[A working detail of this proscenium arch appears on the following page]

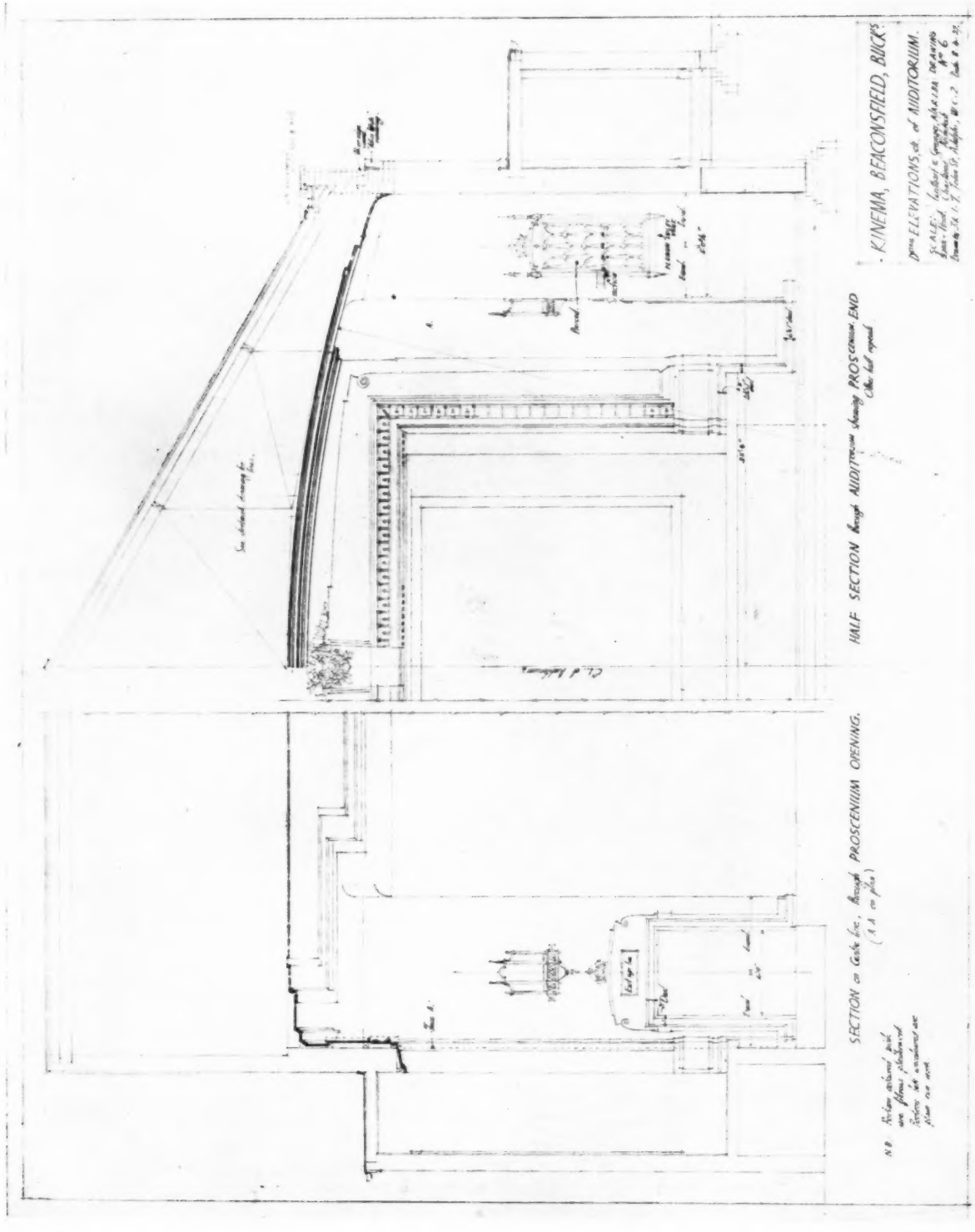
THE PROSCENIUM ARCH, NEW CINEMA THEATRE, BEACONSFIELD

[BY LEATHART AND GRANGER]

THE WEEK'S DETAIL

[BY LEATHART AND GRANGER]

The new cinematograph theatre at Beaconsfield has been built to take the place of an old building. The interior decoration is for the most part restrained, the effects being gained by the use of colour rather than by elaboration of forms, and practically the only exception to this in the auditorium itself is, logically enough, the wall of which the proscenium arch is part.



A photograph of this detail appears on the previous page.

THE ARCHITECTS' JOURNAL

Wednesday, August 29, 1928

A "NOW" IN THE DEAD SEASON

Now the architect and the client and even the builder are at peace—one with another. Now the client has given the architect a " refresher," and the architect has given the builder a certificate for work done. Now the architect looks at road maps with his children instead of at plans with quantity surveyors; now he assists in the building of castles of sand and the layout of sea-gardens, on a grand scale that is, in professional practice, not feasible. Now the architect's office boy hangs round talking to other office boys (more than ever), and comes late and goes early. Now the architect's assistant gazes dreamily out of the window into the sunny street, and sees a pretty girl riding towards his window on her bicycle who, catching sight of him looking at her, almost tumbles off. Now the bricklayers tap the bricks with their trowels and sing lightheartedly, and do not look carefully down the road for the coming of the architect, but pleasantly across at the bedroom windows facing. Now the students sit inside and outside all the little old churches in Europe sketching details, trying to get the true twist of that ogee, or that cusping in perspective, and, for a little relaxation, wander about the churchyards reading the inscriptions on the tombstones. Now the profession of architecture seems a very pleasing thing. Now the client's wife looks at the thatched roofs and half-timbered cottages and calls to her husband so that Mr. Matchett, their architect, can be prevailed upon to give them something like it; and another client's wife falls in love with the flower-like architecture of the Riviera and buys postcards so that when she gets home she will be able to make them all understand what she likes. Now the Americans flock to England like the swallows, and pretend they have something bigger and better than St. Paul's or the Abbey—and built in half the time, but do not neglect to take back pieces in their pockets, nor to buy all the old houses in England and rebuild them in Philadelphia. Now come to London our own country cousins, and take rides on tops of buses and open their mouths wide at Adelaide House and Regent Street, and call every new building " splendid " or " fine," being always deceived by things new.

Now through the galleries of the Royal Academy there is a steady stream of country vicars and maiden aunts who are to be found in London at no other time. Now the R.I.B.A. library is closed, and if you want to borrow a book you must buy it. Now there are no political meetings, no public dinners, no speeches, no competitions, no papers being read, no Royal Gold Medals being given away (or even awarded), no examinations being held, no letters being written to the papers, no cases at law. Now one would think that everybody had agreed to keep as quiet as possible. Now there are no buildings tumbling down, no bridges giving way, no cathedrals collapsing. Now one would think that if experts would only refrain from reporting upon such dangers, such dangers would not exist, or that there must be a truce of God because the experts are all away.

Now heaps of bricks shot from carts on to the building site make the water thrown upon them smoke, and a visit to a brickfield is not to be thought of. Now newly-sawn wood smells pleasantly of resin. Now fresh paint blisters and little flies stick to it. Now doors and windows which had become swollen and jammed in the winter open and close with substantial latitude. Now mortar does not look frozen and like rock, but is so wet and sloppy as to make one wonder how it can ever stick bricks together. Now old stone walls overgrown with ivy, and with the moon shining full upon them, look enchanted. Now old red brick walls with plums growing against them, and the sun hot upon them, though a reality, are like a dream. Now one can appreciate the thick walls and thatched roofs of old barns and old cottages because of their cool interiors. Now the sight of an old well makes one wonder why water was ever laid on in pipes. Now the going off to bed with a candle makes one wonder who should have wanted to discover electricity, and why the Ministry of Health should be so down on low ceilings, and the local by-laws dead against low doorways and small windows. Now the touching of the roughly-wrought handrail gives one a strong dislike to woodworking machinery, and one is favourably impressed by the scant floor coverings on the fine old boards. Now the sight of the seaside architecture makes one ill, and the miserable little tin bathing huts perched upon the grand cliffs cause one to shake an angry fist. Now the architecture of the sea, the big boats and the small canoes, fill one with admiration and awe, for so at one are they either with dark skies and rough water or with a sunlit bay. Now, too, after the bringing to mind of these things, after the setting-up of this cross-section, the writer also must take himself off, to pack, and catch his train.

NEWS AND TOPICS

TOWN PLANNING IN IRELAND—A SOUTH COAST COASTAL ROAD—SOME EFFECTS OF THE CHARING CROSS BRIDGE—ARCHITECTURAL DRAWINGS AT WALKER'S GALLERY

THE Royal Institute of Public Health has selected Dublin for its annual congress; indeed, the Free State seems to be becoming the fashion. In rapid succession there have been a record horse show, the national Tailteann games, and the Public Health Congress. The Garden Cities and Town Planning Association are over this week for an Irish tour, and the world of journalism is shortly paying a visit on its own account. The Irish Free State offers extraordinary opportunities for town planning since it is virtually an unspoilt country with (if we may use an expressive Irishism) the future in front of it. Town planning has been given a prominent place in the congress activities, and the Institute was fortunate in obtaining the presence of Professor Patrick Abercrombie, whose opening address covered in outline practically the whole range of the subject. Dr. W. C. Dwyer, one of Dublin's three very live commissioners, as joint chairman, lifted town planning into its proper place in the realm of practical, hard-headed, common sense, showing how much can be done by foresight, even without special Acts of Parliament.

* * *

Mr. Manning Robertson, in the first paper, dealt with "Town Planning and the Public Health," and emphasized this practical side; and a resolution was unanimously passed to the effect that the Government should set up a Commission to suggest legislation for the planning of the Free State as a whole. It should certainly be possible to co-ordinate town and regional planning, traffic and advertisement control, smoke abatement, and, in fact, all those activities that go, as Mr. Robertson put it, towards making the country fit for intelligent beings to inhabit. Mr. W. J. Byrne read a paper on "Public Utility Societies," and other aspects of housing are to be dealt with by the Dublin city architect, Mr. H. T. O'Rourke, who did invaluable work in connection with Dublin's civic survey. Dr. R. E. Stradling, Major Waller, and Professor R. M. Butler wound up with an appeal for "the amenities of housing and the preservation of the Irish countryside." The main value of these congresses lies, perhaps, in the impetus which they afford to public discussion, and to awakening a live interest in problems such as these, which the public is too much apt to regard as fads or cranks instead of essential activities of civilization.

* * *

A valuable book for architects who are in any way concerned with the clearance and reconstruction of insanitary areas, or the reconditioning of slum housing, is to be published in a few weeks' time. This impartial survey of an extremely complex problem has been written by Mr. B. S. Townroe, who is, of course, well known to readers of THE ARCHITECTS' JOURNAL. The Archbishop of Canterbury contributes a special message, and Sir Walker Smith, who was city engineer of Edinburgh, and subsequently became Director of Housing at the Ministry of Health under Sir James Carmichael, writes an introduction. The book is, I hear, intended to be practical and helpful, and does not indulge in "sob stuff" so much as describing what has been done and what can be done in order to deal with our most urgent domestic problem.

* * *

Progress is being made with the plans for the building of a coastal road along the South Coast. Between Portsmouth and Brighton, for example, there is great need for a good road, as at the present time a circuitous route has to be taken via Arundel and Chichester. This is one of the questions to which the various town-planning committees for Brighton and district and for Bognor and district are giving special attention. I hear that on the whole good progress is being made with the various surveys, but that the parochialism of rural district councils constitutes a very serious handicap. Small farmers and narrow-minded landowners, who only possess a few acres, sometimes influence rural councils in the direction of reaction, and refuse to recognize that it is necessary to look ahead.

* * *

What will be the effect of the new Charing Cross Bridge upon the churchyard and recreation ground of St. Martin-in-the-Fields? It seems clear that in all probability this playground of the poor that was laid out many years ago by the Metropolitan Public Gardens Association, will be seriously interfered with. The new bridge will also affect the Embankment Gardens, adjoining Villiers Street, that are now so much used by visitors who come to London in the motor-coaches and disembark on the Embankment. The churchyard garden of St. John's, Waterloo Road, may also seriously be affected. Careful consideration should be paid, possibly by the Greater London Joint Town-Planning Committee, to the plans for the approaches to the new Charing Cross Bridge, before any definite decisions are taken.

* * *

I hear that the Nationalist Government at Canton are giving a good deal of work to local architects. We only hear in the daily Press of sensational events in China and are not told of the number of new schools, roads, and houses that are being constructed. Definite efforts are being made to improve conditions in the city of Canton. It is significant that a zoological garden is shortly to be opened, and no further public executions are to be held. Chinese architects, who have survived, will now have their chance to emulate Mr. Guy Dawber with the planning of a reptile house at the Canton Zoo.

* * *

There are always some good things at Walker's Gallery on the occasions of the annual exhibitions of watercolour drawings. This year the honours go to William Callow and Thomas Boys and their architectural drawings. They

are charming. The Callows are of French scenes done when the artist was only twenty-four. He lived till he was nearly a hundred and died practically unnoticed in 1908, but his drawings live after him. The four shown in the gallery are simply done with an unostentatious and faithful line, and their colour is delicate and engaging. Boys was more pronounced, and applied his colour to his vigorous line-work with more gusto. Gusto, too, is the accent of the delightful drawings of "Knaresborough Bridge," by Thomas Rowlandson, put in with the characteristic wavy line of the caricatures—the Rowlandson line—which can never be mistaken or overlooked. It is very interesting to come across these rare architectural drawings of the great satirist, so true to subject and not at all exaggerated. Very different in character, more topographical and heavier in treatment the drawing by William Havell of "Folly Bridge, Oxford," recalls one of the minor British architectural watercolour draughtsmen and print-makers. Havell's *London* and *Noblemen's Seats* are among the few good books illustrated in aquatint, of which medium Havell was a master. They are hard to find now, and their prices go up as they appear.

* * *

Of even greater interest architecturally are the few watercolours by Continental artists which the Walker Gallery show includes this year—some forty in all. They date back to William van der Velde II, who was born in 1633, and forward to the last quarter of last century. There is a good specimen of the work of Jacques Louis Clérisseau, the French architect and designer, who was born in Paris in 1722, winning the Prix de Rome in 1751, and coming to England with Robert Adam later, where he exhibited at the Royal Academy and made drawings for his "Ruins of Spalatro," which were engraved by Bartolozzi and Santini, and published in 1764. There is a picture of his in the Victoria and Albert Museum, and his architectural drawings, when they occur, fetch £40 or £50. The one exhibited is a classical subject, and is typical of the reconstructive work in which Clérisseau loved to indulge. After his return to Paris from England, he travelled, and eventually published "Ruins of Rome," "Villas of Italy," buildings in Dalmatia, "Antiquities of France," and "Monuments of Nimes." He died in 1820, a chevalier of the Legion of Honour, and in his fondness for reconstituting architectural scenes, he has had some notable successors, one or two of whom are fortunately living artists. Another maker of drawings of a similar character is represented by a charming watercolour of Boulogne Harbour—Anne Claude Thiénon, who exhibited architectural studies of the environs of Rome and the French provinces during the first half of the last century.

* * *

A remarkable drawing of Delft with every brick and tile of the houses painted in with astonishing meticulosity, measuring less than 11 in., is by L. Farguè. Not only is the architecture set out in detail, but the atmosphere of the place is rendered with great exactitude. This drawing might have been taken as a model of Charles Ginner or F. L. Griggs. Curiously enough there is another drawing distinguished by this astonishing pre-Raphaelite technique. It is a pleasant picture described in the Walker Gallery catalogue as by Langendyk, of Rotterdam, and is entitled, "An Historical Conference." It is just over a foot in height,

An Historical Conference at The Hague.
By Langendyk. [*At Walker's Gallery.*]

but it contains, I should think, about a hundred full-length figures painted, even as to features, with the greatest particularity. The furniture is treated similarly, and when all is said, there still remains the architectural scene—the Great Hall at the Hague, with all its decoration, including many escutcheons and coats of arms and pieces of sculpture. As if this were not enough, the artist must needs give a view of an adjacent building seen through the high windows of the hall. There were two Langendyks of Rotterdam—Dirk, born in 1748, who made an unhappy marriage and took to drink to drown his sorrows, and Jan, his son, born in 1780. The elder painted great battle-pieces on sea and land; the younger similar pieces and landscapes, painted and drawn in Indian ink and in etching. Jan was not content with Rotterdam, but lived also at Brussels and The Hague, and died at Amsterdam. Both were distinguished by their excessively minute technique, but I am rather inclined to give Jan the benefit of the authorship of the excessively minute study of the "Historical Conference at The Hague."

ASTRAGAL

THE VILLAGE THAT STOOD ALOOF

[BY PHILIP HURD]

ONCE upon a time two or three cottages gathered together on the top of a hill about five miles from a big town. While as the centuries passed the big town swelled itself out, the village on the hill hardly grew at all. Then gradually a change came about. The rich, elderly men of the city (for it had become one by this time) started to retire from the haunts of their youth and middle age, and they built themselves villas round about this little village on the hill.

Let us see what would happen as this process developed. The first few of these elderly "pioneers" would buy up as much land as they could near the top of the hill (a large area, so that they might at last have privacy after sixty years or so of life down below among every one else; and high up, because the site of the house had to command an extensive view). Then other and later arrivals from the city would creep in and build lower down, and gradually as the city itself spread, this fringe of villas round the base of the hill would be merged in its outskirts.

Virtually the village would still be isolated on the top of the hill, surrounded by small pleasure estates forming an irregular green belt of privately owned land protecting it from the vast octopoid growth of the city below.

That would be the position up to the middle of the last century; but the picture must be completed, and since then the descendants of these original pioneers have sold their lands, and much of it has fallen into the hands of vulgar men who, wishing to increase the value of what they had acquired, would begin the process of development. From then onwards this hill-suburb is doomed to submergence, except where the old owners have remained, and where philanthropic gentlemen, by paying out large sums of money, have been able to save land from development.

On thinking it over we realize that this conclusion is very unsatisfactory. If, for instance, the City Fathers had had the sense to schedule these outskirts of their district, either to be built upon or to be left untouched, even without any definite theories about town planning, it would have been much better, for we should at least have known where we stood. But English city authorities hesitate to use these powers. They haver about private property, compensation and the like, with exhausting caution, while outside their doors the damage is being done, and we lose our precious green fields and trees and views and allow the pleasanter of our suburbs to be mauled about until they are hardly recognizable, because the ignoble OCTOPUS (it needs to be printed very large) of the jerrybuilder wanders abroad at will.

But what, above all else, is it that should be preserved from the Octopus? Each suburb surely should be isolated by a green belt, and it is this which should be completely free from residential or industrial buildings.

It may be impracticable to think of this scheme in connection with the older suburbs of London today, save where by accident the ideal has been realized, but there is no reason why a new suburb should not be developed on more enlightened lines.

By means of a green belt, say a mile wide round each suburb, the two curses of Greater London—monotony and lack of recreation grounds—would be avoided. The problem of playing-fields has been aired in the Press frequently, but the monotony of town surroundings which drives us from London into the country (where we begin to "monotonize" all over again with our scattered bungalows) has been talked about hardly at all. It is a more complicated problem and, psychologically, very important. With a green belt round each suburb it would mean that ordinary green trees and fields—not all transformed into "municipal parks"—would be within easy reach of every family; the exit from a big town, instead of being the unending trench of shops and villas that it often is, would alternate between buildings, and a mile or half a mile of greenery on either hand (one has only to think of the London to Barnet road to see the advantage of it!); while each suburb would be limited in size and would preserve its own individuality, which is ever important in order that more local interest may be taken in civic affairs.

If you will look at the map on page 289 you will see that the suburb of Highgate, five miles north of St. Paul's, illustrates my tale and theme with tolerable nicety. It stands on a hill. It is near a city. It has for many generations been the retiring place of business men; and quite apart from these points, it is even now not far from that blessed state of isolation which is proper to every suburb in an adequate scheme of development. It has at any rate as much of a green belt around it as any I know.

A glance at the map will show that Parliament Hill and Ken Wood abut right on to Highgate. They are most important from an amenity point of view. Largely owing to the errors of the daily Press it is supposed that Ken Wood is in Hampstead. It is, of course, well over to the east side of the heath and affects Hampstead hardly at all. On the other hand, as was recognized a few years ago (suddenly and at the point of the bayonet), the loss of Ken Wood would be a calamity to the sister suburb—for Ken Wood itself forms the pleasant horizon to the view from many a Highgate window.

Continuing round to the right we have the Bishops Wood and the golf course. Both these belong to the Church. The wood, which is obviously a continuation of the woodland area marked North Wood on the Ken Wood estate, is, alas! being broken up for development. On the whole, the new houses are modest erections, but it is vandalism

that such a fine tract of woodland so near to London should ever have been disturbed. The golf course (which has been mentioned recently in these columns) has been threatened time and again with partial destruction by its owners, and it was only by plain speaking and (probably) a developing fear of antagonistic public opinion, that the Ecclesiastical Commissioners were recently led to renew their lease to the golf club for another twenty-one years.

I cannot know what is in the mind of the Commissioners (or rather of their estate agents and lawyers), for although they are in a sense public servants, their affairs are managed with considerable privacy, but to the outsider their plans often show an almost brutal disregard for the high purposes which a religious organization exists to serve. In a few years, it is evident, they will have built round three sides of the golf course, obtaining high ground-rents mainly on account of the amenity-value of that open space—and then, apparently, they intend to build on the golf course itself.

It is not enough that the Commissioners should only permit the erection of good-class residences on their estates (some, so the hoardings proudly tell us, are actually "Architectural Houses") or that they should insert a clause in their leases to the effect that the "sylvan character" of the district should not be destroyed, or that many years

ago they handed over to the public authorities (for a good price and only after a great deal of pressure) some woodlands now known as Highgate Woods and Queens Woods. They own so much land in this district that they might quite properly be expected to ask themselves such questions as: " Does this part of London need any more of the type of house that is erected on our land ? " and " Is this woodland (or golf course) suitable from the point of view of amenity for building development ? " Such questions, however, do not interest the Commissioners—for there is only one answer to either of them, and it is patent that the land policy of the Church is purely commercial.

For the sake of contrast and relief let us turn from the Church estates (comprising Bishops Woods, the golf course, and originally Highgate and Queens Woods) to Waterlow Park, situated on the south-west side of Highgate High Street. This estate was given to the public by its late owner. Unlike all the other parts of the green belt round Highgate, this space is an " ornamental garden "—that is, there are terraces, laurel bushes, some tennis courts, a bandstand, an aviary, a number of well-kept flower-beds, and a plethora of nursemaids and children. In it, too, are fine trees, and it is admirable that many of these can be seen from the High Street on to which this park opens.

The next open space in the belt is Highgate Cemetery, noted quite seriously in the sixties of the last century by William Howitt as a " city of decomposition." Nowadays I fancy we should hardly think of it in terms of such pompous morbidity, but there is no avoiding the fact that although it is a cemetery it has several good points which make it worth having. It lies on a fine open hillside, and standing there, one has a magnificent view over London to the Surrey hills; while the crowded array of marble tombstones make this pleasant slope almost scintillate in the sunlight. There are in it, too, many relics of peculiar interest which would never have appealed to William Howitt—a " columbarium " which is more than Roman in its solemnity, several mausoleums that baffle adequate description, and an exceedingly Gothic mortuary chapel erected by the London Cemetery Company in its early days. I find it difficult to deplore the presence of the cemetery as some do, for after all it is an open space, while in addition it is rapidly becoming an important reminder of the habits of Victorian England.

And now we come to the great tragedy. Our green belt has recently been damaged. The Holly Lodge estate, once the home of so many noble trees, has been laid out (fairly well it must be admitted) as a building estate. Five acres have been left untouched for the use of the tenants, which is creditable, but the houses that have sprung up round this five acres and along these spacious highways are deplorably commonplace. Slum houses would be more interesting.

No effort was made to preserve Holly Lodge from building, for at the time the district was absorbed in collecting the puchase money for Kenwood.

On the top of the Hill is Highgate School, and its several playing fields form noble open spaces on the outskirts and in the middle of this suburb. (They are marked [A] on the map.)

It must not be forgotten, too, that much of the beauty of this green belt is due to the prevalence of fairly large private gardens—the remnants of those early " pioneers' " estates.

Recapitulating, it will be seen that the green belt divides itself into land of three classes:

Public:
- Parliament Hill Fields.
- Kenwood.
- Highgate Woods.
- Queens Woods.
- Waterlow Park.

Private:
- The golf course.
- The school fields.
- Holly Lodge estate (5 acres).
- Private gardens.

The Cemetery.

There are three bad patches: The houses at Holly Lodge, the Winchester Hall estate (C_2), which must have been beautiful forty years ago, and C_3, which is as bad an example of cramped jerrybuilding as anyone could have to gloat on.

There are two difficulties worth noting. Firstly, there is the matter of finance; every one knows how difficult it is to raise money for a hospital, and realizes that it is still harder to obtain sufficient money to preserve land from the builder where there are already sufficient houses in the district; and, secondly, there is the matter of keeping the green spaces visible from the roads; if this is done obviously the value of the space is doubled, for it gives pleasure to those outside—mere passers-by—as well as to those inside the grounds.

These are both problems which the municipality could help to solve if it chose. Obviously the municipality, as guardian of the public interest, should be the first (and not the last) to come forward as helper in the campaign for a reasonable preservation of amenities in the various suburbs —not necessarily with money only, but as the body which schedules lands before, or, at any rate, as soon as they come into the market, as open spaces under the Town-Planning Act, and (when necessary) arranges for the price to be settled by arbitration. It is still more obvious that the municipality can with forethought organize the development of a district in such a way that the open space is as much in evidence as possible from the roads, instead of being (as is so often the case) " a green hill far away," girded round so closely with the backs of small houses that it is barely visible save from a few kitchen windows and a neighbouring church tower.

Highgate has not tried to be good. It is just a lucky chance that so much of its green belt is left, for, unfortunately, it stands on the borders of more than one borough and county and tends, therefore, to be cared for by none. So far most of the preservation of local amenities is due to private effort. Certainly there are signs of a change, but it must be admitted that the local municipalities have not hitherto shown a militant attitude where big amenity questions were concerned. Still, at any rate, the green belt is there in essence, and the disgrace is that it is doubtful whether another suburb can boast of this. We must see that the new suburbs into which the villages round London are turning—Totteridge and others—are given privacy by decorous isolation. There is no reasonable excuse now that the municipal authorities should shirk this duty, for they owe it to their ratepayers to provide the best means of gaining and keeping health—recreation grounds, playing fields, and beautiful scenery (which is just as important) within easy reach—and one hopes that the force of public opinion (acerbated by the literary efforts of men like Mr. Williams-Ellis) will drive them to use more forethought in this matter in the future.

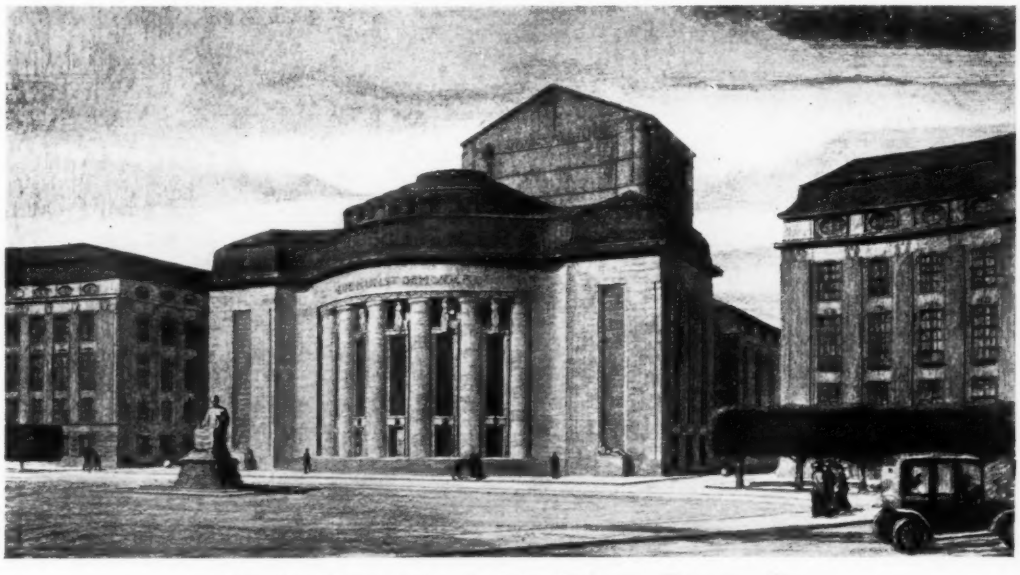
OSKAR KAUFMANN

[BY P. MORTON SHAND]

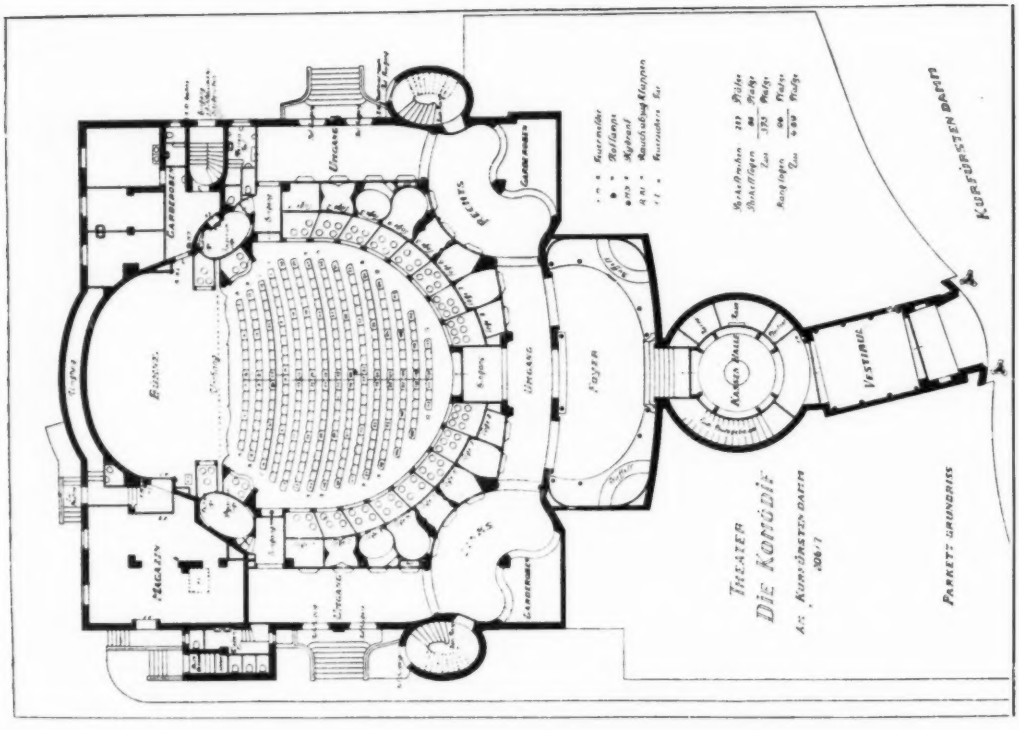
OSKAR KAUFMANN was born fifty-five years ago in that remote Carpathian Babel of Wilsonian self-determinable nationalities known as Transylvania: a mountainous, wine-growing territory, inhabited by Székeler-Magyars, Saxon-Germans and Wallachian peasantry, which formerly belonged to Hungary and is now an integral part of the new Rumania. This early familiarity with three conflicting, yet complementary, cultural traditions is reflected in the astounding plastic exuberance, the fertility of phantasy and the infinite inventive resource of Kaufmann the craftsman. Indeed, Kaufmann is almost greater as a decorative craftsman than as the admired architect of ten theatres (only two of which are not metropolitan), and as many princely villas. The evolution of such an artist from his *début* as an exponent of what—for lack of any better term to denote that rather awkward, uncomfortably ponderous and forbidding-looking mannerism, typical of German architecture during the period in which Kaufmann built the Hebbel-Theater [1907] in Berlin—may perhaps be called the Warenhaus Tietz Style (exemplified by Messel), to such highly individual, elegant and beautifully balanced masterpieces as Die Komödie [1924], and the Renaissance Theater [1926], in the same city (in which the deftly composed, sober exteriors are only a pretext for the almost extravagant brilliance and the graceful daring of the rich decoration of the interiors) is an extraordinary stimulating study.

Kaufmann, says Oscar Bie, in a brief but admirable introduction, has proved that it is possible for an architect of today to refuse to subscribe to that rigid, calculating Puritanism of predestination to structural rectitude, purged of all saving grace of embellishment by emphasis on the starkness and grimness of function; and yet arrive at an entirely modern and personal conception of the Mistress Art, without any " latitudinarian " frailties, or the glossing over of any fundamental tenet of the artist's catechism. Kaufmann's genial culture and spontaneous gaiety, his connoisseur's eclectic delight in the sapient harmonies of motif and the subtle interplay of rhythms, together with an unerring sureness and lightness of touch, have restored that naïve native elegance to German architecture which for a century and a quarter has been stifled in turn by lifeless academic exercises, gelid revivals, the blatancy of the *Gründerzeit* and the heavy-handed modernism of beam and stanchion realism. This elegance he recovered from Austrian and Bavarian Baroque, subtly transmuting his spirited interpretation of it into a rendering in acceptable conformity with the aggressive modernity of twentieth-century Germany. Kaufmann's brilliantly individual Neo-Rococo is instinct with the spirit of this age for all that he chooses a luxuriant arabesque rather than a baldly rectilineal expression. His genius does not exhaust itself in perceiving all the potentialities immediately presented by the modest rhythm of a building's principal façade, but blossoms out afresh in an interior atmosphere, wholly personal to his work, evocative of habitability, comfort, civilizing sociability and a cultivated, but never otiose or merely overwhelming, luxury. As is so often the case in Rococo, his conceptions are musical rather than plastic in inspiration. They ascend in patterned fugues that seem to be the materialization of harmonies in sound obeying the mysterious laws of counterpoint. Instead of declaiming self-assertively with sonorous gravity, argumentative querulousness, bombastic rant or prudish rigorism, his buildings sing for very joy as spontaneously as do the birds of the forest. This is the crowning virtue of an artist, innocent of all temptations extraneous to the sheer glee of creation, in an age obsessed by structural

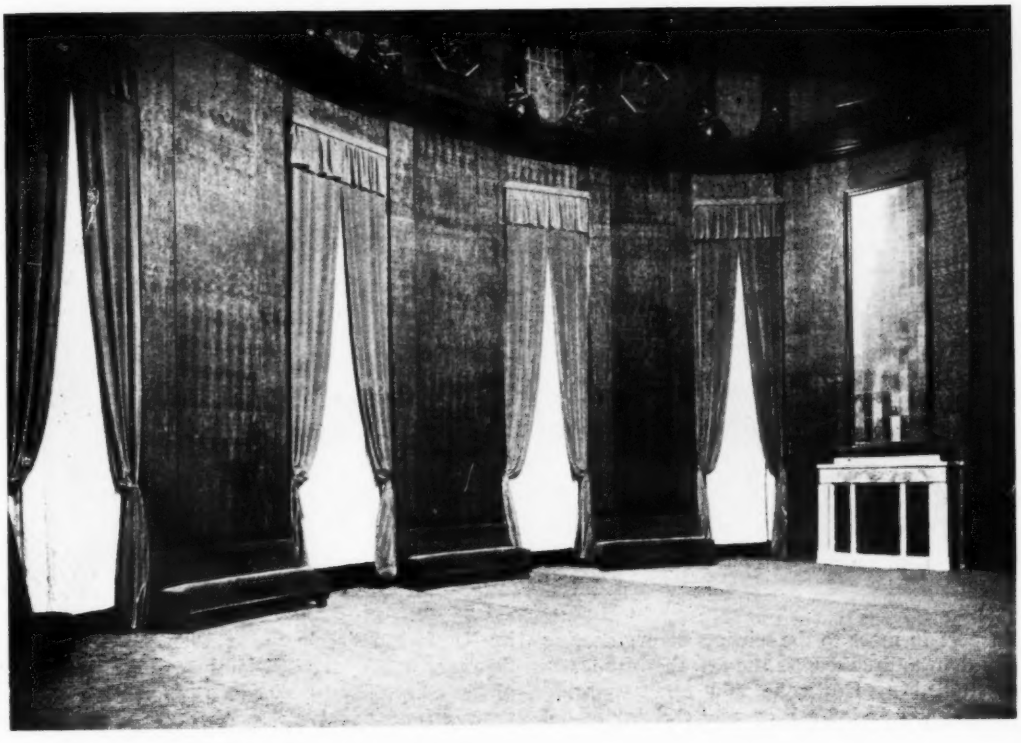
Der Architekt Oskar Kaufmann, Ernst Pollak Verlag, Berlin-Charlottenburg 4.

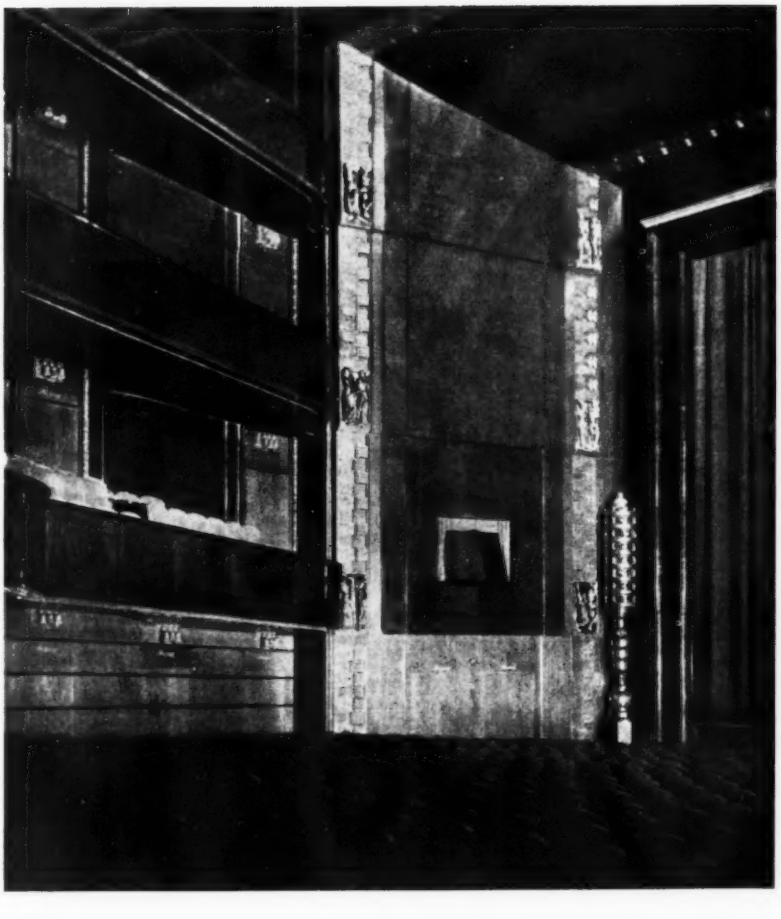


The People's Theatre, Berlin. By Oskar Kaufmann. The entrance front.



The Comedy Theatre, Berlin. Left, a detail of façade. Right, the ground-floor plan.





The People's Theatre, Berlin. By Oskar Kaufmann. Above, the foyer. Below, a view in the auditorium.

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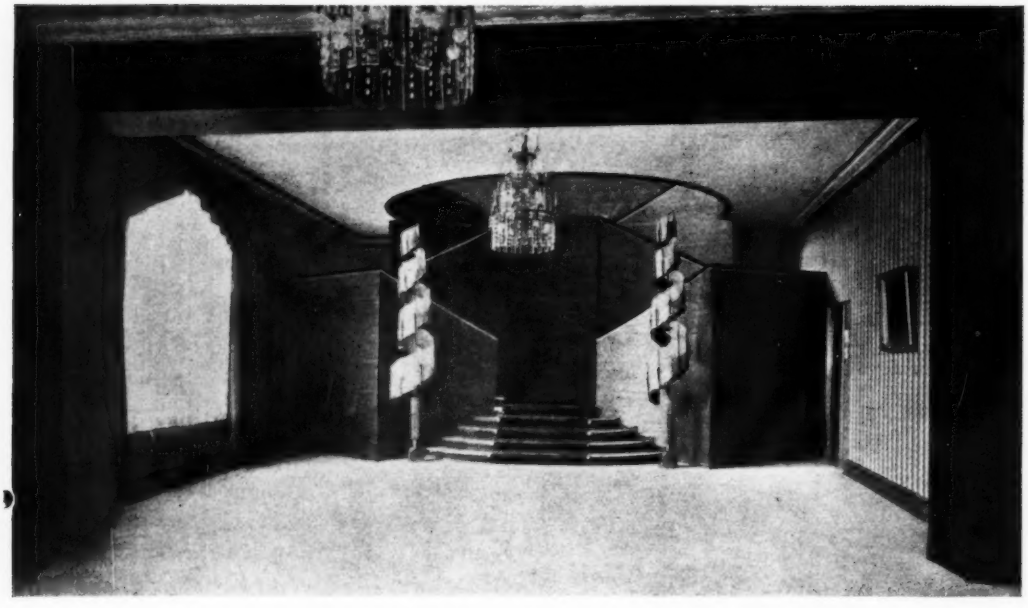


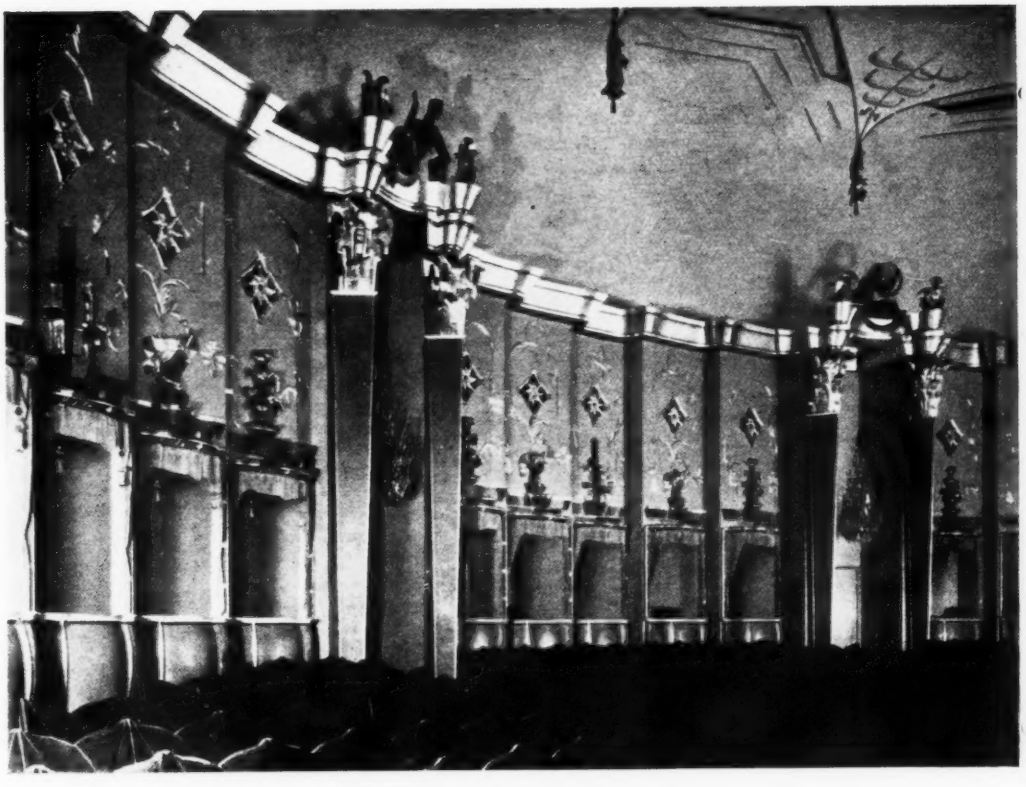
problems that pertain more to the sciences of engineering and economics than to architecture the art, the Muse.

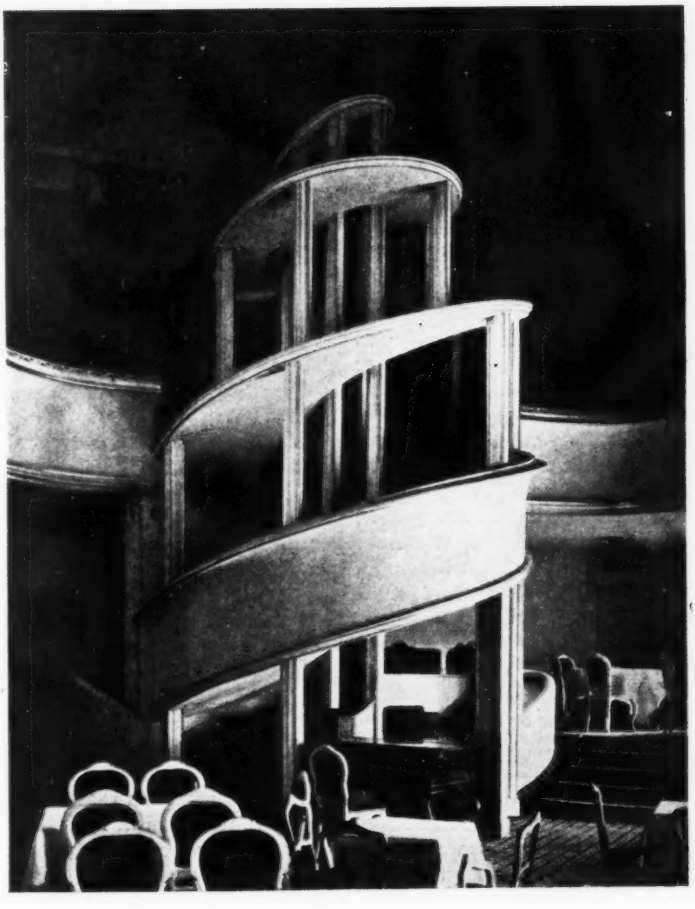
Kaufmann studied at Karlsruhe and under Sehring in Bielefeld. He has founded a large and thriving school of architectural craftsmen of his own, in which Eugen Stolzer is his chief collaborator.

The contemporary continental villa is on the borderland of the two divergent architectural concepts—the functional and the cultural; just as the theatre—an essentially traditional type of structure that is, perhaps, the hardest to which a modern æsthetic and yet scholarly social form can be imparted—clearly lies within the confines of the latter. The Berlin villa illustrated, wittily described by Kaufmann simply as "a Villa for a Young Lady at Schmargendorf," is a deliciously feminine caprice suggestive of the dainty jewel-casket, or ribboned bird-cage, of some patched and powdered shepherdess of Sanssouci. Three or four stately villas in the fashionable quarter of Grunewald (such as that belonging to Dr. Konschewski with its terrace overlooking the Hundekehlensee) are less gallant and debonair as their scale indeed requires, but in no sense deficient in the accomplishments of a courtly and dignified urbanity.

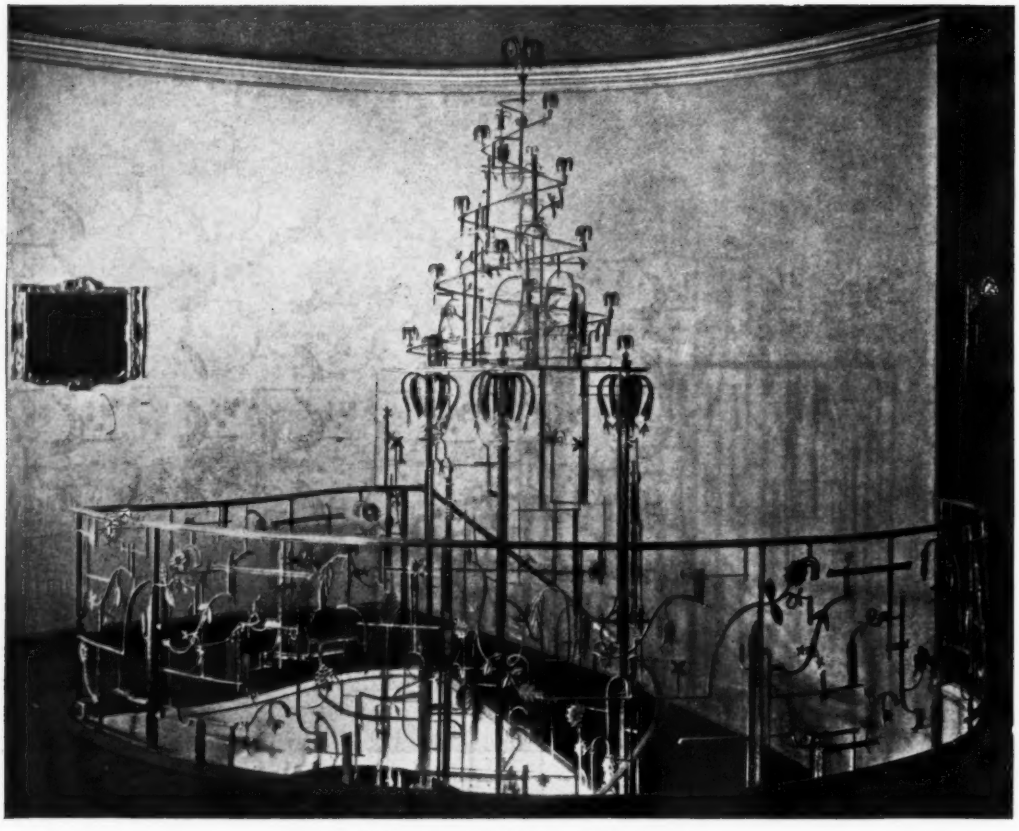
Above, New Theatre (Neues Schauspielhaus), Königsberg. By Oskar Kaufmann. The stairs to the circle. Below, Opera House in the Platz der Republik, Berlin. By Oskar Kaufmann. Detail of proscenium arch

Of the six Berlin theatres hitherto built by Kaufmann, three were reconstructed from existing buildings. The Volksbühne [1913-14], very neatly solves the difficult problem of uniting the three tiers of balconies with the proscenium in a single entity. Its interior surfaces of plain, highly-polished mahogany, typical of Kaufmann's effortless emancipation from Renaissance trammels, are enlivened by ingenious candelabra of Japanese inspiration. The Theater am Kurfürstendamm, with its charmingly refined, if rather prodigal, detail, combined with very





Above, theatre in the Kurfürstendamm, Berlin. By Oskar Kaufmann. Detail of the boxes. Below, opera-house in the Platz der Republik, Berlin. By Oskar Kaufmann. An inner staircase.



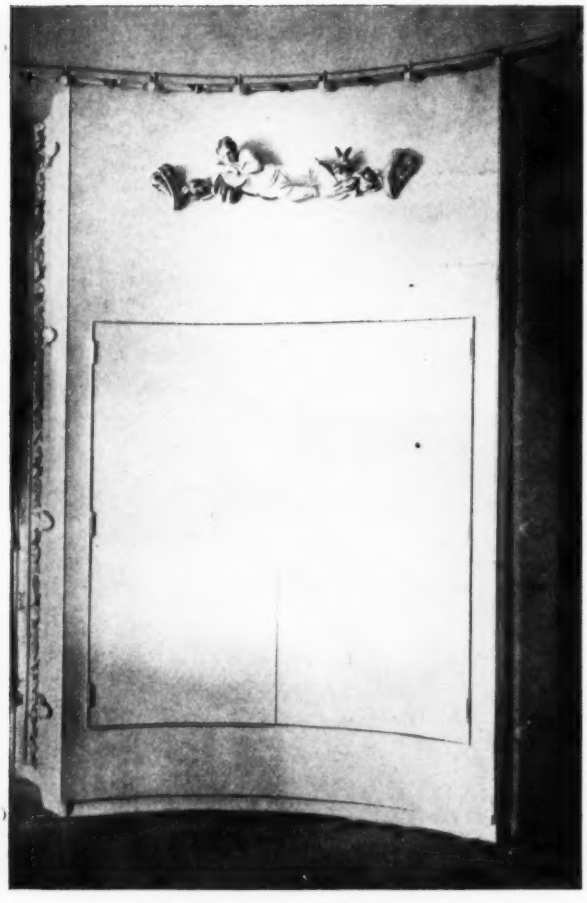
The Renaissance Theatre, Berlin. By Oskar Kaufmann. A staircase balustrade.

striking elongated columns (that have plumed and scrolled, and, in some cases, also cariatide capitals), and a scheme of hammered and burnished metal plaques, was originally a picture-gallery transformed into a stage at an astonishingly small outlay. This is, perhaps, the most original proscenium that Kaufmann has yet designed. The Kroll-Oper [1922-23], which is the adaptation of an older opera-house incredibly skilfully redesigned, was carried out in the face of the utmost financial stringency: materials as humble as ordinary deal, tin-plate and neutral-tinted distemper having been successfully substituted without producing any resultant impression of penury or scamped work. This theatre, in which the prevailing interior tone is a dark red, is notable for an amusing futurist staircase in the buffet, and very simple, but telling, lighting effects. Die Komödie, where the colour scheme is gold and yellow, was grafted on to, and largely incorporates, a former block of offices. It is unique in Berlin for its aristocratic, exclusive and yet intimate atmosphere: a note first struck by the semi-Egyptian design of the funnel-shaped pillars of the foyer. The Renaissance, the most recent, is panelled with rosewood inlaid with various exotic timbers (in the employment of which Kaufmann has been a notable pioneer), relieved with embossed pewter tarsias in the gallery. To these must be added the Kino am Nollendorfplatz [1912], and the "*Umbau*" of the old Berlin ice-rink [1926]. In Vienna he built the Neues Wiener Stadttheater [1913-14]; at Bremerhaven and Königsberg the municipal theatres. The last of these, finished last year, is wainscoted in Bubingawood. Bechstein's Berlin showrooms, which contain another delightfully facetious staircase, have been lined with Caucasian walnut. The Café Schottenhaml, hard by the Tiergarten, the conception of which Bie calls "a luxurious villa for the populace," was a disused house on the Kemperplatz that Kaufmann has transmogrified into one of the sights of Berlin. The dancing floor, lighted from beneath, is of flesh-coloured alabaster; the bar is covered with red morocco; there is even a "*Biedermann*" cosy corner decorated with Old Berlin porcelain medallions. The walls are framed in silk damask panels, the ceiling showers down glittering cascades of glass stalactites, while the staircase is plated with variegated metal slabs.

Kaufmann has executed many wonderful domestic interior transformations (notably the sumptuous ornamentation of Direktor Lewin's house at Breslau, the portico of which is in faience ceramic), besides designing household furniture (such as Standesherr von Wülfing's cabinets), and a whole galaxy of chandeliers, candelabra, balustrades, finger-plates, children's cradles and alcove-niches (opulently carved, fretted or inlaid in rare and costly woods, or wrought in hammered, filigree or appliqué metalwork), that are marvellous *tours de force* of craftsmanship and technique.

This beautifully produced and well-bound book of 140 illustrations and five coloured blocks has been printed by the Spamersche Buchdruckerei of Leipsic with all the care and distinction that we have grown to expect of that famous firm. It is a book to buy and to consult over and over again, whether for simple delight, keen stimulus or needful guidance.

Above, residence of a young lady in Berlin-Schmargendorf. By Oskar Kaufmann.
Below, residence of Herr Paul von Rohde, Grunewald. By Oskar Kaufmann.



Above (left), a bedroom cupboard in the residence of Herr Adalbert Fischer, Berlin, and (right), a chandelier in the smoke-room of Herr Leo Lewin's residence, Breslau. By Oskar Kaufmann. Below, the nursery in the residence of Herr Lewin.

ARCHITECTURE AT LONDON UNIVERSITY

[BY ELEANOR K. D. HUGHES]

In any survey of the work of an architectural school one of the most interesting considerations, apart from that of the work displayed, which seem to arise in the mind, is that of the direction in which the architects of the future are tending. This is dictated to them partly by the general trend of thought of the day and partly by the teaching of the schools, and in the architecture of the future the two will blend and react upon one another. It is extraordinarily interesting to trace in school work the gradual development of the student towards a definitely modern way of building, and its peculiar expression in the materials of the present day and the immediate future.

As a result of educational co-operation, the courses of teaching at the schools follow the same general lines, each school laying its own emphasis on this or that aspect in matters more of detail than of principle.

University College offers three courses in architecture: the Degree Course, the Diploma Course, and the Certificate Course—the first two exempting from the R.I.B.A. Final Examination (except professional practice), and the third from the R.I.B.A. Intermediate Examination. There are besides, evening courses and an atelier, and a separate Town Planning Course, taken either by those architects who are interested in the subject in a general way, or by architects, surveyors and engineers who are actively engaged in the practice of town planning.

University College has borne off a large proportion of the big architectural prizes during the last year—the Jarvis Studentship (the Rome Scholarship was not awarded), the Soane Medallion and an honorary mention, and the Victory Scholarship.

The exhibition shows representative drawings from all the school years. There is first of all the initiation of the student into the mysteries of form and colour, and the rudiments of architectural design, the study of the Greek and Roman Orders with classical composition, and a gradual progression through the historical styles, with design in each.

In the earlier part of the course some good drawings were done of "A bailiff's house on a large estate" by Mr. Starling and others. It is of practical value to the student to learn to make simple working drawings at an early stage, partly for the work's sake and partly because it gives him a better chance of getting temporary or vacation office work. This set of drawings includes a perspective sketch. It is important that students should realize what a building, and especially one of their own design, actually looks like in solid form. This may be done by such perspective sketches, or, better still, by models. In the Renaissance section there are some good drawings of a market hall and pavilion, also of a courtyard in a palace.

The student next reaches the stage at which he may develop along his own individual lines, and modern and less academic subjects are set for design; though it is only by having passed through the discipline of historical styles that he can attain to any satisfactory expression of present-day needs and problems.

It is not possible to mention all the drawings, and a few only can be referred to as examples.

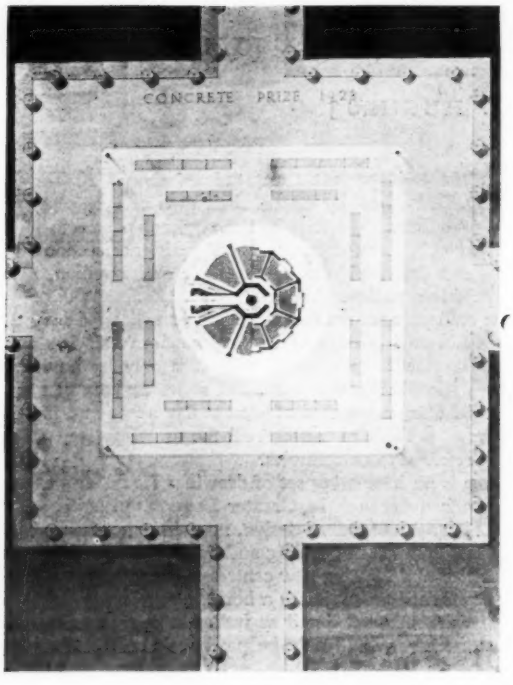
There is an interesting set of drawings for an arts and science library for a borough in Greater London. This is a frequent subject for actual modern design, now that the civic spirit manifests itself so much in building and boroughs are being constantly subdivided and forming new centres of education.

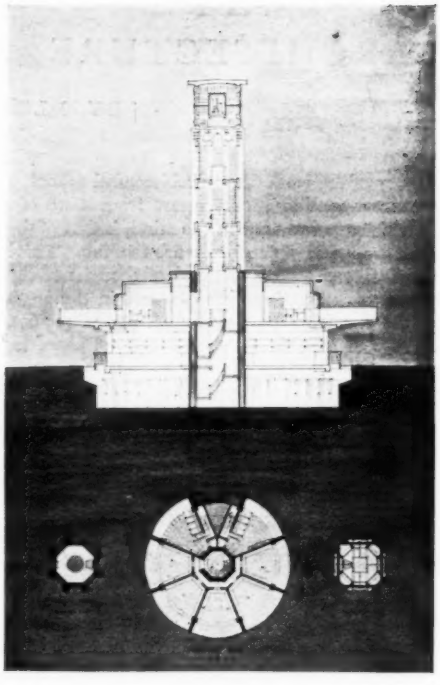
Another modern subject is a bond warehouse, which is worked out in constructional detail as well. It consists of an extensive layout, such as would only be possible in a new district with a central administrative block and warehouse blocks standing isolated at intervals, but arranged in a comprehensive design. We are realizing the enormous possibilities of commercial design—possibilities which are being explored with zest and delight.

Another practical subject is a garage in a converted mews and, as a variation, a garage in Kensington. A good deal of ingenuity is displayed in the arrangement of the cars, entrances, exits, ramps, etc., while the elevation is simple and not unduly expensive, and it expresses the subject. Other subjects are a printing office and a wireless laboratory.

The prize for design in ferro-concrete was awarded to Mr. Chaplin. The subject is a clock tower standing in a market-place on a free site. The design shows a central tower standing on a wide base, which contains a covered shelter, staircases, and above, offices. There is a wide projecting cover to the shelter all round the building. In plan this shows attractively in the shape of a flower-formation, like petals rather than severely circular. This helps to relieve the somewhat hard lines necessitated by the material. The tower itself consists of a series of vertical buttress-

Bailiff's house on a large estate. By E. F. Starling.
Bartlett School of Architecture, London University.





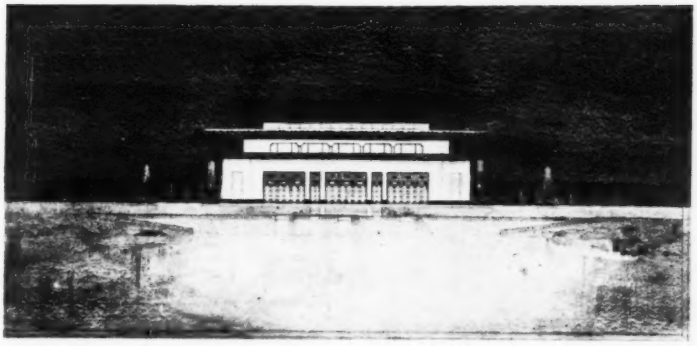
like supports, with openwork panels in concrete, and a central staircase lit from above—and at the top is a clock. The whole plan is polygonal and presents variations at the different stages in the manner of Wren's city towers. The building has a certain amount of colour. The possibilities of colour on a building of this kind are great and varied, but colour in a situation of this kind should be handled with the greatest circumspection and faultless taste, and in conjunction with the normal colouring of the surroundings, and any possible temporary colour.

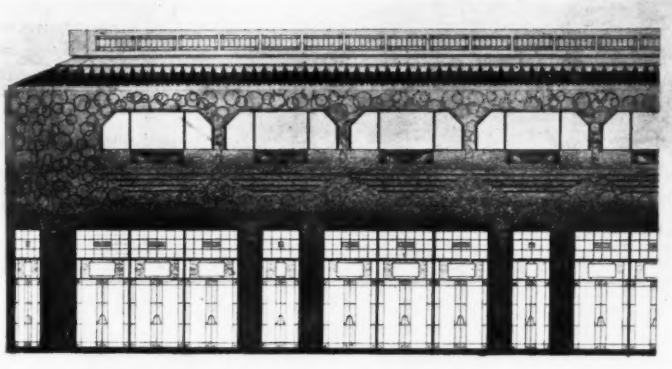
Another example of colour in concrete appears in the drawings for the Owen Jones Studentship submitted by "Ajax." A great part of this scheme, the greatest part, consists of decoration, on a concrete structure. Concrete is particularly fitted for applied decoration, having no special colour of its own, either worked

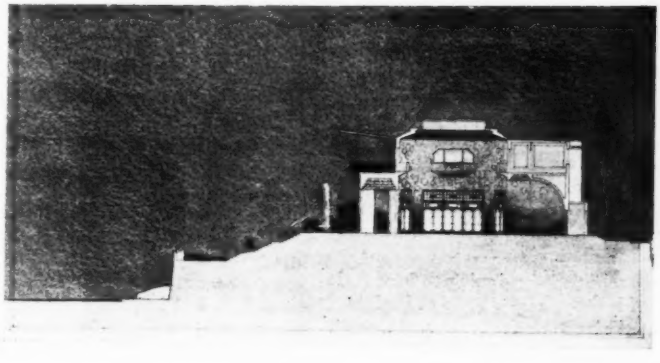
Design for a clock tower in a market-place. By S. G. Chaplin. (The concrete prize.) Bartlett School of Architecture, London University.

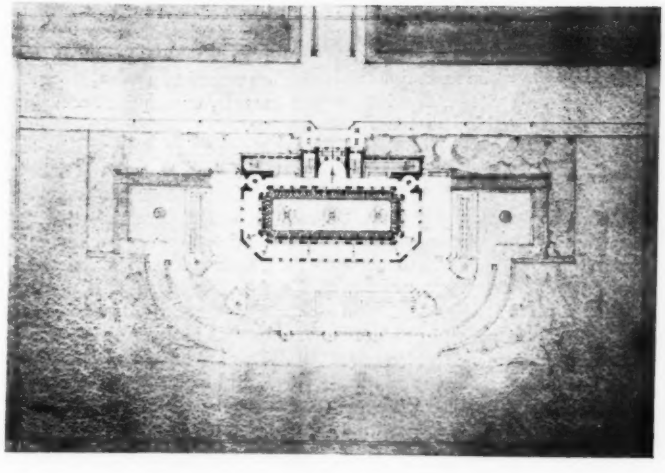
into the surface in the manufacture, as is being successfully done by the Adamite Company, or by bringing it to a suitable surface and painting or some other operation. Here we have a long, low building in concrete, whose principal feature is a wide canopy richly decorated in warm colours, extending along its whole length. The interior consists of colour decoration of ceiling and walls, in blue and gold, and a small quantity of other colour over the whole surface, and with the fittings in colour, producing a rich and beautiful effect. In building on the edge of a bank, the feeling of length is stressed by a line of pergolas on either side, also in concrete. Closely connected with the whole subject of colour is that of lighting, natural and artificial, and, no less important, atmospheric effect outside. The aspect of the different sides of a building, the climate, the variations in sunlight and shadow—all these things influence the design in actuality. The architect is able, to however limited an extent, to call upon the forces of Nature to co-operate with him, while he co-operates with them. A good deal of the ugliness of modern buildings is due no doubt to the violation of simple natural laws of environment and material — such laws as "stone in a stone country, brick in a brick country." Colour decoration can be enhanced beyond belief by the careful application of lighting, exterior and interior, natural or artificial. The whole subject of colour is being submitted to analysis and scientific examination in other fields of study than architecture, from physical to psychological, and we may profit by the results. The general use of concrete offers an unlimited opportunity for colour — not necessarily bright or oppressive colours—but a beautiful and careful use of colour. Much may be learnt from the scientists—much from natural scenery and from flowers in their natural surroundings, which are bright without discord.

University College is adding to its departments a school of decoration, which should have an assured future. Placed, as it is, between the Architectural School and the Slade School, the new School of Decoration should have special advantages and opportunities for work combining the varied talents of all three









Design for a restaurant. By Margaret A. de Quincey. (Owen Jones Studentship.) Bartlett School of Architecture, London University. Top, the front elevation. Second, detail of front elevation. Third, cross-section. Bottom, plan and lay-out.

A poster for the Imperial Institute Galleries. Architectural Exhibition. By E. F. Starling. Bartlett School of Architecture, London University. The columns are orange and white with a blue sky.

departments. Turning back to the exhibition, there are, besides the regular architectural drawings, examples of museum studies, which range from tiles to silver, and some good measured drawings from St. Paul's Cathedral. There is also a set of posters, of which one by Mr. Starling may be mentioned, advertising an architectural exhibition.

The work of the architectural schools is beginning to bear fruit in what may be called, though loosely, a new style of building, simple and sincere and logical. It is the work of men and women trained in the principles of design and the application of them to definite problems. Herein lies so much of the value of the *esquisse*, and its training in the quick grasp of a problem in its essentials, and the grouping and arrangement of parts in proper relationship to each other. The new building has an intellectual balance, a fine restraint, even where it is necessarily austere from financial necessity, or austere from choice. The strict utilitarianism is kindled here and there by a rich imagination, kept well in order.

There is a vigorous striving towards a definite modern expression of modern needs in modern materials. It is not revolutionary in so far that it expresses a spirit which in its varying manifestations is as old as the art of architecture itself—pure design and a feeling for material, a fine decorative sense, and what is, to a large extent, a definitely modern contribution, a frank expression of function and an economical efficiency of plan.

It is only still in the early stages of development, but already some kind of coherent style is emerging. Its influence is seen in the classical buildings of Regent Street, but it is more freely and logically expressed in the Horticultural Hall at Westminster. There is promise of fine developments and achievements which we may hope to expect.

NEW INCOME TAX FORMS

[BY M. L. HARGREAVES]

THE Finance Act, 1927, makes important changes in the basis on which income tax returns are to be made. An individual is now required to render annually to the appropriate Inspector of Taxes, and to one inspector only, a return of his income from all sources for the preceding year (see sections B, C, and D of the form).

This single and comprehensive return made annually will normally suffice for all purposes of assessment to income tax, notwithstanding that the sources of income may be situate in several places and be the subject of assessment in different parishes.

Where a taxpayer has been liable in past years to render returns of his income, or of particular items of his income, in two or more parishes, every endeavour has been made to secure that this year one return only shall be called for.

If in any case, however, a taxpayer receives more than one form, he is requested to fill up section A (only) of the additional form, and to return it to the issuing inspector in order that service of more than one form may be avoided in future.

Particular attention is drawn to the last paragraph above, as many taxpayers will during the first year be sure to receive more than one income tax form, especially where property is owned or occupied, or where business is transacted outside his or her own particular district.

The principal change which has taken place is that the taxpayer will be assessed for the year ended April 5, 1929, on his total income for the year ended April 5, 1928, both for profits of trade, etc. (schedule D), and salaries, etc. (schedule E), and separate forms will not be issued as heretofore.

With regard to computation of profits from trade, these should be calculated for the year ended on the date (not later than April 5, 1928), to which the accounts are usually made up, with the exception that when the trade or business was set up after April 5, 1927, the profits to April 5, 1928, should be computed to the best of the taxpayer's knowledge and belief, and the basis of the computation should be stated.

With regard to wear and tear of machinery, plant, etc., the amount to be entered in section B of the form is the allowance claimed for 1928-29, i.e. year ended April 5, 1929, notwithstanding that the income required to be entered in the return is the income for 1927-28, i.e. year ended April 5, 1928.

Any claim in respect of a loss should be made to the Inspector of Taxes, and *not* on the form of return.

It is also very important to note that dividends or interest on 4 per cent. tax-compounded War Stock and 4 per cent. tax-compounded National War Bonds should not be included in section B, but in section C, and the *gross* amounts entered, not the amount received, in other words, as if they had borne tax, thus £4 received from one of the sources above-mentioned would be entered in section C as £5 (assuming standard rate of income tax to be 4s. in the £).

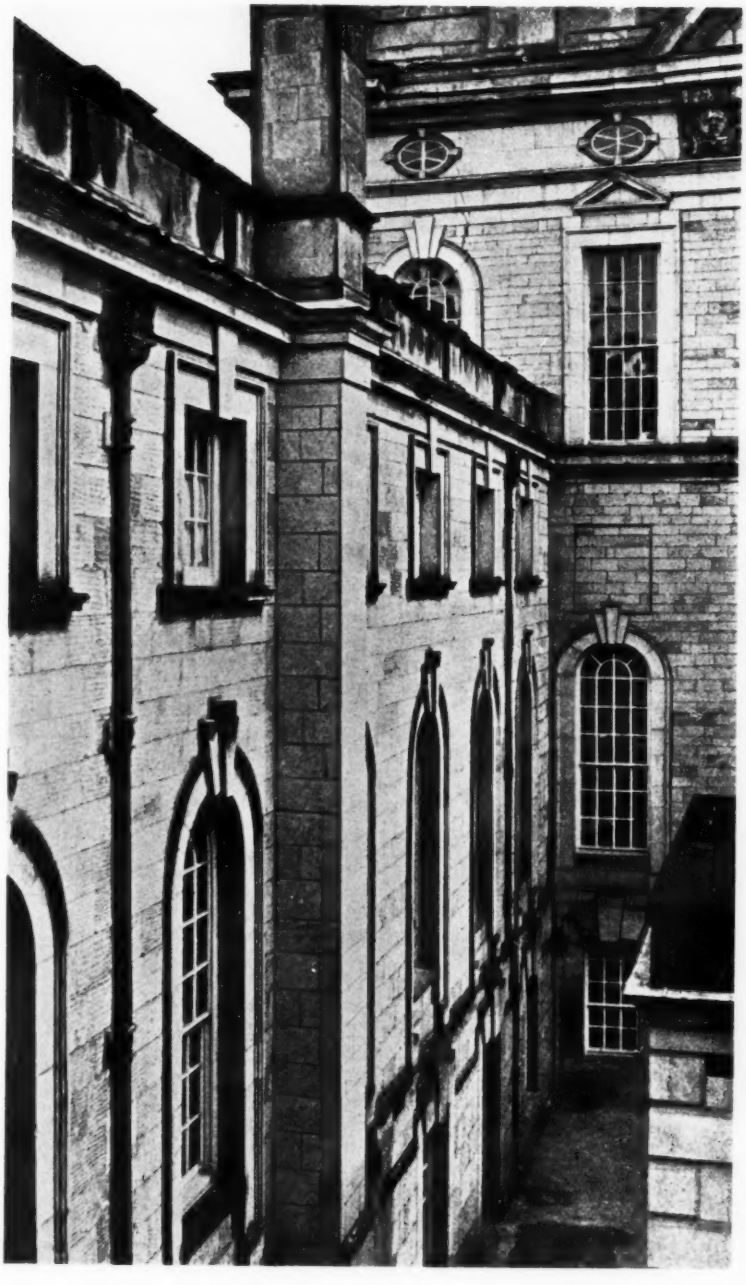
A further important question arises on the new return, and in this connection the taxpayer (or his wife) is asked to state whether he has ceased to possess, since April 5, 1927, any particular source of income, or acquired a new source or addition to an existing source.

This question only applies to income *not* taxed by deduction.

Any adjustments of the liability of the taxpayer caused by such changes will be sent to the taxpayer.

The only alteration with regard to allowances to taxpayers this year is the increase in the relief given in respect of children, i.e. a deduction may be claimed for any child, stepchild, or adopted child living on April 6, 1928, who is under the age of sixteen years on that date, or who, if over that age, was receiving full-time instruction and whose income does not exceed £40 per annum.

The new relief in respect of the first child is £60 in place of £36, and for each subsequent child £50 in place of £27, so that a taxpayer with three children (who conform with the above-mentioned conditions) will now save in actual tax paid the sum of £32, assuming he is liable to the higher rate of tax.



ENGLISH PRECEDENT

28 *This unusual view of Sir John Vanbrugh's Castle Howard (1701-1726) shows the junction of a side wing with the "main pile," as the central block was referred to at the time of its building. The round-headed windows at the second floor level run the whole length of the north and south fronts and are just brought round the corners into the east and west fronts, which overlook internal courts. With the exception of these two end windows, the east and west apertures are rectangular. The first floor windows in the side wing are out of alignment with the "main pile," but the cornice is carried on as a string course.*—[CHRISTIAN BARMAN.]

ARCHITECTURE AND POWER STATIONS

[BY FREDERIC TOWNDROW]

Two most notable factors in our modern system are railways and electricity. They find, or should find, their greatest expression in railway stations and power stations. But the curious thing is that, although factories have begun to take on characters in keeping with their immense productivity, railways and electricity—the greatest forces in our modern state—have assumed no architectural character at all.

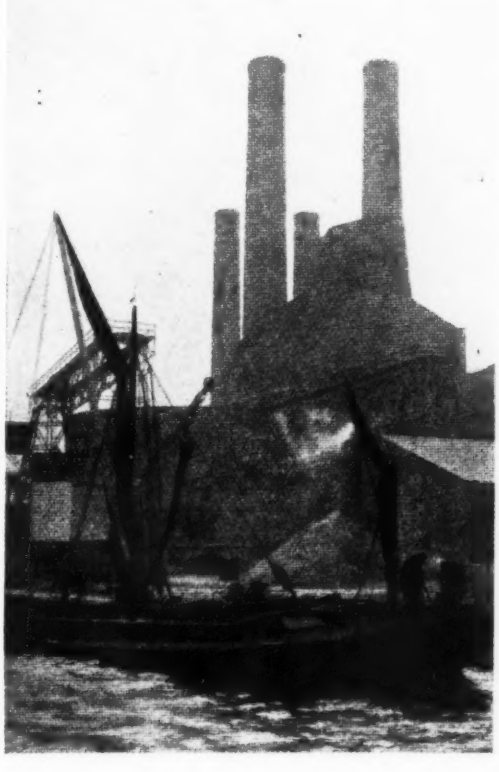
Would one suppose that a hundred trains could leave the grotesque maziness of Liverpool Street Station and get to their destinations in safety? With the beauty of the railway engine and the dynamo before them, it is strange that architects and engineers have not hit upon some expressive formula in design. This brings me to the point as to what that expressive formula may be. There may be three similar attitudes towards "Modern" design, the difference between them being just a matter of degree. The first maintains that if you were to design a structure—in the engineer's sense of the word "design"—and arrange all its parts in the most economical way, each part conforming to the exact shape which will best serve its purpose, and each detail reduced to the exact point where there is neither too little nor too much of it, truth being beauty, and that structure being truthful, it will take on the character of beauty. The modern railway engine, the aeroplane, and the ancient Pont du Gard at Nimes, are the best examples of this.

The second point of view holds that structure by itself is not sufficient to convey a sense of beauty. The argument here is that the human mind is not capable of grasping quickly the organic content of a structure; it is necessary to accentuate its lines of greatest stress and, as it were, indicate the truth of the design. An example of this is the Gothic cathedral, with its accentuation of pier and buttress loads, and the new concrete bridge across the Tweed, which has horizontal bands at the road level to indicate the weight of the road.

Now, the third point of view goes farther, and is one which deserves close consideration: it is that which says structure is beautiful and the indication of it necessary, but the human mind does not find satisfaction in anything, unless it appears to have stability. Tower Bridge is an illustration of this. Imagine the high-level footways removed (they might easily be removed in a modern design as nobody uses them), and then imagine the centre arch dividing and slowly rising up as it does. We get at once the effect of instability, with the rising roadways tugging at towers and level-spans, in an effort to overturn them. We should also get a duality; that is to say, the picture has divided itself into two parts—an inartistic effect. As it is, in the structural sense the high-level footways appear to hold the towers at arm's length; and with artistic sense they hold the two halves together, making them a unity. Here the effects of stability and unity are practically the same thing. And it is with unity that an architect is concerned, just as the engineer is concerned with stability.

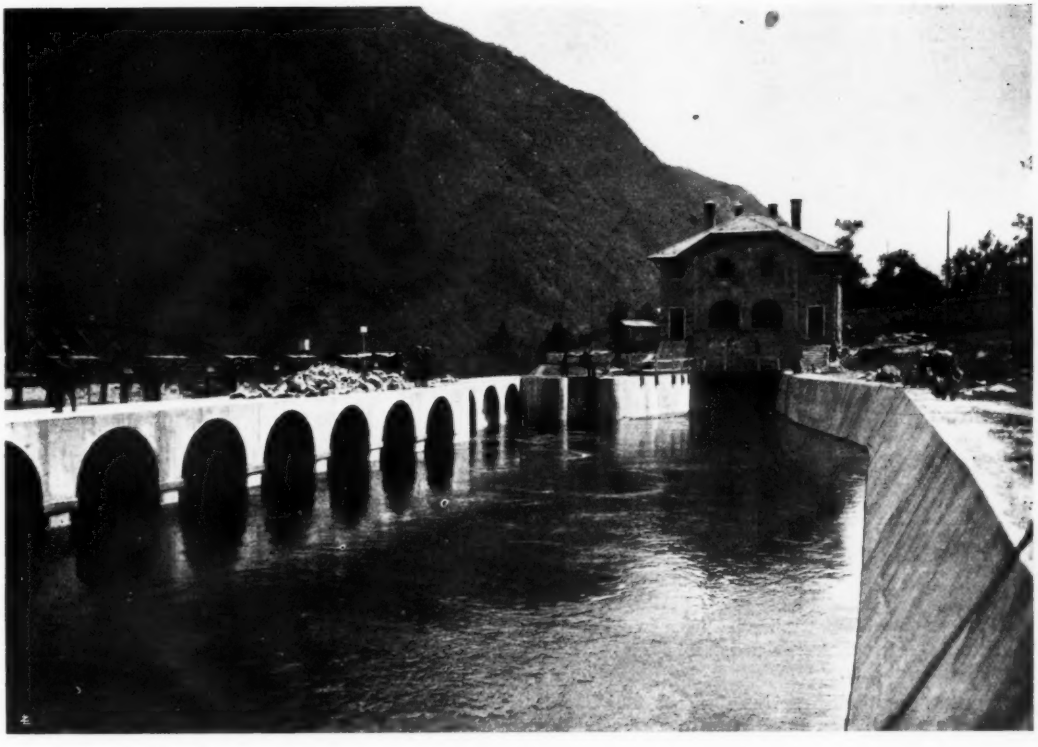
So far there has been left out of consideration the point of view which holds that all buildings—no matter what their purpose—must have an applied human or spiritual content, and the view that since an artist should express himself in something, let it be in buildings. These are the views commonly held, and while they are as susceptible to subdivision as the foregoing, they differ from them broadly in that they consider structure to be subservient to general form. One man may try to express the structural achievement without actually showing the structure; or only in part revealing it, as in the Derby Power Station and Sir John Burnet's Adelaide House, London Bridge. The Derby Power Station is a graceful effort; but with the ruthless chimney-stack beside it, it is difficult to say which appears the more anomalous—the stack or the station. Another will try to express the abstract idea of electricity, which is the purpose of the building, as in that beautiful brick entrance to an Italian power station; or, the idea of radio, as in the Dutch radio tower, Kootwyk. A third will endeavour to express the general spirit of his own times, rather than the particular purpose of a building, and so assist in founding a national style for contemporary building. Most modern work in Germany is like this, as is the industrial work of Wallis, Gilbert and Partners, whose Purley Waterworks was recently illustrated.

A fourth—and this is the more common type—will ignore everything except himself, and strive to create a work of art out of anything that comes to hand, and either vest a building with forms of a personal and modern note as in the Italian station illustrated, or dress it in the habiliments of decayed civilizations. There is no need to describe buildings of the latter kind, there are too many of them. But before judging them, one must remember that there are such things as setting and local predilection. For instance, one of the small Italian stations appears as a mountain chalet, probably in keeping with its surroundings; also between Oxford Street and Grosvenor Square, London, the

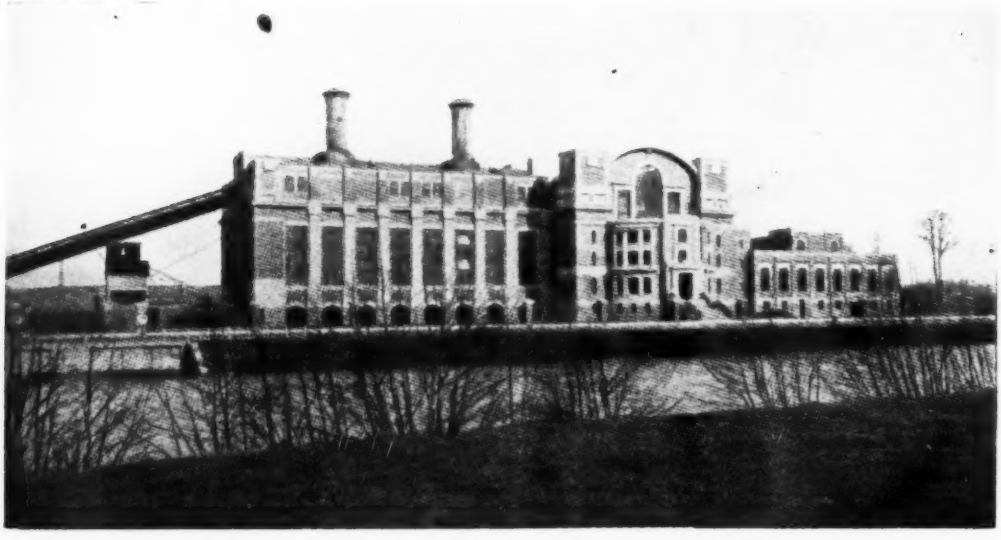


Lots Road Power Station, London.

Crevola, Italy, hydro-electric power station.



Above, Crevola hydro-electric power station. View showing the relief pool and the intake sluices in the valley. Below, substation of the power station at Welwyn Garden City. By Louis de Soissons.



Stourport Power Station.

classic architecture of a transformer station has been sunk into the ground, so that the top of it may form a delightful public garden, in deference to its environment.

These opinions, though differing considerably, are alike in one particular; none of them considers that pure structure and the indication of it is sufficient to produce the impression called beauty. But, amid this divergence of thought, two things stand like stone: structure, and the sense of stability. All the rest may be just the muddled ideas of centuries: a long heritage of æsthetic misconception. To convey properly the idea of stability one must have unity—that is, a sense of the structure being bound together into one complete whole; and this is where the architect is needed.

At the bare mention of the word power-station, the mind conjures up a picture of belching chimneys, a huddle of smoke-blackened buildings, and half a dozen great cooling towers, lined up alongside a canal bank and steaming like vats. But with the words "beautiful power-station," a picture comes into the mind which is even worse. A memory of chimney stacks with terra-cotta cornices atop, a generator room in the Gothic style, or a Neo-Georgian substation.

The photograph of Lots Road Power Station shows one, and that of Stourport Power Station shows the other. Consider these photographs. There is something powerful and dramatic about the gaunt silhouette of the Lots Road station. It is grim maybe; it is ugly if you like, but it has *power*. Perhaps the camera was in a Brangwynesque mood when the photograph was taken, and if one were to examine the building more closely, one would find the same inevitable cornices and classical pilasters running up the wall; but Lots Road does lend itself to some sort of dramatic imagery when the sun goes down in the evening and the self-made thunder clouds are tinged with dying fire. The great chimneys rise up and fill the sky. They speak of power and our own grim civilization. You either hate them or love them; just as you hate or love our own times. With Stourport, it is different. It has no beauty or dramatic power, nor power of any kind, but it has humour. It is a pleasant half-municipal, half-commercial building. When the designer had finished it, he probably heaved a sigh of relief, thinking he had provided a satisfactory power station disguise, until the sight of two chimneys obtruding from the roof reminded him undeniably that his problem was as yet unsolved.

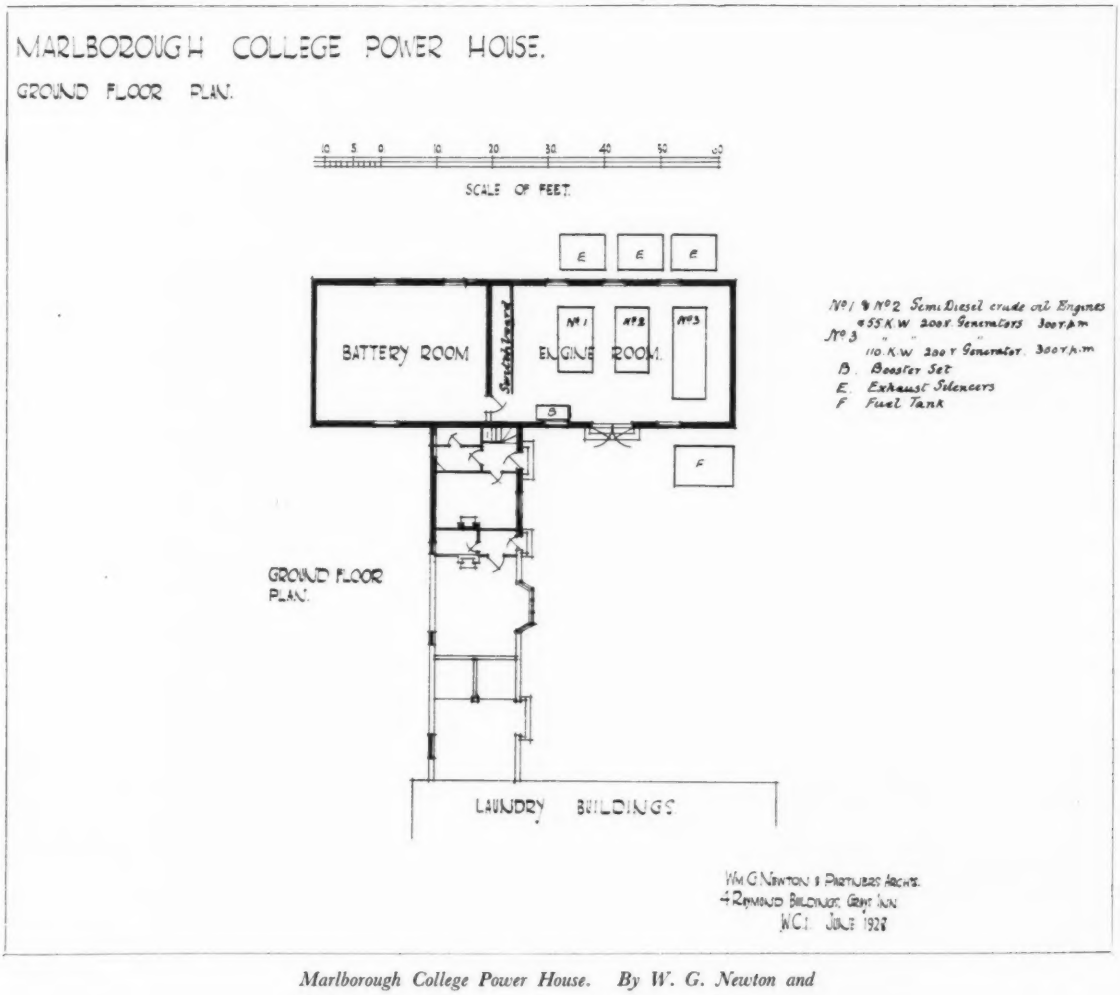
It is clear that the perversity of dressing-up utilitarian structure with the trappings of historic ornament is not the fault of architects and engineers; it is rather a misguided conception as to what is architecture, or more broadly, as to what is beauty. Beauty may be described as an attitude of the mind towards those things which truthfully express the survival and continuity of life. A sense of the continuity of life is capable of working both backwards and forwards. In most of the architecture that fills our streets it works backwards, and yet more backwards. It is the satisfaction of man in realizing that he descended from something. In the best modern literature it works forwards. This is the satisfaction of man in realizing that he will not cease, but will shape the future. The most difficult thing is to capture the moment of existence.

A young architect has just designed a House of the Future; hundreds of capable architects can design houses of the past, but where is the man who can feel the moment in which he lives and express it truthfully? We may call love of the past sentimentality; or interest in the future, just morbid curiosity; but it is something deeper than these, perhaps more tragic. It is the inability of man to visualize the present.

Architecture is primarily the art of arrangement, both in plan and elevational massing. An architect knows from experience that the parts of a plan may be rearranged without any loss to their convenience, a thing which the engineer often overlooks. An architect also knows that the human mind is not capable of grasping more than one idea at a time. And, in order to convey the idea that the building is held together properly, even though its parts be scattered, it is necessary either to coalesce them into one mass or introduce some dominating feature which will engage the attention from the scattered parts.

In the Lots Road station, for instance, the chimneys provide this dominating note. But the architect and the engineer can, and do, go farther than this. By continuing a process of arrangement of necessary features only, such as windows and doors, and by the selection of good structural shapes for them, the building becomes a work of art.

It seems likely that with these two entirely new influences at work—the engineer, with his calculating sense of structural economy; and the architect, with his power of arrangement and power of indicating the organic unity of a structure—architecture is returning to a *basis* from which it must emerge with beauty and life.



Marlborough College Power House. By W. G. Newton and Partners. Above, a general view. (The power house on the right, with the laundry block on the left.) Below, the plan.

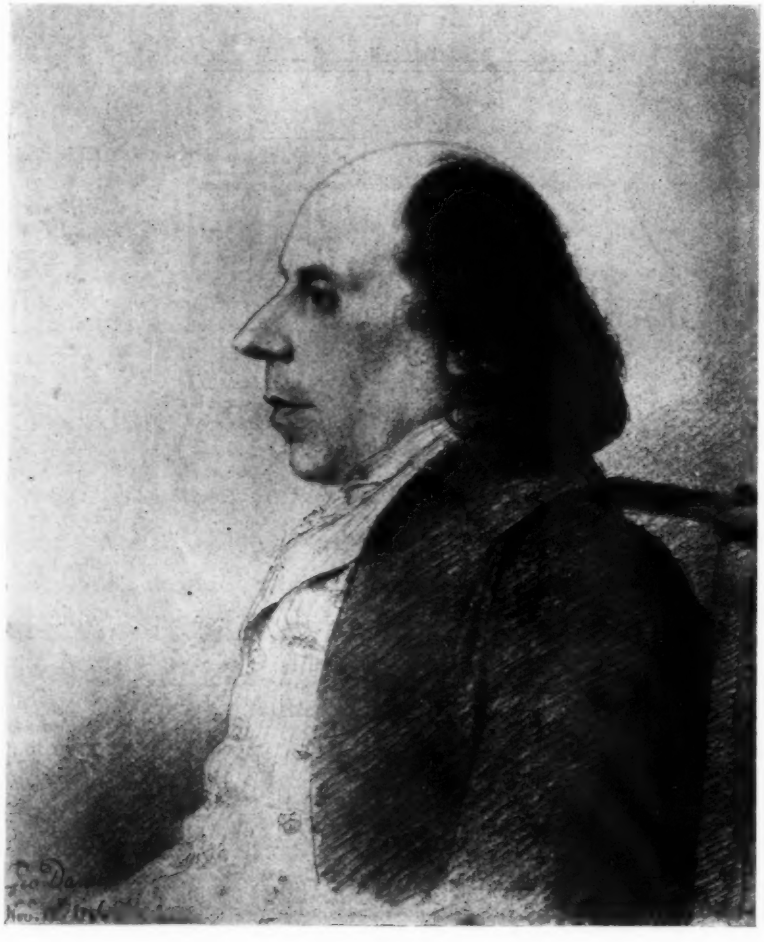
LITERATURE

FLAXMAN'S ART CRITICALLY RECONSIDERED

In the R.A. schools it used to be said that to halt between realism and romanticism was finally to sink into the bog of the namby-pamby. From Mr. W. G. Constable's illuminating monograph it may easily be inferred that John Flaxman failed to dree this weird. He lacked the strength and originality that would have enabled him to defy the narrow conventions into which he was born. He failed because he could not realize his limitations. He was a bond slave to the pietistic prudery and flabby sentimentalism that he tried to express in terms of Homeric paganism.

Flaxman was, indeed, so completely the child of his immediate environment that he never reached a clear comprehension of the soul of classic art. Flaxman was always genteel, proper, timorous —uncompromisingly English. It is fatally true that, as Mr. Constable remarks, Pope put Homer into a periwig, and Flaxman dressed him in muslin. Between these two stage dressers the Father of Epic was fashionably and fatuously disguised. No doubt the studious avoidance of the undraped figure was an abiding obsession with Flaxman, partly because in childhood he had imbibed the notions implanted in him by the formidable bluestockings among whom he sat as a docile listener as good Mrs. Mathew, the clergyman's wife, read aloud elegant extracts from Homer done into elegant English couplets. Doubtless the occasion was improved by polite remarks from learned ladies like Mrs. Montagu, Mrs. Chapone, and the garrulous Mrs. Barbauld, who all frequented the Mathew salon. Poor little Flaxman! what earthly chance had he to acquire robustious notions of the Classic scene? Is it surprising that in after life his Roman heroes and Greek gods were of effeminate mould? And even when his sojourn in Rome and his visits to Greece might have served to correct his early impressions, he still stood in awe of the inexorable Mrs. Grundy and those terrible blues. Moreover, there was the worthy Josiah Wedgwood ever on the alert to ensure that Flaxman's figures for the adornment of domestic pottery should be kept scrupulously within the bounds of eighteenth-century notions of propriety, revolting from the profligacy of a singularly fast-and-loose age. Of course the fine old Quaker would admit into his hardware not the slightest suggestion of moral laxity. An astute tradesman like him would not run the smallest risk of shocking the extraordinarily delicate susceptibilities of the "Young Person." It was certainly not Josiah's business to nourish, as on the food of the gods, a budding proficient in high art; it was his perfectly legitimate aim to exploit and incidentally to develop a promising young designer of inoffensive figures for the adornment of eminently respectable family fictile ware.

No doubt the Wedgwood discipline was so strict and straitlaced that Flaxman sometimes chafed under it; but on the whole the restraint was both reasonable and wholesome. Moreover, Wedgwood supplied the funds which, coupled with generous



Portrait of John Flaxman. [*From* John Flaxman.]

benefactions from Romney, enabled Flaxman to visit Italy for the expansion of a mind palpably in need of enlargement.

In spite of toil, travel, and conscientious study, John Flaxman could never rise to a just conception of " the glory that was Greece and the grandeur that was Rome." Simply he had not a sufficient endowment of imagination to ensure success in the grand manner. Greatness of conception was alike lacking, whether he was illustrating Homer or Milton, the *Odyssey* or *Paradise Lost*, Dante's *Divine Comedy* or Bunyan's *Pilgrim's Progress*. He had a very respectable middle-class talent, but was not competent for high matters. His once famous drawings have been overrated. Mr. Constable, however, aptly quotes Hoppner's hard saying: " I cannot draw, but I can draw better than Flaxman can "—a sufficiently damnatory paradox that is not emphatically negatived by the evidence of Flaxman's very numerous tentative sketches to be found in the British Museum, in University College, in the Soane, and elsewhere. But in considering the printed reproductions of Flaxman's drawings, it should in fairness be remembered that his graceful line often suffered at the hands of the engiraver, whether Piroli or Blake or another.

In has sculpture, as in his drawing, it is seen that sheer poverty of imagination disqualifies Flaxman for grappling with cosmic themes. To take a notorious example, his " Fury of Athamas," made for the Earl of Bristol, lacks vitality—is, in fact, sheer melodrama, painfully recalling the truism that " the sublime and the ridiculous are seldom far apart." Flaxman was notoriously deficient in the saving sense of humour. Otherwise he would not have bequeathed us, for instance, so many ludicrous angels lumpishly essaying flight on heavy stone wings, to the defiance of gravity in either sense of the word. A little humour would have saved him from habitually overstraining sentiment and symbolism. But, alas ! stone wings weighting him down, he could never rise superior to paltry conventions.

Architects, in particular, have but small reason for gratitude to Flaxman. They cannot away with his grandiose monument to Lord Mansfield which in Westminster Abbey so blatantly proclaims Flaxman's addiction to what Sir John Soane rather happily described as " insulated " monuments, because they bear no relation to their architectural environment. In that monument Flaxman provided the most conspicuous, and from its situation the most prevalent, example of an unnatural divorcement between two arts that should always be maintained in the most intimate relationship. He thus established a thoroughly bad precedent, which still has adherents.

Mr. Constable's monograph is a finely critical study of the art of Flaxman, whom it shows in true perspective as seen by a most thoroughly competent and admirably impartial judge.

J. F. MCR.

John Flaxman, 1755-1826. By W. G. Constable, of the National Gallery. Pp. xvi+128, 15¼ by 6. London University Press, Ltd., 1927. Price 10s. 6d. net.

THE GOTHIC CAPITAL

Categorically and systematically, with careful and methodical exactitude, the author of this condensed treatise follows the early forms of the type of Gothic capital as demonstrated in the Ile de France and, later, in other localities. Four main types are designated—the trapezium, cup, leaf, and basket. The proportions of the stonework are pursued and ornament as such is traced in its growth from the Byzantine form of the acanthus, the naturalistic, the stylized, to the tendril form, as well as the non-acanthus leaf variety. The grand type for the period in its slow development is carefully traced up to its fixation. There is a wealth of rich material used in illustrations of the text, amounting to seventy examples. These are exclusively French, fourteen from Notre Dame de Paris, six from Saint-Julien le Pauvre, four from Saint-Pierre de Montmartre, three from Saint-Denis, and others. For the rest, Beauvais, Lens, Senlis, Chalons, Provins, Mantes, Noyon, Soissons, and Laon have contributed, and single examples have been taken from other edifices. The photographs were specially taken in order to display the characteristics of the subjects to the fullest advantage, sometimes at a sacrifice of horizontality, but the result is worth that. Incidentally, a good deal of light is thrown on arches, vaultings, masonry, structure, and other details. The book is extraordinarily full of condensed and particularized material and includes a useful list of twenty publications on its subject, mostly in German.

Die Kapitelle des XII Jahrhunderts im Erstehungebiete der Gotik. By Emma Alp. Detmold: Verlag der Meyerschen Hofbuchhandlung. 8vo., pp. 77+illus. 70.

LICHFIELD CATHEDRAL

For history the author of this useful and simply written little book has gone wisely to William Beresford's account of the Lichfield diocese; for the rest, he has contributed a number of illuminating observations and gathered together a good deal of interesting material, the bells and the organ receiving attention. The chronological chapter is well done, and the illustrations

Above and below, " *The Dancing Hours.*" [*From* John Flaxman.]

support the author's statement that Lichfield is not only one of the "lovely" group of English cathedrals, but perhaps the foremost of the Decorated period. This little guide-history is all that could be desired for a visit of a few hours.

Lichfield Cathedral. By W. H. Fairbairns. London: Society for Promoting Christian Knowledge. Crown 8vo, pp. 8 + 55. Illustrations. Cloth. Price 2s.

THE DOMAIN OF SCEAUX

Sceaux is not on the great scale, but it is typical of the elaborate garden palaces of the seventeenth century. It originated in the fifteenth, but it was not until it became the *somptueuse habitation* of Colbert that its glories began. Louis XIV, subject to the influence of the Queen Mother and Mazarin for many years after his early succession, on achieving power, made Colbert superintendent of buildings for the realm, with special directions as to Marly and Versailles. Colbert, however, was fond of Sceaux, and made it a place worthy of the disport of the grand monarch. Colbert had great power and influence, and he founded the Institute of France; supplied Paris with boulevards; relaid the foundation-stone of the Louvre, bringing over Bernini from Rome. The plans were rejected, but Colbert was more successful with Claude Perrault employed on the building of his various academies in France and in Rome. He employed Le Nôtre especially on Sceaux and produced a kingly pleasure park enclosing fine gardens, fountains, canal, cascades, statuary and pavilion, orangerie and château. The Duchesse du Maine established her court there, and great fêtes were held until the eclipse. On returning from exile the duchesse was visited by Voltaire, among others, and Sceaux then began to decline from its former state. It is to be reached in forty minutes by train from Paris, and is a monument of the life of the seventeenth and eighteenth centuries still to be visited. Its history is dealt with in some dozen publications, the most important of which is Advielle's, published in 1883. But all that is of real value and interest is admirably set forth in this little book of H. Soulange-Bodin, which is at once a history and a guide. K. P.

Sceaux: son Château, son Parc. By H. Soulange-Bodin. Paris: Editions Albert Morancé. 12mo, pp. 92 + plates 4 + plan.

SOCIETIES AND INSTITUTIONS

R.I.B.A.—Notes from the Minutes of the Council

The School of Architecture, University College, Dublin. On the recommendation of the Board of Architectural Education it was agreed to make a grant of £50 to the library of the School of Architecture of University College, Dublin.

Lectures on Architectural Practice. The Council have approved the recommendation of the Science Committee that a short course of lectures for architects in practice should be arranged early in the forthcoming session. It is hoped to publish full particulars at an early date.

The National Playing Fields Association. The R.I.B.A. has been elected a member of the National Playing Fields Association, and Mr. Edmund Wimperis (F.) has been appointed to represent the Institute on the Council of the Association.

The National Association for the Prevention of Tuberculosis. Mr. E. Stanley Hall (vice-president) has been appointed as the R.I.B.A. delegate at the Fourteenth Annual Conference of the National Association for the Prevention of Tuberculosis, which will be held in London on October 15 and 16 next.

St. Paul's Cathedral Preservation Committee. The sixth report of the Works Sub-Committee of the St. Paul's Cathedral Preservation Committee has been received and placed in the library for the information of members.

Election of Students. The following were elected as students of the R.I.B.A.: Begg, Kenneth Andrew (Edinburgh College of Art); Bolton, James Hugh (Architectural Association); King, Elizabeth Stevenson (Glasgow School of Architecture); Miller, James (Glasgow School of Architecture); Mitchell, Thomas (Glasgow School of Architecture); Patker, Vithal Mukund (University of London); Phillipson, Beatrix Janet (University of London); Samways, Ernest George (Sir J. J. School of Art, Bombay); Smeed, Charles William James (University of London); Smith, James (Glasgow School of Architecture); Steele, Alexander (Edinburgh College of Art).

ANNOUNCEMENTS

The Royal Sanitary Institute

The next courses of training conducted by the Royal Sanitary Institute commence on Monday, October 1, for sanitary inspectors; Monday, October 8, for smoke inspectors; and Friday, October 12, for meat inspectors. In addition to these courses the following examinations are conducted by the Institute: Sanitary science, meat inspectors, smoke inspectors, school hygiene, health visitors, maternity and child-welfare workers. Syllabuses of the lectures and of the examinations containing full particulars are obtainable from the Secretary of the Institute, 90 Buckingham Palace Road, London, S.W.1.

The Architects', Engineers' and Surveyors' Defence Union

The Union was formed and commenced operations on July 1, 1927, its founders having every reason to suppose that the newly-formed body would at once receive the support of all the architects (nearly 500) who had previously given written provisional promises to join, and that with the additional support of engineers and surveyors who had been brought within its scope the success of the Union would be assured permanently. The Union has two main objects, viz. (*a*) to advise its members on matters affecting their professional practice and interests; and (*b*) to provide them by arrangement with an insurance company with the benefits of an indemnity insurance policy in respect of their professional duties. In order to secure these latter benefits, it was necessary for the Union to guarantee the insurance company a minimum number of premiums within the first twelve months.

This guarantee was given by the Union to the Cornhill Insurance Co., Ltd., on the strength of the indications of support previously received from potential members, but as a number of the latter have not redeemed their provisional promises, the Union cannot entirely fulfil its financial contract with the insurance company within the time agreed. In these circumstances the latter has declined to renew existing policies or issue new ones through the Union. It is in respect of the insurance facilities hitherto provided through the Union that its work has been temporarily interrupted, and, so long as this situation continues, the council is unable to invite members of the Union to renew their subscriptions or admit new members. Every endeavour has been and is being made by the Union to remove the deadlock, and in the meantime the council's advisory services on professional matters remain at the disposal of members free of charge.

The council is much encouraged by the evidence it has received from members of the Union of their appreciation of its efforts for the benefit of the professions concerned, and by their expressed desire that the work of the Union should continue. It is towards this end that the council is directing its energies with the intention if possible of enabling the Union presently to resume its full activities.

Hampshire and Isle of Wight Architectural Association

The opening of the annual exhibition of the Hampshire and Isle of Wight Architectural Association, at University College, Southampton, was marked by an address on "Architectural Education" by Mr. T. P. Bennett, F.R.I.B.A. The President of the Association (Mr. J. Arthur Smith, F.R.I.B.A.) was in the chair, and among the large company were: Mr. Kenneth Vickers (the Principal of University College, Southampton), Mr. Ian Macalister (Secretary, R.I.B.A.), and Mr. A. L. Roberts, F.R.I.B.A. (County Architect).

The president, in introducing Mr. Bennett, said architectural education was one of the most important matters of the present day. They were glad to see that it was being included as part of the curriculum in a number of University colleges. They

were especially glad to have the active support of the University College of Southampton, and to be so warmly welcomed by the authorities of that college. They were particularly honoured by the presence of the Principal. The exhibition which was being opened in the college that afternoon was intended to help in the advancement of architecture. They were extremely fortunate in having as speaker that afternoon Mr. Bennett, who was a member of the Board of Architectural Education, and he was also a member of the Schools Committee of the R.I.B.A.

Mr. T. P. Bennett said that his subject needed, as a preliminary, a realization of the purpose and ideals of the architect. An architect was one who was not only able to visualize a fine building; not only able to design a fine building on paper; but one who had the ability to carry the vision into practice. That meant that one must begin to choose one's architect early, a man capable of dealing with the extraordinary range of subjects which were embraced in the study and practice of architecture. Therefore there was a need of architectural education in the secondary schools and in universities. Headmasters of schools should make themselves somewhat acquainted with the particular requirements of the several professions or businesses, so that they could recognize the kind of man who would make a good architect, or accountant, or business man. He should also know somewhat the number of years required for training in a particular profession, the average cost, and the possible prospects.

The curriculum of any architectural school must be wide indeed. To produce the best architect it was eminently desirable to see to it that the foundations of his training were properly laid.

The Principal of University College, moving a vote of thanks to Mr. Bennett, said that at University College, Southampton, they realized the necessity of a department of architecture, and if there was any move in that direction the college authorities would meet it more than half-way. They hoped that there would, at any rate, be a Chair of Architecture in the University of Wessex.

Mr. Ian Macalister moved a vote of thanks to Principal Vickers and the University College for allowing the Association to have their exhibition at the college, and said he hoped they would see the college transformed into the University of Wessex, with Principal Vickers as its first Vice-Chancellor.

The members and visitors then viewed the exhibition, which included the R.I.B.A. prize drawings for 1928, as well as exhibits by members of the Association, viz. the President; Messrs. Unsworth and Goulder; Messrs. Cancellor and Sawyer; Mr. V. C. B. Reis; Messrs. Gutteridge and Gutteridge; Mr. C. J. Hair; Mr. H. Collins; Mr. E. Bird; Messrs. Johnson and Ebbs; Messrs. Thomas and Wilkins; Mr. R. A. Phillip; and Mr. A. L. Roberts (County Architect and Hon. Secretary of the Association).

The Welsh School of Architecture

The following awards have been made as a result of the Sessional Examinations at the Welsh School of Architecture, the Technical College, Cardiff. Professor A. C. Dickie, M.A., F.S.A., A.R.I.B.A., was the External Examiner.

FIFTH EXAMINATION

For the Diploma awarded at the end of the five years' Full-time Day Course, exempting from the R.I.B.A. Final Examination with the exception of the subject Professional Practice:

H. Bull

FOURTH EXAMINATION

C. J. Bartlett — Miss O. E. Price

THIRD EXAMINATION

For the Certificate awarded at the end of the three years' Full-time Day Course exempting from the R.I.B.A. Intermediate Examination:

J. W. Bishop (Certificate with distinction)
F. K. Aitken
C. A. E. Thatcher
G. P. Llewellyn
A. E. Jewell
L. F. Richards
J. Lewis
} Certificate

SECOND EXAMINATION

J. P. Ward — C. Rosser
R. Barraud — H. J. Hughes
W. H. Maton

FIRST EXAMINATION

W. J. Davies — D. M. Jones
Miss M. Murray — Miss D. Willmott

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 specifications here enumerated, readers should apply to the Patent Office, 25 Southampton Buildings, London, W.C.2. The price is 1s. each.]

LATEST PATENT APPLICATIONS

17110. Baude, J. Sectional iron for metallic structures. June 13.
17384. Clarke, A. Heating stoves. June 15.
17364. Everedy Co. Door closer. June 15.
16864. Kamps, J. Chimney cowls. June 11.
17066. Smith, C. Rain-water pipes, etc. June 13.
22169. Dessau, M. M., and Flores, S. L. Rubber floor covering, &c. July 31.
22062. Kasperowicz, M. Detachable lock for doors, &c. July 30.
22339. Brown, A. V. Window catch. August 1.
22394. Coldman, J. W. Electric lifts. August 2.
22503. Wallis, H. B. Centre pivots for metal windows, &c. August 3.
23149. Austen, F. H. Cooling and heating buildings, &c. August 10.
23116. Furniss, T. Corrugated roofing. August 10.
22949. Helliwell & Co., Ltd., and Holton, J. W. Casement windows, doors, &c. August 9.
23079. Kopelowicz, B. J. Building construction. August 10.

SPECIFICATIONS PUBLISHED

291809. Perks, C., Shields, C. E., and Murray, T. G. Side curtains for sun blinds and the like.
291838. Coveney, A. W. Moulding concrete and means therefor.
291852. Lambie, J. E. Mould plates or forms for concrete building construction.
291899. Azzopardi, J. Sliding-window shutters and doors.
291997. Pickford, E. W. Construction of floor surfaces.
294728. Garratt, H. H., and Hope and Sons, Ltd. Heating or cooling of buildings.
294738. Jackson, W. Roofing-tiles.
294760. Dunlevy, J., and Jonson, R. Manufacture of bricks and tiles.
295086. Musgrave, J. L., and Crittall & Co., Ltd. Heating and cooling of buildings.
295101. Ottinger, L. Mounting for latch handles.
294138. Armstrong Cork Co. Manufacture of service coverings, particularly for use on floors.

ABSTRACTS PUBLISHED

289515. Weber, W., 8 Am Bahnhof, Celle, Hanover, Germany. Reinforced concrete; constructional ironwork.
292406. Blakey, J. B., Stocks House, Middop, near Gisburn, Lancashire. Tiles.
292621. Metallbank Und Metallurgische Ges. Akt.-Ges., 45 Bockenheimer Anlage, Frankfort-on-Main, Germany. Coverings for walls, roofs, vehicles, and tanks.

RECENT WILL

Fothergill, Mr. Watson (86), of Mapperley Road, Nottingham, architect, left £73,908. Net personalty £54,523.

THE WEEK'S BUILDING NEWS

In order to meet the demands of the Board of Education the Isle of Ely Education Committee has decided to provide a new elementary school for infants at MARCH, and convert other schools in the locality.

*

Under the town-planning scheme the BOLTON Corporation has granted permission to Mr. Arthur H. Price to develop an estate at Sherples Avenue, and to the erection of forty-one houses.

*

The HULL Corporation has acquired thirty-four acres near Iglemire Lane for another housing scheme.

*

The Ministry of Health has held an inquiry into the scheme of the HULL Corporation for additions and alterations at the east district destructor works at a cost of £26,250.

*

Sanction has been obtained by the YORK Corporation for a loan of £20,735 for the erection of another fifty houses on the Tang Hall estate.

*

Buildings are to be erected on the site of 43-49 Abingdon Road, KENSINGTON.

*

The ILKESTON Corporation has obtained sanction for a loan of £35,500 in connection with the central housing scheme.

*

The WARRINGTON Corporation has decided to obtain a site in Stretton Road, Appleton, for the erection of an electricity sub-station.

*

The OLDHAM Corporation is seeking sanction to borrow £50,000 for the completion of the Blackstone Edge waterworks.

*

In connection with the town-planning scheme the EASTBOURNE Corporation has asked the borough engineer to keep in touch with the Southern Railway Company with a view to the allocation of land for a railway station at the east end of the town and for the necessary railway extension.

*

A layout plan has been prepared by the CHELMSFORD borough engineer for the erection of further houses at Defoe Crescent.

*

The GRAVESEND Corporation is considering tenders for the erection of eighty-two houses on the King's Farm estate.

*

The BIRKENHEAD Corporation is negotiating for the acqusition of several acres on the Orred estate.

*

The Education Committee has decided to provide a new central school in premises in Conway Street, BIRKENHEAD.

The BARNSLEY Corporation has received from Messrs. Briggs and Thornely, the architects, estimates of the cost of erecting the southern portion of the proposed new town hall, and asked the borough engineer to confer with the architects on the matter.

*

The BIRKENHEAD Corporation has granted the subsidy to the Dawson Birkenhead Houses, Ltd., for ten houses to be erected in Crutchley Avenue.

*

The Education Committee has appointed Mr. Percy Howard as architect to prepare plans for various proposals for school reconstruction at STALYBRIDGE.

*

The HULL Corporation has appointed a committee to consult the L.N.E.R. regarding a revival of a proposal for the construction of a new pier and landing-stage.

*

Plans passed by the GRAVESEND Corporation: Reconstruction, Station Hotel, Stone Street, for Russell's Gravesend Brewery Co., Ltd.: eight houses, Devonshire Road, for Mr. T. Bennett: three houses, Milton Avenue, for Messrs. R. Hopkins and Sons; two houses, Malvena Avenue, for Mr. C. A. Reid.

*

Plans passed by the WARRINGTON Corporation: Ten houses, Wash Lane, for Mr. T. Harding: depot extension, Howley, for British Petroleum Co., Ltd.: alterations, bakery, Dixon Street, for Messrs. Broadhurst and Son: alterations and extensions, 19 and 21 Sankey Street, for Messrs. F. W. Woolworth & Co., Ltd.; premises, 13 and 15 Sankey Street, for Messrs. Montahue Burton, Ltd.: drying-sheds, Winwick Street, for Messrs. A. Waring & Co., Ltd.

*

Plans passed by the OXFORD Corporation: Alterations and extensions, Cowley Road, for Oxford Co-operative Society; classrooms, Wychwood School, Banbury Road, for Miss Lee; house, Lincoln Road, for Mr. F. A. Dunn: additions, St. Aldate's School, St. Aldate's Street, for Rev. C. M. Chavasse; additions, The Market Vaults, High Street, for Hall's Oxford Brewery, Ltd.; alterations, 50-51 Broad Street, for Mr. B. H. Blackwell: additions, St. Basil's House, Magdalen Road, for Sister Superior; ten garages, Denmark Street, for Mrs. R. Mattingley; house, Cowley Marshes, for Mr. H. A. Pittaway; laundry, Pembroke Street, for Rev. Mother of Nazareth House; shop, 8 High Street, for Messrs. King and Sons; timber stores off Marlborough Road, for Messrs. T. Basson and Sons; house, Glanville Road, for Mr. A. G. King; house, Capel Close, for Mr. E. M. Dobbs; alterations and extensions, Magdalen College, for trustees; nineteen garages, Glanville Road, for Mr. F. Organ.

The PENZANCE Corporation has arranged terms with Messrs. Coast Lines, Ltd., as to alterations and extensions on the West Quay.

*

The Kent Education Committee has purchased a 10-acre site at DARTFORD for the erection of a senior school.

*

The PRESTWICH U.D.C. surveyor has prepared plans for the erection of ten shops in two blocks of five on the Polefield estate.

*

The CHELMSFORD Corporation is now considering sites suggested for the erection of a public library.

*

The WESTMINSTER City Council is making application for sanction to borrow £91,000 in respect of the expenditure to be incurred in connection with the reconstruction of the river entrance and lock and other works at Grosvenor Canal.

*

The WAKEFIELD city architect is in negotiation with the People's Refreshment House Association, Ltd., regarding the erection of an hotel at Horbury Road.

*

Plans passed by the CHESTERFIELD Corporation: Re-erection of portion of works, Stonegravels, for Messrs. J. and J. Dyson, Ltd.; extension to premises, Knifesmith Gate, for the Victoria Enterprises, Ltd.; alterations, Chatsworth Road, for Messrs. Haag and Sons; shelter, Recreation Ground, Salter Gate, for the Chesterfield Football Club, Ltd.; three houses, Storr's Road, for Mr. G. Webber; two houses, Churston Road, for Mr. A. Clarke; two houses, Hunloke Avenue, for Mr. S. Wheatcroft; two houses, Walton Road, for Messrs. W. and E. Dolphin.

*

Plans passed by the WOKING U.D.C.: Ten houses, Downview Avenue, for Mr. E. Ricks; new wing (amended plan), at Hoe Place School, for Captain Sinker: farm buildings, Mayford House, for Mr. G. Gee bungalow, St. Martha's Avenue, for Mr. Harris; bungalow, Downfield Avenue, for Mr. R. S. Hudson: house, The Drive, Hook Heath, for Mr. G. Boyd Wallis; house, College Road, for Mr. F. G. Woolridge: bungalow, West Hill Road, for Mr. L. H. Aldridge; house, Sheets Heath, for Mr. B. B. Barnes; house, Victoria Road, for Mr. W. Guyton; alterations and additions, Woodham Grange, Horsell, for Mr. F. E. Bray; alterations and additions, 51 Chertsey Road, for Messrs. J. Bright, Ltd.

*

The WAKEFIELD Corporation is seeking the consent of the Ministry of Health to the sale of land at Dewsbury Road to the trustees of the Primitive Methodist Connexion for the erection of a church.

Plans passed by the FARNHAM Corporation: House, Boundstone Road, for Mr. R. J. Robins: house, Lawday Farm, for Col. J. E. Wilks; house, Beavers, for Messrs. Sherfield Bros.; house, Beavers, for Mr. W. J. Wilkinson; house, Waverley Road, for Mr. R. M. Sargent: alterations and additions, Mary Yolland Home, Hale, for Messrs. Cæsar Bros.; alterations, Wrecclesham School, for Surrey Education Committee; office, "Six Bells," Hale Road, for Messrs. Watney, Combe, Reid & Co.

*

Notts Education Committee report that plans of the proposed technical college at NEWARK have been the subject of further negotiation with the Government inspectors, and have been slightly amended, but it is not expected that the buildings will cost more than the original estimate of £20,500.

*

Notts Education Committee is gratified to report that a grant of £2,500 has been promised by the Miners' Welfare Committee towards the cost of equipping the MANSFIELD Technical College. This is in addition to the contribution of £10,200 already granted. The Miners' Welfare Committee's expert is also supervising the fitting up of the gymnasium. The committee wishes to record its appreciation of the generous manner in which the Miners' Welfare Committee is supporting the college scheme.

*

The MANCHESTER Education Committee has approved arrangements for the preparation of quantities for the following four new elementary schools: Hough Road (Withington) Municipal School; Kingsway Municipal School; Aspinal (Gorton) Municipal School; Reddish Lane and Birchfields Road Municipal School.

*

The Territorial Army Association for the County of Essex are purchasing a site at Halbutt Street, BECONTREE, for the erection of a drill-hall.

*

The managers of the Church of England School at NAPTON have a scheme for enlargement in view.

*

The NUNEATON Corporation has authorized the preparation of a town-planning scheme.

*

The SHEFFIELD Corporation has granted permission to the university authorities to erect a bridge over Abney Street to connect the new University Mining Department with the existing buildings of the Applied Science Department.

*

The FULHAM B.C. has decided to proceed with the erection of a general chapel and a Church of England chapel at the North Sheen cemetery.

*

The Essex Education Committee is seeking sanction for a loan of £15,000 for extending the Council School at SOUTH CHINGFORD.

Plans submitted to the TYNEMOUTH Corporation: Slaughterhouse and storage shed, Stormont Street, for Messrs. L. Scott and Sons; covered yards, St. George's Road, St. George's estate, for Messrs. Thompson and Halden; Messrs. H. D. Burton, Ltd., and Messrs. Cockburn and Nicholson, for Mr. J. R. Wallace, architect; alterations to premises, Bedford Street, for Messrs. F. R. N. Haswell and Son, for National Provincial Bank, Ltd.; extension to garage, Norham Terrace, for Messrs. Marshall and Tweedy, for Tynemouth and District Traction Company.

*

The CAPE TOWN Corporation has voted £30,000 for the erection of further wood, iron and concrete cottages at the ATHLONE township.

*

The WAKEFIELD city engineer has prepared sketch plans for the proposed extension of Holmfield House for museum and art gallery purposes.

*

The STRETFORD U.D.C. surveyor has prepared a scheme for the erection of 264 houses on the Barton Road site at an estimated cost of £105,530. It has also obtained sanction to borrow £52,500 for further housing advances.

Plans passed by the WAKEFIELD Corporation: Additions, works, Elm Tree Street, for Ripon Steel Co., Ltd.; office, showroom, and garage, Westgate End, for Mr. J. R. Lister; alterations, Barnsley Road, for Messrs. Moore and Crabtree; sports pavilion, Ings Road, for Mr. W. Turner, on behalf of Messrs. F. Green and Son, Ltd.; motor tyre stores, Old Crown Yard, for Mr. H. Dobson, on behalf of Messrs. J. Bullock and Sons, Ltd.

*

The KENT C.C. is purchasing 8 acres at Leigh, and 22 acres at Appledore, for the provision of small holdings.

*

The NEWCASTLE Corporation has selected valuers to arrange for the acquisition of properties for the new street included in the central area improvement scheme.

*

The Kent C.C. is to obtain a new site for the erection of a highways depot to replace that in St. Stephen's Road, CANTERBURY.

*

The TYNEMOUTH Corporation is seeking a grant for the proposal to carry out as an unemployment scheme the construction of a sea wall, etc., at an estimated cost of £50,000.

The Jowett Hall, Chapel Street, Bradford. By T. H. and F. Healey

RATES OF WAGES

			I	II
			s. d.	s. d.
A	ABERDARE	S. Wales & M.	1 7½	1 2¼
A₁	Abergavenny	S. Wales & M.	1 7	1 2¼
B	Abingdon ..	S. Counties	1 5½	1 1½
A	Accrington	N.W. Counties	1 7½	1 2¼
A₃	Addlestone	S. Counties	1 6	1 1½
A	Adlington ..	N.W. Counties	1 7½	1 2¼
A	Airdrie ..	Scotland	*1 7½	1 2¼
C₁	Aldeburgh	E. Counties	1 3	1 1¼
A	Altrincham	N.W. Counties	1 7½	1 2¼
B₃	Appleby ..	N.W. Counties	1 4	1 0
A	Ashton-under-Lyne	N.W. Counties	1 7½	1 2¼
A₃	Atherstone	Mid. Counties	1 6	1 1½
B₃	Aylesbury ..	S. Counties	1 4	1 0
B₂	BANBURY ..	S. Counties	1 4	1 0
B₂	Bangor ..	N.W. Counties	1 4½	1 0½
A	BarnardCastle	N.E. Coast	1 7½	1 2¼
A	Barnsley ..	Yorkshire	1 7½	1 2¼
B₁	Barnstaple	S.W. Counties	1 5	1 0½
A	Barrow ..	N.W. Counties	1 7½	1 2¼
A	Barry ..	S. Wales & M.	1 7½	1 2¼
B₃	Basingstoke	S.W. Counties	1 4	1 0
B	Bath ..	S.W. Counties	1 5½	1 1½
A	Batley ..	Yorkshire	1 7½	1 2¼
B	Bedford ..	E. Counties	1 5½	1 1½
A₂	Berwick-on-Tweed	N.E. Coast	1 6½	1 2
A₂	Bewdley ..	Mid. Counties	1 6½	1 2
B₃	Bicester ..	Mid. Counties	1 4	1 0
A	Birkenhead	N.W. Counties	*1 7½	1 2¼
A	Birmingham	Mid. Counties	1 7½	1 2¼
A	Bishop Auckland	N.E. Coast	1 7½	1 2¼
A	Blackburn	N.W. Counties	1 7½	1 2¼
A	Blackpool	N.W. Counties	1 7½	1 2¼
A	Blyth ..	N.E. Coast	1 7½	1 2¼
B₃	Bognor ..	S. Counties	1 4	1 0
A	Bolton ..	N.W. Counties	1 7½	1 2¼
A₂	Boston ..	Mid. Counties	1 6	1 1½
B₁	Bournemouth	S. Counties	1 5	1 0½
B₂	Bovey Tracey	S.W. Counties	1 4½	1 0½
A	Bradford ..	Yorkshire	1 7½	1 2¼
A₂	Brentwood	E. Counties	1 6½	1 2
A	Bridgend ..	S. Wales & M.	1 7½	1 2¼
B₂	Bridgwater	S.W. Counties	1 4½	1 0½
A₁	Bridlington	Yorkshire	1 7	1 2¼
A	Brighouse ..	Yorkshire	1 7½	1 2¼
B₁	Brighton ..	S. Counties	1 5	1 0½
A	Bristol ..	S.W. Counties	1 7½	1 2¼
B₃	Brixham ..	S.W. Counties	1 4	1 0
A₂	Bromsgrove	Mid. Counties	1 6½	1 2
C	Bromyard ..	Mid. Counties	1 3	11¼
A	Burnley ..	N.W. Counties	1 7½	1 2¼
A	Burslem ..	Mid. Counties	1 7½	1 2¼
A₂	Burton-on-Trent	Mid. Counties	1 6½	1 2
A	Bury ..	N.W. Counties	1 7½	1 2¼
A₁	Buxton ..	N.W. Counties	1 7	1 2¼
B	CAMBRIDGE	E. Counties	1 5½	1 1½
B₂	Canterbury	S. Counties	1 4½	1 0½
A	Cardiff ..	S. Wales & M.	1 7½	1 2¼
A	Carlisle ..	N.W. Counties	1 7½	1 2¼
B	Carmarthen	S. Wales & M.	1 5½	1 1½
B₂	Carnarvon	N.W. Counties	1 4½	1 0½
A₁	Carnforth ..	N.W. Counties	1 7	1 2¼
A	Castleford	Yorkshire	1 7½	1 2¼
B₁	Chatham ..	S. Counties	1 5	1 0½
B₁	Chelmsford	E. Counties	1 5	1 0½
A₃	Cheltenham	S.W. Counties	1 6	1 1½
A	Chester ..	N.W. Counties	1 7½	1 2¼
A	Chesterfield	Mid. Counties	*1 7½	1 2¼
B₃	Chichester	S. Counties	1 4	1 0
A	Chorley ..	N.W. Counties	1 7½	1 2¼
B₂	Cirencester	S. Counties	1 4½	1 0½
A	Clitheroe ..	N.W. Counties	1 7½	1 2¼
A	Clydebank	Scotland	1 7½	1 2¼
A	Coalville ..	Mid. Counties	1 7½	1 2¼
B	Colchester ..	E. Counties	1 5½	1 1½
A	Colne ..	N.W. Counties	1 7½	1 2¼
A₃	Colwyn Bay	N.W. Counties	1 6	1 1½
A	Consett ..	N.E. Coast	1 7½	1 2¼
A₃	Conway ..	N.W. Counties	1 6	1 1½
A	Coventry ..	Mid. Counties	1 7½	1 2¼
A₃	Crewe ..	N.W. Counties	1 6	1 1½
A₃	Cumberland	.....	1 6	1 1½
A	DARLINGTON	N.E. Coast	1 7½	1 2¼
A	Darwen ..	N.W. Counties	1 7½	1 2¼
B₃	Deal ..	S. Counties	1 4½	1 0½
A₃	Denbigh ..	N.W. Counties	1 6	1 1½
A	Derby ..	Mid. Counties	1 7½	1 2¼
A	Dewsbury	Yorkshire	1 7½	1 2¼
B	Didcot ..	S. Counties	1 5½	1 1½
A	Doncaster	Yorkshire	1 7½	1 2¼
C₁	Dorchester	S.W. Counties	1 3	11¼
A₃	Driffield ..	Yorks	1 6	1 1½
A₃	Droitwich	Mid. Counties	1 6	1 1½
A₁	Dudley ..	Mid. Counties	1 7	1 2¼
A	Dundee ..	Scotland	1 7½	1 2¼
A	Durham ..	N.E. Coast	1 7½	1 2¼
B₁	EASTBOURNE	S. Counties	1 5	1 0½
A	Ebbw Vale	S. Wales & M.	1 7½	1 2¼
A	Edinburgh	Scotland	1 7½	1 2¼
A	E. Glamorganshire & Monmouthshire	S. Wales & M.	1 7½	1 2¼
B	Exeter ..	S.W. Counties	*1 5½	1 1½
B₃	Exmouth ..	S.W. Counties	1 4½	1 0½
B	FELIXSTOWE	E. Counties	1 5½	1 1½
A₃	Filey ..	Yorks	1 6	1 1½
A	Fleetwood ..	N.W. Counties	1 7½	1 2¼
B₂	Folkestone ..	S. Counties	1 4½	1 0½
A	Frodsham ..	N.W. Counties	1 7½	1 2¼
B₃	Frome ..	S.W. Counties	1 4	1 0
A	GATESHEAD	N.E. Coast	1 7½	1 2¼
B₁	Gillingham	S. Counties	1 5	1 0½
A₃	Gloucester	S.W. Counties	1 6	1 1½
A₂	Goole ..	Yorkshire	1 6½	1 2
B	Gosport ..	S. Counties	1 5½	1 1½
A₃	Grantham	Mid. Counties	1 6	1 1½
A₁	Gravesend	S. Counties	1 7	1 2¼
A	Greenock ..	Scotland	*1 7½	1 2¼
A	Grimsby ..	Yorkshire	1 7½	1 2¼
B₁	Guildford ..	S. Counties	1 5	1 0½
A	HALIFAX ..	Yorkshire	1 7½	1 2¼
A	Hanley ..	Mid. Counties	1 7½	1 2¼
A	Harrogate	Yorkshire	1 7½	1 2¼
A	Hartlepools	N.E. Coast	1 7½	1 2¼
B₂	Harwich ..	E. Counties	1 4½	1 0½
B₂	Hastings ..	S. Counties	1 4½	1 0½
B₁	Hatfield ..	S. Counties	1 5	1 0½
B	Hereford ..	S.W. Counties	1 5½	1 1½
B	Hertford ..	E. Counties	1 5½	1 1½
A₁	Heysham ..	N.W. Counties	1 7	1 2¼
A	Howden ..	N.E. Coast	1 7½	1 2¼
A	Huddersfield	Yorkshire	1 7½	1 2¼
A	Hull ..	Yorkshire	1 7½	1 2¼
A	ILKLEY ..	Yorkshire	1 7½	1 2¼
A	Immingham	Mid. Counties	1 7½	1 2¼
B	Ipswich ..	E. Counties	1 5½	1 1½
C₁	Isle of Wight	S. Counties	1 3	11¼
A	JARROW ..	N.E. Coast	1 7½	1 2¼
A	KEIGHLEY	Yorkshire	1 7½	1 2¼
B₁	Kendal ..	N.W. Counties	1 5	1 0½
B₁	Keswick ..	N.W. Counties	1 5	1 0½
A₃	Kettering ..	Mid. Counties	1 6	1 1½
A₂	Kidderminster	Mid. Counties	1 6½	1 2
B₂	King's Lynn	E. Counties	1 4½	1 0½
A	LANCASTER	N.W. Counties	1 7½	1 2¼
A₂	Leamington	Mid. Counties	1 6½	1 2
A	Leeds ..	Yorkshire	1 7½	1 2¼
A	Leek ..	Mid. Counties	1 7½	1 2¼
A	Leicester ..	Mid. Counties	1 7½	1 2¼
A	Leigh ..	N.W. Counties	1 7½	1 2¼
B₃	Lewes ..	S. Counties	1 4	1 0
A₃	Lichfield ..	Mid. Counties	1 6	1 1½
A	Lincoln ..	Mid. Counties	1 7½	1 2¼
A	Liverpool ..	N.W. Counties	*1 10	1 4½
A₃	Llandudno	N.W. Counties	1 6	1 1½
A	Llanelly ..	S. Wales & M.	1 7½	1 2¼
	London (12 miles radius)		1 9	1 4
	Do. (12-15 miles radius)		1 8½	1 3½
A	Long Eaton	Mid. Counties	1 7½	1 2¼
A	Loughborough	Mid. Counties	1 7½	1 2¼
A₂	Luton ..	E. Counties	1 6	1 1½
A	Lytham ..	N.W. Counties	1 7½	1 2¼
A₁	MACCLESFIELD	N.W. Counties	1 7	1 2¼
B	Maidstone	S. Counties	1 5½	1 1½
A₃	Malvern ..	Mid. Counties	1 6	1 1½
A	Manchester	N.W. Counties	1 7½	1 2¼
A	Mansfield	Mid. Counties	1 7½	1 2¼
B₂	Margate ..	S. Counties	1 4½	1 0½
A₃	Matlock ..	Mid. Counties	1 6	1 1½
A	Merthyr ..	S. Wales & M.	1 7½	1 2¼
A	Middlesbrough	N.E. Coast	1 7½	1 2¼
A₃	Middlewich	N.W. Counties	1 6	1 1½
B₂	Minehead ..	S.W. Counties	1 4½	1 0½
A	Monmouth	S. Wales & M.	1 7½	1 2¼
	S. and E. Glamorganshire			
A₁	Morecambe	N.W. Counties	1 7	1 2¼
A₃	NANTWICH	N.W. Counties	1 6	1 1½
A	Neath ..	S. Wales & M.	1 7½	1 2¼
A	Nelson ..	N.W. Counties	1 7½	1 2¼
A	Newcastle ..	N.E. Coast	1 7½	1 2¼
A	Newport ..	S. Wales & M.	1 7½	1 2¼
A	Normanton	Yorkshire	1 7½	1 2¼
A₁	Northampton	Mid. Counties	1 7	1 2¼
A	North Staffs.	Mid. Counties	1 7½	1 2¼
A	North Shields	N.E. Coast	1 7½	1 2¼
A₃	Norwich ..	E. Counties	1 6	1 1½
A	Nottingham	Mid. Counties	1 7½	1 2¼
A	Nuneaton ..	Mid. Counties	1 7½	1 2¼
B	OAKHAM ..	Mid. Counties	1 5½	1 1½
A	Oldham ..	N.W. Counties	1 7½	1 2¼
A₃	Oswestry ..	Mid. Counties	1 6	1 1½
B	Oxford ..	S. Counties	1 6	1 1½
A	PAISLEY ..	Scotland	*1 7½	1 2¼
C	Pembroke	S. Wales & M.	1 3½	11½
A	Perth ..	Scotland	*1 7½	1 2¼
A₃	Peterborough	Mid. Counties	1 6	1 1½
A	Plymouth	S.W. Counties	*1 7½	1 2¼
A	Pontefract	Yorkshire	1 7½	1 2¼
A	Pontypridd	S. Wales & M.	1 7½	1 2¼
B	Portsmouth	S. Counties	1 5½	1 1½
A	Preston ..	N.W. Counties	1 7½	1 2¼
A	QUEENSFERRY	N.W. Counties	1 7½	1 2
A₃	READING	S. Counties	1 6	1 1½
B	Reigate ..	S. Counties	1 5½	1 1½
A₃	Retford ..	Mid. Counties	1 6	1 1½
A	Rhondda Valley	S. Wales & M.	1 7½	1 2¼
A₃	Ripon ..	Yorkshire	1 6	1 1½
A	Rochdale ..	N.W. Counties	1 7½	1 2¼
B	Rochester ..	S. Counties	1 5½	1 1½
A₁	Ruabon ..	N.W. Counties	1 7	1 2¼
A₂	Rugby ..	Mid. Counties	1 6½	1 2
A₃	Rugeley ..	Mid. Counties	1 6	1 1½
A	Runcorn ..	N.W. Counties	1 7½	1 2¼
A₃	ST. ALBANS	E. Counties	1 6	1 1½
A	St. Helens ..	N.W. Counties	1 7½	1 2¼
B₃	Salisbury ..	S.W. Counties	1 4	1 0
A₁	Scarborough	Yorkshire	1 7	1 2¼
A	Scunthorpe	Mid. Counties	1 7½	1 2¼
A	Sheffield ..	Yorkshire	1 7½	1 2¼
A	Shipley ..	Yorkshire	1 7½	1 2¼
A₃	Shrewsbury	Mid. Counties	1 6	1 1½
A₂	Skipton ..	Yorkshire	1 6½	1 2
A₃	Slough ..	S. Counties	1 6	1 1½
A₂	Solihull ..	Mid. Counties	1 6½	1 2
A₃	South'pton	S. Counties	1 6	1 1½
A₂	Southend-on-Sea	E. Counties	1 6½	1 2
A	Southport ..	N.W. Counties	1 7½	1 2¼
A	S. Shields ..	N.E. Coast	1 7½	1 2¼
A₂	Stafford ..	Mid. Counties	1 6½	1 2
A	Stockport ..	N.W. Counties	1 7½	1 2¼
A	Stockton-on-Tees	N.E. Coast	1 7½	1 2¼
A	Stoke-on-Trent	Mid. Counties	1 7½	1 2¼
B	Stroud ..	S.W. Counties	1 5½	1 1½
A	Sunderland	N.E. Coast	1 7½	1 2¼
A	Swadlincote	Mid. Counties	1 7½	1 2¼
A	Swansea ..	S. Wales & M.	1 7½	1 2¼
B	Swindon ..	S.W. Counties	1 5½	1 1½
A₁	TAMWORTH	N.W. Counties	1 7	1 2¼
B₁	Taunton ..	S.W. Counties	1 5	1 0½
A	Teeside Dist.	N.E. Counties	1 7½	1 2¼
B	Teignmouth	S.W. Coast	1 5½	1 1½
A	Todmorden	Yorkshire	1 7½	1 2¼
A₂	Torquay ..	S.W. Counties	1 7	1 2¼
C	Truro ..	S.W. Counties	1 3½	11½
B₁	Tunbridge Wells	S. Counties	1 5	1 0½
A	Tunstall ..	Mid. Counties	1 7½	1 2¼
A	Tyne District	N.E. Coast	1 7½	1 2¼
A	WAKEFIELD	Yorkshire	1 7½	1 2¼
A₁	Walsall ..	Mid. Counties	1 7	1 2¼
A	Warrington	N.W. Counties	1 7½	1 2¼
A₂	Warwick ..	Mid. Counties	1 6½	1 2
A	Wellingborough	Mid. Counties	1 6	1 1½
A	West Bromwich	Mid. Counties	1 7½	1 2¼
B	Weston-s-Mare	S.W. Counties	1 5½	1 1½
A₂	Whitby ..	Yorkshire	1 6½	1 2
A	Widnes ..	N.W. Counties	1 7½	1 2¼
A	Wigan ..	N.W. Counties	1 7½	1 2¼
B₂	Winchester	S. Counties	1 4½	1 0½
A₃	Windsor ..	S. Counties	1 6	1 1½
A	Wolverhampton	Mid. Counties	1 7½	1 2¼
A₃	Worcester	Mid. Counties	1 6	1 1½
A₃	Worksop ..	Yorkshire	1 6	1 1½
A₁	Wrexham ..	N.W. Counties	1 7	1 2¼
B	Wycombe ..	S. Counties	1 5½	1 1½
B₁	YARMOUTH	E. Counties	1 5	1 0½
B₂	Yeovil ..	S.W. Counties	1 4½	1 0½
A	York ..	Yorkshire	1 7½	1 2

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.

* 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. 4d. *per hour*; LABOURER, 1s. 4d. *per hour*; NAVVY, 1s. 4d. *per hour*; TIMBERMAN, 1s. 5½d. *per hour*; SCAFFOLDER, 1s. 5d. *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 15 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. 4d. *per hour*; TIMBERMAN, 1s. 5½d. *per hour*; BRICKLAYER, 1s. 9d. *per hour*; PLUMBER, 1s. 9d. *per hour*; WATCHMAN, 7s. 6d. *per shift.*

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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.	
Leadwool per cwt.	£2 0 0
Gaskin, per lb.	0 0 4½

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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. 9d. *per hour*; LABOURER, 1s. 4d. *per hour*; SCAFFOLDER, 1s. 5d. *per hour.*

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London stocks, per M.	£4 15 0
Flettons, per M.	3 0 0
Midhurst white facing bricks, per M	5 0 0
T.L.B., multi-coloured facings, per M	7 7 9
DO. *red best facings, per M*	7 7 9
DO. *rubbers 9½ in., per M*	12 0 16
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, ½ 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. 9d. *per hour*; DO. *fixer*, 1s. 10d. *per hour*; LABOURER, 1s. 4d. *per hour*; SCAFFOLDER, 1s. 5d. *per hour.*

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

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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 3

SLATER AND TILER

SLATER, 1s. 9d. *per hour*; TILER, 1s. 9d. *per hour*; SCAFFOLDER, 1s. 5d. *per hour*; LABOURER, 1s. 4d. *per hour.*
N.B.—Tiling is often executed as piecework.

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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

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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. 9d. *per hour*; JOINER, 1s. 9d. *per hour*; LABOURER, 1s. 4d. *per hour.*

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Timber, average prices at Docks, London Standard	
Scandinavian, etc. (equal to 2nds):	
7 × 3, per std.	£21 0 0
11 × 4, per std.	33 0 0
Memel or Equal. Slightly less than foregoing.	
Flooring, P.E., 1 in., per sq.	£1 2 6
DO. *T. and G., 1 in., per sq.*	1 2 6
Planed boards, 1 in. × 11 in., per std.	30 0 0
Wainscot oak, per ft. sup. of 1 in.	0 1 4
Mahogany, Honduras, per ft. sup. of 1 in.	0 1 3
DO. *Cuba, per ft. sup. of 1 in.*	0 2 3
DO., *African, per ft. sup.*	0 1 0
Teak, per ft. sup. of 1 in.	0 1 3
DO., *ft. cube*	0 12 6

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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 segmental 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 sides to 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, 1½ in. thick, laid complete with splayed headings, per square	2	5	0
DEAL skirting torus, moulded 1½ 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, 1⅛ 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, 1⅛ 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 1⅛ in. and risers 1 in., tongued and grooved including fir carriages, per ft. sup.	0	2	6
DEAL wall strings, 1⅛ 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
1½ 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
1½ in. beaded cupboard fronts, moulded and square, per ft. sup.	0	2	9
TEAK grooved draining boards, 1½ 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.*

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Mild Steel in British standard sections, per ton	£12	10	0
Sheet Steel :			
Flat sheets, black, per ton	17	0	0
DO., *galvd., per ton*	19	0	0
Corrugated sheets, galvd., per ton	18	10	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

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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.*

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Lead, milled sheet, per cwt.	£1	9	0
DO. *drawn pipes, per cwt.*	1	10	0
DO. *soil pipe, per cwt.*	1	12	0
DO. *scrap, per cwt.*	1	0	0
Copper, sheet, per lb.	0	1	3
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

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MILLED LEAD and labour in gutters, flashings, etc. per cwt.	3	0	0
LEAD PIPE, fixed, including running joints, bends, and tacks, ½ in., per ft.	0	2	0
DO. ⅝ in., per ft.	0	2	3
DO. 1 in., per ft.	0	3	0
DO. 1¼ 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. ⅝ 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. ⅝ 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.* 4*d. per hour.*

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Chalk lime, per ton	£2	17	0
Hair, per cwt.	2	0	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	5
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

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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, ⅛ 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.* 8*d. per hour.*

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Glass : 4ths in crates :			
Clear, 21 oz.	£0	0	4½
DO. 26 *oz.*	0	0	5
Cathedral white, per ft.	0	0	7½
Polished plate, British ¼ in., up to 2 ft. sup. per ft.	0	1	2
DO. *4 ft. sup.* "	0	2	3
DO. *6 ft. sup.* "	0	2	6
DO. *20 ft. sup.* "	0	3	1
DO. *45 ft. sup.* "	0	3	3
DO. *65 ft. sup.* "	0	3	5
DO. *100 ft. sup.* "	0	3	10
Rough plate, ⅛ in., per ft.	0	0	6½
DO. *¼ in. per ft.*	0	0	6½
Linseed oil putty, per cwt.	0	15	0

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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.* 8*d. per hour ;* LABOURER, 1*s.* 4*d. per hour ;* FRENCH POLISHER, 1*s.* 9*d. per hour ;* PAPERHANGER, 1*s.* 8*d. per hour.*

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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	12	6
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

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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, $\frac{5}{32}$ in., grey flat, per yd. sup.	0	2	3
DO., *corrugated, per yd. sup.*	0	3	3
ASBESTOS SHEETING, fixed as last, flat, per yd. sup.	0	4	0
DO., corrugated, per yd. sup.	0	5	0
ASBESTOS slating or tiling on, but not including battens, or boards, plain "diamond" per square, grey	2	15	0
DO., red	3	0	0
Asbestos cement slates or tiles, $\frac{5}{32}$ in. punched per M. grey	16	0	0
DO., *red*	18	0	0
ASBESTOS COMPOSITION FLOORING : Laid in two coats, average ¼ 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	$\frac{3}{16}$ in.			½ in.			$\frac{3}{8}$ in.			¼ 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	9½	7	6
Alder	3½	3	2	5	4	3	6½	5½	4½	8	7	6
Gaboon												
Mahogany	4	3	3	6½	5½	4	9½	7½	—	1 0½	10	—
Figured Oak												
1 side	8½	7	—	10	8	—	11½	—	—	1 6	—	—
Plain Oak												
1 side	6½	6	—	7½	7	—	9½	—	—	1 0	—	—
Oregon Pine	5	4	—	5½	5	—	6	—	—	—	—	—