to restrain an alleged trespass by the defendants.

The defendants denied that they had been guilty of any trespass and said they had only done what they were entitled to do under the easement they had.

Mr. Devonshire, for the plaintiff, said the trespass was admitted, but the question was whether the excuses made by the defendants were such as the Court could take the smallest notice of. The defendants held a lease of premises in Commercial Street, Leeds, and their premises adjoined the plaintiff's. The defendants occupied the ground floor of the premises adjoining the plaintiff's, from which they were separated by a sort of vestibule, which gave them a right of way to rooms occupied by them in the basement, and over and through which vestibule they had a right or easement of passage. The defendants had a door to their premises on the ground floor in the front facing the street and windows facing the vestibule, and when they wanted to go to the basement they had to go out of the front door and down the vestibule. What the defendants had done was this. They had removed a portion of the window in the vestibule and had placed a swing door there and now used that door to pass and re-pass to the basement. This was done without the licence of the plaintiff, in whom the vestibule was vested, and from whom defendants got their grant. Counsel contended that this was a breach of the covenants under which the defendants held the right of user of the vestibule and constituted a trespass. Having read affidavits in support of his case, counsel submitted that his client was entitled to an injunction till the trial of the action.

Counsel for the defendants argued that his clients, being entitled to a user of the vestibule, had the right to put in the door they had done, and to the free user of the vestibule. Defendants, he said, were only using the vestibule to the same extent that they formerly did and were in no way making an excessive user.

His lordship said he came to the conclusion that this was a case in which he must grant an injunction, and he did so till the trial of the action.

## IS AN ARMY HUT A BUNGALOW?

In the Vacation Court of the High Court of Justice, Mr. Justice Bateson had again before him a motion in the action of Macfarlane *v.* Powell, which had reference to the erection by the defendant of bungalows or, as the plaintiff alleged, army huts, on land at the Marine Cottage estate at Dymchurch.

Mr. L. Stone appeared for the plaintiff, and Mr. Bridges for the defendant.

Mr. Stone stated that this was a motion for an injunction to restrain the defendant from committing breaches of certain restrictive covenants on the land in question. On September 15 counsel said he moved *ex parte* for an interim injunction restraining the defendant from selling or parting with possession of the land on which certain constructions were erected. Plaintiff had an assignment of the benefit of certain restrictive covenants from the original vendor.

Counsel's contention was that that covenant was for the benefit of all houses on the estate, and the covenants which carried out the intention were all in common form. Any one purchaser could enforce the covenants against the others. That covenant forbade the erection of huts on the land. His client was the owner of a house and land on the estate, and defendant owned two plots. The land fronted the sea, and his submission was that the defendant, having erected an army hut on one of the plots of land, brought himself within the restrictive covenant.

Mr. Bridges argued that there had been no breach here, and that on the merits of the case he was right, as well as in the law. The erections of the defendant were bungalows, and if he could have sold at the advertised time he had every reason to believe he could have got a good price. The defendant's erections had been sanctioned as houses by the local authority.

His lordship said he would grant the plaintiff an injunction till trial or further order restraining the defendant from selling, disposing of, or parting with the possession of the land or buildings on plots 8 and 9 on the estate, upon an undertaking by the plaintiff to give security to the extent of £775 against any damages the defendant might be found to be entitled to. He granted a speedy trial of the action.

# THE WEEK'S BUILDING NEWS

*More Houses for Christchurch*

The Christchurch Town Council proposes to provide another thirty houses.

*A Hospital for Denton*

A smallpox hospital is to be built at Denton by the City Corporation.

*New Shops for Catford*

A number of new shops are being built on the Downham Way, Catford.

*A Clapham Palais de Danse*

It is proposed to erect a Palais de Danse at Clapham.

*A Proposed Romford Town Hall*

A site for a new Town Hall has been bought by the Romford Council.

*A School for Dorking*

A secondary school for 400 children is to be built at Dorking.

*Housing at Chichester*

The Chichester City Council proposes to apply for subsidies for thirty further houses.

*Extensions to Acton Baths*

An extension of the Acton Baths, completed at a cost of about £15,000, has been opened.

*More Houses for Esher*

The Ministry of Health has sanctioned a loan of £45,000 for the Esher and Dittons scheme for the erection of 114 houses.

*A School Site for Weymouth*

The Education Committee proposes to use the Old Corporation Yard as a site for a new central school for girls.

*Houses Needed at Ashtead*

The Ashtead Rural District Council is being urged by the parish council to provide a further 100 houses.

*A Shadwell Boulevard Proposed*

A proposal is on foot at Shadwell to construct a £70,000 riverside boulevard in the King Edward Memorial Park.

*Rotherham Municipal Buildings Altered*

The Rotherham Municipal Buildings, which have undergone alterations, at a cost of £10,000, have now been re-opened.

*Two New Yorkshire Schools*

Two new secondary schools, one at Maltby, near Rotherham, the other at Armthorpe, near Doncaster, are to be built, each at a cost of £30,000.

*A New School for Southport*

The central block of the King George V School at Southport was opened by Lord Derby. The school is being built at a cost of £90,000.

*Flats for Finsbury*

The L.C.C. has sanctioned the borrowing by the Finsbury Borough Council of £12,027 for the erection of a five-story block of flats on the Southampton Street site.

*New Offices Proposed at Wakefield*

A proposal has been made at Wakefield for the erection of new offices for the Public Health and other departments in Wood Street, at a cost of £31,547.

*Town Planning at Torquay*

The Minister of Health recently inspected the plans for the extensive town-planning scheme which the Torquay Corporation has adopted.

*A Further Loan for Woking*

The Woking Urban District Council proposes to ask the Ministry of Health to sanction a loan of £15,812 for further housing.

*Margate's Housing Progress*

In pursuance of their housing scheme the Margate Town Council has resolved on a further expenditure of between £35,000 and £40,000.

*Ballymena Housing to be Discussed*

The Ballymena Rural District Council proposes to set up a committee to discuss further housing applications with the Ministry of Home Affairs.

*Housing at Eastleigh*

The Eastleigh Urban District Council proposes to use a piece of land on the eastern side of the housing site in Winchester Road for the building of further houses.

*A Proposed New Hampton School*

The Hampton District Council is urging the Middlesex Education Committee to proceed with the erection of the proposed new elementary school buildings at Hampton Hill.

*Eighty Houses for Hawarden*

The Hawarden Rural District Council has received sanction from the Ministry of Health to borrow about £35,000 for the erection of eighty houses at Ewloe and for the construction of streets.

*Hollywell Housing Schemes*

The Hollywell Rural District Council has embarked upon a series of housing schemes in the Mold district. About 300 houses are being built, at a cost of about £130,000.

*A Housing Loan for Bognor*

The Bognor Urban District Council proposes to apply to the Public Works Loan Commissioners for a loan of £23,100 for the erection of a number of workmen's cottages.

*An Improvement Bill for Pontypool*

The Pontypool Urban District Council has decided to promote a Bill in the next session of Parliament for local improvements (including the widening of George Street), which are estimated to cost £100,000.

*The Wandsworth Technical Institute*

Lord Eustace Percy, M.P., will open the new building of the Wandsworth Technical Institute on Thursday, November 4, at 7 p.m. The building, including equipment, has cost £75,000.

*Brighton's New Market*

Brighton's new open market, built by the Corporation in the centre of the town, was opened by the Mayor. It has cost £20,000 to build, and provides sixty tiled-roofed stalls.

*Further Housing at Wellingborough*

The Wellingborough Urban District Council has been recommended to apply to the Ministry of Health for authority to assist private enterprise in the erection of a further fifty houses.

*A New Hospital for Birmingham*

Messrs. Cadbury Brothers, Limited, have presented to the City of Birmingham 150 acres of land in proximity to the University at Edgbaston, the main portion to be used as a site for a new hospital centre.

*A Barnsley Town Hall Scheme*

The Barnsley Town Council proposes to promote a Bill in Parliament to obtain power to erect a new town hall. The estimated cost of the scheme is £173,210.

*Improvements at Kilkenny*

A waterworks improvement scheme has recently been completed at Kilkenny, Ireland, at a cost of £14,000, and it is now proposed to spend £50,000 on a new main-drainage scheme.

*Housing at Newhaven*

The Newhaven Council has decided to erect forty-one houses of the non-parlour type, and has instructed the surveyor to prepare plans and specifications for submission to the Ministry of Health.

*The Health Minister's Tour*

Mr. Neville Chamberlain, the Minister of Health, has started a tour for the purpose of seeing something of the administration in the more rural portions of the country and to study housing conditions.

*Public Baths for Rathmines*

The Rathmines Urban District Council has decided to make application to the Local Government Department for sanction to a loan of £40,000 for the erection of public baths.

*A Woking Housing Scheme*

The Ministry of Health has approved of an extension of the Woking Council's scheme for affording financial assistance to private enterprise in the erection of houses, by means of lump sum grants of £100 each, to include a further fifty houses.

*Dudley's Proposed Garden City*

The Dudley Town Council has purchased from Lord Dudley the Priory estate, comprising 521 acres, for £75,500. The Council proposes to construct a garden city of 3,000 houses, with social amenities, at an estimated cost of nearly £2,000,000.

*Glasgow Slum Clearance Schemes*

The Medical Officer of Health for Glasgow has been asked by the Housing Committee to consider a further slum clearance scheme. This would constitute the third scheme in the demolition of houses scheduled as uninhabitable.

*Further Housing at Wellingborough*

The Wellingborough Urban District Council has passed the plans of fifteen houses which are to be erected by private enterprise.

*The City and Guilds College Extension*

An extension of the City and Guilds (Engineering) College, Kensington, S.W., provided by the Goldsmiths' Company, at a cost of £80,000, was recently handed over to the governing body of the college by the Duke of York.

*A Legacy for Westminster Cathedral*

A sum which will probably amount to between £4,000 and £5,000 has been left to the Cardinal Archbishop of Westminster by Miss Isabel Clara Sneyd, of Bloomfield Terrace, Pimlico, for the internal decoration of Westminster Cathedral.

*Housing Progress at Stretford*

In the annual report of the medical officer of health for Stretford it is stated that the Council has erected 867 houses to date under the Housing Acts of 1919-1924, work is in hand or contracts are placed for 322 others, and additional land has been obtained to accommodate a further 350.

*A Building Scheme for Hitchin*

An old house and estate called "The Hermitage," in Bancroft, Hitchin, has been bought by Mr. John Ray, of Letchworth, who proposes to develop the land for business premises and for the erection of thirty shops. The estimated cost of the undertaking will be about £150,000.

*Manchester's Housing Needs*

In the course of the Ministry of Health's recent inquiry into Manchester's desire to borrow £211,000 in connection with the Wythenshawe estate scheme, the Town Clerk of Manchester stated that the city would need nearly 50,000 houses in the next ten years.

*Progress of the Southwark Churches Scheme*

The fund established by the Bishop of Southwark to provide twenty-five churches for outlying districts of South London is making satisfactory progress; £200,000 is required for the successful accomplishment of the project, and £43,000 has already been received.

*A Selfridge's for Manchester*

Messrs. Selfridge are considering the purchase of a large site at Manchester at present occupied by Victoria Buildings. The property includes the Victoria Hotel, and belongs to the Corporation. The last offer for the property was £400,000, which was accepted, but negotiations subsequently fell through.

*A Barking Slum Clearance Scheme*

An inquiry by a Ministry of Health inspector was recently held into the Barking Council's scheme to demolish property comprising the Island site. The estimate of the scheme showed that the cost would be £37,900, and would include the erection of seventy dwellings for re-housing, including land, roads, and sewers.

*Royal Academy of Music Extended*

The Duke of Connaught opened the extensions to the buildings of the Royal Academy of Music which were erected to commemorate the centenary in 1922. The new buildings consist of a rehearsal theatre, a lecture hall, and three or four small rooms.

*The Shakespeare Memorial Theatre*

The scheme of building the new Shakespeare Memorial Theatre at Stratford-on-Avon on the site of the old tercentenary building in Southern Lane has been given up, and the Town Council are to be asked to provide a site in the Bancroft Gardens, by the river, for the purpose. This scheme is estimated to cost £100,000, of which about £40,000 has so far been subscribed.

*Housing at Hemsworth*

The Hemsworth Rural District Council has accepted an offer of the Housing Corporation of Great Britain, Ltd., to erect twenty additional houses at South Kirkby, sixteen at Brierley, and thirty at South Elmsall. The Council has decided to make application to the Ministry of Health for sanction to borrow £100,000 in connection with their contract to build 262 houses for the Upton Colliery Company.

*Liverpool Masonic Hall Improvements*

Proposals are now on foot for the remodelling and reconditioning of the Masonic Hall in Hope Street, Liverpool. The trustees of the hall have acquired from the Corporation a piece of land on the east side of the building containing about 307 square yards. Major Gilbert Fraser, M.C., F.R.I.B.A., and Mr. W. P. Horsburgh have prepared the reconstruction scheme.

*New Ophthalmic Hospital Premises*

The building at present occupied by the Royal Westminster Ophthalmic Hospital will eventually be taken over by Charing Cross Hospital, and the ophthalmic institution itself will transfer to new premises in Broad Street, W.C.2, where a freehold site has been purchased by the governing body, upon which will be erected one of the finest and most up-to-date institutions of its kind in the kingdom. It is hoped to commence building operations before the end of the year.

*The New Horticultural Hall*

The foundation-stone of the Royal Horticultural Society's new hall was laid by Lord Lambourne, the President of the society. The building is to be completed before March, 1929. It is being erected on a site immediately behind the present hall, which is in Vincent Square. The floor area will be 20,000 square ft., and it will provide double the accommodation of the hall now in use. The architects are Messrs. Easton and Robertson, and the engineering work is being carried out by Dr. Oscar Faber.

*A Paint Research Association Licensed*

The secretary of the Department of Scientific and Industrial Research announces that a licence under section 20 of the Companies (Consolidation) Act, 1908, has been issued by the Board of Trade to the Research Association of British Paint, Colour, and Varnish Manufacturers, which has been approved by the Department as complying with the conditions laid down in the Government scheme for the encouragement of industrial research. The secretary of this association is Mr. J. B. Graham, 8 St. Martin's Place, Trafalgar Square, W.C.2.

*Sir Owen Williams's Bridge Scheme*

Sir E. Owen Williams recently giving evidence before the Commission on Cross-River Traffic, proposed a high-level road bridge connecting a point north of St. Martin's Church with Westminster Bridge Road at Waterloo. This would be combined with a railway bridge, making a double-decker structure, and would replace the much-criticized Hungerford Bridge. The new station would be constructed to the east of the present one, and would involve the purchase of land up to Buckingham Street.

## A CORRECTION

In Messrs. Bratt Colbran and Company and the Heaped Fire Company's advertisement on page v of our last issue an illustration appeared of a Queen Anne period marble chimneypiece attributed to Vanbrugh, which, owing to an error, was stated to have fine Louis IV figure-subjects. The figure-subjects are of the Louis XIV period.

# RATES OF WAGES

| | | | I | II |
|---|---|---|---|---|
| | | | s. d. | s. d. |
| A | ABERDARE | S. Wales & M. | 1 8 | 1 3½ |
| A₁ | Abergavenny | Do. | 1 7½ | 1 2½ |
| B | Abingdon .. | S. Counties | 1 6 | 1 1½ |
| A | Accrington | N.W.Counties | 1 8 | 1 3½ |
| A₃ | Addlestone | S. Counties | 1 6½ | 1 2 |
| A | Adlington .. | N.W.Counties | 1 8 | 1 3½ |
| A | Airdrie .. | Scotland | *1 8 | 1 3½ |
| C₁ | Aldeburgh | E. Counties | 1 4 | 1 0½ |
| A | Altrincham | N.W.Counties | 1 8 | 1 3½ |
| B₃ | Appleby .. | N.W. Counties | 1 4½ | 1 0½ |
| A | Ashton-under-Lyne | N.W.Counties | 1 8 | 1 3½ |
| A₃ | Atherstone | Mid. Counties | 1 6½ | 1 2 |
| B₃ | Aylesbury .. | S. Counties | 1 4½ | 1 0½ |
| B | BATH .. | S.W.Counties | 1 6 | 1 1½ |
| B₃ | Banbury .. | S. Counties | 1 4½ | 1 0½ |
| B₃ | Bangor .. | N.W. Counties | 1 5 | 1 1 |
| A | BarnardCastle | N.E. Coast | 1 8 | 1 3½ |
| A | Barnsley .. | Yorkshire | 1 8 | 1 3½ |
| B₁ | Barnstaple | S.W. Counties | 1 5½ | 1 1½ |
| A | Barrow .. | N.W.Counties | 1 8 | 1 3½ |
| A | Barry .. | S. Wales & M. | 1 8 | 1 3½ |
| B₃ | Basingstoke | S.W. Counties | 1 4½ | 1 0½ |
| A | Batley .. | Yorkshire | 1 8 | 1 3½ |
| B | Bedford .. | E. Counties | 1 6 | 1 1½ |
| A₂ | Berwick-on-Tweed | N.E. Coast | 1 7 | 1 2½ |
| A₃ | Bewdley .. | Mid. Counties | 1 6½ | 1 2 |
| B₃ | Bicester .. | Mid. Counties | 1 4½ | 1 0½ |
| A | Birkenhead | N.W.Counties | †1 9 | 1 3½ |
| A | Birmingham | Mid. Counties | 1 8 | 1 3½ |
| A | Bishop Auckland | N.E. Coast | 1 8 | 1 3½ |
| A | Blackburn | N.W.Counties | 1 8 | 1 3½ |
| A | Blackpool | N.W.Counties | 1 8 | 1 3½ |
| A | Blyth .. | N.E. Coast | 1 8 | 1 3½ |
| B₃ | Bognor .. | S. Counties | 1 4½ | 1 0½ |
| A | Bolton .. | N.W.Counties | 1 8 | 1 3½ |
| A₃ | Boston .. | Mid. Counties | 1 6½ | 1 2 |
| B₁ | Bournemouth | S. Counties | 1 6 | 1 1½ |
| A | Bradford .. | Yorkshire | 1 8 | 1 3½ |
| A₃ | Brentwood | E. Counties | 1 6½ | 1 2 |
| A | Bridgend .. | S. Wales & M. | 1 8 | 1 3½ |
| B₂ | Bridgwater | S.W Counties | 1 5 | 1 1 |
| A₁ | Bridlington | Yorkshire | 1 7½ | 1 2½ |
| A | Brighouse .. | Yorkshire | 1 8 | 1 3½ |
| B₁ | Brighton .. | S. Counties | 1 6 | 1 1½ |
| A | Bristol .. | S.W. Counties | 1 8 | 1 3½ |
| B₃ | Brixham .. | S.W. Counties | 1 4½ | 1 0½ |
| A₃ | Bromsgrove | Mid. Counties | 1 6½ | 1 2 |
| C | Bromyard .. | Mid. Counties | 1 4 | 1 0½ |
| A | Burnley .. | N.W.Counties | 1 8 | 1 3½ |
| A | Burslem .. | Mid. Counties | 1 8 | 1 3½ |
| A₂ | Burton-on-Trent | Mid. Counties | 1 7 | 1 2½ |
| A | Bury .. | N.W.Counties | 1 8 | 1 3½ |
| A₃ | Buxton .. | N.W.Counties | 1 6½ | 1 2 |
| B | CAMBRIDGE | E. Counties | 1 6 | 1 1½ |
| B₃ | Canterbury | S. Counties | 1 4½ | 1 0½ |
| A | Cardiff .. | S. Wales & M. | 1 8 | 1 3½ |
| A | Carlisle .. | N.W.Counties | 1 8 | 1 3½ |
| B | Carmarthen | S. Wales & M. | 1 6 | 1 1½ |
| B₃ | Carnarvon.. | N.W.Counties | 1 5 | 1 1 |
| A₁ | Carnforth .. | N.W. Counties | 1 7½ | 1 2½ |
| A | Castleford .. | Yorkshire | 1 8 | 1 3½ |
| B₁ | Chatham .. | S. Counties | 1 5½ | 1 1½ |
| B₁ | Chelmsford | E. Counties | 1 5½ | 1 1½ |
| B | Cheltenham | S.W. Counties | 1 6 | 1 1½ |
| A | Chester .. | N.W.Counties | 1 8 | 1 3½ |
| A | Chesterfield | Mid. Counties | ‡1 8 | 1 3½ |
| B₃ | Chichester.. | S. Counties | 1 4½ | 1 0½ |
| A | Chorley .. | N.W.Counties | 1 8 | 1 3½ |
| B₃ | Cirencester | S. Counties | 1 5 | 1 1 |
| A | Clitheroe .. | N.W.Counties | 1 8 | 1 3½ |
| A | Clydebank | Scotland | 1 8 | 1 3½ |
| A | Coalville .. | Mid. Counties | 1 8 | 1 3½ |
| B₁ | Colchester.. | E. Counties | 1 5½ | 1 1½ |
| A | Colne .. | N.W.Counties | 1 8 | 1 3½ |
| B₁ | Colwyn Bay | N.W.Counties | 1 5½ | 1 1½ |
| A | Consett .. | N.E. Coast | 1 8 | 1 3½ |
| B₁ | Conway .. | N.W. Counties | 1 5½ | 1 1½ |
| A | Coventry .. | Mid. Counties | 1 8 | 1 3½ |
| A₃ | Crewe .. | N.W.Counties | 1 6½ | 1 2 |
| A₃ | Cumberland | ..... | 1 6½ | 1 2 |
| A | DARLINGTON | N.E. Coast | 1 8 | 1 3½ |
| A | Darwen .. | N.W.Counties | 1 8 | 1 3½ |
| B₃ | Deal .. | S. Counties | 1 4½ | 1 0½ |
| B₁ | Denbigh .. | N.W.Counties | 1 5½ | 1 1½ |
| A | Derby .. | Mid. Counties | 1 8 | 1 3½ |
| A | Dewsbury .. | Yorkshire | 1 8 | 1 3½ |
| B | Didcot .. | S. Counties | 1 6 | 1 1½ |
| A | Doncaster .. | Yorkshire | 1 8 | 1 3½ |
| C₁ | Dorchester | S.W.Counties | 1 4 | 1 0½ |
| A₃ | Driffield .. | Yorks | 1 6½ | 1 2 |
| A₃ | Droitwich.. | Mid. Counties | 1 6½ | 1 2 |
| A₂ | Dudley .. | Mid. Counties | 1 7 | 1 2½ |
| A | Dundee .. | Scotland | 1 8 | 1 3½ |
| A | Durham .. | N.E. Coast | 1 8 | 1 3½ |
| B₁ | EASTBOURNE | S. Counties | 1 6 | 1 1½ |
| A | Ebbw Vale | S. Wales & M. | 1 8 | 1 3½ |
| A | Edinburgh | Scotland | 1 8 | 1 3½ |
| A | E. Glamorganshire & Monmouthshire | S. Wales & M. | 1 8 | 1 3½ |
| B | Exeter .. | S.W. Counties | §1 7 | 1 2½ |
| B₂ | Exmouth .. | S.W. Counties | 1 5 | 1 1 |
| B | FELIXSTOWE | E. Counties | 1 6 | 1 1½ |
| A₃ | Filey .. | Yorks | 1 6½ | 1 2 |
| A | Fleetwood .. | N.W.Counties | 1 8 | 1 3½ |
| B₃ | Folkestone | S. Counties | 1 4½ | 1 0½ |
| A | Frodsham .. | N.W.Counties | 1 8 | 1 3½ |
| B₃ | Frome .. | S.W.Counties | 1 4½ | 1 0½ |
| A | GATESHEAD | N.E. Coast | 1 8 | 1 3½ |
| B₁ | Gillingham | S. Counties | 1 5½ | 1 1½ |
| B | Gloucester.. | S.W.Counties | 1 6 | 1 1½ |
| A₂ | Goole .. | Yorkshire | 1 7 | 1 2½ |
| B₁ | Gosport .. | S. Counties | 1 5½ | 1 1½ |
| A₃ | Grantham.. | Mid. Counties | 1 6½ | 1 2 |
| A₂ | Gravesend.. | S. Counties | 1 7 | 1 2½ |
| A₂ | Greenock .. | Scotland | *1 8 | 1 3½ |
| A | Grimsby .. | Yorkshire | 1 8 | 1 3½ |
| B₁ | Guildford .. | S. Counties | 1 5½ | 1 1½ |
| A | HALIFAX.. | Yorkshire | 1 8 | 1 3½ |
| A₁ | Hanley .. | Mid. Counties | 1 7½ | 1 2½ |
| A | Harrogate .. | Yorkshire | 1 8 | 1 3½ |
| A | Hartlepools | N.E. Coast | 1 8 | 1 3½ |
| B₂ | Harwich .. | E. Counties | 1 5 | 1 1 |
| B₃ | Hastings .. | S. Counties | 1 4½ | 1 0½ |
| B₁ | Hatfield .. | S. Counties | 1 5½ | 1 1½ |
| B | Hereford .. | S.W.Counties | 1 6 | 1 1½ |
| B | Hertford .. | E. Counties | 1 5½ | 1 1½ |
| A₁ | Heysham .. | N.W.Counties | 1 7½ | 1 2½ |
| A | Howden .. | N.E. Coast | 1 8 | 1 3½ |
| A | Huddersfield | Yorkshire | 1 8 | 1 3½ |
| A | Hull .. | Yorkshire | 1 8 | 1 3½ |

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.

| | | | I | II |
|---|---|---|---|---|
| | | | s. d. | s. d. |
| A | ILKLEY .. | Yorkshire | 1 8 | 1 3½ |
| A | Immingham | Mid. Counties | 1 8 | 1 3½ |
| B | Ipswich .. | E. Counties | 1 6 | 1 1½ |
| C₁ | Isle of Wight | S. Counties | 1 4 | 1 0½ |
| A | JARROW .. | N.E. Coast | 1 8 | 1 3½ |
| A | KEIGHLEY | Yorkshire | 1 8 | 1 3½ |
| B₂ | Kendal .. | N.W. Counties | 1 5 | 1 1 |
| B₂ | Keswick .. | N.W.Counties | 1 5 | 1 1 |
| B | Kettering .. | Mid. Counties | 1 6 | 1 1½ |
| A₃ | Kidderminster | Mid. Counties | 1 6½ | 1 2 |
| B₂ | King's Lynn | E. Counties | 1 5 | 1 1 |
| A₁ | LANCASTER | N.W.Counties | 1 7½ | 1 2 |
| A₃ | Leamington | Mid. Counties | 1 6½ | 1 2½ |
| A | Leeds .. | Yorkshire | 1 8 | 1 3½ |
| A | Leek .. | Mid. Counties | 1 8 | 1 3½ |
| A | Leicester .. | Mid. Counties | 1 8 | 1 3½ |
| A | Leigh .. | N.W. Counties | 1 8 | 1 3½ |
| B₃ | Lewes .. | S. Counties | 1 4½ | 1 0½ |
| A₃ | Lichfield .. | Mid. Counties | 1 6½ | 1 2 |
| A | Lincoln .. | Mid. Countie | 1 8 | 1 3½ |
| A | Liverpool .. | N.W.Counties | 1 10 | 1 4½ |
| B | Llandudno | N.W.Counties | 1 6 | 1 1½ |
| A | Llanelly .. | S. Wales & M. | 1 8 | 1 3½ |
| | London (12 miles radius) | | 1 9½ | 1 4½ |
| | " Do. (12–15 miles radius) | | 1 9 | 1 4 |
| A | Long Eaton | Mid. Counties | 1 8 | 1 3½ |
| A | Loughborough | Mid. Counties | 1 8 | 1 3½ |
| B | Luton .. | E. Counties | 1 6 | 1 1½ |
| A | Lytham .. | N.W. Counties | 1 8 | 1 3½ |
| A₁ | MACCLESFIELD | N.W.Counties | 1 7½ | 1 2½ |
| B | Maidstone .. | S. Counties | 1 5½ | 1 1½ |
| A₃ | Malvern .. | Mid. Counties | 1 6½ | 1 2 |
| A | Manchester | N.W.Counties | 1 8 | 1 3½ |
| A | Mansfield .. | Mid. Counties | 1 8 | 1 3½ |
| B₃ | Margate .. | S. Counties | 1 4½ | 1 0½ |
| A₃ | Matlock .. | Mid. Counties | 1 6½ | 1 2 |
| A | Merthyr .. | S. Wales & M. | 1 8 | 1 3½ |
| A | Middlesbrough | N.E. Coast | 1 8 | 1 3½ |
| A₃ | Middlewich | N.W. Counties | 1 6½ | 1 2 |
| A | Monmouth | S. Wales & M. | 1 8 | 1 3½ |
| | S. and E. Glamorganshire | | | |
| A₁ | Morecambe | N.W. Counties | 1 7½ | 1 2½ |
| A₃ | NANTWICH | N.W.Counties | 1 6½ | 1 2 |
| A | Neath .. | S. Wales & M. | 1 8 | 1 3½ |
| A | Nelson .. | N.W. Counties | 1 8 | 1 3½ |
| A | Newcastle .. | N.E.Coast | 1 8 | 1 3½ |
| A | Newport .. | S. Wales & M. | 1 8 | 1 3½ |
| A | Normanton | Yorkshire | 1 8 | 1 3½ |
| A₂ | Northampton | Mid. Counties | 1 7 | 1 2½ |
| A | North Staffs. | Mid. Counties | 1 8 | 1 3½ |
| A | North Shields | N.E. Coast | 1 8 | 1 3½ |
| B | Norwich .. | E. Counties | 1 6 | 1 1½ |
| A | Nottingham | Mid. Counties | 1 8 | 1 3½ |
| A | Nuneaton .. | Mid. Counties | 1 8 | 1 3½ |
| B | OAKHAM .. | Mid. Counties | 1 5½ | 1 1½ |
| A | Oldham .. | N.W.Counties | 1 8 | 1 3½ |
| A₃ | Oswestry .. | Mid. Counties | 1 6½ | 1 2 |
| B | Oxford .. | S. Counties | 1 6 | 1 1½ |
| A | PAISLEY .. | Scotland | *1 8 | 1 3½ |
| C | Pembroke | S. Wales & M. | 1 4½ | 1 0½ |
| A | Perth .. | Scotland | *1 8 | 1 3 |
| A₃ | Peterborough | Mid. Counties | 1 6½ | 1 2 |
| A | Plymouth | S.W. Counties | ¶1 8 | 1 3½ |
| A | Pontefract.. | Yorkshire | 1 8 | 1 3½ |
| A | Pontypridd | S. Wales & M. | 1 8 | 1 3½ |
| B | Portsmouth | S. Counties | 1 6 | 1 1½ |
| A | Preston .. | N.W.Counties | 1 8 | 1 3½ |
| A | QUEENSFERRY | N.W.Counties | 1 8 | 1 3½ |
| B | READING.. | S. Counties | 1 6 | 1 1½ |
| B | Reigate .. | S. Counties | 1 5½ | 1 1½ |
| A₃ | Retford .. | Mid. Counties | 1 6½ | 1 2 |
| A | Rhondda Valley | S. Wales & M. | 1 8 | 1 3½ |
| A₃ | Ripon .. | Yorkshire | 1 6½ | 1 2 |
| A | Rochdale .. | N.W.Counties | 1 8 | 1 3½ |
| B | Rochester .. | S. Counties | 1 5½ | 1 1½ |
| A₁ | Ruabon .. | N.W.Counties | 1 7½ | 1 2½ |
| A₂ | Rugby .. | Mid. Counties | 1 8 | 1 3½ |
| A₃ | Rugeley .. | Mid. Counties | 1 6½ | 1 2 |
| A | Runcorn .. | N W. Counties | 1 8 | 1 3½ |
| A₃ | ST. ALBANS | E. Counties | 1 6½ | 1 2 |
| A | St. Helens.. | N.W.Counties | 1 8 | 1 3½ |
| A₁ | Scarborough | Yorkshire | 1 7½ | 1 2½ |
| A | Scunthorpe | Mid. Counties | 1 8 | 1 3½ |
| A | Sheffield .. | Yorkshire | 1 8 | 1 3½ |
| A | Shipley .. | Yorkshire | 1 8 | 1 3½ |
| A₃ | Shrewsbury | Mid. Counties | 1 6½ | 1 2 |
| A₂ | Skipton .. | Yorkshire | 1 7 | 1 2½ |
| B | Slough .. | S. Counties | 1 5½ | 1 1½ |
| A₂ | Solihull .. | Mid. Counties | 1 7 | 1 2½ |
| B | South'pton | S. Counties | 1 6 | 1 1½ |
| B₁ | Southend-on-Sea | E. Counties | 1 5½ | 1 1½ |
| A | Southport .. | N.W.Counties | 1 8 | 1 3½ |
| A | S. Shields .. | N.E. Coast | 1 8 | 1 3½ |
| A₂ | Stafford .. | Mid. Counties | 1 7 | 1 2½ |
| A | Stockport | N.W.Counties | 1 8 | 1 3½ |
| A | Stockton-on-Tees | N.E. Coast | 1 8 | 1 3½ |
| A | Stoke-on-Trent | Mid. Counties | 1 8 | 1 3½ |
| B | Stroud .. | S.W.Counties | 1 5½ | 1 1½ |
| A | Sunderland | N.E. Coast | 1 8 | 1 3½ |
| A | Swansea .. | S. Wales & M. | 1 8 | 1 3½ |
| B | Swindon .. | S.W. Counties | 1 6 | 1 1½ |
| A₁ | TAMWORTH | N.W.Counties | 1 7½ | 1 2½ |
| B₁ | Taunton .. | S.W. Counties | 1 5½ | 1 1½ |
| A | Teeside Dist. | N.E. Counties | 1 8 | 1 3½ |
| A | Todmorden | Yorkshire | 1 8 | 1 3½ |
| A₂ | Torquay .. | S.W.Counties | 1 7 | 1 2½ |
| B₁ | Tunbridge Wells | S. Counties | 1 5½ | 1 1½ |
| A | Tunstall .. | Mid. Counties | 1 8 | 1 3½ |
| A | Tyne District | N.E. Coast | 1 8 | 1 3½ |
| A | WAKEFIELD | Yorkshire | 1 8 | 1 3½ |
| A₂ | Walsall .. | Mid. Counties | 1 7 | 1 2½ |
| A | Warrington | N.W.Counties | 1 8 | 1 3½ |
| A₃ | Warwick .. | Mid. Counties | 1 6½ | 1 2 |
| B | Wellingborough | Mid. Counties | 1 6 | 1 1½ |
| A | West Bromwich | Mid. Counties | 1 8 | 1 3½ |
| B | Weston-s-Mare | S.W. Counties | 1 6 | 1 1½ |
| A₃ | Whitby .. | Yorkshire | 1 6½ | 1 2 |
| A | Widnes .. | N.W.Counties | 1 8 | 1 3½ |
| A | Wigan .. | N.W.Counties | 1 8 | 1 3½ |
| B₂ | Winchester | S. Counties | 1 5 | 1 1 |
| B | Windsor .. | S. Counties | 1 6 | 1 1½ |
| A | Wolverhampton | Mid. Counties | 1 8 | 1 3½ |
| A₃ | Worcester .. | Mid. Counties | 1 6½ | 1 2 |
| A | Worksop .. | Yorkshire | 1 8 | 1 3½ |
| A₁ | Wrexham .. | N.W. Counties | 1 7½ | 1 2½ |
| B | Wycombe .. | S. Counties | 1 6 | 1 1½ |
| B₁ | YARMOUTH | E. Counties | 1 5½ | 1 1½ |
| B₂ | Yeovil .. | S.W. Counties | 1 5 | 1 1 |
| A | York .. | Yorkshire | 1 8 | 1 3½ |

* 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*; NAVVY, 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.

RETURN, 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.

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

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

PUDDLING, per yd. cube . . . 1 10 0

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

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

DO. in upper floors, add 15 per cent.

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

DO. in underpinning, add 60 per cent.

LIAS LIME CONCRETE, per yd. cube . £1 16 0

BREEZE CONCRETE, per yd. cube . 1 7 0

DO. in 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 cwt.* | £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 15 0 |
| *Flettons, per M.* | 2 18 0 |
| *Staffordshire blue, per M.* | 9 10 0 |
| *Firebricks, 2½ in., per M.* | 11 3 0 |
| *Glazed salt, white, and ivory stretchers, per M.* | 23 0 0 |
| DO. *headers, per M.* | 23 10 0 |
| *Colours, extra, per M.* | £5 10 0 |
| *Seconds, less, per M.* | 1 0 0 |
| *Cement and sand, see "Excavator" above.* | |
| *Lime, grey stone, per ton* | £2 17 0 |
| *Mixed lime mortar, per yd.* | 1 6 0 |
| *Damp course, in rolls of 4½ in., per roll* | 0 2 6 |
| DO. *9 in. per roll* | 0 4 9 |
| DO. *14 in. per roll* | 0 7 6 |
| DO. *18 in. per roll* | 0 9 6 |

BRICKWORK in stone lime mortar, Flettons or equal, per rod . . 33 0 0

DO. in cement do., per rod . . 36 0 0

DO. in stocks, add 25 per cent. per rod.

DO. in blues, add 100 per cent. per rod.

DO. circular on plan, add 12½ per cent. per rod.

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, ½ in., per yd. sup. . . . . 0 8 0

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

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

ASPHALT ROOFING (MASTIC) in two thicknesses, ¾ 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. *fizer*, 1s. 10½d. *per hour*; LABOURER, 1s. 4½d. *per hour*; SCAFFOLDER, 1s. 5½d. *per hour.*

| | |
|---|---|
| *Portland Stone:* | |
| *Whitbed, per ft. cube* | £0 4 6 |
| *Basebed, per ft. cube* | 0 4 7 |
| *Bath stone, per ft. cube* | 0 3 0 |
| *Usual trade extras for large blocks.* | |
| *York paving, av. 2½ in., per yd. super.* | 0 6 6 |
| *York templates sawn, per ft. cube* | 0 6 9 |
| *Slate shelves, rubbed, 1 in., per ft. sup.* | 0 2 6 |
| *Cement and sand, see "Excavator," etc., above.* | |

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

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

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

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

SUNK FACE, per ft. sup. . . . 0 3 9

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

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

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

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

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

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

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

HALF SAWING, per ft. sup. . . £0 1 0

Add to the foregoing prices if in York stone 35 per cent.

DO. Mansfield, 12½ per cent.

Deduct for Bath, 33⅓ per cent.

DO. for Chilmark, 5 per cent.

SETTING 1 in. slate shelving in cement, per ft. sup. . . . . £0 0 6

RUBBED round nosing to do., per ft. lin. . . . . 0 0 6

YORK STEPS, rubbed T. & R., ft. cub. fixed . . . . . 1 9 0

YORK SILLS, W. & T., ft. cub. fixed. 1 13 0

## 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 cwt.* | 1 6 0 |
| *Nails, copper, per lb.* | 0 1 10 |
| *Cement and sand, see "Excavator," etc., above.* | |
| *Hand-made tiles, per M.* | £5 18 0 |
| *Machine-made tiles, per M.* | 5 8 0 |
| *Westmorland slates, large, per ton* | 9 0 0 |
| DO. *Peggies, per ton* | 7 5 0 |

SLATING, 3 in. 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 |

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

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

Vertical Tiling, including pointing, add 18*s.* 0*d.* 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):* | |
| 7×3, per std. | £20 0 0 |
| 11×4, per std. | 30 0 0 |
| *Memel or Equal. Slightly less than foregoing.* | |
| *Flooring, P.E., 1 in., per sq.* | £1 5 0 |
| DO. *T. and G., 1 in., per sq.* | 1 5 0 |
| *Planed Boards, 1 in.×11 in., per std..* | 30 0 0 |
| *Wainscot oak, per ft. sup. of 1 in.* | 0 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 33⅓ per cent. | |
| FIXING only boarding in floors, roofs, etc., per sq. | 0 13 6 |
| SARKING FELT laid, 1-ply, per yd. | 0 1 6 |
| DO., 3-ply, per yd. | 0 1 9 |
| CENTERING for concrete, etc., including horsing and striking, per sq. | 3 10 0 |
| SLATE BATTENING, per sq. | 0 18 6 |

## PRICES CURRENT; *continued.*

### CARPENTER AND JOINER: *continued.*

| | | | |
|---|---|---|---|
| DEAL GUTTER BOARD, 1 in., on firring, per sq. | £3 | 5 | 0 |
| MOULDED CASEMENTS, 1¼ 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., 1¾ in., per ft. sup. | 0 | 3 | 0 |
| DO., DO., moulded b.s., 2 in., per ft. sup. | 0 | 3 | 9 |
| DO., DO., DO., 1¾ 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. 1¼ in., per yd., sup., average | 0 | 12 | 0 |
| DO. DO., 1¼ in. maple blocks | 0 | 15 | 0 |
| STAIRCASE WORK, DEAL | | | |
| 1 in. riser, 1¼ in. tread, fixed, per ft. sup. | 0 | 3 | 6 |
| 2 in. deal strings, fixed, per ft. sup. | 0 | 3 | 9 |

### PLUMBER

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

| | | | |
|---|---|---|---|
| *Lead, milled sheet per cwt.* | £2 | 4 | 6 |
| DO. *drawn pipes, per cwt.* | 2 | 6 | 0 |
| DO. *soil pipe, per cwt.* | 2 | 8 | 0 |
| DO. *strip, per cwt.* | 1 | 9 | 6 |
| *Copper, sheet per lb.* | 0 | 1 | 0 |
| *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 | 12 | 6 |
| LEAD PIPE, fixed, including running joints, 1 cwt. to 1 ton, and tacks, ½ in., per ft. | 0 | 2 | 1 |
| DO. ¾ in., per ft. | 0 | 2 | 5 |
| DO. 1 in., per ft. | 0 | 3 | 3 |
| DO. 1¼ 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. 9½d. *per hour (plus allowances in London only)*; LABOURER, 1s. 4½d. *per hour.*

| | | | |
|---|---|---|---|
| *Chalk lime, per ton* | £2 | 17 | 0 |
| *Hair, per cwt.* | 0 | 18 | 0 |
| *Sand and cement see "Excavator," etc., above.* | | | |
| *Lime putty, per cwt.* | £0 | 2 | 9 |
| *Hair mortar, per yd.* | 1 | 7 | 0 |
| *Fine stuff, per yd.* | 1 | 14 | 0 |
| *Sawn laths, per bdl.* | 0 | 2 | 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, ¾ in., per yd. | 0 | 2 | 4 |
| DO. vertical, per yd. | 0 | 2 | 7 |
| RENDER, on brickwork, 1 to 3, per yd. | 0 | 2 | 7 |
| RENDER in Portland and set in fine stuff, per yd. | 0 | 3 | 3 |
| RENDER, float, and set, trowelled, per yd. | 0 | 2 | 9 |
| RENDER and set in Sirapite, per yd. | 0 | 2 | 5 |
| DO. in Thistle plaster, per yd. | 0 | 2 | 5 |
| EXTRA, if on but not including lathing, any of foregoing, per yd. | 0 | 0 | 5 |
| EXTRA, if on ceilings, per yd. | 0 | 0 | 5 |
| ANGLES, rounded Keene's on Portland, per ft. lin. | 0 | 0 | 6 |
| PLAIN CORNICES, in plaster, per inch girth, including dubbing out, etc., per ft. lin. | 0 | 0 | 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 ¼ 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, ⅛ in.* | 0 | 0 | 6 |
| DO. *¼ 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, 6½d. 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 | 11 | 0 |
| *Linseed oil, raw, per gall.* | 0 | 3 | 7 |
| DO., *boiled, per gall.* | 0 | 3 | 10 |
| *Turpentine, per gall.* | 0 | 6 | 2 |
| *Liquid driers, per gall.* | 0 | 9 | 6 |
| *Knotting, per gall.* | 1 | 4 | 0 |
| *Distemper, washable, in ordinary colours, per cwt., and up* | 2 | 0 | 0 |
| *Double size, per firkin* | 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 proprietary distemper, per yd. sup. | 0 | 0 | 9 |
| KNOT, stop, and prime, per yd. sup. | 0 | 0 | 7 |
| PLAIN PAINTING, including mouldings, and on plaster or joinery, 1st coat, per yd. sup. | 0 | 0 | 10 |
| DO., subsequent coats, per yd. sup. | 0 | 0 | 9 |
| DO., enamel coat, per yd. sup. | 0 | 1 | 2½ |
| BRUSH-GRAIN, and 2 coats varnish, per yd. sup. | 0 | 3 | 8 |
| FIGURED DO., DO., per yd. sup. | £0 | 5 | 6 |
| FRENCH POLISHING, per ft. sup. | 0 | 1 | 2 |
| 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. 9½d. *per hour*; MATE, *do.* 1s. 4d. *per hour*; FRECTOR, 1s. 9½d. *per hour*; FITTER, 1s. 9½d. *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., *Galvd., per ton* | 23 | 0 | 0 |
| *Corrugated sheets, galvd., per ton* | 23 | 0 | 0 |
| *Driving screws, galvd., per grs.* | 0 | 1 | 10 |
| *Washers, galvd., per grs.* | 0 | 1 | 1 |
| *Bolts and nuts, per cwt. and up* | 1 | 18 | 0 |
| MILD STEEL in trusses, etc., erected, per ton | 25 | 10 | 0 |
| DO., in small sections as reinforcement, per ton | 16 | 10 | 0 |
| DO., in compounds, per ton | 17 | 0 | 0 |
| DO., in bar or rod reinforcement, per ton | 20 | 0 | 0 |
| WROT. IRON in chimney bars, etc., including building in, per cwt. | 2 | 0 | 0 |
| DO., in light railings and balusters, per cwt. | 2 | 5 | 0 |
| FIXING only corrugated sheeting, including washers and driving screws, per yd. | 0 | 2 | 0 |

### SUNDRIES

| | | | |
|---|---|---|---|
| *Fibre or wood pulp boardings, according to quality and quantity.* | | | |
| *The measured work price is on the same basis . . . per ft. sup.* | £0 | 0 | 2½ |
| FIBRE BOARDINGS, including cutting and waste, fixed on, but not including studs or grounds, per ft. sup. . . . from 3d. to | 0 | 0 | 6 |
| *Plaster board, per yd. sup.* . from | 0 | 1 | 7 |
| PLASTER BOARD, fixed as last, per yd. sup. . . . . from | 0 | 2 | 8 |
| *Asbestos sheeting, 5/32 in., grey flat, per yd. sup.* | 0 | 2 | 3 |
| DO., *corrugated, per yd. sup.* | 0 | 3 | 3 |
| ASBESTOS SHEETING, fixed as last, flat, per yd. sup. | 0 | 4 | 0 |
| DO., corrugated, per yd. sup. | 0 | 5 | 0 |
| ASBESTOS slating or tiling on, but not including battens, or boards, plain "diamond" per square, grey | 2 | 15 | 0 |
| DO., red | 3 | 0 | 0 |
| *Asbestos cement slates or tiles, 5/32 in. punched per M. grey* | 16 | 0 | 0 |
| DO., *red* | 18 | 0 | 0 |
| ASBESTOS COMPOSITION FLOORING: Laid in two coats, average ¾ in. thick, in plain colour, per yd. sup. | 0 | 7 | 0 |
| DO., ½ in. thick, suitable for domestic work, unpolished, per yd. | 0 | 6 | 6 |
| *Metal casements for wood frames, domestic sizes, per ft. sup.* | 0 | 1 | 6 |
| DO., *in metal frames, per ft. sup.* | 0 | 1 | 9 |
| HANGING only metal casement in, but not including wood frames, each | 0 | 2 | 10 |
| BUILDING in metal casement frames, per ft. sup. | 0 | 0 | 7 |
| *Waterproofing compounds for cement.* Add about 75 per cent. to 100 per cent. to the cost of cement used. | | | |
| *Plywood:* | | | |
| *3 m/m alder, per ft. sup.* | 0 | 0 | 2 |
| *4½ m/m amer. white, per ft. sup.* | 0 | 0 | 3¾ |
| *¼ m/m figured ash, per ft. sup.* | 0 | 0 | 5 |
| *4½ m/m 3rd quality, composite birch, per ft. sup.* | 0 | 0 | 1½ |