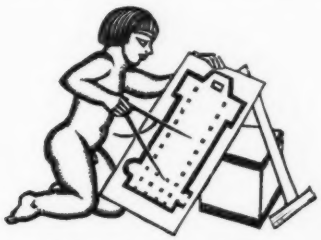
THE ARCHITECTS' JOURNAL



THE ARCHITECTS' JOURNAL
WITH WHICH IS INCORPORATED THE BUILDERS' JOURNAL AND THE ARCHITECTURAL ENGINEER IS PUBLISHED EVERY WEDNESDAY BY THE ARCHITECTURAL PRESS (PROPRIETORS OF THE ARCHITECTS' JOURNAL, THE ARCHITECTURAL REVIEW, SPECIFICATION, AND WHO'S WHO IN ARCHITECTURE) FROM 9 QUEEN ANNE'S GATE, WESTMINSTER, S.W.

★

THE ANNUAL SUBSCRIPTION RATES ARE AS FOLLOWS:
BY POST IN THE UNITED KINGDOM.... £1 3 10
BY POST TO CANADA..... £1 3 10
BY POST ELSEWHERE ABROAD..... £1 8 6
SUBSCRIPTIONS MAY BE BOOKED AT ALL NEWSAGENTS

★

SINGLE COPIES, SIXPENCE; POST FREE, SEVENPENCE. SPECIAL NUMBERS ARE INCLUDED IN SUBSCRIPTION; SINGLE COPIES, ONE SHILLING; POST FREE, 1S. 2D. BACK NUMBERS MORE THAN THREE MONTHS OLD (WHEN AVAILABLE), ADD 1S. 6D. TO ABOVE PRICES

★

SUBSCRIBERS CAN HAVE THEIR VOLUMES BOUND COMPLETE WITH INDEX, IN CLOTH CASES, AT A COST OF 10S. EACH. CARRIAGE IS EXTRA. A USEFUL BINDER, ALLOWING THE COPIES TO OPEN FLAT FOR READING, COSTS 4S. 6D. POST FREE

★

9 Queen Anne's Gate, Westminster, London, S.W.1
TELEPHONE: VICTORIA 6936 (OWN EXCHANGE)
TELEGRAPHIC ADDRESS: BUILDABLE, PARL., LONDON

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.

WEDNESDAY, October 26, 1927. NUMBER 1710: VOLUME 66

PRINCIPAL CONTENTS

[A working detail of this garden shelter appears on the following page]

A GARDEN SHELTER AT TULSE HILL

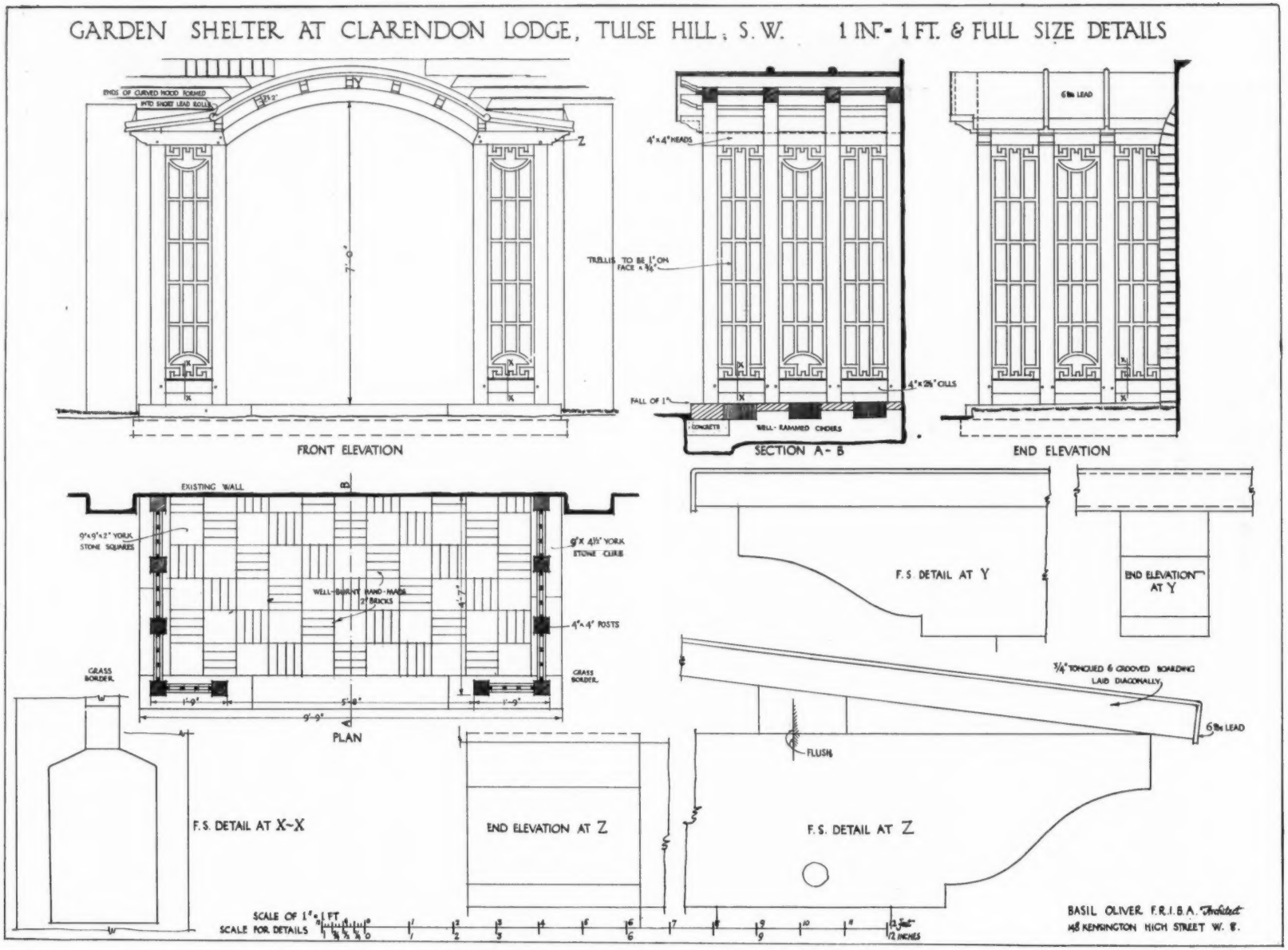
[*BY BASIL OLIVER*]

THE WEEK'S DETAIL

[BY BASIL OLIVER]

This shelter, for a long London garden, was designed to be built against an 8-ft. wall, and it was desired not to exceed this in height. It also had to fit in between two wall piers, approximately 10 ft. apart, and to be of the same depth (about 5 ft.) as the grass-edged flower border. The architect was asked to give his design a suggestion of Chinese Chippendale character. The woodwork is of deal stained with bronze green Solignum, which harmonizes well with the prevailing green of the lawn and foliage, and, as a result, it has from the first never looked too conspicuous nor an unwelcome intruder in the garden. The shelter is on the shady side of the wall, and is therefore a pleasant place in which to sit in the afternoons. The Japanese lantern, to be seen in the photograph, is lit with electricity, so the little arbour can be, and is, occasionally appreciated on warm summer evenings. It was particularly desired that the front should have a wide opening, and that the ends should be of trellis, so as not to afford cover for any lurking burglars. The floor has a fall of 1 in. from back to front, and is composed of 9 in. squares of 2 in. York stone, and of 9×2 in. red bricks laid on edge in alternate directions, all set on 6 in. to 8 in. of well-rammed screened cinders. Around the outside is a 9×4½ in. York stone flush kerb, bedded on concrete. The boarded roof is covered with 6 lb. lead.

C



A photograph of this detail is given on the preceding page.

THE ARCHITECTS' JOURNAL

Wednesday, October 26, 1927

THE MILLIONTH HOUSE

The Ministry of Health has missed a great opportunity for publicity. Somewhere or other in England or Wales the millionth house to be built since the armistice was completed in September. Surely this should have been the occasion for a ceremony of some pomp and circumstance. A million houses provide accommodation for five million persons, a population which nearly equals that of London itself. As it is, no one knows which is the millionth house. This, of course, has its advantages, since no one knows which it is not, so that the proud boast of a householder living in a house finished in the early days of September, that his is the millionth post-armistice house in England and Wales, must pass uncontradicted.

Several Acts have contributed to this achievement, familiarly known as the Addison, the Wheatley, and the Chamberlain Acts. Of these, the first may be said to have produced quality, and the remainder quantity. The Addison Act was administered by a staff of enthusiasts who were determined to utilize the opportunity which the Act afforded to raise the whole standard of housing and to infiltrate throughout the country ideas of site and house planning which had hitherto been the monopoly of a comparatively few students and experts. That this endeavour met with some success is surely indisputable, for not only are there groups of well-planned, well-arranged, and pleasant-looking houses scattered all over the country which are products of the 1918 Act, but also ideas and standards regarding planning and accommodation have undergone changes which have brought real improvement into all small house planning, arrangement, and equipment.

The story of the Government's panic at the continuous rise of prices—a rise to which its own methods of attempted control contributed—is old history which need not now be repeated. But it is impossible to review the present achievement without regrets for the loss of a stupendous opportunity at improving the welfare of the nation which the sudden jettisoning of Addison, and of the Act which he was administering, brought about. The 1918 Act produced houses which were houses and which were, for the most part, no disfigurement to their surroundings. But the later Acts have encouraged a pox-like eruption which is, perhaps, the greatest disfigurement of the countryside today.

Most of the societies which have grown up in the last year or two for the purpose of protecting the threatened amenities of the countryside are endeavouring to check the erection of ugly houses—these same houses whose erection the Government is encouraging. Whereas seven years ago the Ministry of Health or, at any rate, its temporary staff, scrutinized layouts, plans, and elevations, suggesting and sometimes insisting upon amendments, today the Ministry of Health or, at any rate, its permanent staff, is concerned merely with numbers. There must be more houses; there must be a million houses by the end of September before Parliament reassembles, no matter that they be ever so ugly, a veritable outrage to behold; no matter that they spread here, there, and everywhere, singly, or sprawling formlessly along England's shores; no matter that they impudently spawn adjacent to England's most venerable monuments or spring up promiscuously in the midst of her loveliest landscapes; no matter that they are built of blocks or slabs of any material that can be compressed into temporary adhesion—for the aim of those in authority is to obtain quantity, not quality.

For some eight years there has been a feverish search for some new material, some new method of construction which would enable houses to be produced at the rate of motor-cars. An agitation in favour of timber houses was abandoned for one in favour of steel houses, and meanwhile the manufacture of every kind of unorthodox material was encouraged. And what is the result? A million houses, of which we hesitate to say how many, are so badly built, or built of materials so unsuitable for the purpose, that they must either fall into rapid decay or be for ever undergoing processes of repair and patching up. And after these eight years of futile search, public and official opinion is at last coming to believe that which building craftsmen have never forgotten—namely, that brick is the perfect material with which to build small houses, and incidentally that England is a country which possesses large quantities of good brickmaking earths.

Quantity has been achieved, but not quality, and we cannot help wondering whether the two are—at any rate here—so incompatible as is generally assumed. Seven years ago many local authorities were keen enough to make the most of the opportunity which the 1918 Act afforded them for building houses of a better design and in better arrangements than most of them had done hitherto. Had the Government insisted upon an adequate supply of bricks at a reasonable price; had they diverted all the energy which was being futilely wasted in the production of worthless materials and ridiculous constructive methods to achieve this end, then we can see no reason why the first and best of the post-war Housing Acts should not have produced its million houses by September 1927. And what a different million they would have been, for to quantity would then have been added quality.

NEWS AND TOPICS

THE THREAT TO OXFORD—THE COLLEGE OF RESIDENCE AT THE CITÉ UNIVERSITAIRE—"REVIVED GOTHIC"—DEVOTION TO THE RECONDITE

LAST Saturday's meeting at Oxford confirmed all that we have been saying in THE ARCHITECTS' JOURNAL for seven years past. Oxford is threatened with a serious menace. Unless timely action is taken, the growth of Morris Motors and the allied industries will turn the quiet university town into another Coventry. The problem has been complicated during the past few years by a rush of residents to settle upon the beauty spots on the hills around. Only a few weeks ago a company bought the ground on Boar's Hill to be developed as a garden suburb. Fortunately, there are a few men, like the present vice-chancellor, Dr. Pember (who, by the by, drafted London's Building Acts over thirty years ago), the warden of New College, Dr. Wells, a good friend of the R.I.B.A., and others, who realize that with forethought and timely expenditure the inevitable disfigurements attached to industrial progress and the growth of population may be reduced to a minimum. The object of the Oxford Preservation Trust that was formed last Saturday at the meeting at the Sheldonian Theatre, is to co-operate with the City of Oxford and other authorities in the general development of regional planning, and to safeguard the amenities of Oxford and its neighbourhood. It is pointed out that there are things, quite desirable to do from the point of view of rescuing from destruction buildings of architectural interest, or saving the beauty of country villages from despoilment, which a city or county council would shrink from doing at the cost of the rates, and which colleges would probably regard as outside their scope as educational bodies. The new Trust will make an organized effort to carry out those aims, which the JOURNAL has been advocating since 1919, when Cumnor Hurst and the Happy Valley were rescued from the speculative builder by a small group of Oxford men and women.

* * *

Mr. Edward Warren, who has been selected as the architect for the College of Residence at the Cité Universitaire, has, so I am told, lavished upon his plans the experience of a lifetime of collegiate architecture. His designs are an adaptation of late fifteenth-century collegiate architecture to modern requirements in a most original manner. The site at the Cité Universitaire, as those who have visited it know well, is by no means easy. Mr. Warren places his principal entrance at the north-east angle, with a vista through the main quadrangle. Stone is used for some of the leading features, but the building will be built chiefly in brick. When completed there will be accommodation for some 159 women and 130 men, while there will be a separate house for the director. It is probable that unless further funds are available, the first part of the building to be erected will be women's quarters, as there is an increasing demand on the part of women students in Paris for study bedrooms. The principal meals are to be taken in the communal restaurants in the Cité, but Mr. Warren has provided a large tuck shop and common rooms for the men and women. There will also be a hall on the north side of the quadrangle, with the roof rising slightly above the other buildings. When erected, Mr. Warren's College of Residence will undoubtedly be the finest modern collegiate building in France.

* * *

Tomorrow the first meeting of the South-East Sussex Joint Town Planning Committee is to be held at Hastings. This is an important step for the preservation of the South Downs, and is the result of a conference addressed by Mr. G. L. Pepler, of the Ministry of Health, early in the year. The local authorities, who have agreed to join the committee, are responsible for some of the most historical parts of England, and in their area are such architectural treasures as Battle Abbey, the old gates at Rye, and Winchelsea, Bodiam Castle, and many other well-known buildings. They include Hastings County Borough, the boroughs of Bexhill and Rye, the urban district of Battle, and the rural districts of Hastings, Rye, Battle, and Ticehurst. For some time past Mr. Thomas Adams and Mr. Longstreth Thomson have been preparing a town-planning scheme for Hastings, and the borough of Bexhill has been wise enough to employ the same town-planning experts for their schemes. These are pioneer efforts, and will be blended into the whole regional scheme. It is satisfactory to remember that several of the councils have already taken steps to require new buildings in their districts to be in harmony with the character of surrounding architecture.

* * *

The Hastings Corporation have had in operation for over two years their Corporation Act of 1924, under which they have power to exercise control over architectural design. This is proving effective, especially as regards the elevation of new buildings facing the main streets. Already objections have been raised by the Council to plans submitted, and, in consequence, the designs have been amended. Under this clause there is an appeal to the Ministry. Little has been said about this clause, but actually it antedates the more famous Bath clause by nearly twelve months, and indicates how local authorities are gradually moving towards control.

* * *

"Revived Gothic" has been slain once more. I should have thought it already very, very dead, but Mr. MacColl seems to think quite otherwise. Apparently he regards it as one of those burning questions about which a full-blooded Briton needs must send letters to the *Times*. So he has adopted this traditional method of cleansing "the stuffed bosom of the perilous stuff which weighs upon the heart." When Sir Reginald sprang into the arena, he remembered his swashing blow, and applauded a little vehemently Mr. MacColl's doughty "service to vernacular architecture" in calling attention to "the sentimentalism which clings persistently to these travesties of a mighty past." Mr. MacColl had derided "the weary, silly routine" of the details of "Revived Gothic." Sir Reginald rubbed it in, but his dictum that "there is no inherent sanctity in Gothic architecture" is as trite as his recommendation to college-builders to try "the manner of the eighteenth century." Considering the alarming possibilities, however, that the effete medieval tradition is merely scotched and not kilt, and that to commend the "sober, sensible, and dignified manner" of the eighteenth century is to reveal an esoteric secret, it were folly to speak slightingly of those two letters of protest, which doubtless convey harmless, necessary instruction to the laity, and perchance to some of the clergy also!

Sir Reginald Blomfield's commendation of eighteenth-century architecture is, to my palate, quite grateful and comforting, but to those who happen to remember the untoward intrusion into the argument of Horace Walpole's "little Gothic castle" at Strawberry Hill, the commendation of the architecture of the eighteenth century may seem rather disconcerting. I for one would gladly trace the parentage of "Revived Gothic" to Walpole, and acquit Ruskin, Morris, Pugin, and their accomplices of the capital charge—let them off Scott-free, if I may say so. Then, is not Liverpool Cathedral, with its bold freedom of treatment, a notable approach towards the "living architecture" for which Sir Reginald yearns?

* * *

Sir Reginald, who referred to the "tedious paraphernalia" of Gothic, aroused Sir Robert Lorimer to ask what about the "tedious paraphernalia" of Classic; what about the "triglyphs and trusses and swags, the eggs and darts, the dentils and guilloches, the skeleton sheeps' heads, and . . .?" and he maintains that Sir Reginald's statement that "these things have little meaning for us now, they serve no useful purpose, they cost a lot of money, and they are not beautiful," applies as much to the Classic as the Gothic paraphernalia; and for my part I am inclined to agree. I have in mind a certain large store in the Kensington district whose portals are, to the best of my recollection, embellished with bucrania. To these the above words are certainly applicable, and in such a position bucrania are not one jot better than cusps and crockets. "A plague on both your houses," and let us have some architecture which has crispness, vitality, and beauty.

* * *

Is the Manchester Town Hall extension scheme, recently illustrated in one of the JOURNAL competition supplements, to be shelved along with so many good intentions, architectural and other? The special correspondent whose report appears on page 553 makes it quite clear that there is no excuse for pleading poverty, as far as the library part of the scheme is concerned at any rate. Whatever decision may be reached for the block of municipal offices, by common consent long overdue, I am told there need be no serious fear of the library being held up. If it should chance to be, most people would look upon it, I am sure, as something like a disaster. Manchester simply cannot afford to carry on with its present library building so long as it has the smallest chance of acquiring Mr. Vincent Harris's first-rate rotunda instead.

* * *

Herr Von le Coq, director of the Indian Section of the Berlin Museum of Ethnology, put new life into an old theory that Oriental statuary is directly inspired by the masterpieces of Greek art through his speech at the meeting of the School of Oriental Studies on October 13. Having followed the trail of Greek influence across the deserts of Central Asia and recovered definite links in a chain of gradual transformation, his word may be taken as authoritative; though the description of the series of changes by which a Greek type of statue of Apollo becomes an Asiatic type of statue of Buddha as "Evolution" hardly does justice to the facts, or to that much-overburdened term. Nothing succeeds like success, and the perfect combination of idealized human representation with the repose of the immortal marble in the best Greek art naturally fired the ambition of imitators whose skill was not equal to their desires. Buddhist sculpture differs considerably from the Greek sculpture to which it owes its inspiration, and its relationship is in the nature of descent and fall rather than evolution. When the traces of Greek influence are followed further afield through Indo-China to Central America the transformation is still more profound, and the degeneracy still more obvious. Buddhist and Maya sculptures may be derived from Greek originals, but it is a question whether they can be appreciated on their merits any better in reference to this hypothesis than if they are regarded as the spontaneous outgrowth of their immediate circumstances. Comparisons of the feeble offspring with the glorious ancestor are particularly odious, yet the arts of Eastern Asia and of Central America achieve harmonies of their own if only the unfair genealogical standard of criticism is dismissed from the mind.

* * *

Devotion to recondite traditional forms and to variants of familiar ones, which so much occupies architects and upholsterers, presents the grotesque spectacle of fashion in architecture and its satellite arts travelling round in so small a circle as to be always in danger of overstepping its own tail. The earlier Victorian vogue—the result of wonder at machine production growing into admiration of it—has for many years now increasingly spiced up the display in shops offering genuine antiques; and I observe in certain designs published in this and other journals a growing affection (or should the word be affectation?) for attenuated mahogany handrails supported on spindly iron balusters rooted into stone steps, and ramped and wreathed to "dancing" flights carried round an elliptical stair-well roofed by a domed ceiling light with bits of red-ink-coloured and washing-blue glass in it. Fashion, which always concerns itself with unrealities, is ever ready to suck again the gooseberry skins rejected by the last generation but two: it can satisfy its need for posturing by dressing up in any old clothes so long as the original wearer is no nearer than a great-grandfather.

* * *

The above reflection prompts me to commend to the attention of all young men who are at this time pursuing their studies in stale ideas at out schools of architecture, a Victorian vogue which will appear over the horizon of the permissible by association with their great-grandfathers just about the time they set up in practice. I refer to the architectural embellishment which enriches one of the frontages in Park Lane, and which, in ignorance of its technical designation, I must call tin ivy. This tin ivy is applied to a building as mantling to set off its leading features as the architect determines and arranges in his drawings and specifications. It is, as we say, an enrichment. Tenacious, twiggy, resilient, tough, and springy; always leafy, always verdant, always glossy; dew-bedizened in the summer, frost-bedizened in the winter, the home of happy bird-life, umbrageous in the sunshine, mystical in the moonlight—tin ivy requires but one full coat of good oil fadeless green colour in each third year; it is an ivy of merit, an ivy of quality, a mark of distinguished taste; it is artistic, dainty, fascinating, and genuinely superior in all possible ways, and in many that are not.

ASTRAGAL

MR. GEORGE P. BANKART AND HIS WORK

[BY G. GREY WORNUM]

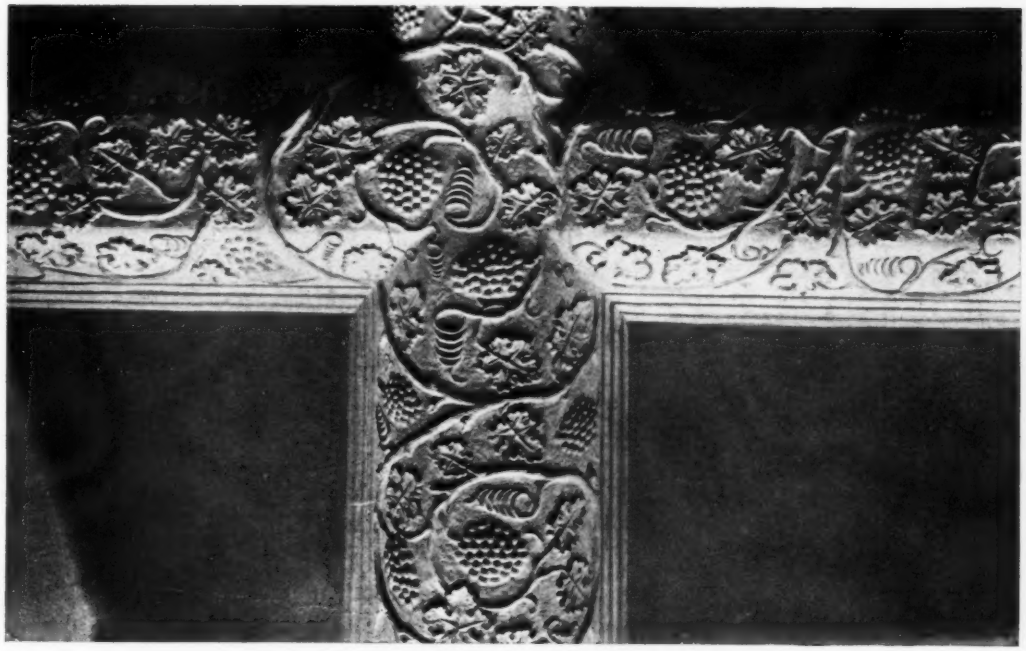
[*concluded*]

To detail a complete list of Mr. Bankart's executed works in both lead and plaster would entail extremely lengthy reading. The list would only reasonably be supplemented by his work as a practising architect, a profession he still embraces to this day. Woodwork and furniture have also received his creative attention, and many pieces of needlework designed by him and executed by his wife have been exhibited at various arts and crafts exhibitions. In considering the long schedule that would be put before him the reader would need to be reminded that Mr. Bankart has spent almost as much time over theory as over practice. Over a great many years he has taught in schools and lectured to learned and educational bodies in all parts of England and Scotland. He has written several books, including the first authoritative book on the art of the plasterer in England. For years he has sought out, photographed, or drawn with loving accuracy fine examples of old work. As a mere worker, therefore, he cannot but earn worldwide respect. There are few outstanding names in the architect's profession today for whom Mr. Bankart has not at some time executed work.

In most instances he modelled and designed his ornament in his own way. For some, as in the work at the Victoria and Albert Museum, he has interpreted the architect's individual taste with complete sympathy. For others he has reproduced " period work " which, whether English or foreign, has been of its kind beyond criticism. A notable achievement for such a creative craftsman as Mr. Bankart is the work at the Cardiff City Hall for Messrs. Lanchester and Rickards. Such a work would appear to come almost unbelievably from the same hands and brain as the many simple and typically English examples produced almost at the same period.

But whatever work Mr. Bankart has had to execute his conscience has never allowed him to lose sight of his ideals. He has striven towards these ideals since his early manhood, and now, fortunately mature, but not yet old, he continues to work for them with even more enthusiasm than before. When he first seriously interested himself in the craft, Mr. Bankart found plasterwork merely a humdrum trade. The trade held no interest for its workers beyond the problems of mechanism and wages. He has successfully restored it, after a decay of over a hundred years, to its former category of a living art. The scores of fine examples of a past age, which he studied and recorded, revealed to him something more than their form as mere formulæ for other motifs. They

Detail of hand-modelled stucco ceiling done in situ, Acklam Hall, Middlesbrough. By George P. Bankart.



Ceiling in Rowallan Castle, Scotland. By George P. Bankart.

made him sense the creative impulse that gave them birth, and set him in the direction of producing creative work expressive of his own time. He thereby designed ornament that was neither forced nor *bizarre*, but spontaneous and sincere in its simplicity and workmanship.

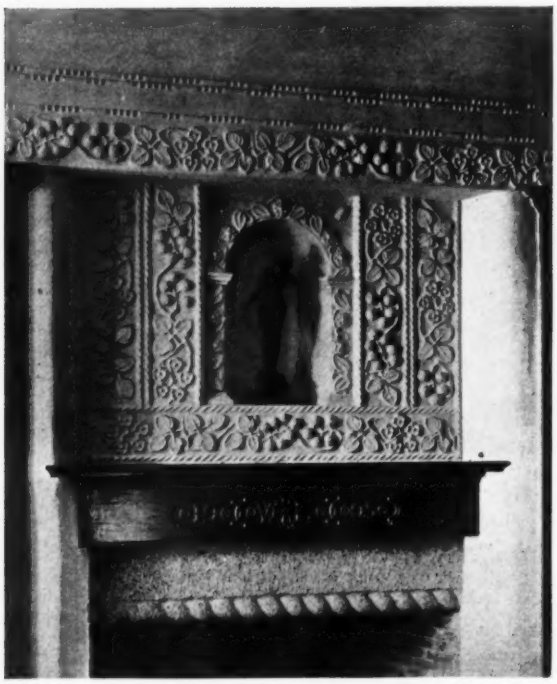
Mr. Bankart is himself extremely doubtful how little a distance he might have travelled had it not been for his personal contact with such men as William Morris, Philip Webb, Ernest Grimson, and others. He also feels that he owes a great deal to John Ruskin for firing his imagination and preparing his mind for such influences. But if Mr. Bankart considers himself as tinder rather than as spark, he is certainly tinder of exceptional quality and his brightly-burning flame is a beacon unobscured by smoke of any kind. Sparks from his fire have set alight other tinder it is true, but such has been his objective, and it is no mere accident. He warmly acknowledges also the sympathy and help he has received from those contemporary craftsmen whom he has influenced one way or another.

Although today working hard for his living he still continues to devote the same tireless enthusiasm for this furtherance of his art among others. The ideal nearest his heart is the idea of " creation " as against " reproduction." To the designers he laments the prevalent attempts at so much reproduction of past periods and styles. He urges them to seek out and listen to the more vital message that " period work " carries, namely, the secret of why it came into being at its own particular time and how it served the living need for its creation. The designers today are very much in the hands of the architect, and the architect again is more often than not in the hands of his client. But it is to the architect especially that Mr. Bankart addresses an appeal.

This appeal is that we should build up a tradition in this twentieth century of which we can be proud and which will echo the best ideals of our contemporary life. His veto on reproduction, however, he qualifies to this extent, that if a client insists on reproduction of period work let it be done the right way from the craftsman's point of view. And so we come to his admonition to the craftsman himself, and this is so fierce in its enthusiasm that few could withstand it were he standing over them while they worked. The fierceness of this enthusiasm is the result of thirty years of ceaseless experiment and constant practice.

The admonition to the craftsman is to use his material correctly, especially in the matter of moulds. He utterly condemns the use of deeply undercut moulds, whether of plaster or jelly. In his own practice, by reviving the use of lime putty, he is convinced that all deeply relieved ornament must be built up bit by bit. Each small unit should be individually modelled in the round and then placed in its proper position. This constitutes in other words direct modelling as opposed to casting (an example of this is the ceiling at Acklam Hall, Middlesbrough, here illustrated). Variations of this system may, of course, include casting separately the individual units and then placing them in position. Mr. Bankart has himself produced some very beautiful work by this means. The background ceiling when the ornamental units have been placed in position is, under these circumstances, worked by hand in the various resulting spaces. By means of modelling the individual units separately and placing them on the finished surface, it is obvious that the craftsman has a far better chance for indulging in his creative fancy and must of necessity produce work of a greater vitality. This, however, is no total condemnation of the use of jelly as a material for moulds. Mr. Bankart firmly pins his faith on the material as one whose possibilities are very great if rightly used.

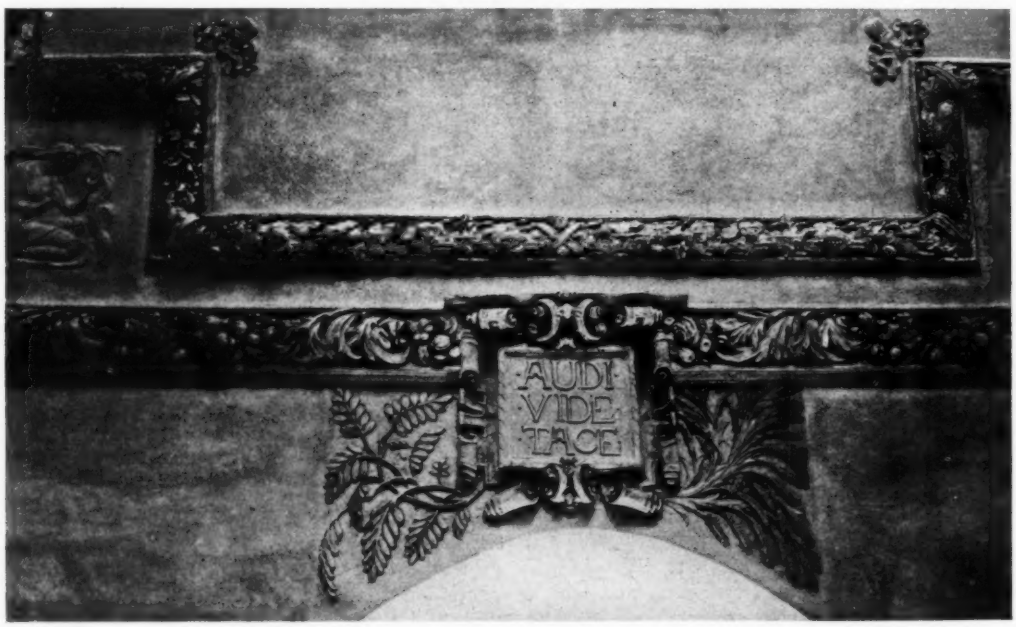
The right use of a jelly mould, he maintains, is for the purpose of casting beams that have a rounded surface, modelled with ornament in slight relief, or for that matter on any surface that is curved and not level, but always the restriction that the relief be slight. If the relief is deep and undercut, then the ornament must be built up bit by bit. This use of a curved surface is in accordance with modern tendencies in decoration throughout Europe. The play



of surface against surface as an expression of simple but powerfully decorative form is fast superseding the old tastes for multiplicity of moulding and motifs.

The ornamentation under the former conditions becomes so vital that it demands the highest craftsmanship, and it will rest with the craftsmen themselves as to whether they can satisfy the architect by such simple means of expression. If they succeed, they will build up a new tradition in architectural decoration, and Mr. Bankart is, in my opinion, pointing to the only possible direction for future progression.

The foregoing gives the gist of Mr. Bankart's æsthetic demands of the craftsman. It should be mentioned here that he makes of them many and severe practical demands. These are very clearly set forth in a recent publication of his entitled *Modern Plasterwork Construction*. This important work comprises thirty-three large plates of working drawings, together with descriptive text. It would appear that no constructional difficulty for the plasterer could arise that would not find its solution among its plates. It may, incidentally, be regarded of great interest to the architect himself. Many and various problems involved in carcassing, bracketing, lathing, etc., are gone into in the most complete manner, and the proper way to fix curved and suspended ceilings and plaster domes are subjects on which information is of the greatest use, and has never before been given. A companion volume to this is in the press and will appear shortly. It is a portfolio of 100 plates of drawings and details of designs for ceilings and other plaster decorations made by Mr. Bankart and his younger son. It is hoped that by means of these plates he will consolidate his position as foremost designer of the day in his craft and give a definite direction to his fellow craftsmen to accompany him on the path he is pursuing, nor need the architect be too proud to join hands with such company.

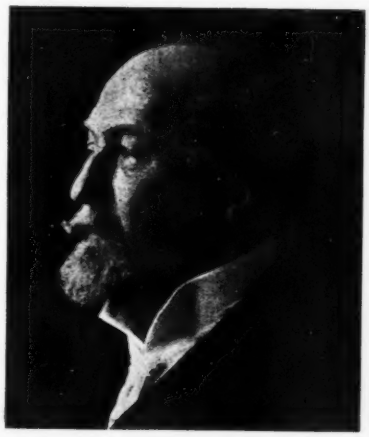


Above (left), an overmantel, and right, lead rainwater head. Below, a detail from the Masonic Hall, Leicester. By George P. Bankart.

OTTO WAGNER

[BY H. M. PRIEBSCH]

THE buildings left us by Otto Wagner, though they may clearly betray their national origin by features that are typically Austrian, even Viennese, are bound to win him an outstanding place in the architectural history of the world. The problem Wagner set out to solve in the eighties and nineties confronted not only the Austrian nation, but the whole civilization of Europe, which at that time was hardly conscious of the fact that architecture, in order to regain vital force by realizing its relation to modern life, must undergo a fundamental change. Wagner was schooled in the old principles of building, having received his architectural training at the Königliche Bauschule, Berlin, and subsequently at the Akademie der bildenden, Künste, Vienna. He was aware, however, that architecture, monumentally effective as it might be under the hand of Schinkel, Semper or Siccardburg, was tending more and more to stagnate in formal traditionalism, and to lose all sense of practical function. He realized that the customs of the nineteenth century were no longer those of the Middle Ages or the Renaissance, and that new conditions and new materials demanded a new form of expression. Wagner's predecessors aimed chiefly at monumentality; they thought they could obtain the desired effect by adopting the traditional form of the French or Italian Renaissance. They did not seem to realize that such a style was originally created to meet the requirements of the individual, the ruling lord whose house was the imperious symbol of his rank; that such a style, which sought to display to the best advantage the pomp and splendour of a glittering cortège, was hardly suitable for a bank or other building, the object of which is purely practical and commercial. The result was a monumentality obtained at the expense of everything else. Behind the imposing mask of a Renaissance façade and ornate entrance hall, the offices and bureaux—the *raison d'etre* of the whole building—were forced to occupy the little space that remained, and to suffer all the disadvantages of bad lighting, poor ventilation, and the general drawbacks of unpractical construction.



Otto Wagner

Otto Wagner realized that architecture could hold but a false position under such conditions. Nevertheless, he did not attempt at once a complete overthrow of the traditional form. Indeed, we find him at first favouring what he terms a " Free Renaissance." This was " based on the circumstances and necessities of modern life," and took into account the value of modern discoveries as regards materials and construction. His work at this time, including the houses in the Stadiongasse, his first villa at Hütteldorf, and the Palais on the Reunweg are all characteristic of such a theory; but the building of the Österreichische Länderbank bears the first signs of the revolution about to take place in architecture. Although the exterior still adopts the traditional façade, the change in the interior is unmistakable; for this, instead of playing a minor part in the design, has become of primary importance. Herein lies the fundamental law on which all Wagner's subsequent work was based. The ground plan, as *raison d'etre* of the building, must no longer be dependent on, but rather determine, the whole construction. Later in the Postsparkasse, where the last trace of tradition has vanished even in the exterior, we find this new theory fully developed. With its abundance of light, air, and space, and the systematic time-saving organization of its bureaux, which are grouped round the great central office, the Postsparkasse finally establishes that which the Länderbank foreshadowed, an up-to-date commercial bank displaying the advantages of modern practicality, hygiene, and comfort.

During the years that had passed between the erection of the two buildings, Wagner had acquired power. His appointment to the directorship of the Akademie der bildenden Künste at once secured for him a position as one of the leading architects in Vienna. Soon afterwards he was commissioned to erect the " Stadtbahn." This building was of a purely practical and modern nature, and provided Wagner with the opportunity for a final break with tradition, and a perfected realization of his new ideal. The years that followed saw those ideas unfold themselves not only in the form of practical construction, but in the publication of *Moderne Architektur*, in which he presented a thoroughly developed theory of the principles of modern building.

Dignity and force characterize Wagner's work, monumentality resulting not, as in the case of his predecessors, from slavish imitation of traditional forms, but from a thorough comprehension of the principles underlying all classical design. He realized that the effect of a building depends mainly on a well-balanced arrangement of its structural mass, the clarity and simplicity of the geometrical form, and the harmony of construction and material. In the surface treatment of the structural mass Wagner, however, remains a typical child of his age. His façades are not left to gain their imposing effect from the massive quality of their underlying construction, but are disguised by a mask of gleaming marble or mosaic, or a lavish painted decoration bearing no relation to the organic structure as would have seemed consistent with his theory; he did not attempt to strengthen by any expressiveness of form or subject the spiritual significance of the building.

A typical form of facing used by Wagner was one of thin marble slabs attached to a brick ground work by a singular process. The façade of the Postsparkasse affords a characteristic example. Granite slabs 10 cm. thick are used on the walls of the ground floor. Above, the entire surface is faced with rectangular panels of marble, 2 cm. in thickness,

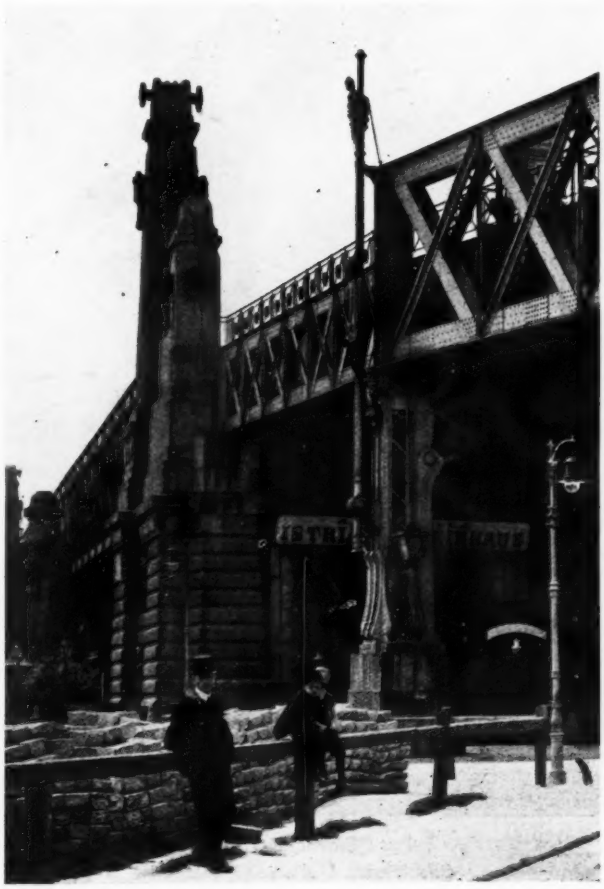
pierced with holes, through which, by means of stone cramps 12 cm. long and 4 cm. thick, they are fixed to the brick wall. This treatment of the marble has aroused much criticism as being more suited to the technique of the joiner than that of the stonemason. Possibly this treatment was influenced by the character of the metal materials which were then becoming so popular and which more readily lend themselves to such a use. Nevertheless, it may be questioned whether Wagner, in his desire to find a suitable use and convincing form for these new materials, did not fail to differentiate sufficiently between them and the old materials, and whether (as may be seen in the marble of the Postsparkasse façade or the metalwork of its attic story and cornice) he produced a really satisfactory result in his treatment of either. It is certain that such a method of facing, inspired though it may have been by the desire to maintain truth in the relation of material to construction, tends to diminish the effect of massive solidity in a building.

If Wagner is regarded as having erred in this still comparatively austere treatment of the façade, he must be regarded as producing still less happy results where colour decoration is concerned. At the end of the nineteenth and the commencement of the twentieth centuries many façades appeared to be little more than a background to an elaborate scheme of ornamentation. Unlike Egyptian, Assyrian-Babylonian, or Greek design, or that of Europe in general, these façades were based not on single motives taken from plant life and placed side by side, but on a type of ornament suggested by the forms of landscape conceived as a whole, therein showing a strong resemblance to the spirit of Japanese decorative art. That Wagner, in spite of his utilitarian principles, did not entirely escape the innovations of an artistic phase, which in its extremest forms could produce façades displaying the glories of an orchard, or a landscape very reminiscent of a swamp, may be seen in the decoration of his houses on the Wienzeile and the little "Stadtbahn" station at the Karlsplatz, which clearly betray naturalistic and Oriental influences.

Having created new forms of municipal and commercial architecture, we find him attacking ecclesiastical work. The problem of church-building during the present day is fraught with many difficulties. Our churches, to achieve a real significance in our life, should reflect in construction and style the spirit of our age, just as the Gothic cathedral was symbolic of its own. At the same time they must afford an architectural background for the celebration of ancient religious rites. Yet these and the whole mystic doctrine of Christianity, which, in the Roman Catholic Church at least have remained for centuries unchanged, are no longer, as was the case in the Middle Ages and still in another sense at the time of the Renaissance, so consistent with our general conception of life. Hence the architect of today in building a church finds himself confronted with the task of reconciling two conflicting ideas. Not so he who erected a Gothic cathedral. Such a building, a house of God, created by one who fervently believed and who spared no pains in making it a place so marvellous that men on entering it might feel themselves partake of the Divine Spirit, is at once expressive in the mystery of its shadowy ways, in its pillared shafts of sheer grey stone piercing an endless void, of the instinctive mysticism of the medieval

The Metropolitan Railway, Vienna.
A bridge. By Otto Wagner.

mind, of the troubled soul of the dreamer dwelling among the mists of northern lands to whom infinity is a thing more real than the finite form. On the other hand, the churches of the Renaissance deriving their style to a great extent from classical tradition, the art of the clarified form being the natural production of a southern race with all its joy and contentment in the thing that is, is symbolic of the religious faith of men to whom God is not so much an infinite Being whom each must seek for himself, erring from path to path with none but his own soul to guide him and his unquenchable desire, as a perfected unity, a presence of fearful majesty surrounded by a glorious company of saints, triumphant over a revealed heaven and hell. Herein lies something of that fundamental difference dividing North from South, and made apparent in their art. Yet if the Germanic race may naturally incline towards a style expressive of its own love of movement, restless, infinite, unbounded by the laws that govern the classical form, its art and literature will clearly prove that this same instinct, under the influence of civilization, has led them to strive towards achieving the clarity, unity, and perfected harmony of the Greek ideal. Thus is made explicable the classic ideal of Goethe, Schiller: the neo-classic architecture of old Berlin. Yet this northern classicism will remain ever a thing apart from that of the south, because, unlike the Greek, its harmony of form is born not of necessity to express a natural racial inclination, but of a conscious will, disciplined, controlled; of passion not liberated but restrained, a triumph bought with bitter sacrifice.

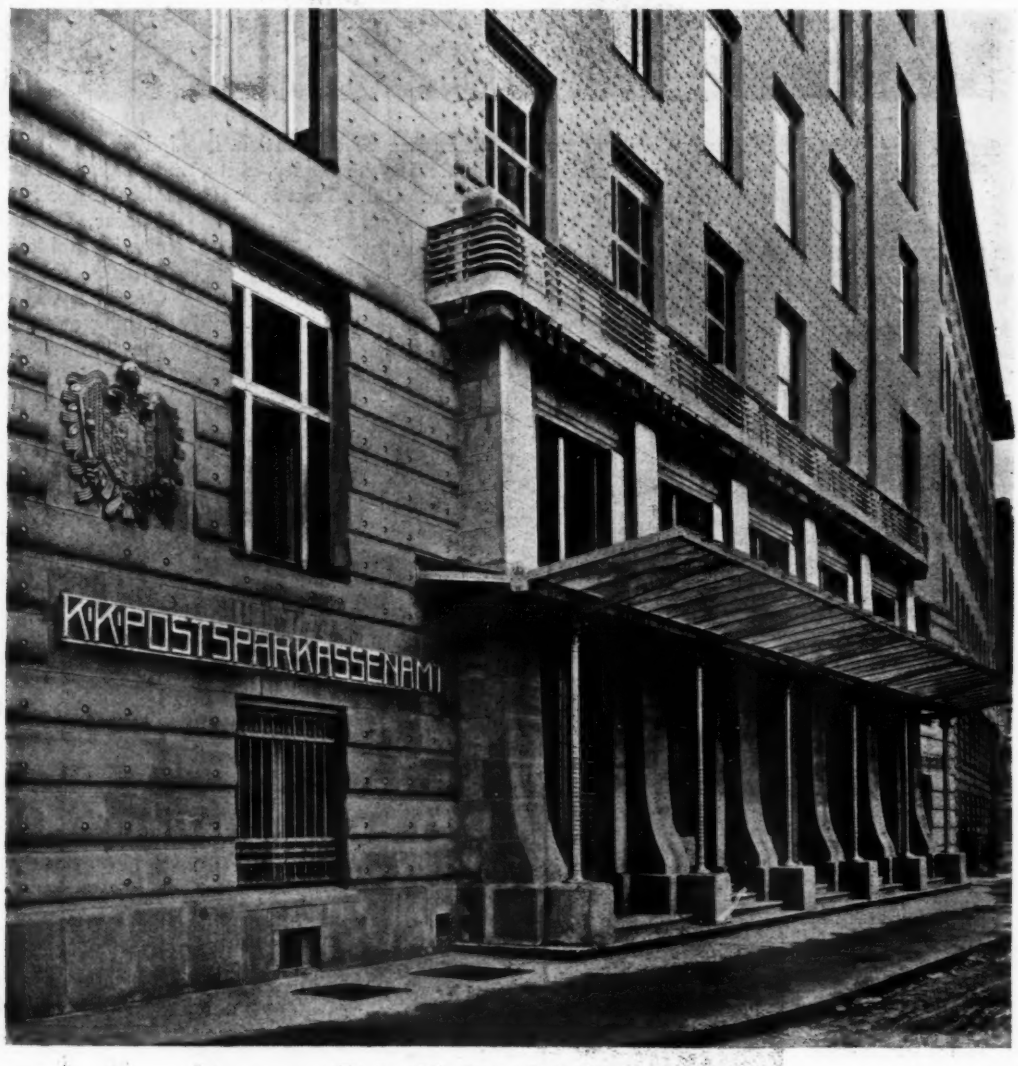


The Austrian, a product of so many conflicting racial elements, in whom the northern blood mingles and vies with that of the southerner and the Slav, either betrays a decided inclination to the one, or as is far more often the case, unconsciously seeks to obtain a balance between the three. Otto Wagner, who

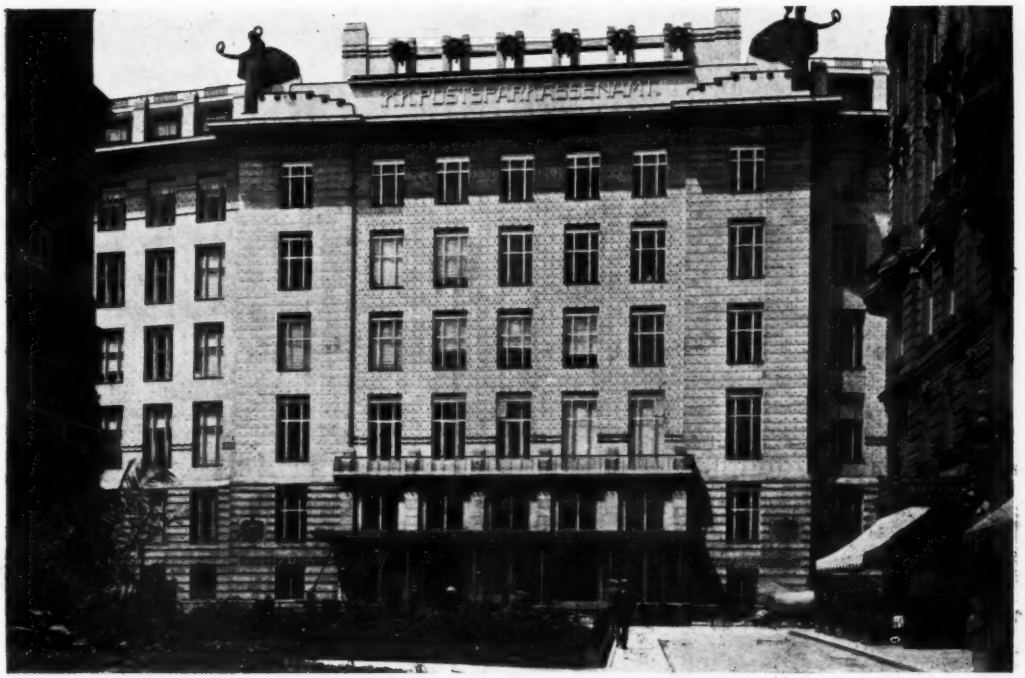
The Metropolitan Railway, Vienna. Above, an entrance. Below, a viaduct. By Otto Wagner.

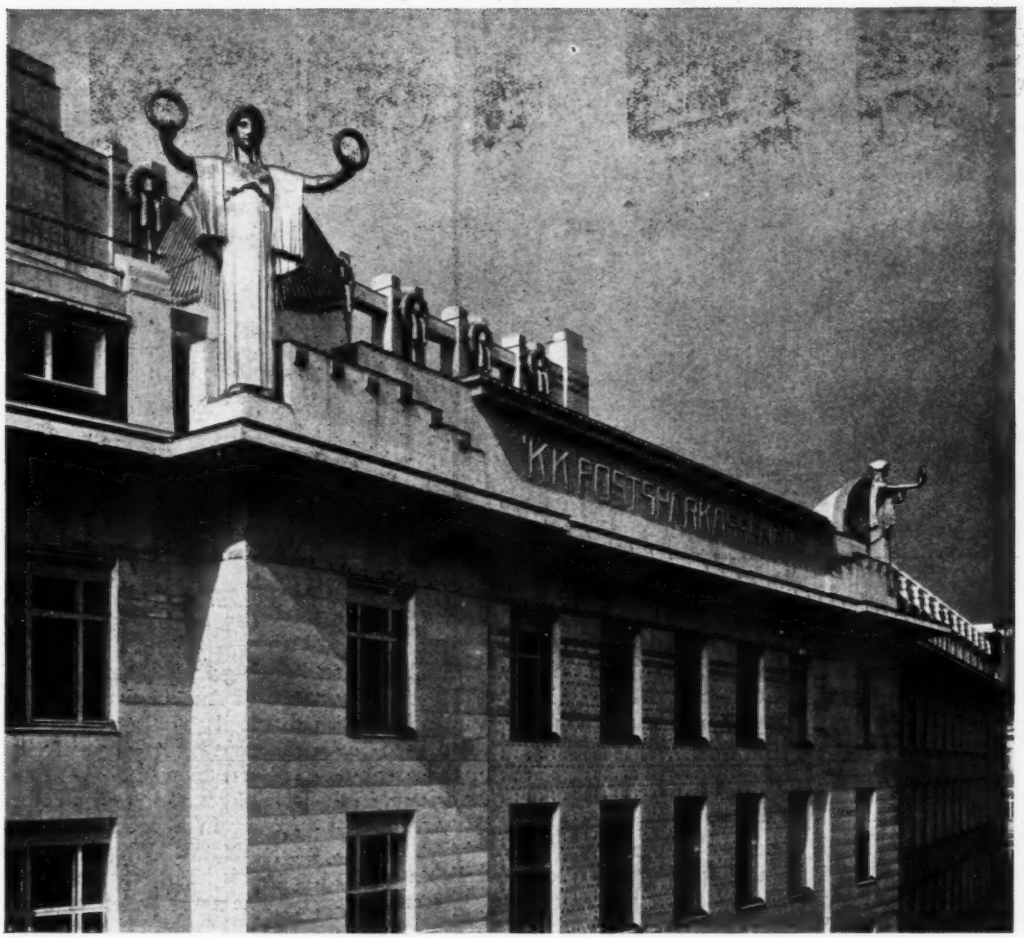
was unable to appreciate the Gothic style, seems to incline rather towards the classical conception of architecture. Indeed, this rebel against tradition is far more dependent on the classic form than he himself might have cared to admit; and if we closely study his buildings we are bound to realize that though the individual forms of structure may have been changed to defy recognition, the underlying principles of construction remain unchanged, whilst the clarity of form, the harmony of proportion recalls the very spirit of the classic style. In Wagner the Greek ideal seems to be born not of restraint and sacrifice, as with the architects of those neo-classic buildings of Berlin, but of a more natural kinship to southern art. He has been known to admit himself that the spirit of typically northern, i.e. Gothic architecture, remained incomprehensible to him. That Wagner, however, did not possess the perfect conception of the Greek ideal may be seen in his ornamentation which so often tends to destroy the harmony of his architecture.

In planning the church of the Asylum at Steinhof, Otto Wagner set out with the double purpose of erecting a building that should provide on the one hand a monumental landmark dominating Vienna, and on the other a place for the celebration of ceremonial rites, a public hall most fitted—through the importance it lays on the principles of comfort and hygiene—to accommodate the mass. It is only through the introduction of ornament in the form of mosaics, stained glass, and gilded metalwork representing Biblical and allegorical subjects in the Wagner-Sezossionistic style, that we are made aware that this is a religious building, and more especially one consecrated to the Christian faith. It is with amazement that we behold the airy windows of stained glass, painted in colours so pale as to admit abundance of cheering light; the spacious breadth of floor and wall, where ornament is scarce in order that the labour of cleaning may be small, the holy water held in no basin strangely carved, but dripping in hygienic manner from a tap. One may say that a building which derives its form from a style of inorganic ornamentation, which, apart from possessing sometimes a certain beauty of colour and form, is utterly lacking in any spiritual expressiveness, can hardly render it a place most suited to the purposes of a church. And yet this building, with its dome of gilded steel seen

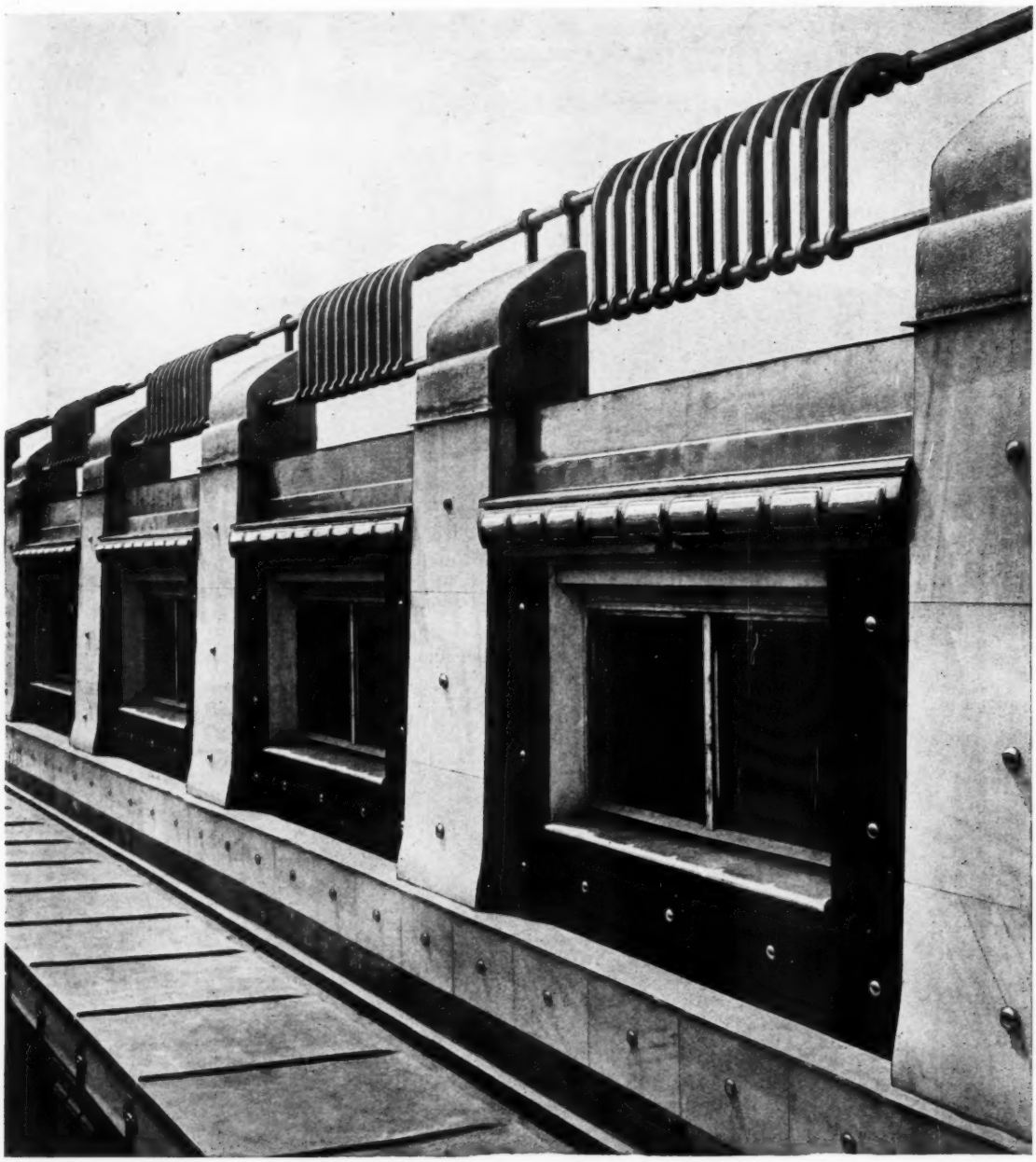


The Post Office Savings Bank, Vienna. By Otto Wagner. A detail of the entrance.





The Post Office Savings Bank, Vienna. By Otto Wagner.
Above, the façade. Below, a detail of the cornice.



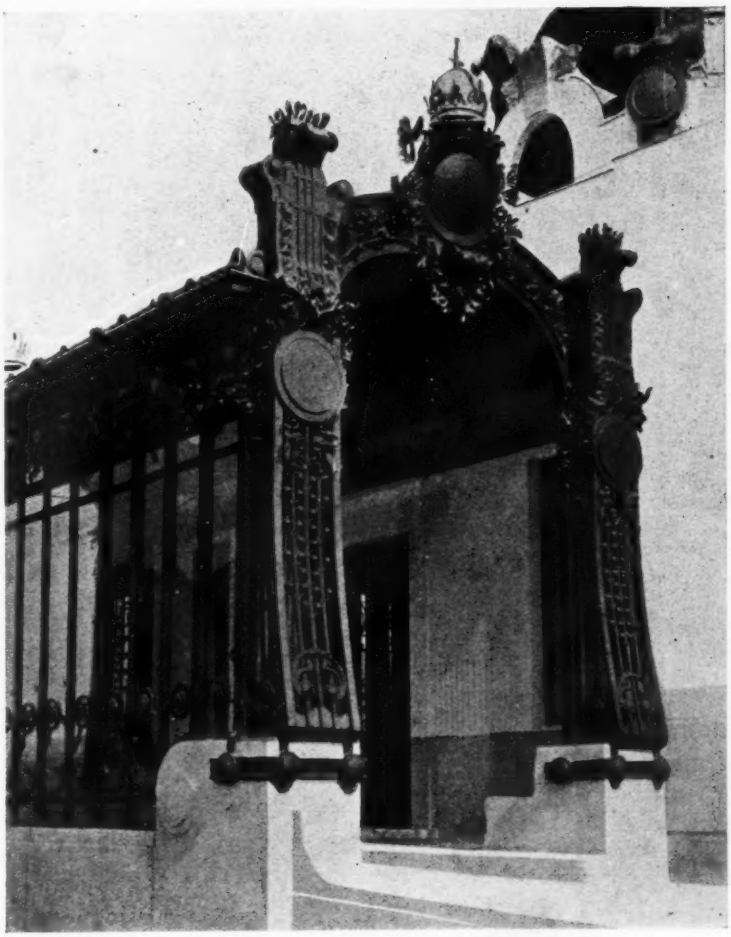
The Post Office Savings Bank, Vienna. By Otto Wagner. A detail.

from afar, appears a thing of strange beauty, a globe of fire crowning a pinnacled mound of snow. The interior, where the eye sweeps round from wall to wall unhemmed, thus causing one to recall to mind the church of the Hagia Sophia, might afford, with its nobly balanced curves, one of the best examples of Wagner's fine sense of proportion and his extraordinary power to create an impression of majestic dignity through the treatment of space. If he cannot convince us that this is a building really suited to a church, one must pause and ask oneself whether he was really to blame, and whether, in fact, any architect today would be able to solve satisfactorily this complicated problem.

Otto Wagner was less happy in the smaller branches of architecture than in the great. Domestic architecture is of far less importance in Austria than it is in England. The smaller type of house plays quite a secondary part, and is hardly to be found except in the shape of villas situated on the very outskirts of the town and in the country. The flat system, in the form of great, dreary, barrack-like structures, sometimes rejoicing in a pompous Renaissance or Baroque façade, predominates. Wagner's more cheerful variation of the theme, his houses on the Wienzeile, have been treated above. The normal plan of the interior of these flats is equally unsatisfactory, each room resembling the other to such an extent that, apart from the bathroom and kitchen, one is at a loss to decide which is least unsuited

to serve its destination as sitting-room, study or bedroom. In the villa the situation is but little improved, though here the chief fault may rest rather in the unhappy furnishing than in actual bad planning. The Viennese, for all his talent in decorative art, seems unable, like all other foreigners, to create in a house that strange, indefinable atmosphere of domesticity which characterizes the English home.

Otto Wagner's treatment of the same subject may be seen in his two villas in the suburb of Hütteldorf, where he appears as architect and as furnisher. The first house, with its Italian loggia and its large apartments, reminiscent in their decorations of the Renaissance, is a typical example of his early style. The second, which stands by its side, is the work of his old age. It bears all the characteristics of his extremest ideas of hygiene and practicality, these appearing in the form of stone floors, rooms so coldly barren with their aluminium and brass fittings and washable furniture as to make one believe one lives between the disinfected walls of a hospital, and, lastly, there is a patent drainpipe fixed in the interior instead of to the exterior of the wall. This, when I inspected it, necessitated the pulling down of the greater part of the wall. Yet we must give the house its due. If we compare these rooms with those of the [typical Austrian home, with its clumsy, comfortless furniture and heavy, dusty hangings, its walls hung from floor to ceiling with countless family photographs which give the place the air of a genealogical museum, we may well utter a sigh of relief, and thank Wagner for giving us a house in which we can breathe. It was his fate to reach the opposite extreme ; nevertheless, his idea was a sound one on which we were able to



The Metropolitan Railway, Vienna. Two views of an entrance. By Otto Wagner.

build, and have done since; to which many modern furniture makers and others bear witness. These have shown that it is quite possible to produce furniture which can be plain and hygienic and yet beautiful, and colour-schemes which give a bright and cheerful impression without being harsh.

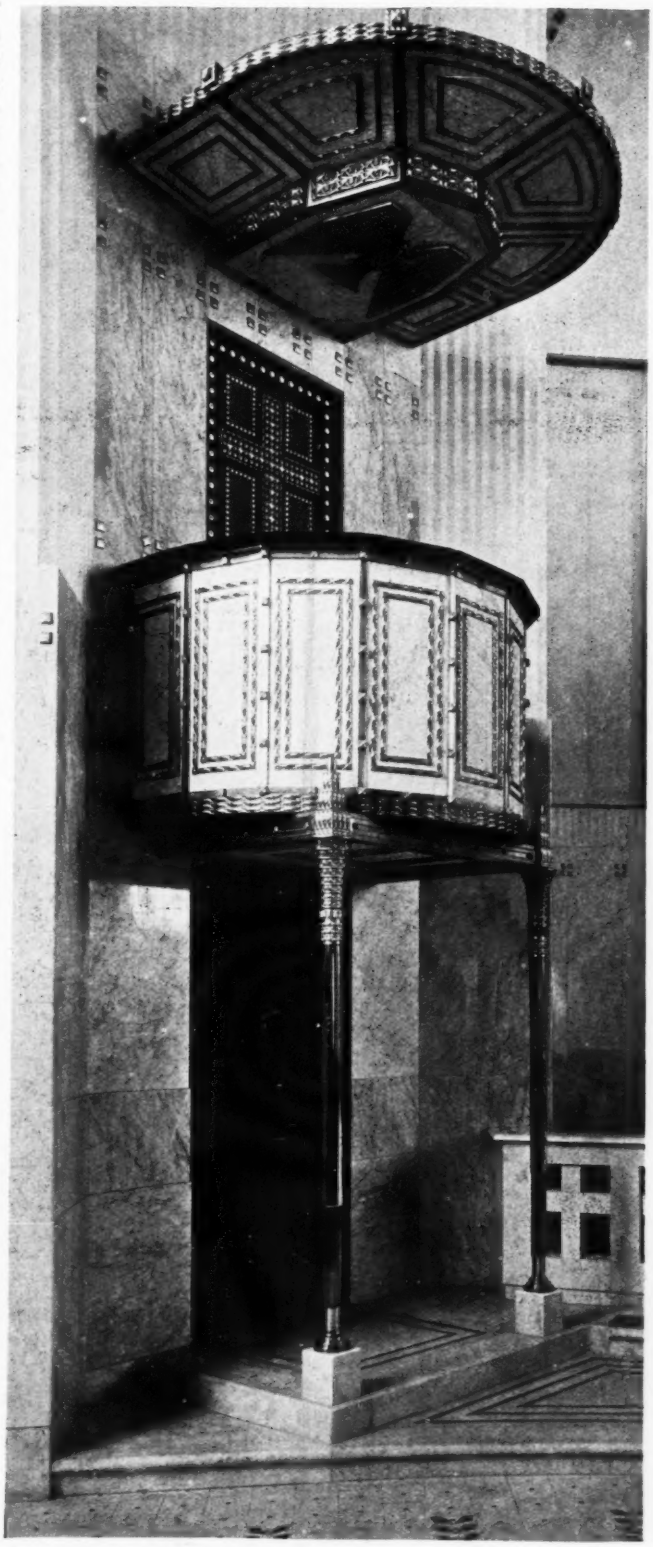
Wagner's insistence on royal blues and brilliant reds in conjunction with very austere enamel painted furniture in white tends to become very tiring, whilst the use of the same blue in the decoration of the concrete façade can hardly be said to be more satisfactory. It may be that Wagner's coloured ornamentation would move us more should we find it in the far south. The whiteness of marble, the brilliancy of colour, the gold of mosaic in which he delights, need a stronger light, a clearer atmosphere than even Vienna affords. Still less are they suited to the damp, misty climate of Holland. Had Wagner realized this he would have chosen another form of decoration in designing the " Palace of Peace " at the Hague, and his plan, which

House in the Wienzelle, Vienna. By Otto Wagner.

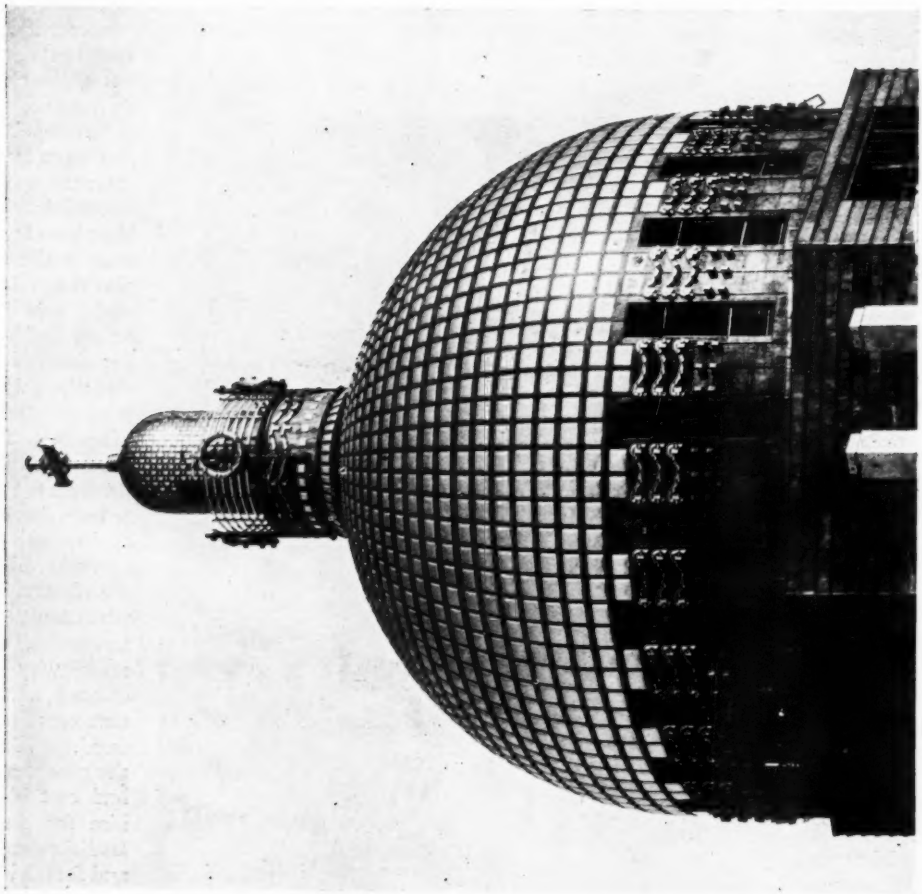
can boast a far finer and more practical composition than that of the existing building, might have been accepted.

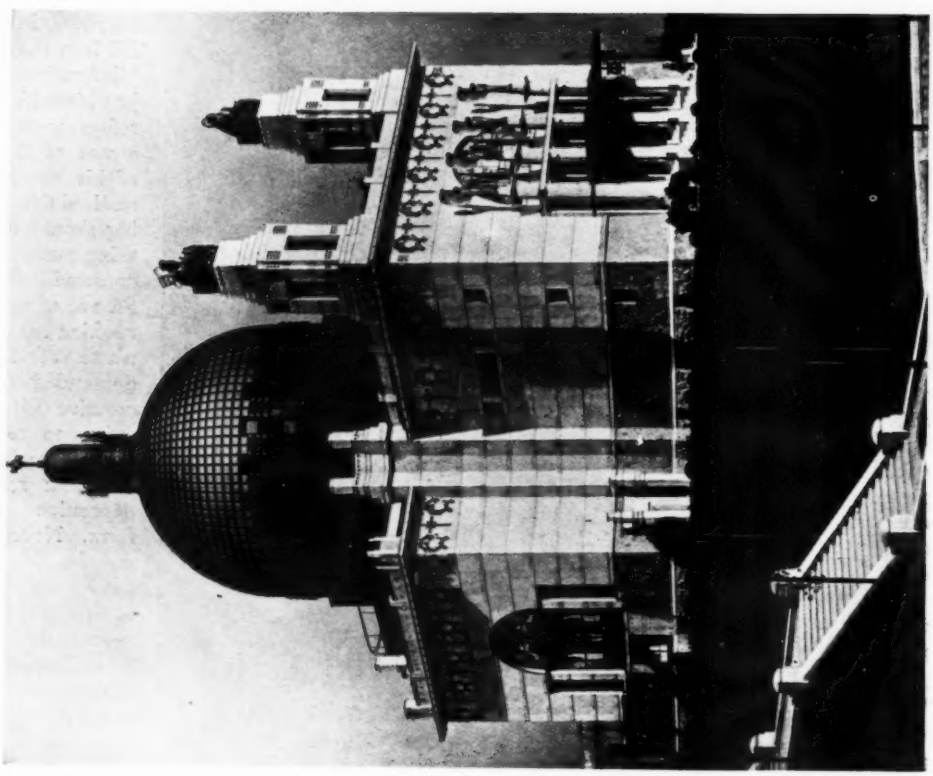
Many buildings designed by Wagner never grew to be more than a project. Among his plans and sketches are some which, had they materialized, might have ranked as his greatest work. Such were the plans for the technical museum, the Vienna War Office, the University Library, and especially those for the Stadtmuseum. Had Vienna, untroubled by petty jealousies and reactionary fears, not rejected this plan, the Karlsplatz, with Fischer von Erlach's famous church, would have remained unspoilt. For Wagner laid immense stress on town-planning. The vaster the scheme the nearer it was to his heart. His overpowering will, unable to subject itself to the moods and whims of the individual, would serve only the social needs of the mass. Thus we find him tackling even greater problems. Undaunted by the rejection of his plan for the museum on the Karlsplatz, we find him designing a similar building on the Schmelz. Here the freedom afforded by an unbuilt site led him to the development of a more elaborate scheme. The museum, in conjunction with a modern gallery, an academy, and a whole colony of studios, are now treated as a part of a great centre of the arts. This idea, apart from affording an opportunity for a fine piece of town-planning, is at once characteristic of that effort of a great revival of the arts and crafts which was then taking place, and which was finally wrecked by the war.

In his publication, *Die Grossstadt*, Wagner gives a clear account of his ideas on town-planning, the regulation of building, the control of the population, and the geometric division of the town into districts and zones, each possessing their parks and gardens so arranged as to make their sacrifice to a possible encroachment of the town impossible. They are ideas based on those essentially rationalistic principles that underlie all his work, and it is characteristic of the peculiar paradox which one is continually able to draw in tracing the history of Wagner, that, in spite of the revolution he was destined to cause in architecture, he ever remains the typical child of his age. With him was born the actual style he created, with him it died. Herein, no doubt, lies also the reason why Wagner never created a school in the narrower sense of the word. Untroubled by the censures of those who had cast bitter scorn on him for daring to defy tradition and the past, and for talking of a strange thing called the new architecture of utility, Wagner's followers, less tempted to fall into the ways of that blind rationalism in which he himself had sought refuge, were only too well aware of the limitations of his theory, and soon realized that even a building should express something more than practical construction and a truthful use of material. The reaction that followed the phase of impressionism demanded that the decorative art also should strive to achieve more than mere ornamentality and aim rather at true expressive quality of form. Nevertheless, let it not be forgotten by us today, especially by those of his pupils who were later to deviate so greatly from his path, that it was Wagner who prepared for them the way. He was a forerunner.

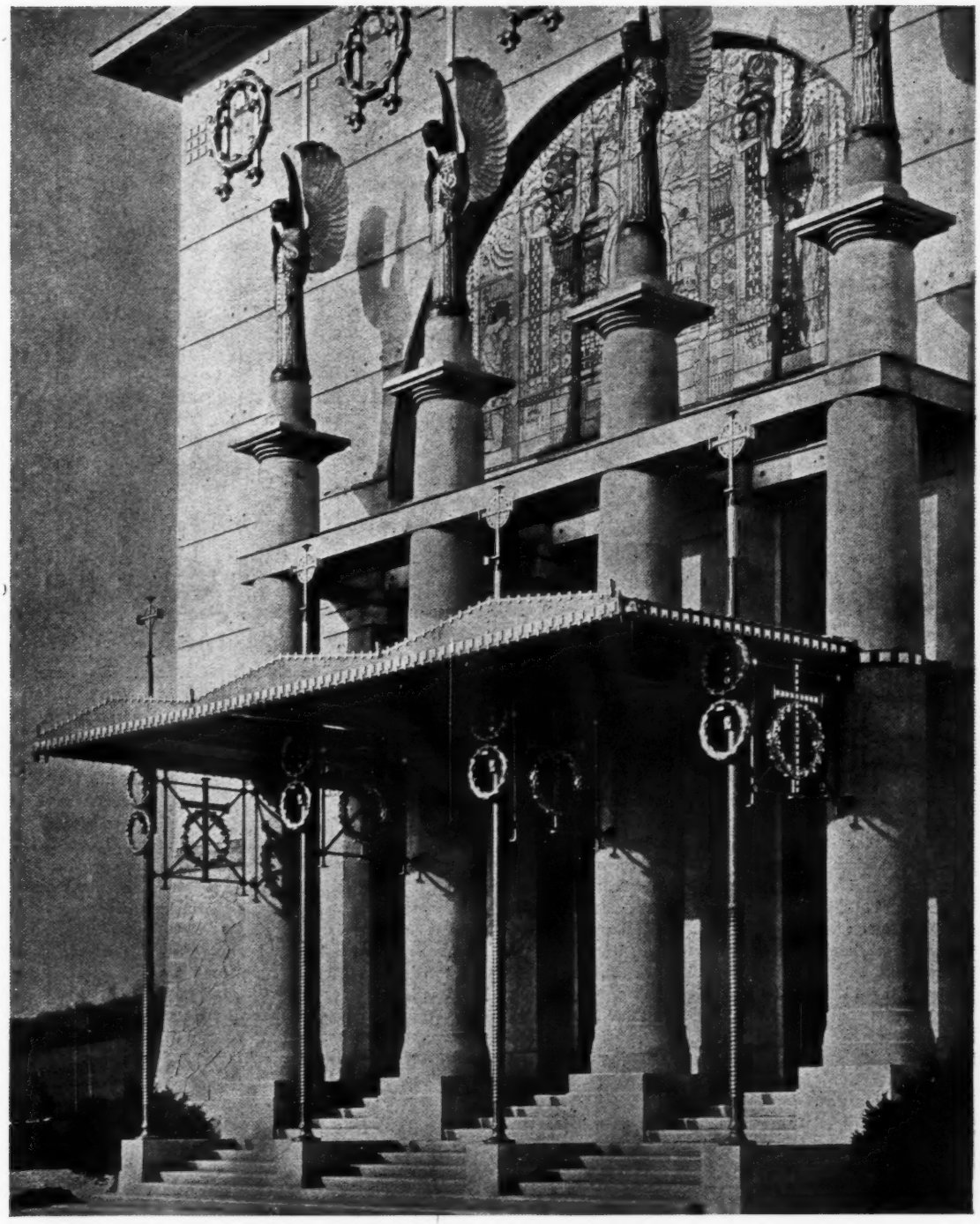


Pulpit in the Landes-Irrenanstalt Church at Steinhof. By Otto Wagner.

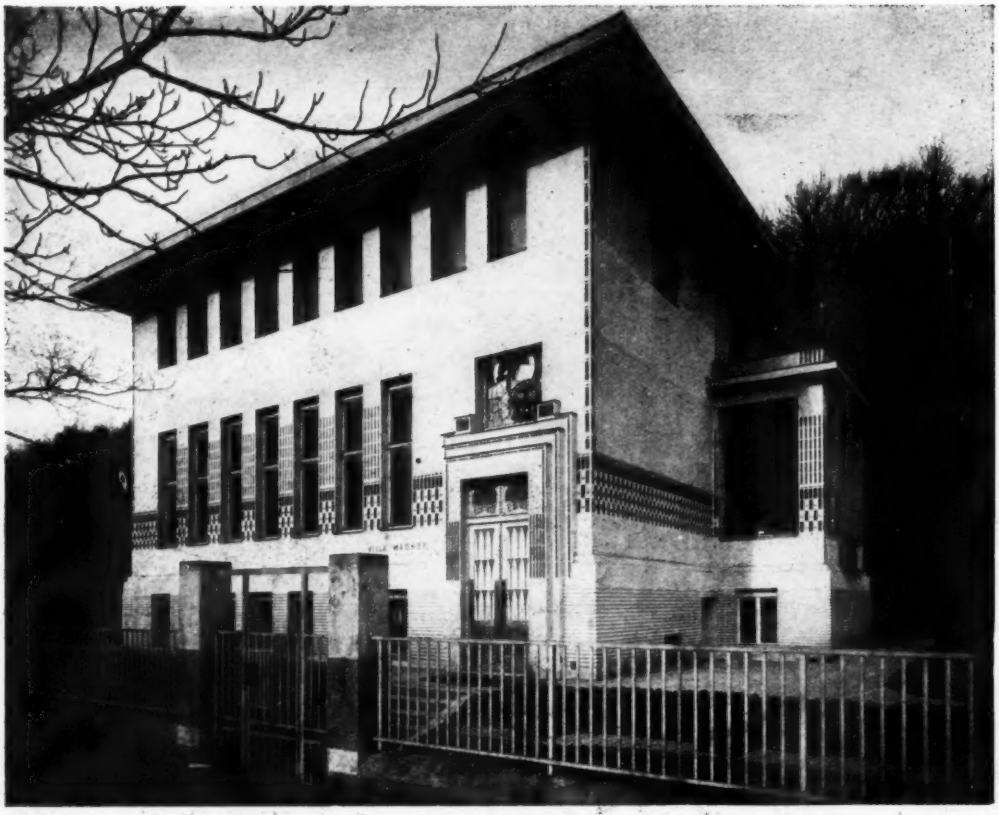




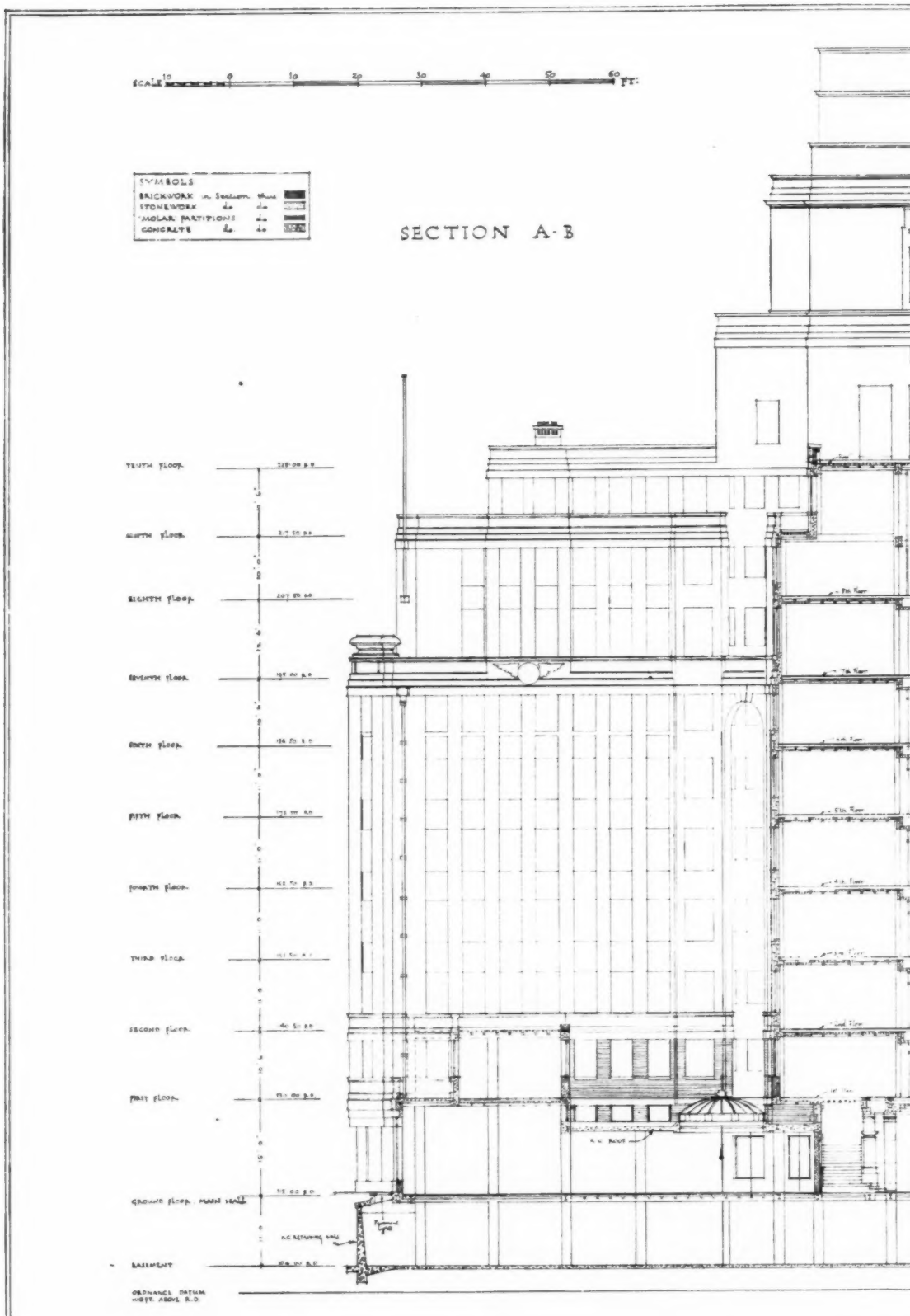
The Landes-Irrenanstalt Church at Steinhof. By Otto Wagner.



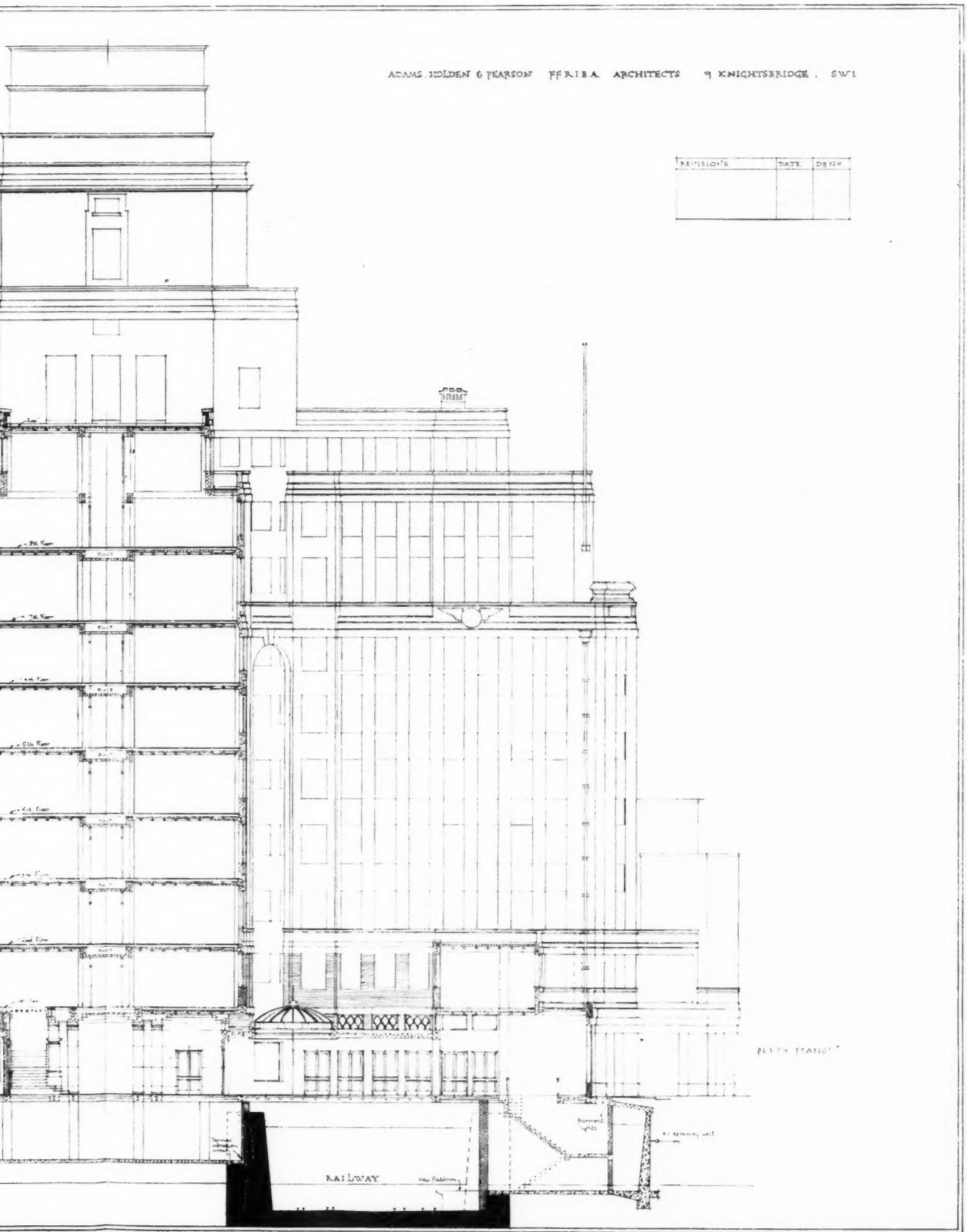
The Landes-Irrenanstalt at Steinhof.
By Otto Wagner. A detail of the entrance.



Above, villa in the Huttelbergstrasse. By Otto Wagner.
Below, Otto Wagner's own villa in Vienna.

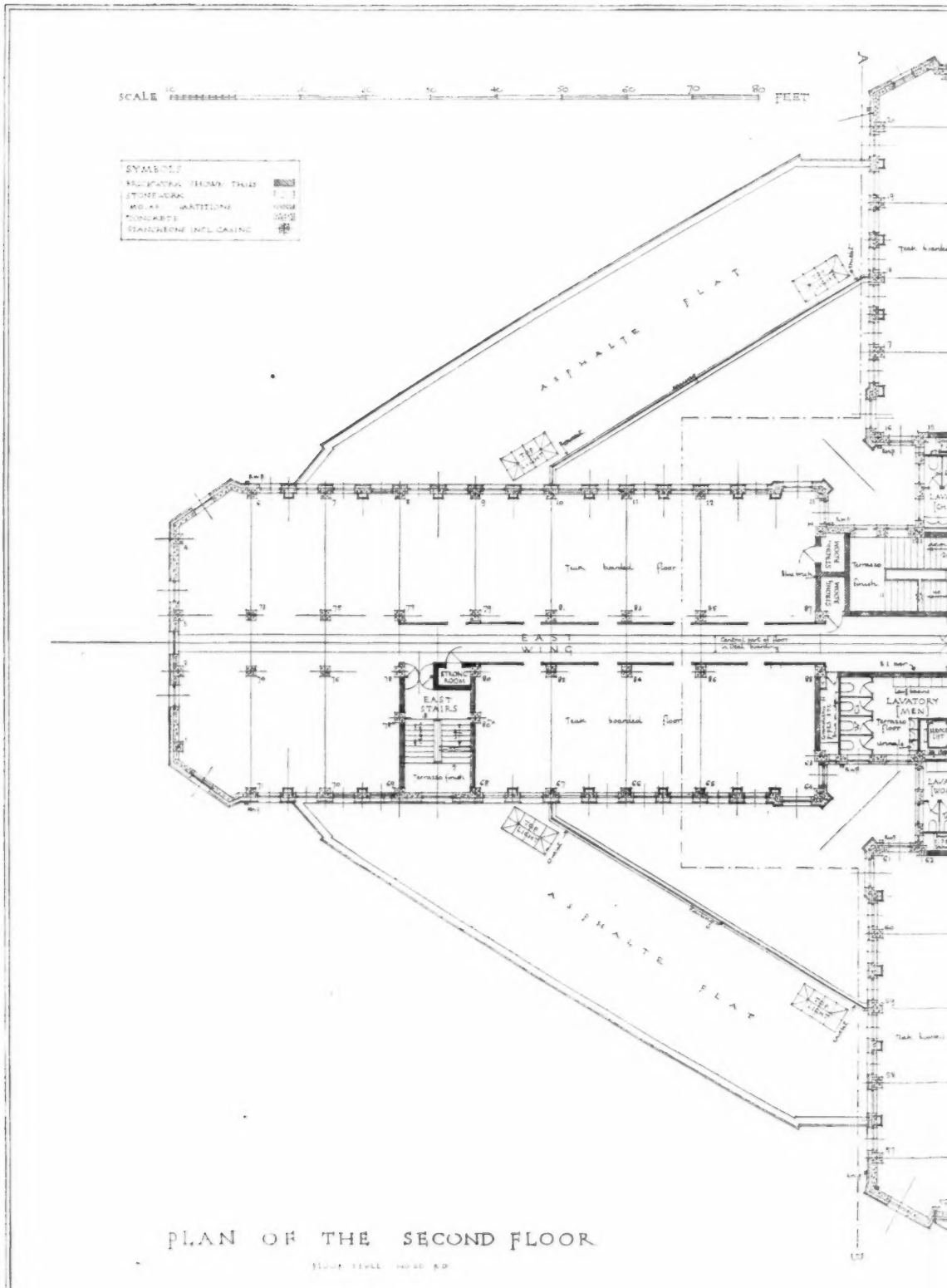


NEW OFFICES IN BROADWAY WESTMINSTER F



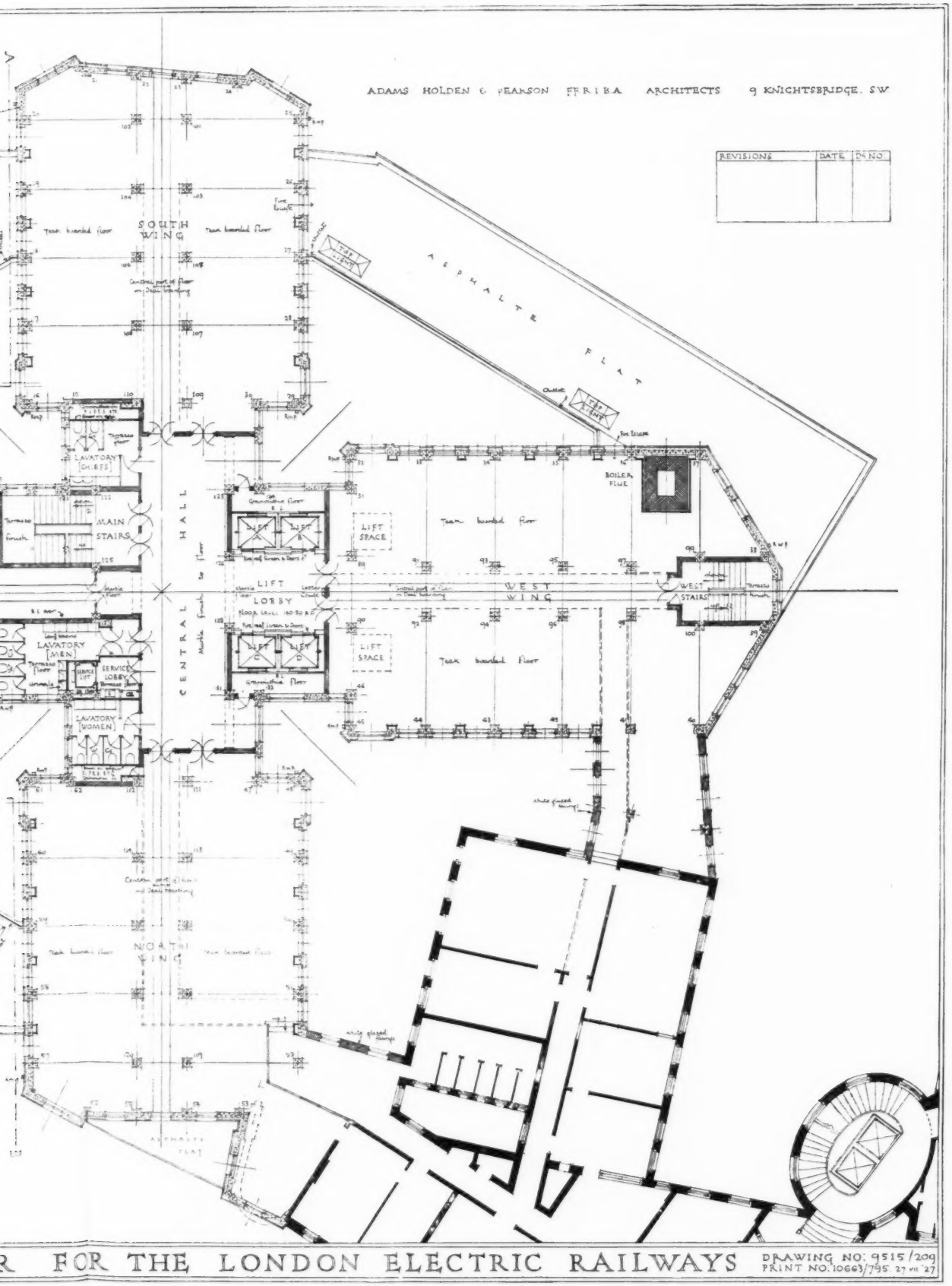
ER FOR THE LONDON ELECTRIC RAILWAYS DRAWING NO: 9526/220 PRINT NO 10674/806 27 VII 27

NEW OFFICES IN THE BROADWAY, WESTMINSTER, LONDON, FOR THE LONDON ELECTRIC RAILWAYS. BY ADAMS, HOLDEN AND PEARSON. A CROSS SECTION.



PLAN OF THE SECOND FLOOR

NEW OFFICES IN BROADWAY WESTMINSTER FOR



NEW OFFICES IN THE BROADWAY, WESTMINSTER, LONDON, FOR THE LONDON ELECTRIC RAILWAYS. BY ADAMS, HOLDEN AND PEARSON. SECOND-FLOOR PLAN.

THE IMPORTANCE OF THE STAIRCASE

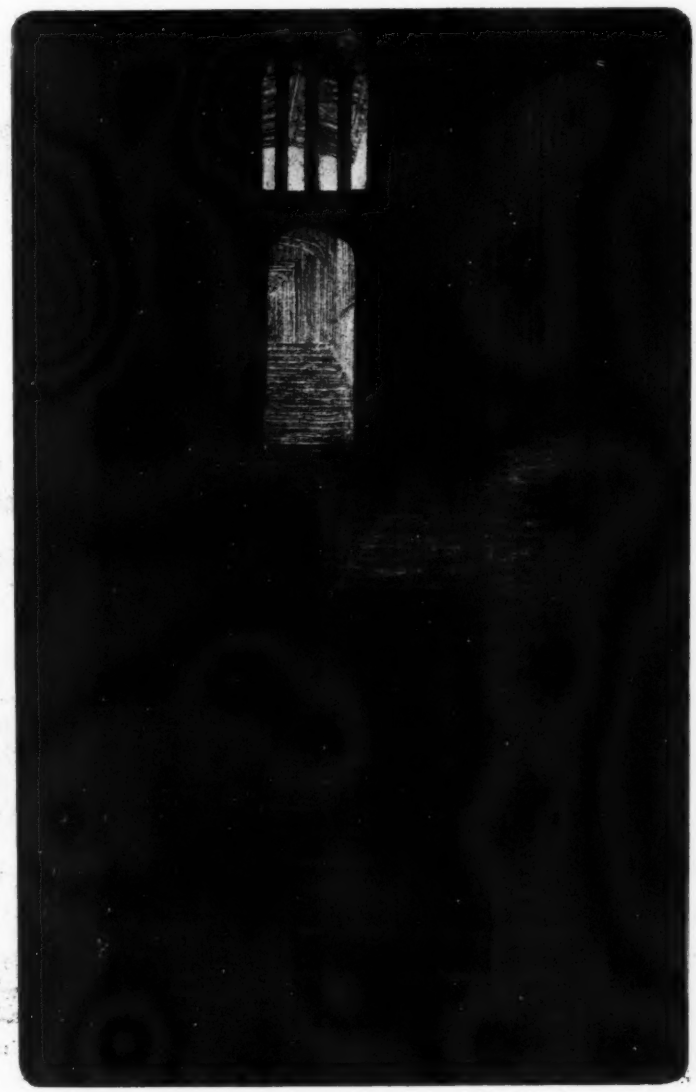
[BY W. W. WOOD]

A STAIRCASE has as its primary function the providing of a safe and easy means of locomotive communication between two horizontal planes situated at different levels. And secondly, to borrow Ruskin's phrase, it is required " that it be graceful and pleasing in doing it." The first is an affair of wood or iron, of stone or concrete, of loads and the carrying power of walls. The second is governed by situation, by use and their effects on the relationship between riser and tread, from " ceux qui conduisent aux terrasses de Saint-Pierre de Rome " and which " donnent passage à des mulets qui portent les matériaux de reparation, et et les montent et descendant sans accidents," [1] to those of the ordinary small house which conform to the magic formula—twice the riser plus the tread (in inches) equal twenty-four, and of which the riser is usually seven and the tread ten; from the steps which climb the hill from Fiesole to the Convento S. Francesco, perched on its aerie high above the Valley of the Arno, to the steps of Marylebone Town Hall.

[1] J. Guadet : *Elements et Theorie de l'Architecture*, tome 1, v, 11.

Everyone realizes how necessary in a staircase is the upward appeal, the call to climb ; but few appreciate the desirability of a downward attraction also. The need is there, although not so emphatic: it is the pool or the seat so temptingly displayed at the foot of a staircase in the garden of an Italian villa that makes the long descent a joy instead of a burden. The employment of a staircase to emphasize a climax is well known—the Monumento Vittorio Emanuele II in Rome is an example, or, for that matter, any well-arranged flight of steps up to any doorway.

The movement may be achieved in a variety of ways, chiefly by means of curves. The baroque period was particularly rich in this respect. Suppose we briefly analyse one case out of many: the treatment of the staircase in the entrance hall of the Palazzo Balbi at Genoa. Opposite the entrance the central flight descends and the flight on each side of it ascends. The one is narrow at the top and promises by increased width spaciousness below; the others are wider at the bottom and bend towards the doorway



Wells Cathedral: The Chapter stairs. From an etching by Harold Falkner.

and invite one in and seem to say "Come up and see." At a quarter landing they both run inwards, take a few more steps up, meet on the central axis over the foot of the stairs below, and then go forward as one. There is promise all the time; the adventure of separation and of the turn, but a goal constantly appearing or reappearing ahead. There are some staircases which it is a joy to walk up and down for the sheer pleasure of doing so: Rickards' masterpiece at Westminster (designed by a disciple, and more than a disciple, of the baroque school), for instance, and the staircase in the Louvre that leads up to the Rotond Apollon —l'Escalier Dura, I believe it is called. Such staircases as these are really poems in stone, odes to the Spirit of Movement.

The acclivity and declivity alone of a long flight of steps produce a species of enthusiasm difficult to define. To trundle about such places as Naples or Valletta, glancing quickly up and quickly down narrow staircase-streets, at the overhanging rocks, precariously placed houses, and more stepped streets above, or the waters of the Mediterranean glistening below, will provide excitement enough to make the artist quite oblivious of the local squalor that immediate picturesqueness of dress entirely fails to hide. Such, without the squalor and the sea, is one of the chief charms of the older parts of Hampstead. The beauty of staircases is not limited to creations in stone. Au Printemps, in their new portion, have, like others of the newer Paris stores, an open metal staircase which converts shopping from a sordid affair of francs into a visit to fairyland.

The dramatic possibilities of a staircase have been appreciated by theologians since the beginning of history. The Bible gives us the exquisite fantasy of Jacob's ladder, with "the angels of God ascending and descending." On top of the Ziggurat of Ur of the Chaldees was the shrine of the Moon God, the gateway to which was approached by three converging ramps each of one hundred steps. Think of the effect of these steps on the minds of the worshippers! Have not the steps to the Christian altar the same significance today? In painting and the stage the staircase occupies an important place. Gordon Craig speaks of it in glowing terms, and amongst the phantasmagorical stage architecture of Alexsei Tolstoy's new screen play a staircase fills the important rôle of foil to the beautiful Martian heroine.

If, then, staircases have indeed all these properties and potentialities for expression, why is it they are so frequently neglected and treated rather as a necessary evil than a power for good? One obvious answer is that staircases are uneconomic. Providing they comply with by-laws in public buildings and allow for the easy passage of the most corpulent member of the family in private houses, no more space can be given up to them. But whilst additional space may help, it is not normally necessary. The elliptically-planned staircases Isaac Ware put into his Bloomsbury Square houses occupy no more space than would a right-angled staircase, and the elimination of quarter landings makes possible an easier "going." When cramped for space, a tightening of the continuous "going" of such a staircase is preferable to the introduction of awkward, and even dangerous, winders entirely out of tune with the straight flights. Another objection is, of course, cost. Straight masonry or joinery is cheaper than curved. In many cases this is a real stumbling-block, but not so large a one as to be insurmountable. The ordinary right-angled staircase that creeps along and up three walls of the entrance-hall to the average small house can be greatly enhanced in value if the well is left open. By overcoming the greed for a little additional floor space upstairs the architect—and his client—is well repaid for the sacrifice. The introduction of some attraction—a niche and a good vase, a mural plaque in colour, a picture—on the second quarter-landing, visible from below, is a great help. But unless pressed particularly hard for money there is usually some that can be spared from unnecessary ornament for such a striking and so valuable a feature.

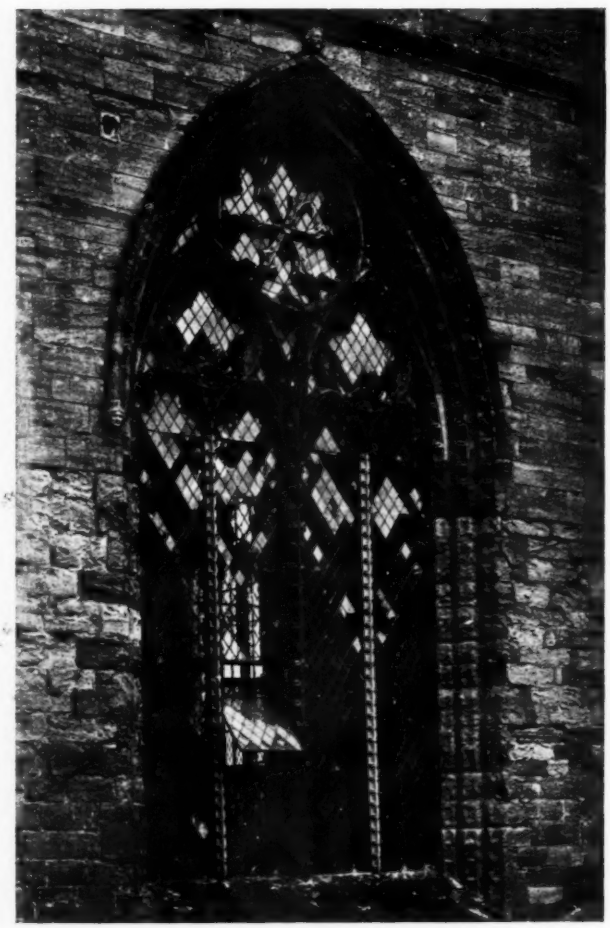
Why are bargains always to be found in the basement? Because man—or rather woman in this case—finds it physically easier to descend than to ascend. But she has to climb up out of it again! Is it not rather that the good and—*ipso facto*—"expensive" things of life are always above—they have to be climbed for up the metaphorical ladder, and the cheap things are always below—on the "downward path"? Is it not acute sensibility for practical human psychology on the part of the store proprietors which has created the bargain basement? If this argument is accepted it will confirm the statement already made to the effect that the need for a downward appeal is not so emphatic as the need for an upward appeal. But descent should be made graceful and interests should be furnished in both plan shapes and wall treatments to make this possible.

LITERATURE

GOTHIC CARVED FOLIAGE

This little book represents a large labour of love for which all admirers of sculpture and architecture will be truly thankful. It is the result of pilgrimages extending from Cornwall to York, from Canterbury to Llandaff, camera in hand. No less than sixty-three cathedrals and churches have yielded illustrations totalling 112. Their subjects range from the eleventh to the sixteenth centuries and tell the story of the rise and fall of English carving of foliage and flowers. It is not a detailed history that is here set forth, but it is a very suggestive prelude to history.

Studies in the details of English work reveal the fact that in feeling, design, and execution it is not outdone by any other school. In its earlier stages it owed something to foreign hands and influences, but speedily became established on its own.



A window at Leominster Church.
[*From* English Gothic Foliage Sculpture.]

A capital at Duddington Church. [*From* English Gothic Foliage Sculpture.]

For at least two hundred years it maintained itself in a state of complete efficiency, both in stone and in wood. The primitive stage, in which it was no different from any other style, once passed, its growth was an English growth—sober, decent, and naturalistic; and even in its later stages indulging but little in the florid or grotesque.

The development of the English architectural style gave the masons their opportunity of using decorative stonework, and the trefoil in bud-form is the basis of English foliage sculpture for flat places and inviting spaces. From this developed the typical English stiff-leaf sculpture which superseded Anglo-Saxon, Byzantesque, and Romanesque motives and gave to English ecclesiastical architecture its decorative characteristics. Largely concerned with interior adornment, it is on capitals that foliage sculpture was most concentrated. Grown out of the primitive cushion capital it was obvious that the scalloped capital, of the Tower of London for example, would provide the opportunity for adornment and, moreover, for the particular kind of adornment offered by simple botanical forms.

It is this very simplicity which gives the cachet to English foliage carving; the note which throughout all its stages is one of grace rather than clamour. The stiff leaf synchronizes with the best architectural style—the Gothic of the end of the twelfth to the end of the thirteenth century, and was produced by the combined activities of the welded Saxon-Norman masons from the scalloping of the capital, as seen in Duddington Church, dating about 1160. In prodigious variety its progression may be noted at Wells and Lincoln in masterly high relief, or less high at Hereford, culminating in the choir screen in the transept of Salisbury. Nature had yielded her best motives to the sculptor. Nature does not tire, but the artist does, trying to go one better, which leads to extravagance. The author describes the decadent process as naturalistic, but I should prefer to call it realistic. Throughout the best period the foliage carving never strayed from the strict way of naturalism. It was only when the inspiration of Nature failed and the artist tired that he lapsed into realism in the usual way of rise and fall in the arts. The result in the fourteenth century was the mere copying of leaves and flowers, the carvers outdoing each other in their efforts. So much so, that the carvings looked like real leaves and real fruit dipped in some solidifying solution and stuck on to the stonework; looked, indeed, as though they might be shaken off, or blown off by the wind.

In this way the real architectural purpose of the sculpture was lost sight of. The foliage decoration was no longer an integral part of the structure; it degenerated into mere adornment and appeared in most unsuitable situations. Mere cleverness of technique had destroyed the spirit, as is well exemplified at Southwell. The reaction which was inevitable came in the form of sophistication. Spirit and technique both being discredited, there was only one way out, and that was by way of decoration. It says much for the English carvers that they produced delightful and thoroughly sound carved ornament when the decorated style of architecture demanded it, and that with a due sense of architectonics and, moreover, of fidelity to Nature. The simple grace of the early work is not entirely lost, but much elaborated in the third stage, as at Beverley, Ely, and Exeter; becoming less exuberant, as at Oxford and Cambridge, in the first half of the sixteenth century, marking the end of English Gothic foliage sculpture.

By-products in architectural sculptural decoration are noted: the dog-tooth of the thirteenth; the ball-flower of the fourteenth, seen well in the mouldings of a window of Leominster Church; and the Tudor flower of Late Perpendicular structures. All these and many other points are admirably illustrated in this interesting book.

KINETON PARKES

English Gothic Foliage Sculpture. By Samuel Gardner. Cambridge University Press. Cr. 8vo, pp. xvi + 56 + plates 112. Price 7s. 6d.

THE MANCHESTER TOWN HALL EXTENSION SCHEME

POSTPONEMENT OF CITY COUNCIL'S DECISION

At the special meeting of the Manchester City Council the proposed scheme for the erection of additional municipal offices and a public free reference library was considered. In the open competition for these buildings, the designs of Mr. E. Vincent Harris, of London, had been placed first. The proceedings commenced with the adoption of the report of the Town Hall Extension Subcommittee. In moving the adoption, Alderman Box, the chairman of the subcommittee, drew attention to a resolution of the Manchester Retail Traders' Association, which expressed the view that the matter was not urgent and should be postponed for ten years, "in view of the commitments of the Corporation and the

deplorable state of trade." The seconder of this resolution called attention to the fact that the successful competitor had, in accordance with the final instructions, provided additional accommodation, beyond that scheduled, and that he estimated that this extra space would produce a rental of £13,536 per annum, or approximately 9 per cent. on the extra cost. Sir Edward Holt, a former Lord Mayor, moved, as an amendment, that it be an instruction to the Town Hall Extension Committee that, having regard to the present heavy capital commitments of the Corporation, the question of proceeding with the extension scheme, including the reference library, he deferred for a further period of five years; and that the Improvements and Buildings Committee be instructed to continue to let or lease any buildings on the site, first considering the claims for accommodation of the various departments of the Corporation. A discussion of some two hours' duration ensued, with the result that an amendment was adopted which instructed the Finance Committee to prepare a report in order that the City Council may be fully informed of the financial considerations involved in the town hall extension scheme, and to present such report on October 26. This decision was obviously a wise one, and ordinary members of the public can only wonder why a report of this kind had not already been prepared and placed before the whole of the City Council prior to the meeting.

As long ago as 1919 the Council approved of reports on the question of additional accommodation, submitted by the Town Hall Committee and the Libraries Committee; and, in the general Manchester Corporation Act of 1920, clauses were inserted which empowered the Council to acquire the necessary sites by compulsory purchase. In pursuance of these powers, purchases of property have been made, and it is understood that at the present time a sum of over half a million pounds has been expended. The proposed block of municipal offices is estimated to cost £555,517, and the library rotunda £389,464, making a total of £944,981. In the case of the library building, the Corporation is believed to be in possession of a sum of over £300,000, owing to the sale of the former library building and its site many years ago to Lloyds Bank, and owing to the accumulation of interest on capital. There would, therefore, be little reason, on purely financial grounds, for deferring procedure with this part of the scheme, especially seeing that the present temporary library buildings are a grave reproach to the city. Moreover, they block the site required for the future art gallery designed by Mr. Berry Webber. Much attention has been called to the desirability of proceeding with the additional office accommodation, beyond that scheduled, as Mr. Vincent Harris believes that this would produce an income of 9 per cent. per annum. This may appear to be the case, but those who are well informed regarding conditions in Manchester state that, owing to recent developments by private owners, the demand for offices has been more than met, that numbers of new office buildings are, nevertheless, being erected, and that large numbers of such rooms are now standing vacant in all parts of the city. If this should be the case, it is possible that only in the remote future would this extra, unscheduled accommodation be likely to attract enough tenants to pay even a part of the suggested percentage on the expenditure. Regarding the scheduled part of the accommodation, for which it is understood that a use could be found without delay, for solely municipal purposes, the position is different, as expenses are now being incurred in connection with the housing of the departments affected on other sites.

ANNOUNCEMENTS

Mr. A. J. Campbell Cooper, architect and surveyor, is opening an office at 41 Cheap Street, Newbury, Berks, at which address he would be glad to receive catalogues, etc.

Sir William James Larke, K.B.E., has been appointed, by Order of Council, dated October 5, 1927, to be a member of the Advisory Council to the Committee of the Privy Council for Scientific and Industrial Research.

CORRESPONDENCE

KENTON AND CO.

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—In THE ARCHITECTS' JOURNAL for October 12 you refer to the firm of Kenton & Co., but omit my name in connection with it. I was one of the founders of that firm with Lethaby, Macartney, Gimson, Barnsley, Sidney Webb, and Colonel Malet. We employed our own workmen, bought our own materials, and made our own designs. We carried on successfully for a year or so, but some of us found that our professional work as architects claimed more of our time and attention, and the firm was dissolved. Gimson and Barnsley continued as designers and makers of furniture. I still possess a rosewood settee with fine carved back and seat made by our men, as sound this day as the day it was made, over thirty years ago, except where a maid poked a chair through the back. To the best of my recollection Mr. Bankart, whose work I much admire, never visited our works, nor had he anything to do with the firm of Kenton & Co.

REGINALD BLOMFIELD

[There was no intention on the part of our contributor to suggest that Mr. Bankart had had "anything to do with the firm of Kenton & Co.," the history of which our readers will be grateful to have at first hand. What it was desired to emphasize was the great debt Mr. Bankart owes to the inspiring example of Kenton & Co. When Gimson visited the workshops Mr. Bankart, we understand, would often accompany him there. "I well remember," writes Mr. Bankart, "the beautiful stuff they made, and am today the proud possessor of several photographs of individual pieces of furniture and of the show they had at Clifford's Inn Hall."—Ed. A. J.]

TELEPHONE CABINET ADVERTISING

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—We have read the leading article in your issue for October 5 with great regret. You will naturally think that, as the originators of the new scheme for telephone cabinet advertising, we are prejudiced in its favour. We shall, therefore, not take up any of your valuable space with our personal opinions on the subject, but we do wish you to know that the sentiments aired in your JOURNAL do not appear to correspond with those of the general public as a whole. Our new apparatus was introduced at the Advertising Exhibition a short while ago, and its reception there may be gauged from the fact that we had people of every age and walk in life around our stand, and the comments were invariably along the lines of "Oh, won't it be nice when these are up!" and "What a good idea! Why didn't I think of it?" "Mrs. 'Arris," in the *Sunday Herald* of July 24, "thought it was a very 'appy idea." May we also quote a short extract from the *Evening Standard* for September 29, under "The Londoner's Diary":

> I see no objection to the Post Office allowing the telephone boxes to be adorned with coloured moving advertisements. They might even relieve the tedium of wondering why the wrong numbers are never engaged.

The fact that the *Times* for September 29 gave considerable prominence to "Advertising in the Telephone Box" without making any adverse comments should, we think, also be counted as being greatly in our favour.

The *Yorkshire Evening Post* were good enough to give us a paragraph under the heading, "While You Wait," and the next night a cartoon, which was certainly not adverse to the proposition, appeared.

Naturally, every one is entitled to his own opinion, but one must remember at the same time that, curious as it may seem, every thing new introduced by the Post Office is invariably criticized. This Government Department, which, after all, does do its best to serve the public, appears to be the inevitable butt for criticism. But your JOURNAL is the first to view our scheme with disfavour. Whilst waiting for a number there must perforce be a certain amount of delay. Surely the idea of filling in the gap with

well-drawn, attractive advertisements cannot be termed "badgering." No expenditure is being spared in the preparation of the pictures for display, and these will, in some cases, be done in as many as twelve colours. Every design has to be submitted to the Postmaster-General, who only accepts first-class work. There is also a rigid censorship over the type of advertiser using our machine. If, as is extremely improbable, the moving advertisements should cause any inconvenience during a conversation, one merely has to turn one's head or close one's eyes in order to avoid them. Actually, we do not expect that anybody will be inconvenienced, and under these circumstances the pictures will have a subconscious reminder effect.

We trust that we have not taken up too much of your valuable space in placing these views before you. It has been done merely in the hope that, in the light of further consideration, you may be persuaded to reconsider your views on the subject.

AUTO-ELECTRIC ADVERTISING CO., LTD.

[We readily admit that successive advertisements occupying a small space are greatly to be preferred to a mass of larger advertisements shown simultaneously, as they are, for example, in our buses and trams. But we have always regarded telephoning as an occupation demanding a certain concentration of thought, and we cannot honestly go back on the view which prompted our leader, namely, that the purpose of the telephone box (unlike that of bus or tram) is to make telephoning easy and convenient. Even the admirable idea of a censorship does not dispose of this elementary inconsistency.—Ed. A. J.]

COMPETITION CALENDAR

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

November 30. New town hall and municipal buildings, proposed to be erected on a site in the Broadway, Wimbledon, for the Wimbledon Corporation. Assessor: Mr. H. V. Ashley, F.R.I.B.A. Premiums: £200, £150, and £75. Particulars from Mr. Herbert Emerson Smith, LL.B., Town Clerk. Deposit £2 2s.

December 15. The Portland Cement Selling and Distributing Co., Ltd., announce a competition for architects, with prize awards totalling £1,000. The President of the R.I.B.A. has appointed the following assessors: Messrs. Maxwell Ayrton, F.R.I.B.A.; William Edward Riley, F.R.I.B.A., M.I.C.E., R.B.A., member of the Council of the Royal Sanitary Institute, late superintending architect of Metropolitan Buildings and architect to the London County Council; Douglas G. Tanner (Douglas G. Tanner and Arthur L. Horsburgh), consulting architects to the *Daily Mail* Ideal Home Exhibition; and Baker and Mallett, quantity surveyors. There will be two sections of the competition, "A" and "B"; the prize awards in each being: first prize, £250; second prize, £150; third prize, £100. In section "A," designs for a house in concrete costing £1,750 are called for, and in section "B," for a house in concrete costing £750. The winning designs will be erected at Olympia for the *Daily Mail* Ideal Home Exhibition.

COMPETITION NEWS

The Australian National War Memorial

Sir Giles Gilbert Scott, R.A., the assessor of the Australian National War Memorial competition, has awarded the first premium to Mr. William Lucas, of Melbourne. The Commonwealth propose to erect the memorial at Villers-Bretonneux, France. The competition was limited to Australian architects or designers, wherever resident, who served, or whose sons or daughters enlisted for service, with the forces of the British Empire in the Great War. The memorial will contain the names of about 12,000 men who fell on the battlefield of the Western front, but whose bodies were never found. The memorial will be faced with Australian granite relieved with four great Doric columns of Australian trachyte. The total cost, including layout, etc., will be about £100,000. The following Sydney architects gained respectively second and third premiums, Messrs. Russell and Lightfoot, and Mr. Louis L. Robertson.

TRADE NOTES

With a view to increasing the value of fireproof construction of their new building, the Midland Bank have adopted a general policy of using steel furniture and partitions at their head offices in the Poultry, London. It is one of the finest and most complete equipments of steel desks, filing cabinets, partitions, etc., and has been manufactured by Roneo, Ltd., at their works, Romford, Essex.

Corrigenda

On pages 475 and 478 of our issue for October 12 mention was made of the Post Office Banking Corporation. This should have read "Peninsular and Oriental Banking Corporation."

In the advertisement of Caxton Floors, which appeared in our last issue, the façade of Roxburgh House, Regent Street, W., of which an illustration is given, is attributed to Messrs. Trehearne and Norman. We are informed that this façade was designed by Mr. Claude W. Ferrier, and that Messrs. Trehearne and Norman were responsible for the internal planning, construction and superintendence.

In publishing, on page 524 of our last issue, the names of some of the contractors who executed work at the Albion Motor-car Works, Glasgow, it was stated that the Trussed Concrete Steel Co., Ltd., were responsible for the reinforcing steel. It should have been stated that the company were the reinforced concrete engineers and were responsible for the design as well as the erection of the work.

NEW INVENTIONS

[The following particulars of new inventions are specially compiled for THE ARCHITECTS' JOURNAL, by permission of the Controller of H.M. 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 published specifications here enumerated readers should apply to the Patent Office, 25 Southampton Buildings, W.C.2. The price is 1s. each.]

LATEST PATENT APPLICATIONS

24474. Ball, F. L. Means for consolidating earth, &c. September 16.
24164. Edwards, J. P. Mantelpieces. September 14.
24217. Liese, P. Building-bricks. September 14.
24158. McKay, A. Cooking, &c., ranges. September 14.
24069. Parker, Winder and Achurch, Ltd. Combination grates or cooking-ranges. September 13.
25074. Ackermann, H. Manufacture of bricks. September 23.
24577. Brigham, W. S. Tools for drilling holes in plaster, brick, &c. September 19.
24684. Brown, C. W. E. Windows. September 20.
25101. Cooling, J. W. Apparatus for controlling draught in ventilating system. September 23.
24703. Horrell, C. R. Firegrates. September 20.

SPECIFICATIONS PUBLISHED

277040. Wild, J. Roof trusses.
277051. Ashby, A. Waterproofing-composition.
277126. Caley, E. C., and Downs, C. Apparatus for producing walls of concrete or like materials, and for roughcasting walls of buildings.
277192. Wilson, W. Manufacture of faced or ornamental concrete and (or) cement building blocks, slabs, tiles, and the like with return ends or faces.
277226. O'Hea, I. J. Ventilation of factory or farm buildings and the like.
277389. White, G. N. Method of and means for the production of coloured effects in building materials.
277444. Wolf, R. de. Preparation for treating jointless floors.
277491. Willis, F. W. Fireplaces.
277578. Mogyoros, S., and Visi, S. Fireplaces.

ABSTRACTS PUBLISHED

274962. Gibson, W. J., Armont, Falkirk. Building-slabs.
275481. Martins, A., East Africa. Walls.

THE WEEK'S BUILDING NEWS

The Catholic Trustees are to erect a Roman Catholic school for about 300 children at BENTLEY, Yorkshire.

*

The PENGE Education Committee is to erect an elementary school for about 800 children on a site at the rear of the Anerley Town Hall.

*

Plans passed by the WEYMOUTH Corporation: Shop, Royal Terrace, for Messrs. Bird and Cox; stores and workshops, Khartoum Road, for Messrs. Chalker and Sons; two houses, Icen Road, for Mr. W. Haines; two houses, Abbotsbury Road, for Mr. J. Hardy; four houses, Clarmont Road, for Messrs. Smith and Lander.

*

The Metropolitan Asylums Board proposes to proceed with the scheme for extensions at Queen Mary's Hospital for Children, LONDON, as prepared by the architects, Messrs. Paine and Hobday, at an estimated cost of £198,000.

*

The Metropolitan Asylums Board has prepared a scheme for the erection of another nurses' block at the Western Hospital, LONDON, at an estimated cost of £31,000.

*

The Metropolitan Water Board is to lay mains to supply CHESHUNT, at an estimated cost of £28,000.

*

The CARLISLE Corporation has obtained sanction to borrow £11,000 for the purchase of land at Botcherby for the erection of houses and the provision of playing-fields.

*

Plans passed by the CARLISLE Corporation: Two houses, St. Aidan's Hill, for Mr. H. Foxall, architect; two houses, Dalston Road, for Mr. G. Armstrong, architect; shop for Co-operative Society, in Leaborne Road, for Mr. W. G. Townsend-Gray, architect; extensions, Messrs. Carr & Co.'s premises, Caldewgate, for Mr. H. E. Scarborough, architect; alterations, Cavendish Terrace, for Mr. S. W. B. Jack, architect.

*

Plans have been prepared by Messrs. Marshall and Tweedy, architects, for the reconstruction of Messrs. W. H. Smith and Son's premises, 51-53 English Street, CARLISLE.

*

The TRURO Corporation has asked the Housing Committee to consider the preparation of a further housing scheme.

*

The OLDHAM Corporation has obtained consent to sell a site in Cheapside to the Office of Works for the erection of an employment exchange.

Plans passed by the TRURO Corporation: Additions, premises Pydar Street, for Mr. Julyan; extensions, oil depot, Newham, for British Petroleum Co., Ltd.; house, Robartes Terrace, for Mr. R. G. Farley.

*

The NORTHAMPTON Corporation is seeking sanction to borrow £18,000 for further housing subsidies.

*

The SHEFFIELD Corporation has voted £18,000 for dealing with the River Lane and Creswick Walk unhealthy area.

*

The SHEFFIELD Education Committee has acquired a site at Darnall for the erection of an intermediate school.

*

Plans passed by the NORTHAMPTON Corporation: Three houses, Forfar Street, for Mr. H. W. Dover; extensions, Goods Yard, St. Andrew's Road, for Glico Petroleum Co., Ltd.; alterations and additions, club, Newland, for Twentieth Century Club; alterations and additions, "Five Bells" public-house, Wellington Street, for Messrs. P. Phipps & Co., Ltd.; works extensions, Scarletwell Street, for Mr. R. Hamp; factory, Spencer Bridge Road, for Mr. H. A. Shelton; four houses, Ardington Road, for Northampton Co-operative Society, Ltd.

*

The borough engineer of PLYMOUTH has prepared plans for the construction of a section of the proposed lower-level road at Cattedown, the cost being estimated at £51,700, and the proposal is to be considered in connection with the completion of the road improvement to the Barbican via the east and west Barbican piers.

*

Plans passed by the LEEDS Corporation: Eight houses, Roundhay Mount, Gledhow, for Messrs. R. Battersby and Sons; two houses, Wensley Drive, Chapel Allerton, for Messrs. J. Prior and Son; six houses, Park Spring Gardens, Bramley, for Messrs. A. Gibbs and Son; thirty-two houses, Parkside estate, Dewsbury Road, for Mr. Alfred Booth.

*

The LEEDS Corporation is seeking sanction to borrow £90,000 for further housing subsidies.

*

The LEEDS Corporation has selected Messrs. Kitson, Parish and Ledgard as architects for rebuilding the premises of Lloyds Bank, in Lowerhead Road, in connection with the scheme for street widening.

*

The LEEDS Corporation has arranged for Alan Cobham Aviation, Ltd., to make an inspection of sites suitable for the establishment of a municipal aerodrome.

Messrs. Miers, Ltd., are to erect shops in Dewsbury Road, BEESTON.

*

A meeting is to be held to consider reports as to the progress with the repair of LINCOLN Cathedral, and the position arising from the fact that the estimate of £50,000 has been largely exceeded owing to damage to the structure being far greater than was expected.

*

The AUDENSHAW U.D.C. is seeking permission to grant another thirty housing subsidies.

*

The ILKESTON Corporation has selected a site in Croft Yard for the erection of a water tower.

*

Plans passed by the ILKESTON Corporation: Workshop, Pelham Street, for Mr. W. Bower; hosiery factory, Awsworth Road, for Messrs. A. Booth and Sons; ten garages, Manor Road, for Mr. J. Briggs; conveniences and stores, Primrose Street, for Messrs. W. Beardsley and Sons.

*

The ILKESTON Corporation has approved the lay-out of the central housing site for the erection of fifty non-parlour and twenty-four parlour houses.

*

The ILKESTON Corporation has authorized the borough engineer to obtain tenders for the erection, on the southern housing site, of thirty non-parlour and ten parlour houses.

*

The Board of Education has approved the plans of the Education Committee for the erection of an elementary school in Cavendish Road, ILKESTON.

*

The governors of the GLASGOW Dental Hospital are raising £93,000 for the erection of a new hospital.

*

Plans passed by the SHEFFIELD Corporation: Four houses, Tapton Bank, for Mr. L. J. Samuel; four houses, Hemsworth Road, for Mr. H. J. Taylor; seven houses, Little Norton Lane, for Mr. J. H. Dyson; three houses, shops, and store, Prince of Wales Road, for Messrs. Gadd, Hall and Gadd; four houses, Abbey Lane, for Mr. J. L. Conway; five houses, Brooklands Crescent, for Mr. T. Pye; ten houses, Ansell Road, for Mr. J. Ramsden; twelve houses, Laird Road, for Mr. Thomas Pye; seven houses, Archibald Road, for Mr. C. S. Smith; four shops and houses, Greystones Avenue, for Messrs. W. Malthouse, Ltd.; rebuilding Wheatsheaf Inn, Eccleshaw Road South, for Messrs. Ind, Coope & Co., Ltd.; forty-one houses and sixteen bungalows, Ridgeway Road estate, for Corporation Estates Committee.

The SHEFFIELD Corporation has sanctioned a proposal of Messrs. Mellowes & Co., Ltd., for the erection of a bridge over the entrance to Plum Street.

*

The SHEFFIELD Education Committee has obtained a site in Arley Street for the erection of a nursery school.

*

The borough engineer of OLDHAM has prepared plans for the erection of houses at the junction of Constantine Street and Greenacres Road.

*

The OLDHAM Corporation is considering schemes for the provision of an omnibus centre, and asked the borough engineer to prepare estimates for two alternative proposals.

*

Plans passed by the OLDHAM Corporation: Ten houses, The Street, for Messrs. Froggart and Ashworth; two shops, Heron Street, for Mr. F. Lord; two houses, Stoneleigh Street.

*

The BIRKENHEAD Corporation Gas Committee has voted £16,000 for rebuilding works at the gasworks.

*

Plans passed by the WATFORD Corporation: Additions, St. James' Church Hall, Lammas Road, for trustees; two houses, Deacons Hill, for Mr. George Miles; new road off Kelmscott Avenue, for Mrs. E. S. Simmons; six houses, Kelmscott Crescent, for Mr. L. Wilkins; office and garage, Cromer Road, for Messrs. J. B. Ryder and Sons; four houses, Woodland Drive, for Mr. A. J. Eldridge; nine houses, Hempstead Road, for Mr. L. Raymond; five shops, showrooms, and flats, High Street, for Messrs. Harry Neal, Ltd.; new maltings and cottage, Sedgwick's brewery premises, for Benskins' Watford Brewery, Ltd.

*

The Herts Education Committee has acquired a site at GARSTON, near Watford, for the erection of an elementary school.

*

The WATFORD Corporation has received sanction to borrow £13,775 for the erection of the proposed branch library at Little Nascot.

*

The WATFORD Corporation has provisionally agreed to an application from Messrs. Matthew, Arnold and Weaver for the use of the Pond site for the erection of a high-class theatre, cinema or concert hall.

*

The borough engineer of WATFORD has forwarded plans and sections of the sewerage scheme to the Ministry of Health in connection with the application for consent to borrow £180,000 for carrying out the works.

*

The BURTON-ON-TRENT Corporation is to effect a widening in Fleet Street.

Plans have been prepared by the LEEDS Industrial Co-operative Society for the layout of an estate in Otley Road.

*

The PLYMOUTH Corporation has adopted amended plans for the erection of baths and cleansing station at Townhill, at a total cost of £12,500.

*

The PLYMOUTH Corporation has called for the preparation of plans for the erection of an X-ray block at Didworthy sanatorium.

*

The BARNSLEY Education Committee recommends a site in Church Street for the proposed technical and mining college, and suggests the preparation of revised plans so that the complete scheme may not involve an outlay of more than £80,000.

*

The HULL Education Committee has asked the city architect to proceed at once with the complete plans for the erection, at an estimated cost of £52,500, of the proposed elementary school in Hall Road, though it is suggested that at the moment only a first instalment should be erected.

*

The HULL Corporation Housing Committee has asked the city architect to prepare plans for the erection of 250 non-parlour and 150 parlour houses on the western estate, and twenty-six on the eastern estate.

*

The Free Methodist Circuit is acquiring from the HULL Corporation a site on the West Hull housing estate for the erection of a chapel.

*

The HULL Corporation Markets Committee has decided that the proposal for the provision of a new abattoir should be proceeded with, and has appointed a sub-committee to prepare a scheme and to visit abattoirs in various towns.

*

The HULL Corporation Libraries is to take preliminary steps in connection with the scheme for the extension of the central library.

*

The CARLISLE Corporation has instructed the city engineer to prepare a scheme for widening Eden Bridge to 70 ft. and to ascertain the extent of the financial aid likely from the Ministry of Transport.

*

The BRADFORD Corporation suggests the acquisition of a site at Canal Road for the provision of a central motor garage, for which purpose sketch plans have already been prepared by the city architect.

*

Plans passed by the BIRKENHEAD Corporation: Extensions, bank corner of Westbourne Road and Barton Street; two-storied addition rear of 188-192 Grange Road; four shops and houses, Greenway Road.

The managers of the St. Mary's Roman Catholic School, BRADFORD, are to build a new elementary school for 350 children at Fagley Road, Eccleshill.

*

The FULHAM B.C. has agreed to contribute one-third of the cost of the construction by the L.C.C. of a by-pass road at North End Road, the scheme being estimated to involve an outlay of £48,000.

*

The L.C.C. is to undertake a further widening in CLAPHAM Park Road at a cost of £19,600.

*

The Ministry of Health has sanctioned the scheme of the L.C.C. for clearing the slum areas of Basing Place and Blue Anchor Lane, CAMBERWELL.

*

The L.C.C. has obtained powers to compulsorily acquire 72 acres of the St. Helier estate, CARSHALTON, for housing purposes.

*

Plans passed by the STRETFORD U.D.C.: Three shops, Rye Bank Road, for Mr. W. R. Rochell; thirty-one houses, Kings Road, for Mr. J. G. Whitelegge; cable shop, Trafford Park, for Messrs. W. T. Glover & Co., Ltd.; meter-house, Texilose Road, for Messrs. Courtaulds, Ltd.; showroom and garage, Chester Road, for Mr. Fred Sly.

*

The STRETFORD U.D.C. is to undertake a census to ascertain what further housing accommodation is required.

*

The BURTON-ON-TRENT Corporation is acquiring land in High Street for market purposes.

*

The BOLTON Corporation has allocated a site in Firwood Grove for the erection of a branch library.

*

The BOLTON Corporation has obtained sanction to grant another 100 housing subsidies.

*

Plans passed by the BOLTON Corporation: Twenty-eight houses, Stanley Road, for Mr. Wilfred Andrew; new streets, Stanley Road and Eveley Street, for Fine Cotton Spinners and Doublers Association; extensions, Temple Bleachworks and Great Lever Bleachworks, for Bleachers' Association, Ltd.; rebuilding premises, Bradshawgate and Byng Street, for Holden's Carriage Co., Ltd.

*

The city engineer and the medical officer of health of YORK have interviewed officials of the Ministry of Health regarding the plans of the fever hospital extensions, and the city engineer is now making alterations suggested by the Ministry.

*

The SWANSEA Corporation is seeking sanction to grant a further 200 housing subsidies.

RATES OF WAGES

			I	II
			s. d.	s. d.
A	ABERDARE	S. Wales & M.	1 8	1 3½
A₁	Abergavenny	S. Wales & M.	1 7½	1 2½
B	Abingdon ..	S. Counties	1 6	1 1½
A	Accrington	N.W. Counties	1 8	1 3½
A₂	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
B₂	Appleby ..	N.W. Counties	1 4½	1 0½
A	Ashton-under-Lyne	N.W. Counties	1 8	1 3½
A₂	Atherstone	Mid. Counties	1 6½	1 2
B₂	Aylesbury ..	S. Counties	1 4½	1 0½
B₂	BANBURY	S. Counties	1 4½	1 0½
B₂	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
B₂	Basingstoke	S.W. Counties	1 4½	1 0½
B	Bath ..	S.W. Counties	1 6	1 1½
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
A₂	Bewdley ..	Mid. Counties	1 7	1 2½
B₂	Bicester ..	Mid. Counties	1 4½	1 0½
A	Birkenhead	N.W. Counties	*1 10	1 4½
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
B₂	Bognor ..	S. Counties	1 4½	1 0½
A	Bolton ..	N.W. Counties	1 8	1 3½
A₂	Boston ..	Mid. Counties	1 6½	1 2
B₁	Bournemouth	S. Counties	1 6	1 1½
B₂	Bovey Tracey	S.W. Counties	1 5	1 1
A	Bradford ..	Yorkshire	1 8	1 3½
A₂	Brentwood	E. Counties	1 7	1 2½
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
B₂	Brixham ..	S.W. Counties	1 4½	1 0½
A	Bromsgrove	Mid. Counties	1 7	1 2½
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
A₁	Buxton ..	N.W. Counties	1 7½	1 2½
B	CAMBRIDGE	E. Counties	1 6	1 1½
B₂	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
B₂	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
A₂	Cheltenham	S.W. Counties	1 6½	1 2
A	Chester ..	N.W. Counties	1 8	1 3½
A	Chesterfield	Mid. Counties	*1 8	1 3½
B₂	Chichester	S. Counties	1 4½	1 0½
A	Chorley ..	N.W. Counties	1 8	1 3½
B₂	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
A₂	Crewe ..	N.W. Counties	1 6½	1 2
A₂	Cumberland	.....	1 6½	1 2
A	DARLINGTON	N.E. Coast	1 8	1 3½
A	Darwen ..	N.W. Counties	1 8	1 3½
B₂	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
A₂	Driffield ..	Yorks	1 6½	1 2
A₂	Droitwich ..	Mid. Counties	1 6½	1 2
A₁	Dudley ..	Mid. Counties	1 7½	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
A₂	Filey ..	Yorks	1 6½	1 2
A	Fleetwood ..	N.W. Counties	1 8	1 3½
B₂	Folkestone	S. Counties	1 5	1 1
A	Frodsham ..	N.W. Counties	1 8	1 3½
B₂	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
A₂	Gloucester	S.W. Counties	1 6½	1 2
A₂	Goole ..	Yorkshire	1 7	1 2½
B	Gosport ..	S. Counties	1 6	1 1½
A₂	Grantham	Mid. Counties	1 6½	1 2
A₁	Gravesend	S. Counties	1 7½	1 2½
A	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
A	Hanley ..	Mid. Counties	1 8	1 3½
A	Harrogate	Yorkshire	1 8	1 3½
A	Hartlepools	N.E. Coast	1 8	1 3½
B₂	Harwich ..	E. Counties	1 5	1 1
B₂	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
B₁	Kendal ..	N.W. Counties	1 5½	1 1½
B₁	Keswick ..	N.W. Counties	1 5½	1 1½
B	Kettering ..	Mid. Counties	1 6	1 1½
A₂	Kidderminster	Mid. Counties	1 7	1 2½
B₂	King's Lynn	E. Counties	1 5	1 1
A	LANCASTER	N.W. Counties	1 8	1 3½
A₂	Leamington	Mid. Counties	1 7	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
B₂	Lewes ..	S. Counties	1 4½	1 0½
A₂	Lichfield ..	Mid. Counties	1 6½	1 2
A	Lincoln ..	Mid. Counties	1 8	1 3½
A	Liverpool ..	N.W. Counties	*1 10	1 4½
B	Llandudno	N.W. Counties	1 5½	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
A₂	Malvern ..	Mid. Counties	1 6½	1 2
A	Manchester	N.W. Counties	1 8	1 3½
A	Mansfield ..	Mid. Counties	1 8	1 3½
B₂	Margate ..	S. Counties	1 4½	1 0½
A₂	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
A₂	Middlewich	N.W. Counties	1 6½	1 2
B₂	Minehead ..	S.W. Counties	1 5	1 1
A	Monmouth	S. Wales & M.	1 8	1 3½
A₁	S. and E. Glamorganshire Morecambe	N.W. Counties	1 7½	1 2½
A₂	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
A₂	Norwich ..	E. Counties	1 6½	1 2
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
A₂	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
A₂	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
A₂	Retford ..	Mid. Counties	1 6½	1 2
A	Rhondda Valley	S. Wales & M.	1 8	1 3½
A₂	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
A₂	Rugeley ..	Mid. Counties	1 6½	1 2
A	Runcorn ..	N.W. Counties	1 8	1 3½
A₂	ST. ALBANS	E. Counties	1 6½	1 2
A	St. Helens	N.W. Counties	1 8	1 3½
B₂	Salisbury	S.W. Counties	1 4½	1 0½
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
A₂	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
A₂	South'pton	S. Counties	1 6½	1 2
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-Tren	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	Swadlincote	Mid. Counties	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	Teesside Dist.	N.E. Counties	1 8	1 3½
B	Teignmouth	S.W. Coast	1 6	1 1½
A	Todmorden	Yorkshire	1 8	1 3½
A₂	Torquay ..	S.W. Counties	1 7	1 2½
C	Truro ..	S.W. Counties	1 4	1 0½
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
A₁	Walsall ..	Mid. Counties	1 7½	1 2½
A	Warrington	N.W. Counties	1 8	1 3½
A₂	Warwick ..	Mid. Counties	1 7	1 2½
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
A₂	Whitby ..	Yorkshire	1 7	1 2½
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
A₂	Worcester ..	Mid. Counties	1 6½	1 2
A₂	Worksop ..	Yorkshire	1 6½	1 2
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 3

* In these areas the rates of wages for certain trades (usually Painters and Plasterers) vary slightly from those given. The rates for each trade in any given area will be sent on request.

PRICES CURRENT

EXCAVATOR AND CONCRETOR

EXCAVATOR, 1s. 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 11 0
Pit gravel, per yd.	0 18 0
Pit sand, per yd.	0 14 6
Washed sand	0 15 0
Screened ballast or gravel, add 10 per cent. per yd.	
Clinker, breeze, etc., prices according to locality.	
Portland cement, per ton	£2 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 1 6
SPREAD and level, including wheeling, per yd.	0 1 6
FILLING into carts and carting away to a shoot or deposit, per yd. cube	0 10 6
TRIMMING earth to slopes, per yd. sup.	0 0 6
HACKING up old grano. or similar paving, per yd. sup.	0 1 3
PLANKING to excavations, per ft. sup.	0 0 5
DO. over 10 ft. deep, add for each 5 ft. in depth, 30 per cent.	
IF left in, add to above prices, per ft. cube	0 2 0
HARDCORE, 2 in. ring, filled and rammed, 4 in. thick, per yd. sup.	0 2 1
DO. 6 in. thick, per yd. sup.	0 2 10
PUDDLING, per yd. cube	1 10 0
CEMENT CONCRETE, 4-2-1, per yd. cube	2 3 0
DO. 6-2-1, per yd. cube	1 18 0
DO. in upper floors, add 15 per cent.	
DO. in reinforced-concrete work, add 20 per cent.	
DO. in underpinning, add 60 per cent.	
LIAS-LIME CONCRETE, per yd. cube	£1 16 0
BREEZE CONCRETE, per yd. cube	1 7 0
DO. in lintels, etc., per ft. cube	0 1 6
CEMENT concrete 4–2–1 in lintels packed around reinforcement, per ft. cube	0 3 9
FINE concrete benching to bottom of manholes, per ft. cube	0 2 6
FINISHING surface of concrete spade face, per yd. sup.	0 0 9

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 ft.	£0 0 10
DO. *6 in., per ft.*	0 1 3
DO. *9 in., per ft.*	0 2 3
Cast-iron pipes, coated, 9 ft. lengths, 4 in., per yd.	0 5 6
DO. *6 in., per yd.*	0 8 6
Portland cement and sand, see "Excavator" above.	
Lead for caulking, per cwt.	£2 5 6
Gaskin, per lb.	0 0 4½

*

STONEWARE DRAINS, jointed in cement, tested pipes, 4 in., per ft.	0 4 3
DO. 6 in., per ft.	0 5 0
DO. 9 in., per ft.	0 7 9
CAST-IRON DRAINS, jointed in lead, 4 in., per ft.	0 8 0
DO. 6 in., per ft.	0 10 0

Note.—These prices include digging concrete bed and filling for normal depths, and are average prices.

Fittings in Stoneware and Iron according to type. *See* Trade Lists.

BRICKLAYER

BRICKLAYER, 1s. 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.	24 10 0
DO. *headers, per M.*	24 0 0
Colours, extra, per M.	5 10 0
Seconds, less, per M.	1 0 0
Cement and sand, see "Excavator" above.	
Lime, grey stone, per ton	2 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.	
DO. in backing to masonry, add 12½ per cent. per rod.	
DO. in raising on old walls, etc., add 12½ per cent. per rod.	
DO. in underpinning, add 20 per cent. per rod.	
HALF-BRICK walls in stocks in cement mortar (1–3), per ft. sup.	£0 1 0
BEDDING plates in cement mortar, per ft. run	0 0 3
BEDDING window or door frames, per ft. run	0 0 3
LEAVING chases 2½ in. deep for edges of concrete floors not exceeding 6 in. thick, per ft. run	0 0 2
CUTTING do. in old walls in cement, per ft. run	0 0 4
CUTTING, toothing and bonding new work to old (labour and materials), per ft. sup.	0 0 7
TERRA-COTTA flue pipes 9 in. diameter, jointed in fireclay, including all cuttings, per ft. run	0 3 6
DO. 14 ft. by 9 in. do., per ft. run	0 6 0
FLAUNCHING chimney pots, each	0 2 0
CUTTING and pinning ends of timbers, etc., in cement	0 1 0
FACINGS fair, per ft. sup. extra	0 0 3
DO. picked stocks, per ft. sup. extra	0 0 7
DO. red rubbers gauged and set in putty, per ft. sup. extra	0 4 9
DO. in salt white or ivory glazed, per ft. sup. extra	0 5 6
TUCK pointing, per ft. sup. extra	0 0 10
WEATHER pointing, do. do.	0 0 3
TILE creasing with cement fillet each side per ft. run	0 0 6
GRANOLITHIC PAVING, 1 in., per yd. sup.	0 5 0
DO. 1½ in., per yd. sup	0 6 0
DO. 2 in., per yd. sup.	0 7 0
If coloured with red oxide, per yd. sup.	0 1 0
If finished with carborundum, per yd. sup.	0 0 6
If in small quantities in finishing to steps, etc., per ft. sup.	0 1 4
Jointing new grano, paving to old, per ft. run	0 0 4
Extra for dishing grano, or cement paving around gullies, each	0 1 6
BITUMINOUS DAMP COURSE, ex rolls, per ft. sup.	0 0 7
ASPHALT (MASTIC) DAMP COURSE, ½ in., per yd. sup.	0 8 0
DO. vertical, per yd. sup.	0 11 0
SLATE DAMP COURSE, per ft. sup.	0 0 10
ASPHALT ROOFING (MASTIC) in two thicknesses, 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
BREEZE fixing bricks, extra for each	0 0 3

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

MASON

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

*

Portland Stone:	
Whitbed, per ft. cube	£0 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 emplates 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
ARTIFICIAL stone paving, 2 in. thick, per ft. sup.	0 1 6
DO. 2½ in. thick, per ft. sup.	0 1 9

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 1,200:				
Portmadoc Ladies			£14	0 0
Countess			27	0 0
Duchess			32	0 0
Old Delabole	*Med.*	*Grey*	*Med.*	*Green*
24 in. × 12 in.	£42	11 3	£45	1 0
20 in. × 10 in.	31	4 3	33	0 6
16 in. × 10 in.	20	18 0	22	4 9
14 in. × 8 in.	12	1 0	12	16 3
Green Randoms, per ton			8	3 9
Grey-green do., per ton			7	3 9
Green peggies, 12 in. to 8 in. long, per ton			6	3 9
In 4-ton truck loads, delivered Nine Elms station.				
Clips, lead, per lb.			£0	0 6
Clips, copper, per lb.			0	2 0
Nails, compo, per cwt.			1	6 0
Nails, copper, per lb.			0	1 10
Cement and sand, see "Excavator," etc., above.				
Hand-made tiles, per M.			£5	18 0
Machine-made tiles, per M.			5	8 0
Westmorland slates, large, per ton			9	0 0
DO. *Peggies, per ton*			7	5 0

*

SLATING, 3 in. lap, compo nails, Portmadoc or equal:			
Ladies, per square		£4	0 0
Countess, per square		4	5 0
Duchess, per square		4	10 0
WESTMORLAND, in diminishing courses, per square		6	5 0
CORNISH DO., per square		6	3 0
Add, if vertical, per square approx.		0	13 0
Add, if with copper nails, per square approx.		0	2 6
Double course at eaves, per ft. approx.		0	1 0
SLATING with Old Delabole slates to a 3 in. lap with copper nails at per square.			
	Med. Grey	Med.	Green
24 in. × 12 in.	£5 0 0	£5	2 0
20 in. × 10 in.	5 5 0	5	10 0
16 in. × 10 in.	4 15 0	5	1 0
14 in. × 8 in.	4 10 0	4	15 0
Green randoms		6	7 0
Grey-green do.		5	9 0
Green peggies, 12 in. to 8 in. long		4	17 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 18s. 0d. per square.			
FIXING lead soakers, per dozen		£0	0 10
STRIPPING old slates and stacking for re-use, and clearing away surplus and rubbish, per square		0	10 0
LABOUR only in laying slates, but including nails, per square		1	0 0
See "Sundries for Asbestos Tiling."			

CARPENTER AND JOINER

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

*

Timber, average prices at Docks, London Standard	
Scandinavian, etc. (equal to 2nds):	
7 × 3, per std.	£2(0 0
11 × 4, per std.	30 0 0
Memel or Equal. Slightly less than foregoing.	
Flooring, P.E., 1 in., per sq.	£1 5 0
DO. *T. and G., 1 in., per sq.*	1 5 0
Planed boards, 1 in. × 11 in., per std.	30 0 0
Wainscot oak, per ft. sup. of 1 in.	0 1 6
Mahogany, Honduras, per ft. sup. of 1 in.	0 1 4
DO. *Cuba, per ft. sup. of 1 in.*	0 2 6
DO., *African, per ft. sup.*	0 1 3
Teak, per ft. sup. of 1 in.	0 1 6
DO., *ft. cube*	0 15 0

*

FIR fixed in wall plates, lintels, sleepers, etc., per ft. cube	0 5 6
DO. framed in floors, roofs, etc., per ft. cube	0 6 6
DO. framed in trusses, etc., including ironwork, per ft. cube	0 7 6
PITCH PINE, add 33⅓ per cent.	
FIXING only boarding in floors, roofs, etc., per sq.	0 13 6
SARKING FELT laid, 1-ply, per yd.	0 1 6
DO. 3-ply, per yd.	0 1 9
CENTERING for concrete, etc., including horsing and striking, per sq.	2 10 0
TURNING pieces to flat or segmenta soffits, 4½ in. wide, per ft. run	0 0 4½
DO. 9 in. wide and over per ft. sup.	0 1 2

continued overleaf

CARPENTER AND JOINER: *continued.*

SHUTTERING to face of concrete, per square	£1	10	0
DO. in narrow widths to beams, etc., per ft. sup.	0	0	6
USE and waste of timbers, allow 25 per cent. of above prices.			
SLATE BATTENING, per sq.	£0	12	6
DEAL boarding to flats, 1 in. thick and firrings to falls, per square	2	10	0
STOUT feather-edged tilting fillet to eaves, per ft. run	0	0	6
FEATHER-edged springer to trimmer arches, per ft. run	0	0	4
STOUT herringbone strutting (joists measured in), per ft. run	0	0	6
SOUND boarding, ⅞ in. thick and fillets nailed to sides of joists (joists measured over), per square	2	0	0
RUBEROID or similar quality roofing, one-ply, per yd. sup.	0	2	3
DO., two-ply, per yd. sup.	0	2	6
DO., three-ply, per yd. sup.	0	3	0
TONGUED and grooved flooring, 1¼ in. thick, laid complete with splayed headings, per square	2	5	0
DEAL skirting torus, moulded 1¼ in. thick, including grounds and backings, per ft. sup.	0	1	0
TONGUED and mitred angles to do.	0	0	6
WOOD block flooring standard blocks laid herringbone in mastic :			
Deal 1 in. thick, per yd. sup.	0	10	0
DO. 1¼ in. thick, per yd. sup.	0	12	0
Maple 1¼ in. thick, per yd. sup.	0	15	0
DEAL moulded sashes, 1¼ in. with moulded bars in small squares, per ft. sup.	0	2	6
DO. 2 in. do., per ft. sup.	0	2	9
DEAL cased frames, oak sills and 2 in. moulded sashes, brass-faced pulleys and iron weights, per ft. sup.	0	4	6
MOULDED horns, extra each	0	0	3
DOORS, 4-panel square both sides, 1¼ in. thick, per ft. sup.	0	2	6
DO. moulded both sides, per ft. sup.	0	2	9
DO. 2 in. thick, square both sides, per ft. sup.	0	2	9
DO. moulded both sides, per ft. sup.	0	3	0
DO. in 3 panels, moulded both sides, upper panel with diminished stiles with moulded bars for glass, per ft. sup.	0	3	6
If in oak, mahogany or teak, multiply 3 times.			
DEAL frames, 4 in. × 3 in., rebated and beaded, per ft. cube	£0	15	0
Add for extra labours, per ft. run	0	0	1
STAIRCASE work :			
DEAL treads 1¼ in. and risers 1 in., tongued and grooved including fir carriages, per ft. sup.	0	2	6
DEAL wall strings, 1¼ in. thick, moulded, per ft. run	0	2	6
If ramped, per ft. run	0	5	0
SHORT ramps, extra each	0	7	6
ENDS of treads and risers housed to strings, each	0	1	0
2 in. deal mopstick handrail fixed to brackets, per ft. run	0	1	6
4½ in. × 3 in. oak fully moulded handrail, per ft. run	0	5	6
1¼ in. square deal bar balusters, framed in, per ft. run	0	0	6
FITTINGS :			
SHELVES and bearers, 1 in., cross-tongued, per ft. sup.	0	1	6
1¼ in. beaded cupboard fronts, moulded and square, per ft. sup.	0	2	9
TEAK grooved draining boards, 1¼ in. thick and bedding, per ft. sup.	0	4	6
IRONMONGERY :			
Fixing only (including providing screws) :			
TO DEAL—			
Hinges to sashes, per pair	0	1	2
Do. to doors, per pair	0	1	7
Barrel bolts, 9 in., iron, each	0	1	0
Sash fasteners, each	0	1	0
Rim locks, each	0	1	9
Mortice locks, each	0	4	0

SMITH

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

*

Mild Steel in British standard sections, per ton	£12	10	0
Sheet Steel :			
Flat sheets, black, per ton	19	0	0
DO., *galvd., per ton*	20	0	0
Corrugated sheets, galvd., per ton	20	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

PLUMBER

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

*

Lead, milled sheet, per cwt.	£1	13	6
DO. *drawn pipes, per cwt.*	1	14	0
DO. *soil pipe, per cwt.*	1	17	0
DO. *scrap, per cwt.*	1	5	6
Copper, sheet, per lb.	0	1	9
Solder, plumber's, per lb.	0	1	3
DO. *fine, per lb.*	0	1	9
Cast-iron pipes, etc. :			
L.C.C. soil, 3 in., per yd.	0	4	0
DO. *4 in. per yd.*	0	4	9½
R.W.P., 2½ in., per yd.	0	2	2
DO. *3 in., per yd.*	0	2	7
DO. *4 in., per yd.*	0	3	6½
Gutter, 4 in. H.R., per yd.	0	1	6½
DO. *4 in. O.G., per yd.*	0	1	10½
*			
MILLED LEAD and labour in gutters, flashings, etc.	3	2	6
LEAD PIPE, fixed, including running joints, bends, and tacks, ½ in., per ft.	0	2	0
DO. ¾ in., per ft.	0	2	3
DO. 1 in., per ft.	0	3	0
DO. 1½ in., per ft.	0	4	0
LEAD WASTE or soil, fixed as above, complete, 2½ in., per ft.	0	6	0
DO. 3 in., per ft.	0	7	0
DO. 4 in., per ft.	0	9	9
WIPED soldered joint, ½ in., each	0	2	6
DO. ¾ in., each	0	3	2
DO. 1 in., each	0	3	8
BRASS screw-down stop cock and two soldered joints, ½ in., each	0	11	0
DO. ¾ in., each	0	13	6
CAST-IRON rainwater pipe, jointed in red lead, 2½ in., per ft. run	0	1	7
DO. 3 in., per ft. run	0	2	0
DO. 4 in., per ft. run	0	2	10
CAST-IRON H.R. GUTTER, fixed, with all clips, etc., 4 in., per ft.	0	2	0
DO. O.G., 4 in., per ft.	0	2	3
CAST-IRON SOIL PIPE, fixed with caulked joints and all ears, etc., 4 in., per ft.	0	4	6
DO. 3 in., per ft.	0	3	6
Fixing only :			
W.C. PANS and all joints, P. or S., and including joints to water waste preventers, each	2	5	0
BATHS, with all joints	1	3	6
LAVATORY BASINS only, with all joints, on brackets, each	1	10	0

PLASTERER

PLASTERER, 1*s.* 9½*d. per hour (plus allowances in London only) ;* LABOURER, 1*s.* 4½*d. per hour.*

*

Chalk lime, per ton	£2	17	0
Hair, per cwt.	1	15	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	3
WHITE glazed tiling set in Portland and jointed in Parian, per yd., from	1	11	6
FIBROUS PLASTER SLABS, per yd.	0	1	10

GLAZIER

GLAZIER, 1*s.* 8½*d. per hour.*

*

Glass : 4ths in crates :			
Clear, 21 oz.	£0	0	4½
DO. 26 oz.	0	0	5
Cathedral white, per ft.	0	0	7
Polished plate, British ¼ in., up to 2 ft. sup. per ft.	0	1	6
DO. *4 ft. sup.* „	0	2	9
DO. *6 ft. sup.* „	0	3	0
DO. *20 ft. sup.* „	0	3	7
DO. *45 ft. sup.* „	0	3	9
DO. *65 ft. sup.* „	0	3	11
DO. *100 ft. sup.* „	0	4	4
Rough plate, ¼ in., per ft.	0	0	6½
DO. *¼ in., per ft.*	0	0	6½
Linseed oil putty, per cwt.	0	15	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, 1*s.* 6*d.* to 2*s.* per ft.

LEAD LIGHTS, plain, med. sqs. 21 oz., usual domestic sizes, fixed, per ft. sup. and up | £0 | 3 | 0

Glazing only, polished plate, 6½*d.* to 8*d.* per ft. according to size.

PAINTER AND PAPERHANGER

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

*

Genuine white lead, per cwt.	£2	7	6
Linseed oil, raw, per gall.	0	3	6
DO., *boiled, per gall.*	0	3	8
Turpentine, per gall.	0	4	0
Liquid driers, per gall.	0	8	6
Knotting, per gall.	0	18	0
Distemper, washable, in ordinary colours, per cwt., and up	2	5	0
Double size, per firkin	0	3	6
Pumice stone, per lb.	0	0	4½
Single gold leaf (transferable), per book	0	2	0
Varnish, copal, per gall. and up	0	14	0
DO., *flat, per gall.*	1	2	0
DO., *paper, per gall.*	0	16	0
French polish, per gall.	0	17	6
Ready mixed paints, per gall. and up	0	15	0
*			
LIME WHITING, per yd. sup.	0	0	3
WASH, stop, and whiten, per yd. sup.	0	0	6
DO., and 2 coats distemper with proprietary distemper, per yd. sup.	0	0	9
KNOT, stop, and prime, per yd. sup.	0	0	7
PLAIN PAINTING, including mouldings, and on plaster or joinery, 1st coat, per yd. sup.	0	0	10
DO., subsequent coats, per yd. sup.	0	0	9
DO., enamel coat, per yd. sup.	0	1	2½
BRUSH-GRAIN, and 2 coats varnish, per yd. sup.	0	3	8
FIGURED DO., DO., per yd. sup.	0	5	6
FRENCH POLISHING, per ft. sup.	0	1	2
WAX POLISHING, per ft. sup.	0	0	6
STRIPPING old paper and preparing, per piece	0	1	7
HANGING PAPER, ordinary, per piece	0	1	10
DO., fine, per piece, and upwards	0	2	4
VARNISHING PAPER, 1 coat, per piece	0	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

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, ⅜ 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, ⅜ 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., ¼ in. thick, suitable for domestic work, unpolished, per yd. | 0 | 6 | 6

Metal casements for wood frames, domestic sizes, per ft. sup. | 0 | 1 | 6

DO., *in metal frames, per ft. sup.* | 0 | 1 | 9

HANGING only metal casement in, but not including wood frames, each | 0 | 2 | 10

BUILDING in metal casement frames, per ft. sup. | 0 | 0 | 7

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

PLYWOOD, per ft. sup.

Thickness	5/16 in.			¼ in.			⅜ in.			½ in.		
Qualities ..	AA.	A.	B.	AA.	A.	B.	AA.	A.	B.	AA.	A.	B.
	d.	d.	d.	d.	d.	d.	d.	d.	d.	d.	d.	d.
Birch	4	3	2	5	4	3	7½	6	4½	8½	7	6
Alder	3½	3	2	5	4	3	6½	5½	4½	8	17	6
Gaboon Mahogany	4	3	3	6½	5½	4	9½	7½	—	1 0½	10	—
Figured Oak 1 side	5½	7	—	10	8	—	11½	—	—	1 6	—	—
Plain Oak 1 side	6½	6	—	7½	7	—	9½	—	—	1 0	—	—
Oregon Pine	5	4	—	5½	5	—	6	—	—	—	—	—