



Wednesday, May 9, 1928

TOWN AND COUNTRY

OUR contemporary, the *Countryman*, has recently been seeking the opinions of a number of distinguished men and women on the dictum of the head master of Westminster School that: "In order to use your life well, play in the country, but work in town. It is in the great vitality of the great town's life that the individual is stimulated and compelled to think."

The answers of the thirty-two eminent people are illuminating on a subject which is of interest to architects in a double capacity. They will ask themselves whether or not they themselves would do better work living in town or country; and what sort of house the intelligent brain worker would want to con his rural meditations. Lord Oliver wisely points out that the majority of us are not free to choose, but comes down heavily on the side of the country for those who are free to choose and want to think. "On careful reflection," he says, "I think it would be agreed that most of the work that is best done in the town is either work that it is a pity should be being done at all or work devoted to neutralizing the diseases of a city civilization, whether moral or physical."

The telephone is, of course, the greatest enemy of quiet thought; he must be a hardened man, or have a perfectly disciplined staff, who can shut his ears for ever to that persistent crying. The lords of business can do it, but few architects can claim that title; always there is the hope, even if, too long deferred, it has ceased even to make the heart sick, that one day the telephone bell may ring—in the desired client, wealth and taste blended together, and his pent-up dreams and aspirations reach attainment. Some architects hide themselves in their sanctums, and some take the precaution of having these inner sanctums furnished with a postern door—a bolt hole—from which they disappear on threat of intrusion. One place some have sought after all—the place where few will follow—is the little garret on some high winding stair in a grubby corner of London. No telephone, no address given, no brass plate verdigrised at the foot of the stairs, only oneself up there among the starlings and the chimneypots! Most of the persons questioned, especially the writers, found the loveliness of the country and its abundant sights and sounds infinitely distracting. "My experience has been," said Mr. E. V. Lucas, "that in town, as it offers fewer distractions, I can work with more steadiness; in the country, when the sun shines, the competition is too disturbing."

It would be entertaining to seek the personal views of architects themselves on this point. Easter, with its unwonted sun, drove most of us down like birds in the great migration, unable to resist the mass instinct, to do as other men do; our cars and our motor cycles took their places in the throbbing procession on all the grand trunk roads.

More invigorating in a short space is the fortnight spent in hard exercise in those parts which are going to be looked upon as the national playgrounds. The list of such healthy, and partly wild places (furnished, however, with farm-houses and guest-houses for the night) is growing rapidly with the fuller understanding and wider practice of the habit. The Lake country, Dartmoor, the forests (first and foremost the Black Forest) are only pioneers now. Both the National Trust and the Regional Planning Committees are alive to the importance of preserving and advertising the use of national camping grounds. For men walking tours and men holiday making are ephemeral, and though some species of them, in charabancs or Rolls, may make with their leavings a disagreeable mess, even a champagne bottle is absorbed in time by Mother Earth, and the rain soon makes a dull unnoticeable thing of the paper bag and the orange peel.

Most architects must do their work, whether it is real brain work or mechanical routine, in the town, by the circumstances of their trade, which demands that they shall be accessible as heads of an organized undertaking. If any jobs are in the country, a little time for deep thought can be set aside in the train. The train is therefore much better for visiting jobs than a car is. I know an architect who vows he can average forty miles an hour, and beguile the tedium by working out a cross word puzzle, but one wonders what kind of cross words the magistrate would say to him if he did by chance brush some pedestrian from his path.

Far more important, even to the most hermit-like, is the stimulus of friendship with other men of a like mind with us. It is this association, this interplay of mind and mind, that quickens the pulses of the loneliest artist, and keeps him alive and fresh. It is the appreciation, too, of friends and brother artists or their criticism that is the only test, beside the test of his own conscience, that the artist will allow.

Yet we all know architects, and among them many of the finest artists and the loveliest friends, to whom the cruelty and competition of the town are infinitely depressing. What their work shows is not the finished metallic brilliancy of the town lover, for whom the "modern style," with its aluminium and its electricity gives scope, but the quiet, simple homeliness of brick and stone, the love of flowers and trees and the undissected sunshine. These seek offices, if they must have them in towns, in old courts and crumbling corners; in the evening, or all through long week-ends, they fly home to the peaceful life of the garden and the village. If our modern domestic architecture has any value in the history of art it is simply this: That it is the complete and full expression of peaceful men. So we have the two great gifts this island has made to the artistic history of mankind—*le jardin anglais* of a century ago, and now "*le Homes*."

NEWS AND TOPICS

A NEW BRITISH EMBASSY—THE ROYAL ACADEMY—A PALACE FOR JODHPUR—A RIGHT OF WAY

WORK is to be started on a new British Embassy for Japan at Tokyo in July. It is estimated* the buildings will require five years to erect. The site allocated to the British Embassy is in the hilly part of Tokyo in front of the moat of the Imperial Palace, and covers nearly 9 acres. After the Embassy was seriously damaged by the earthquake in 1923, a temporary structure was erected. The new buildings are to be built of steel and reinforced concrete, and none is to be more than two stories in height. The style is severely classical, for it was thought more appropriate in the British Embassy not to introduce an Oriental style.

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The Ulster Parliament have been endeavouring to reduce the amount of money to be expended on housing, and at the same time to encourage the building of small houses that can be let at a low rent. They have accordingly reduced the maximum size of subsidy houses to 650 ft. square. By dint of very skilful planning, even in such a limited size, it is possible to fit in three bedrooms. In the cottages that are to be erected for the British Legion in Northern Ireland, to the designs of Major Douglas Wood, there are two bedrooms upstairs, and one small bedroom downstairs. The ground floor rooms include a living-room, a kitchenette, and scullery. For various reasons the cost of building in Northern Ireland is about 25 per cent. higher than in Great Britain.

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"The Academy is not so good as it was," and probably, like *Punch*, it never has been. But this year there is more ground than usual for the hackneyed comment. I do not remember a duller Academy. But there is one centre of intense, if painful, interest. The late Mr. Charles Sims's mysterious allegorical paintings are a veritable *crux criticorum*. If the aim of modernist painting is to reveal not what is seen, but rather a condition of mind, then there is painful significance in these works. As studies in mental distress they have a pathological interest, but any other reason for their inclusion in the Academy is hard to find. Portraiture is perhaps the really strong point of the present exhibition. Orpen excels himself with his "Dame Madge Kendal," and in a lesser degree with his "Gordon Selfridge," while Grieffenhagen is well represented by some hard, brilliant portraits that tell all with a wonderful economy of effort. The portrait of Mr. George Hubbard, the architect (by Hugh Riviere), is an excellent likeness, as also is that of Mr. J. C. Squire, who gazes quizzically down from an undeserved eminence (he is "skied") in a severe but highly competent piece of painting by H. J. Gunn. "Still-life" studies seem to be coming into popularity again. They add a fine decorative touch to a room. The best at the Academy are by Davis Richter and, oddly enough, George Belcher, whom we associate with a more popular form of art. I never visit the Academy without feeling a sense of depression. What becomes of these acreages of painted canvas? The portraits, I take it, have been mostly commissioned and will find a home; but what is the fate of these scores of landscapes, genre subjects, nudes? Who wants them? Most of them are essentially

gallery pieces, but stand little chance of being acquired by the National and other collections. Their fate, I fear, is to moulder in the dust of studios, neglected, perhaps forgotten, after a brief hour of triumph at Burlington House.

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In Xanadu did Kubla Khan
A stately pleasure dome decree
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

These lines of Coleridge have for long conjured up for me all that I could imagine of the magic of Eastern palaces, and might do so still had they not suffered some measure of eclipse at sight of a design for a palace at Jodhpur that far outshines the misty architecture of fantasy. The architects, Messrs. Lanchester, Lucas and Lodge, have not yet built the palace, but a marvellously wrought model has been constructed in wood by Mr. J. Johnson, a master of his delicate craft, and deserving of more praise than I know how to write. His model shows in full articulation the form and detail of a huge escorial built upon a rock, with walls rising sheer from a level podium of purplish stone, the colour of the surrounding rocks, and two great balancing blocks supporting a domed and minaretted central mass. What it contains of sumptuous state rooms, of halls, theatres, private suites, courtyards, terraces, and sunlit corridors I could not tell on twenty pages; and how it will one day stand under Indian skies, others beside have yet to know. I can only marvel that Indian "pleasure domes" should spring to birth behind the quiet façades of Bedford Square.

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Now that the town-planners have taught us to consider the surroundings of a fine building as important elements in its total group effect, the question of the approach to the beautiful little church of St. Mary, Fetcham, is of more than parochial interest. Throughout centuries, access to the church has been by way of a straight avenue from a point near the junction of the village street and the lower road from Leatherhead to Guildford. The church has only one porch, and this is on the north side, where it is most directly reached from the avenue which aims axially at the window and gable of the north transept and makes a delightful composition. A foot-track slanting across a field from the Fetcham Post Office to a corner of the churchyard formed a short cut from the side of the village nearest Great Bookham and communicated by means of a lych gate with a slanting path which leads between the graves to the space in front of the north porch. A change in the ownership of the land around the church and churchyard has raised a proposal that these ancient means of access should be abandoned in order that the avenue may become solely the private entrance to the mansion known as Fetcham Park, now used as an educational establishment. Visitors to the church are asked to remove their vehicles from the avenue, and the slanting foot-track has been fenced off with barbed wire, the field ploughed up, and a notice-board stating that trespassers will be prosecuted has been erected at the old gate.

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Now, there can be no doubt that the closing of the avenue to the public would mean a very considerable addition to the value of the mansion, which recently changed hands

after having been vacant for some considerable time. But are the villagers to rejoice at this prospect of suffering a diminution of their privileges that one person should be enriched? It is well to admire enterprise and to refrain from envy, to reflect that someone will still be able to use the avenue, and to enjoy the charming view of the north transept framed in the foliage of the lime trees, but it may be questioned whether to yield to the barbed wire and the mud of the ploughed field, or to avoid the annoyance of being ordered to shift one's car by neglecting to use the avenue is really an exhibition of British pluck or of sound business ability. The avenue approach has historical associations; it has architectural beauty and fitness in connection with its vista of the church, and it has the value of directness of access from the village street. Ought it to be given up for an alternative route from a side lane, without history; without direct access to the church porch, and without the architectural charm of the older avenue? Town-planners might give the problem their consideration and let the villagers of Fetcham have the advantage of their experience.

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There is a fine, fierce mixture of the fine and the footling in the London Group Retrospective Exhibition at the New Burlington Galleries. The show more than vindicates the existence of the group, however, and the comparison of its history with that of the New English Art Club is not uncalled for. Both organizations have served the dual purpose of reforming the Royal Academy and reclaiming modern British art; the art of the other Royal Societies they could not save. The twenty-years' period in which the members of the group have been working supervened on the useful twenty years of the career of the N.E.A.C. British art has done much in these forty years to advance and in some directions overtake the painting and graphic work of the Continent. There is nothing like unloosening the knots of tradition if there is anyone about sufficiently clever to re-tie them in a new way for a term. Even British sculpture has felt the loosening, and Frank Dobson and Alan Durst have quite successfully shown the way to the re-entry into the realm of real glyptic work. There is no single way of treating wall-spaces by the artists of the group; no formula for making pictures of architectural subjects, but among the 260 works exhibited are suggestive schemes for wall decoration, both as mural work and as painted picture, which will do much to counteract the growing dislike for the rapid productions of the picture shops and uninspired decorators.

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In my opinion, there are few more beautiful sights in London than the aquarium at the Zoo. I was there the other day, and after a strenuous morning sought out somewhere to appease a healthy appetite. Then it was that the hopeless inadequacy of London's open-air eating arrangements was brought home to me; not, of course, for the first time. Hyde Park and Kensington Gardens have between them a couple of restaurants, but it is impossible to get at either of them a decent lunch. At Primrose Hill there is another, but it is no better. When comparisons are made between the facilities in London and Paris for open-air eating one is countered with the argument that these things are possible in Paris because it is situated in a more southern latitude. But it is an argument which carries no weight, for Stockholm lies in the same latitude

as the Orkneys, and Bergen is still more northerly, and in both these cities I have dined in the open in summer-time off really ravishing food in a delectable architectural setting. No; it would seem that open-air catering in London invariably falls into the hands of soulless bodies entirely lacking in imagination and with altogether uncultivated palates. After all, it is perhaps too much to expect that the Royal Zoological Society, the Office of Works, or the L.C.C. should study the works of Brillat-Savarin. Be that as it may, I believe a fortune awaits the enterprising caterer who will give London a really attractive open-air restaurant—a restaurant in a beautiful, natural setting, which synthesizes the art of the architect with that of the chef.

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The position of architect to a family is, I suppose, a very intimate one; as intimate in its way as that of lawyer or doctor; and the architect, especially in the case of a largish job, must have ample opportunity for becoming acquainted with the foibles of his client and of his client's wife. He would be in a position to dilate upon the "vacillation of the female mind." According to an advertisement appearing on more than one occasion in the *Times* lately, "the vacillation of the female mind" has been causing a certain amount of trouble; it is, in fact, responsible for a real bargain in houses, and a £16,000 estate is to be had for £7,500. "A wife's change-of-mind bargain" it is called. I can picture the whole scene: the husband buying the "historic sixteenth-century oak-beamed house with picturesque Elizabethan chimneys," with the wife's concurrence; then the process of modernizing and enlarging with the assistance of the architect; and then the unaccountable change of mind—the terrible vacillation of the female mind. Or perhaps the vacillation was going on all the time, and the architect was called upon to perform impossible feats, to reconcile the irreconcilable, to juggle with bathrooms and nurseries, billiard-rooms and boudoirs at a moment's notice. Anyhow, I feel that some architect must be "in the know" and could unfold a humorous or pathetic tale. I hope I shall meet him some day.

ASTRAGAL

ARRANGEMENTS

SUNDAY, MAY 13

The Guildhouse, Eccleston Square. 3 p.m. "The Art of Poster Advertising." By John Hassall.

MONDAY, MAY 21

R.I.B.A. 8 p.m. "English Hospital Planning." By H. Percy Adams.

WEDNESDAY, MAY 23

R.I.B.A. Annual Dinner.

SATURDAY, JUNE 16

Holborn Restaurant. 6.45 p.m. Association of Architects, Surveyors, and Technical Assistants. Annual Dinner.

MONDAY, JUNE 18

R.I.B.A. 8.30 p.m. Presentation of the Royal Gold Medal.

JUNE 20 TO 23

R.I.B.A. and Allied Societies' Annual Conference at Bath.

MODERN GERMAN ARCHITECTURE

[BY WERNER HEGEMANN]

THERE are many people in Germany who think that no building should be undertaken in that country, but that the population should concentrate on the repayment of their enormous debts. I do not think that is reasonable, for if a population of 60 millions is to live and produce enormous sums for debt redemption and interest, a great deal of building work has to be done. A big concentration of population towards the large cities is taking place in every country, and everyone knows how difficult it is to house such people. During the war no houses were built in Germany. There are something like 30,000 or 40,000 additional people in Berlin alone, and these have to be housed. Again, these people must have some form of amusement; even the negroes of the South American States have their songs and amusements. So cinemas have to be built, and new forms of amusement needing buildings are coming forward. Further, from the lost provinces of Germany people are crowding into Berlin and other cities, and the fact that Germany lost many provinces means a

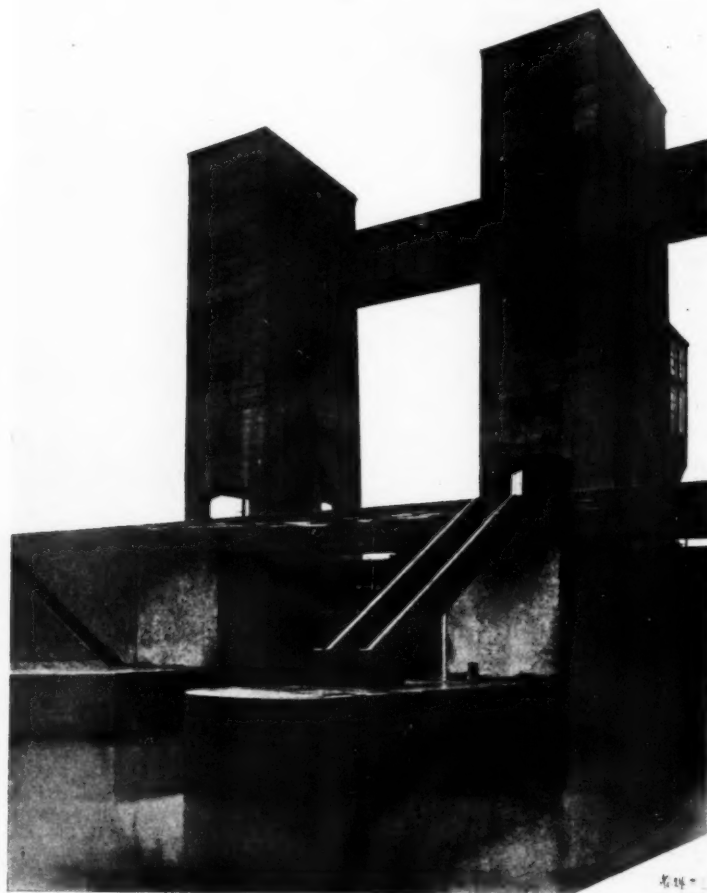
The above is the substance of a lecture delivered at the Architectural Association.

reshifting of industry with a consequent need for new industrial buildings, and that new industries have to be developed in order to cope with the country's responsibilities entails further building. And what building is being done is very far from sufficient. Much of the new building is full of new ideas, and some of it is startling.

One of Germany's prominent writers once said that riding down Frederickstrasse or Oxford Street on top of a bus was to him like listening to the ninth symphony of Beethoven. I once quoted this to an Englishman, who said: "He would not say that about the new Regent Street or Kingsway."

I thought to myself, "Isn't that exactly what one thinks of the architecture of one's own country?" Somehow one is at a loss to appreciate it, and the more one tries critically to value it the more one gets baffled, and the more one loses the hope that there will ever be any understanding. Without understanding it is impossible to have harmony, and without harmony art is impossible.

It has been said that we do not want harmony and uniformity, but that what we want is individual expression.



*Ladenburg Lock. Canalization of the Neckar.
By Paul Bonatz.*

But if you listened to a symphony of Beethoven's played by an orchestra of sixty or seventy men, it would be realized that the players try to harmonize and that they do harmonize. If each player performed according to his own ideas the result might be interesting, but it would not be art.

I think there is evidence in every country of a tendency for architects to do just what they please without regard for their neighbours, and I feel I have not the power of appreciating this individualism as an expression of art.

The great need to my mind is to get again a body of architects with sufficient understanding of each other to enable them to pull together and produce something that is not necessarily as uniform as some of the streets of Bath, but that at least has some harmony about it.

We have learnt to sneer at men like Ruskin, but some of the things he said are not entirely without foundation. Ruskin said, for instance, that it is a comparatively small thing when people unite in the worship of God and build a cathedral that is a uniform expression of beauty, but it is a much greater thing if people unite in street architecture and submit their individual aspirations to one spirit and build a street in which one is able to feel there is harmony and uniformity—that is, of course, uniformity in the best sense of the word.

The work of Karl Friedrich Schinkel, who died in 1841, had a very deep influence on German architecture. In fact, I consider Schinkel one of the great architects of all times.

Types of buildings like Schinkel's old Architectural School at Berlin had an influence on the modern development of German architecture. The thing that had the greatest influence on later work was the idea of introducing

a large scale. The old Architectural School combines a spirit of verticality with a certain spirit of horizontality, and I consider it a good building. But I still consider the introduction of such a large scale into an ordinary street is going beyond what, to my biased mind, seems legitimate.

I once had the privilege of receiving a New Year's card from Dr. Raymond Unwin, in which he quoted: "Let them be simple in their homes, and splendid in their public ways." It seems to me that that quotation, which has a special significance in town planning, should be applied to all architecture. There are two scales: the public scale and the private scale. If we take the big public scale and use it for private buildings, what are we going to do with our public buildings? This was a semi-public building, and the spirit of these enormous verticals has pervaded modern German architecture.

The man who has been specially instrumental in introducing the high vertical is Alfred Messel. The outstanding work of Messel is the Wertheim Departmental Store. He started with one section first, and introduced high verticals into a street of about 65 ft. wide. Such a street did not need this enormous scale, but the building made an enormous impression. The pillars have been said by a clever critic to resemble the inside of a church turned outside.

The profiles of the pillars are really the profiles one found in a Gothic cathedral. I have the privilege of walking past this building every day, and the building now covers about a third of a mile of frontage. It gives a very powerful impression—a long avalanche of huge pillars with different stories behind them. The idea is that a modern departmental store needs light, more light, and still more light. At the corner of a plaza laid out in 1730, a plaza of the best



Flats, Neukoelln, Berlin. By Paul Mebes and Paul Emmerich.

time of architecture, the architect instead of carrying on with the original idea built a building that was somewhat Gothic in feeling.

To what extent is justified the idea of giving light, light, and more light to a departmental store? In one building the windows appear to run from the pavement upwards, simply divided by floors. But behind the windows, screens had been built, because the people who used the store did not require so much light as the architect had provided, and they had to place wooden screens inside the glass to protect the interior from an over-supply of light provided by a fancy notion of the architect. In some places nearly half the light had been blocked out by screens in order to obtain the proper amount of lighting to display certain goods.

Hamburg, like most northern cities, is closely connected with the brick tradition, which in Germany at least is closely connected with the Gothic development. And in the use of bricks, all sorts of stunts are introduced in their arrangement, so that surprising results are obtained, and there are always people who admire this sort of thing. There were also brick buildings without high verticals that were quite good, and which show a more realistic appreciation of the fact that floors are needed.

A man who has had a great influence in Germany is Otto March, who came to England in the eighties and saw the development of modern English domestic architecture.

The strong idea of verticality still ruling in many cities is being followed by a violent desire for strong horizontality, and if he did not prefer strong horizontal lines an architect was almost automatically placed in an inferior class. Most

surprising reasons were given for the supposed necessity for these strong horizontal lines, the reason most often heard being that man does not walk on his legs any more; man's legs are practically useless now that he rides in a car, and to see strong verticals when riding in a car gave one an unpleasant feeling! Everything must bow before the craze for speed. It seems to me wrong to use high and strong verticals and to deny that behind them there are horizontal rooms; and now that we have only horizontal lines it seems just as wrong to assume that there are no vertical separations. There are vertical separations behind these strong horizontals, and to hide them is an affectation just as much as the idea that there are only high vertical spaces within the building.

Many buildings show the extreme limit of the craze for horizontality. Of course, they are very striking, and the architect who does that sort of thing is getting much advertisement, and sometimes he gets a great many jobs, but it does not seem to me that this sort of building will help the harmony of a street, which, after all, to me at least, is the supreme aim in architecture. To what extremes the modernists are going! Some architects are not satisfied with putting glass in the window spaces, but even put glass in front of the existing vertical supports of the building. Behind this glass is a space of about 3 in., and I have not yet discovered how it is to be kept clean; even now these windows are dirty, while the other windows in the building are clean.

However, I do not want to be too critical of modern architects, some of whom I highly respect, especially after I have seen English architects doing much the same thing under the guise of traditionalism.



Electrical Works, Siemensstadt, Berlin. By Hans Hertlein.

MAXIMILIAN ROMANOFF ON COMPETITIONS

[BY H. BARTLE COX]

ON behalf of THE ARCHITECTS' JOURNAL I had an interview with Mr. Maximilian Romanoff, the winner of the Birmingham Civic Centre Competition. He is of the opinion that international competitions are more likely to bring about good results than competitions restricted to the architects of any one country. This seems highly desirable in these days of internationalism, and the promoters of the competition are certainly to be congratulated upon their broadminded desire to get the best.¹

Mr. Romanoff is only thirty years of age, but has a great experience, from a thoroughly practical point of view, of town planning. In February of last year he came to Paris from Jerusalem to study, for a year or so, geology, physical geography, and especially economics; afterwards he expects to go to England to familiarize himself with the application of urbanism in all its numerous and intricate aspects before returning to Jerusalem, where he has held important posts. Mr. Romanoff was born of Jewish parents at Vilna in Lithuania. His father was formerly a rich building contractor in this much harassed province of ancient Poland, where Maximilian witnessed the intense complicated effect on civic organization wrought by the continual changes of proprietors under new alien laws. In his native town he became acquainted with finance, and later studied architecture in Moscow and Petrograd, and town planning in Germany and Austria, finally settling in Palestine, where he is an ardent Zionist. For two years he ran the technical office for the American-Palestine Real Estate Agency, and was engaged upon the projected town-planning schemes for Mount Scopus and Mount Carmel. For another two years he worked on town planning in collaboration with the architect, Herr R. Kauffmann, for the Palestine Land Development Co., Ltd., where he learnt a great deal concerning agricultural development. His first competition was for a tomb in Poland to a Jewish poet, for which he won the second prize. In Palestine he has been in for eight competitions and carried off seven for practical building operations, of which one was a sanatorium on Mount Carmel in memory of the Jewish Socialist, Borochoy. Romanoff's experience and interest is chiefly centred on the laying out of large estates. He makes deep studies of urbanism, historical, financial, and economical. He has a big knowledge of the building laws of different countries and the consequent effect on appropriate design. He endeavours to compose his schemes so as to produce the most paying solution. He has had an architectural training and can draw well. He is fond of sculpture, admires Bourdelle, and has made several busts of friends. He appreciates the work of Eric Mendelsohn, and has a predilection for German architecture. His chief concern is economics. In one or two instances he has begun a competition and then let it drop after a study of the "programme," which he found drawn up in such a way as to make an economical solution impossible. Mr. Romanoff is a nationalized Palestinian, and therefore under British protection.

I asked him several questions regarding competitions: He says he prefers to grapple with a large and difficult

problem rather than play with a small one. He is happy when trying to simplify a complicated problem. In his case, of course, his best win was the Birmingham Civic Centre. He has never visited England, but knows the plan and growth of Birmingham since the seventeenth century. He considers that he won this competition through his design of the traffic circulation and economy. He had prepared many statistics relative to his project—geographical and economical—which he did not submit as competitors were warned not to. He would, nevertheless, be prepared to substantiate the economical advantages of his project should he ever be called upon for advice. Birmingham is rich and go-ahead, of which the competition in itself is a proof, and Mr. Romanoff estimates that his scheme is financially realizable.

This architectural economist speaks Hebrew, Russian, and German fluently; has a smattering of Finnish and of Arabic; knows enough English to print up his plans, and has a small acquaintance with French, which is improving daily. Hebrew is the language he knows the best. Dictionaries he turns to good account. He is widely read in town planning, and is a great admirer of the principles of Professor Patrick Geddes, whom he has met in Palestine. Before entering for the competition in question he was already well versed in the characteristics of Birmingham and of English building by-laws. He took two months in Jerusalem to study (all day and every day) the "programme" of the competition, three months for the rough sketches, and two weeks for the finished drawings, which he executed in Paris with the help of his wife.

Town planning is his forte, therefore he naturally considers the plan of a competition far more important than the elevations and the design or composition more important than its presentation. He says that to win a competition you must first of all have an idea worthy of expression, and then render it as well as you can. It's the idea that will count with a good judge. He has not studied at the Ecole des Beaux-Arts in Paris, but has had a good architectural education and a lot of practical experience. He does not go in for floor mosaic nor faked photos, but he is a keen advocate of perspective sketches. As to models, he thinks they are often very misleading.

With reference to the burning question of the jury or assessor, that, of course, is a grave problem, and young architects, in his opinion, would do well not to waste their time and money unless they have reason to feel confident of being fairly judged. In his case, when he saw Mr. Lanchester's name he did not hesitate. He adds: When once an architect is satisfied with the composition of the jury or the choice of the assessor he should not think of the idiosyncrasies of the judges, but rely on the merit of the project. Concerning tradition, he takes it into account only so far as it materially dictates technical disposition, such as building regulations, etc. He aims at a common-sense design and, as a true internationalist, realizes the all-important influence of finance on urbanism as finally affecting architectural style. It is this attitude that probably won the Birmingham competition, as well as the seven others that he pulled off in Palestine.

Mr. Romanoff is young, enthusiastic, learned, and modest, with every appearance of a great future. His ideas of how to tackle an important town-planning competition should be of service to the younger members of the profession. He is a hard worker and knows his subject. His success reflects credit on the city of Birmingham for a well-organized competition.

¹ See THE ARCHITECTS' JOURNAL for August 17, 1927.

ARCHITECTURE AT THE ROYAL ACADEMY

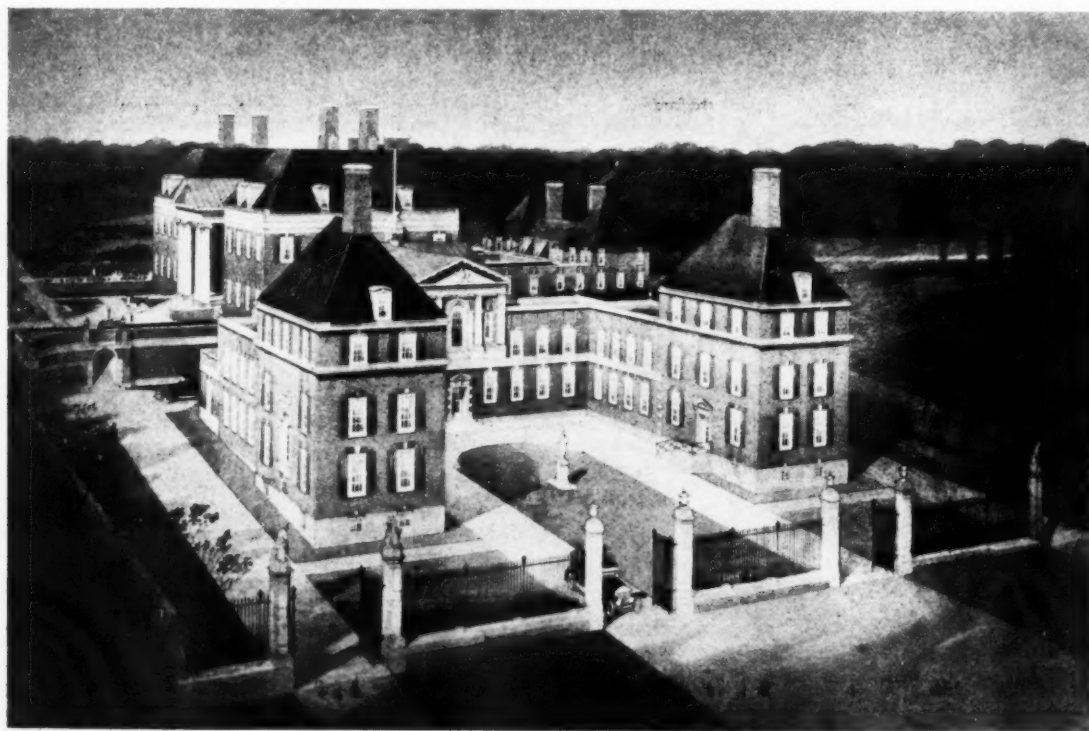
[BY E. MAXWELL FRY]

OBEYED to the yearly call, we track the round of Burlington House to that small corner which, of all this large exhibition, is devoted to so important and prominent an art as architecture. It comes yearly as a shock to us to be placed so far below the salt, and yearly my gorge rises at the sight of this tiny apartment, its walls plastered with drawings, its floors cluttered with models. Since the sculptors are crying aloud for more room it is unlikely that our quarters will be enlarged by any complaints which we may make. We may rest content, however, that our section of the exhibition provides more interest per square foot of wall space than any of the larger rooms more generously bestowed. This year at least the floor is clear of models, and the hanging is considerably improved, so that one is able at a glance to make some rough assessment of contemporary architectural draughtsmanship. At first it gives the impression of a one-man show, for Mr. Cyril Farey's clear, brilliant washes are markedly predominant in the pattern of pictures. On closer inspection the interest is divided between the manners of three schools of rendering, and as the honours of this exhibition are likely to flow rather towards the makers of pictures than the designers of buildings, it might clear the tangled path of a critic to deal with the draughtsmen first and the buildings which they portray second. If this system fails, then so would any other that attempted to deal fairly with a crowded catalogue of very varied work.

Mr. Cyril Farey does predominate. His perspectives include embassies, office buildings, banks, colleges, country clubs and houses. In one example, Raffles College, Singapore, he has departed from his usual colour-scheme, and has produced a charming study in bluish-greens and chromes. With a simple plaster-walled building such as this is, little indication of materials is necessary, and he therefore escapes the fault of understatement.

On the opposite scale to Mr. Farey, whom we might call the leader of the meticulous school, are those who owe direct allegiance to the tradition of Walcot. With these draughtsmen architecture becomes an excitement. Atmosphere, light and shade, the dramatic effects which weathering produces on London stone, play over the accurate line drawings in a riot of colour, with a foreground busy with motor-cars and wraith-like figures. This type of draughtsmanship is eminently suitable to work of such a high dramatic content as that of Sir Herbert Baker and Sir Edwin Lutyens, and its most notable exponent, Mr. P. D. Hepworth, shows two drawings of the new India building which are extremely satisfying pieces of work. So also does Mr. J. D. M. Harvey, with a most delightful colour-drawing of the new Carlton Theatre by Mr. Frank Verity. The merit of this drawing, which has, I think, been reproduced before in the Press, can hardly be realized from photographs.

Mr. Keith Murray, whose work we associate with the concrete bridges of Mr. Maxwell Ayrton, has developed



*The British Embassy at Washington. By Sir Edwin Lutyens.
From a perspective by Cyril Farey. [Royal Academy Exhibition.]*

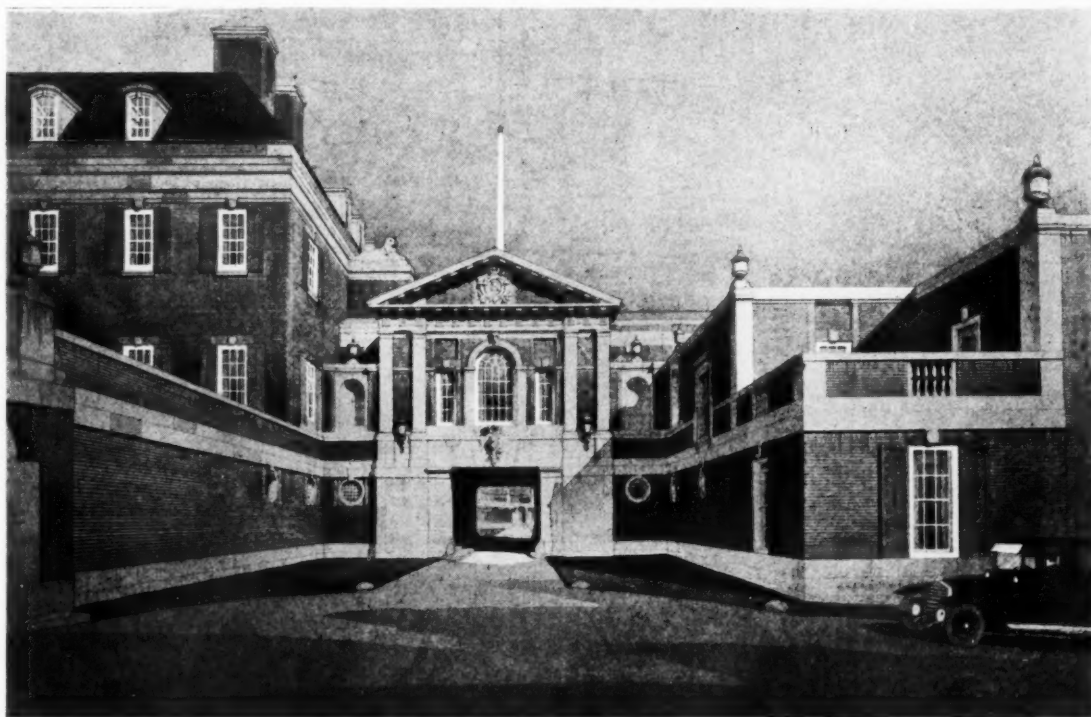


an austere, low-toned, accurate style of draughtsmanship, artistically very certain and confident, and more closely allied to etching than to watercolour, as befitting the rather grim subjects which it portrays.

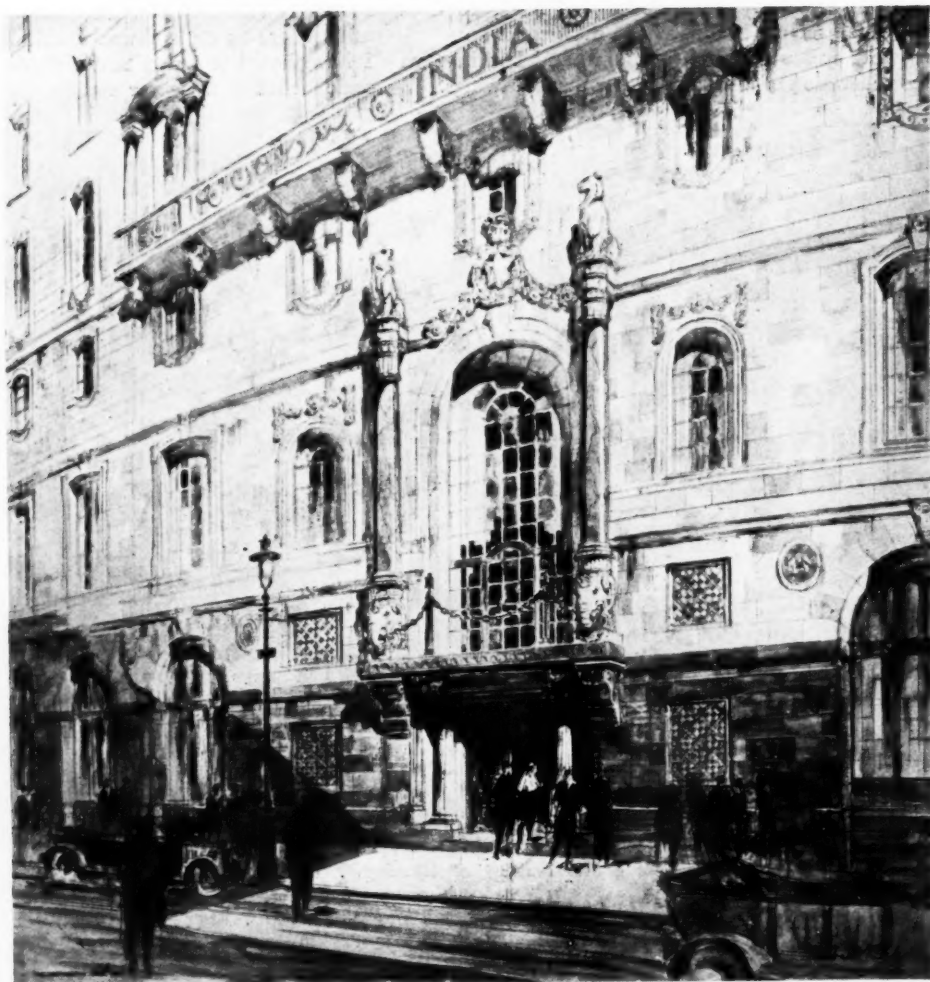
I am impressed with both subject and drawings, for in the drawings, at any rate, there emanates from these crystalline concrete bridges a feeling of hard, rocklike strength, which should be inherent in mass concrete.

The system breaks down at this point, and I will return to the consideration of buildings rather than drawings.

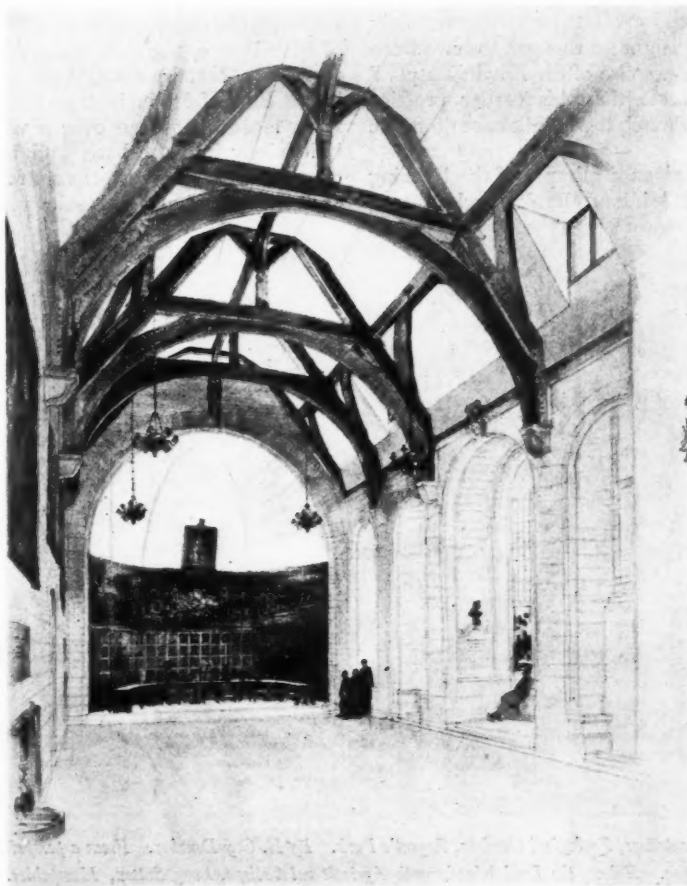
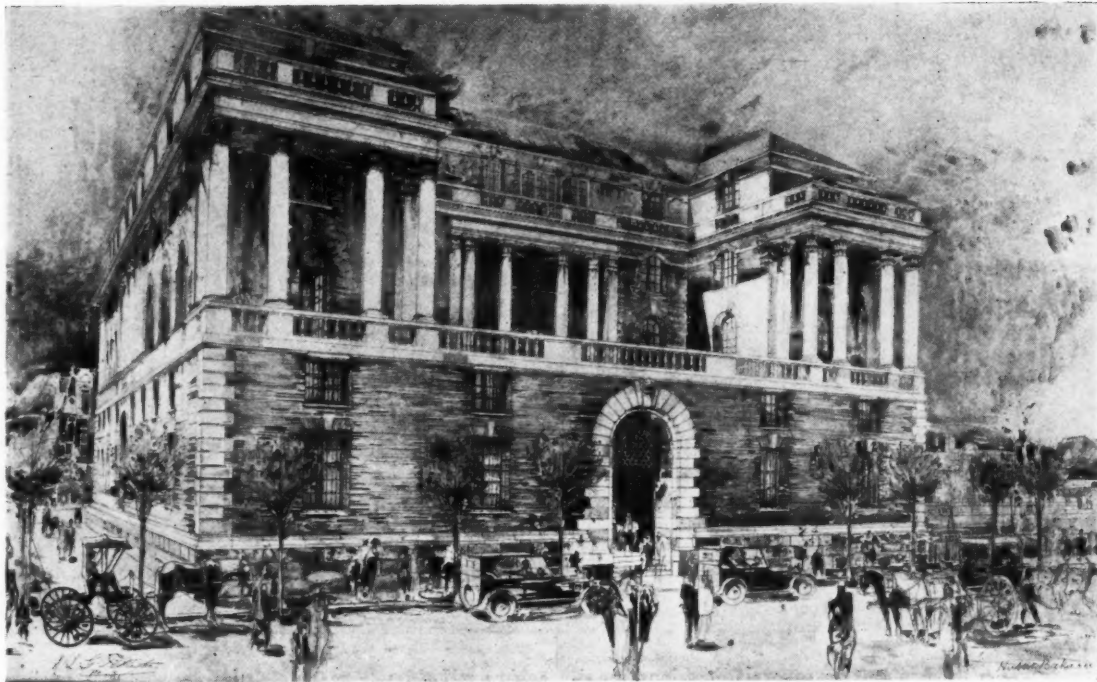
The British Embassy at Washington is shown in three large perspectives by Cyril Farey, from which one gathers that however much Delhi may assimilate Indian architecture, there shall be no pandering to Washington. Our new Embassy is an English country house, the residence of an English gentleman, who, though living abroad, is surrounded with as close an approximation to his home atmosphere as an eminent architect can design for him. I have heard it stated that our present Embassy is on a scale befitting a debtor nation, but if palatial grounds,



*The British Embassy at Washington. By Sir Edwin Lutyens.
From perspectives by Cyril Farey. [Royal Academy Exhibition.]*



India House. By Sir Herbert Baker. From perspectives by P. D. Hepworth. [Royal Academy Exhibition.]



Above, the South African Reserve Bank, Pretoria. By Sir Herbert Baker. From a perspective by N. L. G. Pilkington. Below, the hall, Rhodes House, Oxford. By Sir Herbert Baker. From a perspective by J. F. Wilson. [Royal Academy Exhibition.]



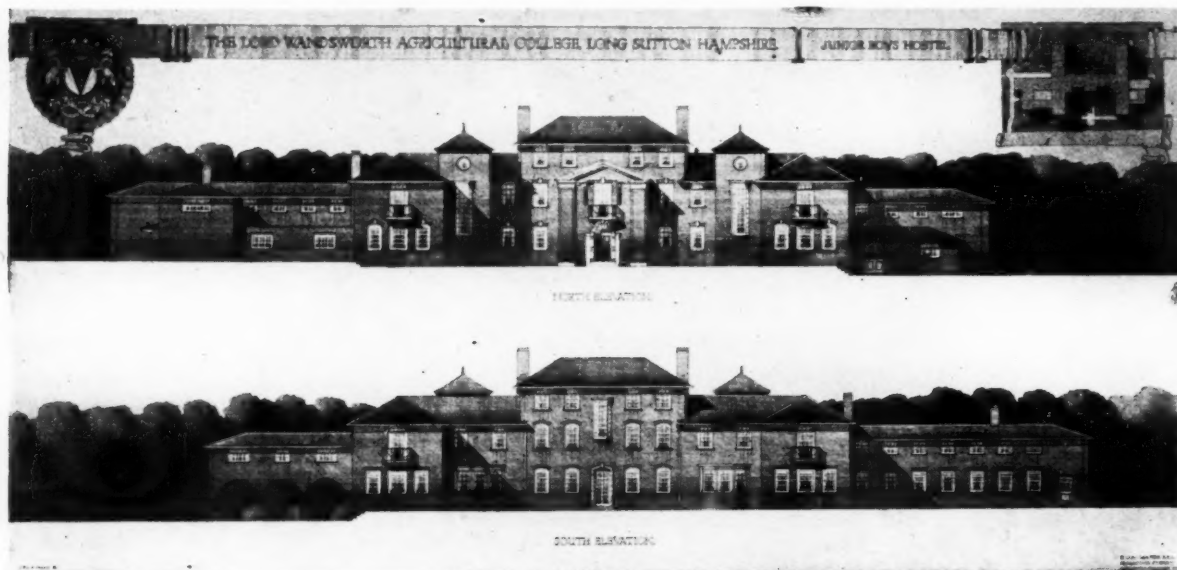
courtyards, wings thrown out in several directions, pediments and sumptuous chimneys are an indication of our capacity to pay, then the fault is more than remedied.

It is in brick and stone, and exhibits rather interestingly a change in manner which might be thought to have been brought about through the exercise of Sir Edwin Lutyens' art on a much broader scale than his earlier practice allowed. One wonders how much it will influence domestic architecture in America.

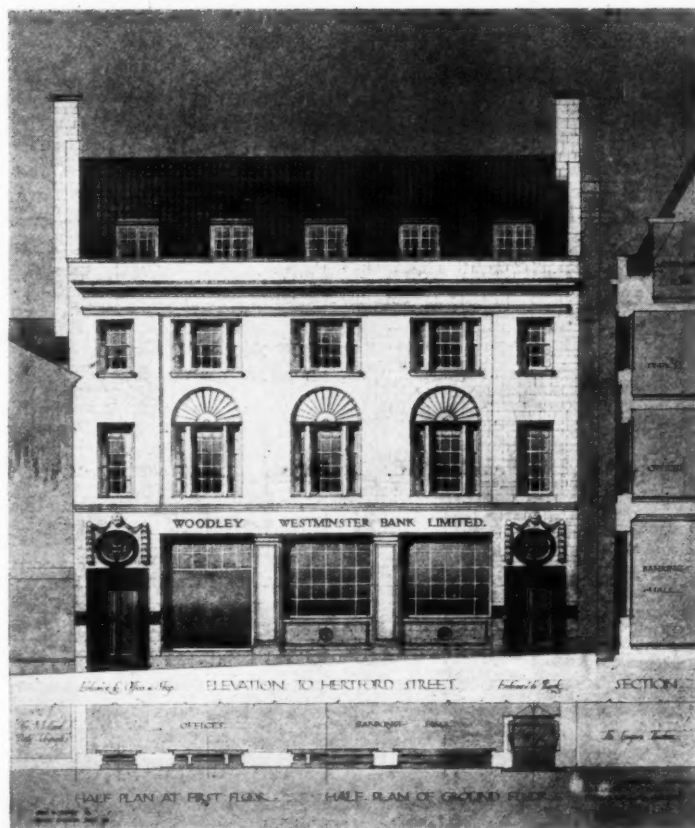
On another wall we are given a glimpse of the banking hall in the yet unfinished Midland Bank headquarters,

where a bold use of green marble promises excitements to come.

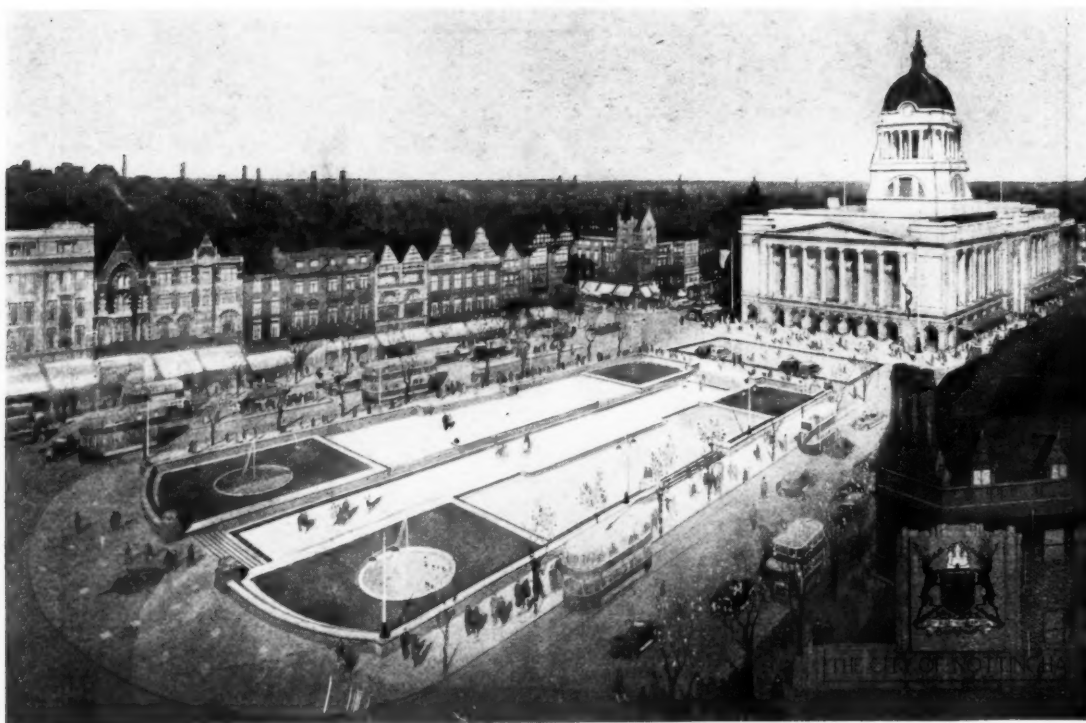
Sir Herbert Baker shows two perspectives of India House, which will very soon complete, with the extension of Bush House, one arm of the Aldwych. In this building there is a certain amount of symbolic decoration, with just a hint of India in the cornice. The interest of the main façade is spread over a wide area, merging rather indefinitely into the base, and burrowing into the coved cornice, with concentrations around the main entrance, and two prominent balconies on the wall face above it.



Above, new entrance, Zoological Gardens, Regent's Park. By E. Guy Dawber. From a perspective by D. H. McMorran. Below, the Lord Wandsworth Agricultural College, Long Sutton, Hampshire. By E. Guy Dawber. From a perspective by Cyril Farey and E. H. H. Williams. [Royal Academy Exhibition.]



Above, Barclays Bank, Ltd., Welwyn Garden City. By Louis de Soissons and A. W. Kenyon. From a perspective by P. D. Hepworth. Below, the Westminster Bank, Coventry. By E. Guy Dawber. From a perspective by Cyril A. Farey. [Royal Academy Exhibition.]



The Exchange scheme, Nottingham. By T. Cecil Howitt. From a perspective by Cyril Farey. [Royal Academy Exhibition.]

It is difficult to say at so early a stage exactly what part the projecting balconies will play in the scheme of things, and whether in actual fact their patent duality will be finally resolved by what comes below them.

The more comprehensive perspective exposes for the first time the pros and cons of an argument which has not been as yet sufficiently debated in public. I refer to the question of mansard roofs. It will be noticed that although the adjacent wing of Bush House maintains a common cornice line with India House, the top story of the former is definitely set back as a classical attic story, while the latter, after squeezing in a row of small windows, throws back into a tiled mansard roof, as though the architect had forgotten to be monumental above the cornice. It is always a mystery to me that after much expense of fine materials and good designing, such an anticlimax could be for a moment allowed. There seems less and less reason every day why there should be such things as roofs on public buildings. Modern construction is all against the practice, and, quite apart from this, valuable recreative space is given over to a vast sloping area of red tiles in buildings where such space can be so easily utilized. It is really quite uneconomical.

An allowable use of the mansard, and one where its interpretation has been quite logically read into the form of the building, is shown in Thorne House, by Mr. Hubert Lidbetter. This is a very different matter, and is worthy of study for very different reasons.

The Lee Commission on Bridges has in a quiet way been tackling the least controversial sections of its report, and shows in this exhibition drawings of three new bridges for the Thames by three prominent architects, each working in a manner distinctly individual. Sir Edwin Lutyens, at

Hampton Court, builds in brick and stone; Mr. Maxwell Ayrton, at Richmond, crosses the river with a concrete bridge, monumentally severe; while Sir Reginald Blomfield, in full view of Parliament, conjures not too dexterously with steel and stone. This is a battle of the styles on a scale befitting a grandiose age.

It is impossible in one short review to do justice to the drawings which crowd the walls of this insignificant apartment. It is a task to which no system can be adequate, for I will say in extenuation that it was not until I was driven away by impatient curators that I finally gave up. There are, therefore, a host of very interesting drawings left unnoticed. Such delightful little productions as Messrs. Kieffer and Fleming's almshouses at Ilford, or Mr. Newton's fine chapel at Borstal.

And then somehow or other the system seems to have passed the drawing of the laboratories at Northwich, by Mr. L. H. Bucknell, which stands within a different class, both as regards its design and presentation.

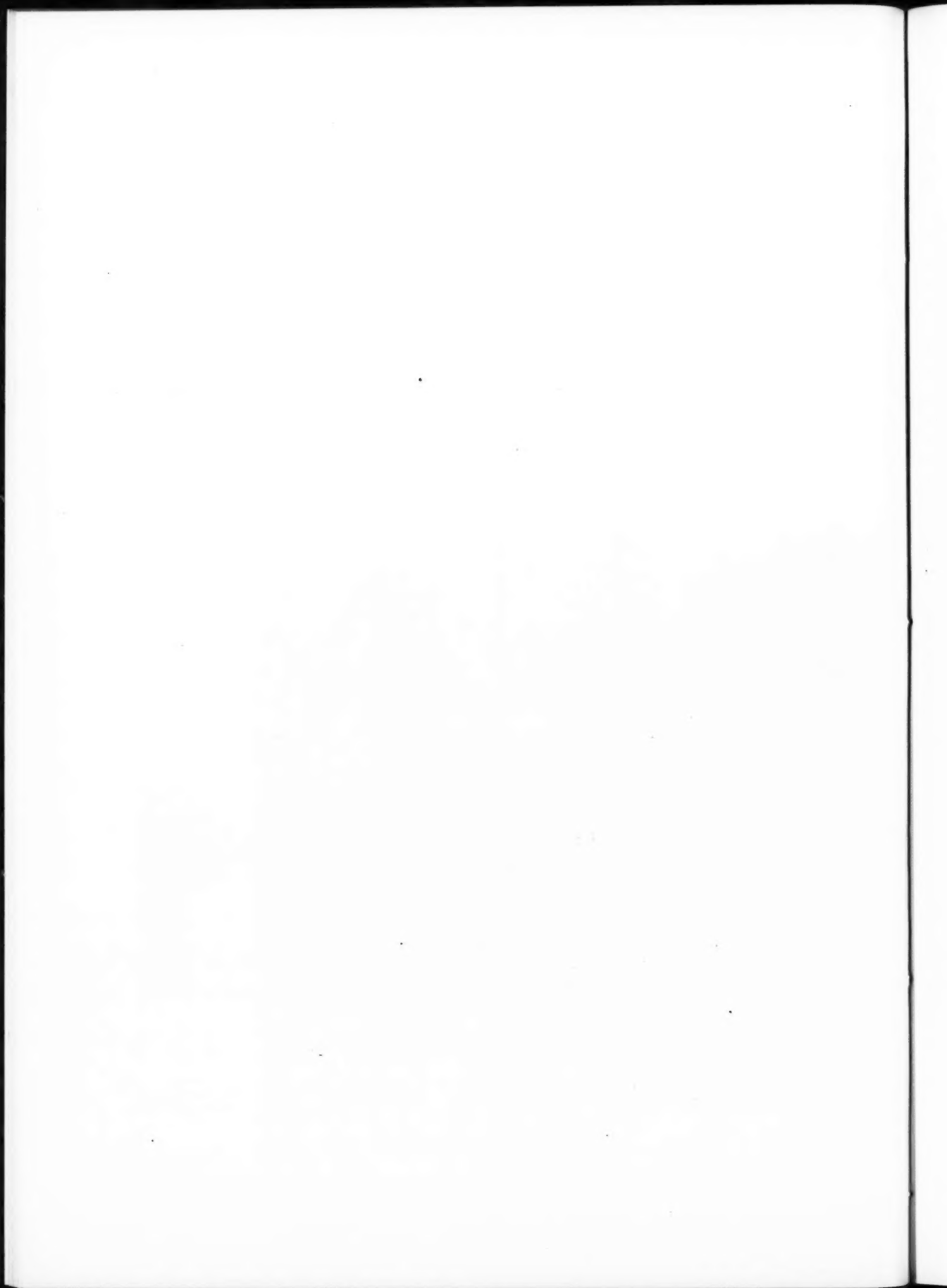
Then, domestic work, though not actually so much to the fore this year, is, nevertheless, very interesting, and again the various competitions which have been won in the past year are represented in drawings which seem to have escaped my system. It is a pleasure to see still on the walls drawings by Mr. Raffles Davidson.

Finally, as I realize now after deep thought, there is much to be seen and learnt in this small room in Burlington House. It will repay revisiting when the first few days of social clamour have passed. Even in busy seasons the little room will not be overcrowded; but if it is filled with earnest seekers after truth, then the exhibition will be fulfilling its only mission in life—that of instructing the architect and informing the artistic public of the day.



ENGLISH PRECEDENT

14 The tower of St. Vedast's Church, Foster Lane, E.C., is a perfect example of refinement in architectural design, and worthy of the closest study. As was Wren's usual practice, the pilasters are without entasis, the whole is admirably proportioned, while each moulding and projection tells out sharply and effectively, without producing any impression of grossness or exaggeration. It would be difficult to find a more scholarly and artistic structure. Unfortunately, the nave has become a mere monument of restoration, having no interest beyond what is possessed by the few good fittings which remain.—[NATHANIEL LLOYD.]



LITERATURE

THE BAROQUE ARCHITECTURE OF PRAGUE

THIS sumptuously produced volume, published at the Sign of the Pegasus, Paris, with a stimulating introduction to its wealth of revelation of the Baroque movement in Prague, and admirably illustrated with upwards of a hundred plates, serves to remind us of the intense vitality of this once depreciated epoch. Though we have passed the era when a facile criticism based on a pseudo-academic viewpoint was the sole attitude to this remarkable movement, its fundamental characteristics are, perhaps, not even now generally appreciated. The unusual and often extreme liberties taken with structural features as decorative motives seem to have obscured to the academic view the real aim and scope of the Baroque masters. The victory of Baroque over the early Renaissance represents in a way the second conflict between Rome and Hellenism, just as again Hellenism was to vanquish Baroque in the revival of archaeological academism at the end of the eighteenth century. The words of Guarnini represent only one side of the Baroque idea when he said: "Che si possa correggere qualche regola antica ed aggiungere qualche altra."

The continual striving of the Baroque ideal is towards plasticity of treatment—in a word, movement, i.e. abstract or

suggested movement of planes in architecture as opposed to the purely static ideas of the Renaissance. To this end all is subservient: curved shapes—circular, elliptical double curves, etc.—were employed in plan, and three-dimensional development where scope allowed, to an extent unattempted before. To this plastic freedom the façades correspond in their play of light and shade by means of adapted structural elements such as columns, pediments, etc., employed purely to obtain a harmonious decorative rhythm. Thus to analyse a complete Baroque building of the mature period in relation to a formal Renaissance type is somewhat like comparing a Wagner score with a Mozart symphony; the whole concept is more elaborate, the "motives" reduplicated, complex instead of simple. Where the Renaissance artist in many cases saw only the surface, the Baroque artist created three-dimensional space. It is significant that the real genesis of the Baroque movement began with a sculptor-architect. Michelangelo, in the Laurentian Library, Florence, foreshadows the free use of structural elements. From him follows the genius of Bernini, Rinaldi, and the more extravagant exuberance of Berremini, and from them the numerous monuments of Baroque art on the Continent attesting the vitality of the movement.



*Porch of Troja Castle.
[From Baroque Architecture of Prague.]*

That it was the medium of expression of the counter-Reformation and of the Jesuits is in itself significant. If any art could be considered as a reaction from the principles of reform, it would be Baroque, with its intense humanism, vitality, and direct emotional appeal to the senses. And yet, by a curious paradox, it was under the influence of this type of architecture, modified, it is true, by northern reticence, that Wren chose to house the Reformed Church in England. For who can doubt the debt which the great English artist owed to the Baroque masters, looking at the twin cupolas of St. Paul's? The gesticu-

lating statuary, the elaborated spires—without classic precedent—and, further, the freedom of plan shapes demonstrate without a doubt that Wren was in the line of descent from Michelangelo and Bernini, rather than from Inigo Jones and Palladio.

In Prague we find a similar development from the early to the later Baroque as in Italy, with the additional native forms of steep roofs and elaborated dormers giving it a peculiar aspect. It may be asked why Baroque appeared to take such a strong root in cities where the academic Renaissance failed to hold; and the reason (apart from the propaganda of the Jesuits) seems



*The Clan-Gallas Palace. [From
Baroque Architecture of Prague.]*

to be indicated in the closer relationship in character of the Baroque to the dying flamboyant Gothic; both employed a wealth of detail, both used structural forms with freedom, but Baroque fundamentally differs in its concept of enclosing space, instead of piers separating voids; in its movement of interior space, as against vertical movement of structural lines. The Italian technique was soon learned, and native artists aspired to follow in the footsteps of Scamozzi and others who worked in Prague. The Church of St. Nicholas in the Mala Strana quarter, by Kristoph Dienzenhofer, represents the most complete embodiment of the Baroque spirit in Prague. The "Gesu" Church, typical of all Jesuit churches, is the model, but the character is entirely original, with its great dome and its single tower daringly emphasized on the main front. Within, three bays of an elliptical design comprise the length of the nave or, rather, suggested ellipses, whose planes intersect the elliptical vault of the ceiling, the whole producing an effect of agitated movement which is resolved in the comparative quiet of the cupola and its adjacent apses. On the exterior the elaborately composed tower and dome and portico produce a similar effect of dynamic energy and plasticity of form. The constructional elements are mastered absolutely, and given a deliberate rhythm and movement, to an extent which may be considered dramatic or theatrical according to view-point. But this much may be said, that its fundamental principles are the antithesis of that theory which would subordinate all form to a purely constructional expression. On the contrary, it asserts boldly that the skilled artist can transmute the solid elements of which he has control into the semblance of living, dynamic forces, imbued with vitality and motion, and that the rhythm of decorative form can be duplicated, synco-pated, or otherwise welded into an amazing counterpoint hitherto limited, as it were, to a formal progression on the tonic scale.

The art of Baroque is essentially humanistic in character. It is capable of the broadest humour, of the lightest frolic. Its faults are obvious—exaggeration, over-emphasis—at times distortion, redundancy. The human figure is used similarly to the

architectural forms, to impart an effect of motion. Sculpture in Greek art, whether free or applied, has usually a static grace; in Baroque the human figure is seen in dynamic attitudes, deliberately accentuating the feeling of unrest. In the porch of Troja Castle the gigantic human figures seem straining their utmost to support the elaborated balcony; those at the entrance to the Schönborn Palace seem to be welded into the masonry to form part of the rococo arch above; while, on the façade of St. Nicholas, mitred figures pronouncing benediction appear to issue from between columns, entirely detached from their surroundings; others climb pediments, or stand with outstretched arms on the tops of balustrades and doorways; but wherever placed, the effect is generally of a spontaneous, exuberant art reveling in the freedom of its technique.

In the façade of the great Baroque Palace in Prague, we find a largeness of conception akin to the Italian. In the earlier ones steep roofs and dormers prevail, the regular fenestration being treated with fanciful hood-moulds, and a strong eaves cornice, as in the Waldstein Palace, which possesses a charming loggia in the best Baroque style. The Czernin Palace has a long, continuous façade of columns with broken entablatures resting upon an elaborately rusticated base. The steep roof is still retained (late seventeenth century). The Lebkowitz Palace (early eighteenth century) shows pronounced Baroque influence in the curves of its plan and strongly marked horizontal bands, the roof being of a mansard type with curved eaves. In the Clan-Gallas Palace (by Fischer von Erlach the elder, 1707-15) we find the classical element creeping in to regularize the Baroque freedom, the structural elements are emphasized, and Baroque elements appear more in doorways with supporting figures, etc. In the later palaces the influence of Louis XVI and classicism appears, but in a gradual way, and the reaction which followed is in no way comparable to the way in which the early Baroque swept the old Gothic city and stamped its own peculiar character upon it.

The fundamental principles of Baroque would seem to be these: that Form is greater than Structure; that in decoration the end



*The Waldstein Palace. [From
Baroque Architecture of Prague.]*

justifies the means; that the static element implicit in architecture can be transcended to produce the complex effects of dynamic forces; that architecture, in effect, as an abstract idea, exists in the terms of its enclosing boundaries or planes, which are flexible and plastic; in a word, a three-dimensional concept as opposed to the purely elemental poise of structural elements—pier and lintel, arch and vault—of the classic age. The Baroque movement exhausted itself in the fire of its vitality, but it may well be for those of the future to rekindle from its torch some of that freedom of plastic achievement which inevitably follows the slow mastery of new structural forms.

ALWYN R. DENT

The Baroque Architecture of Prague. By E. Destal and J. Sima, with a Preface by Lewis Einstein, Minister of the United States in Prague. Paris: The Sign of the Pegasus.

"NUMBER THIRTY-FIVE"

Before the war we saw the *Purple Patch* rise and wane; then, after a long interval, came *Harlequinade* to brighten life, and it must be two years since that, too, breathed its last and left the A.A., from the point of view of the students, inarticulate. But architecture and the will to write go hand in hand, and one felt sure that it would not be very long before some further evidence of literary enterprise would be forthcoming, and now, after quite a short interval, comes *Number Thirty-Five*—so-called, one supposes, to indicate that the magazine is the heart of the A.A.

But, if it is, how greatly changed is Bedford Square! For this magazine safely weathers thirty-two or more pages without attempting flippancy, or cynicism; in fact, *Number Thirty-Five* might almost be called "highbrow," if that meant anything.

Actually, the magazine falls somewhat short of its very ambitious ideal; the articles in themselves are sound and most of them are well written; the illustrations, which are all lino-cuts or woodcuts, show considerable talent; and yet there is something lacking, which one expects to find, and even demands from a publication of this sort, and that is humour—or drollery is perhaps a better word.

By far the best thing in this first number is the essay on "London Termini," and that is very well worth reading. The author writes with a deep emotional understanding and in a pleasant style, which has great possibilities and should be cultivated.

The "make-up" of the magazine is very good indeed; the type is well chosen and arranged, and the generous margins make the pages look intensely readable. There seems to be no reason why future issues should not attain the popularity and standard of the two forerunners of this present magazine.

Number Thirty-Five. Edited and published by students of the Architectural Association.

LAXTON'S AND LOCKWOOD'S

I know nothing of Laxton or Lockwood, but the price book bearing their name is known in every architectural and building circle in Great Britain, and most likely in every English-speaking country throughout the world. The first edition appeared in 1817, two years after the Battle of Waterloo, when George III occupied the throne, and in the same year that Rennie's Waterloo Bridge was opened.

What a host of cares and griefs are crowded into the intervening time! There have been wars, the Crimean, the Indian Mutiny, and the Great War, and revolutions in France, Belgium, and Ireland.

How the face of London, the British Empire, and even the world has changed during a hundred and eleven years! Famous statesmen, soldiers, sailors, and such renowned architects as Sir Charles Barry, Sir Gilbert Scott, Pearson, and Street have been dust these many years. Famous buildings, like the old House of Parliament, are gone, and every bridge from London to Hammersmith is new with the exception of Waterloo, and that now seems doomed to destruction. The first edition of this popular book saw light in the days of coaches and post-chaises,

when travellers endeavoured to enter London before dark for fear of being robbed by highwaymen and footpads. There were no railways, no ocean passages by steamships, no public telegraph. It was the time before chloroform, when doctors resorted to bleeding and purging.

If in these days we are disturbed by fresher cares and hopes, we have more comfort, more enjoyment. But how easy to dilate on the past! Who would care to rise upon the wind of prophecy and predict the troubles, griefs, and changes which the world will experience during the next hundred years?

The 1928 edition of the price book has been subjected to the most thorough revision and correction, and will be found as reliable as its many predecessors. As in previous editions, the prices in general apply to London, but sufficient details will be found in the analyses, tables, and memoranda, under the various trade headings and elsewhere, to enable the book to be used in the provinces equally as in London. The current rates of wages in the building trades throughout England and Wales are also given. The alphabetical list of specialities and proprietary articles and brands (some 10,000 in all) has again received careful attention, as experience has shown that this is one of the most popular sections of the book. We have also received a copy of the supplement to Laxton's, which contains the London Building Acts. It also includes other Acts relating to buildings in London, together with the Standing Orders, bylaws, and regulations; and an introduction and annotation of the Acts. In addition, a list is given of the metropolitan district surveyors, with the boundaries of their districts, and a list of the metropolitan borough surveyors.

E. R.

Laxton's and Lockwood's Builders' Price Book. 111th edition. Price 7s. 6d. net. Supplement, 3s. 6d. net. London: Kelly's Directories, Ltd.

IN PARLIAMENT

[BY OUR SPECIAL REPRESENTATIVE]

It is certain that the proposals contained in the report of the engineers who have been considering the proposal of the Lee Commission on London Bridges will come before the House of Commons, but whether a Bill will be introduced this session is not yet known. That some form of legislation must be decided upon is generally accepted, and there is satisfaction among many members at Westminster that Waterloo Bridge is, after all, likely to be preserved. In view of the congested state of Parliamentary business, it is doubtful if time can be found to deal with the matter before the autumn, at the earliest.

Dunkery Beacon

In the House of Commons Miss Bondfield asked the Under-Secretary of State for the Home Department, as representing the First Commissioner of Works, if he was aware that Dunkery Beacon was in the market; and whether, in view of the danger that this historic spot might be lost to the people, he would have it scheduled as an ancient monument?

Sir Vivian Henderson replied that the First Commissioner had seen a notice in the Press regarding Dunkery Beacon. He was quite prepared to schedule the monuments in question, but regretted that no funds were available for their purchase by the State.

Rural Housing

Lieutenant-Colonel Acland-Troyte asked the Minister of Health whether, in cases where the operation of the Housing (Rural Workers) Act was held up by delays caused by county councils, he would give authority to rural district councils to work the Act?

Mr. Chamberlain said that if such cases should arise he would certainly consider whether different administrative arrangements should be made in those areas. He had, however, issued a circular making various suggestions to county councils with regard to the administration of the Act, and he hoped that more rapid progress would be secured.

LAW REPORTS

DILAPIDATION ISSUE: INTERESTING POINT

Ebner v. Lascelles. King's Bench Divisional Court. Before Justices Salter and Charles

This was an appeal by the defendant from a judgment of the County Court judge of Brighton in favour of the plaintiff on a claim in respect of dilapidations at a flat at Hampton Place, Brighton, and dismissing the counterclaim by the defendant for alleged overpayment of rent.

The claim by the plaintiff against the defendant in the County Court was for dilapidations amounting to £80. The defence was that the tenant, the defendant, was not liable under the Rent Restrictions Acts. The County Court judge held that the premises were business premises, and therefore did not come within those Acts. He found that the defendant took the premises as a business venture to sublet them in parts. He also found that there was a transfer of burden to the tenant, because the fair wear and tear exception in regard to repairs contained in his earlier lease was left out of the later lease. He also held that the defendant's counterclaim for £33 15s. failed because of the finding that the premises were not within the Act. Originally the rent she paid was £82 10s., and this was increased to £130 a year. She contended that the premises were a dwelling-house within the

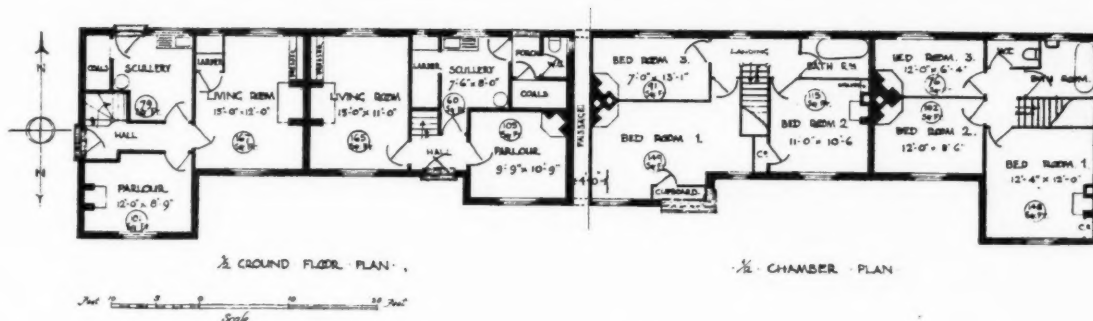
meaning of the Rent Restrictions Acts, and consequently the increase of rent from £82 10s. to £130 was illegal. Appellant had been under three agreements in respect of the flat, the first being dated March 25, 1915. The rent for three years was then £82 10s. When the second agreement was entered into at the end of the three years the rent was increased to £90 per annum. The third agreement, beginning March 1921, did not contain the fair wear and tear exception in respect of repairs and increased the rent to £130 a year. That agreement contained an option for a further three years' tenancy from March 1924, at an annual rental of £150. That option was exercised by Miss Lascelles. The lease came to an end in March 1927, and the tenancy ended. There had been no notices of increase on the standard.

Mr. Cairns argued for the appellant that the County Court judge was wrong in saying that because a person invested money in a dwelling-house it was a business venture and the house became business premises.

Mr. Hurst, K.C., for the respondent, contended that the question was one of fact, and that the County Court judge's finding was fully justified on the evidence before him.

The Court allowed the appeal, with costs.

Mr. Justice Salter, in giving judgment, said he was quite unable to see that these were premises used for business purposes, trade purposes or professional purposes. They were let as a residential flat obviously for habitation, and the agreement of



A group of four houses at Braintree for the Rural District Council. By T. Alwyn Lloyd.

tenancy stated they must not be used for trade purposes. As to the point that because part of the flat was sublet furnished, therefore the Act did not apply, his lordship was of opinion that the letting of a part of the flat furnished had no effect in taking the flat or any part of it out of the Act. He thought, therefore, the judgment of the County Court judge must be set aside and judgment entered for plaintiff for such damages as might be found to be due on the basis that the tenancy was subject to the exception of fair wear and tear and that upon the counterclaim judgment must be entered for defendant for £33 15s. and costs.

Mr. Justice Charles concurred.

RIGHTS ON DULWICH COLLEGE ESTATE

Dulwich College Estate Governors v. Keeble and others. Chancery Division. Before Mr. Justice Eve

This was an action by the plaintiffs, the Dulwich College Governors, against the lessee, mortgagees, and the tenant of 128 Woodward Road, Dulwich, for forfeiture of the lease by reason of the subletting of the premises and user otherwise than as a private dwelling-house in breach of the covenant contained in a lease of the premises dated October 11, 1905.

Mr. Bennett, K.C., for the plaintiffs, said there were some 3,500 houses on the estate, and it was desired to preserve the amenities of the place by keeping the houses as private residences, and, in the plaintiffs' view, nothing would be more likely to diminish the value thereof than by letting or selling them to be used as tenement houses. Once the operation had begun it was very difficult to stop it. By clause 14 of the lease there was a covenant that the tenant would not without licence use the premises or any part thereof, or permit the same to be used for any purpose otherwise than as a private dwelling-house. By clause 15 there was a covenant not to do or suffer anything to be done thereon which in the judgment of the lessors would be or grow to the injury of the lessors or their tenants. Then there was a proviso for re-entry. Mr. Keeble, by his defence, pleaded that there was no breach and claimed relief against forfeiture. Mr. Parkins said also that there was no breach and relied on section 4 of the Rent Restriction Act of 1923. The National Freehold Land and Building Society submitted that there was no cause of action disclosed by the statement of claim. The premises had in part been sublet as a tenement, and he (counsel) submitted that the plaintiffs were entitled to a forfeiture. The Rent Restriction Act, having regard to the provisions of section 2, afforded no defence. Relief against forfeiture was a matter which they would leave to the Court.

Defendants submitted that the road was not in the residential part of the estate, that plaintiffs could not rely on the subletting as excluding the Rent Act, as they had admitted it and accepted rent.

His lordship in making a declaration that there had been breaches of covenant on the part of Mr. Keeble and Mr. Parkins and an injunction restraining further breaches, said the defence founded on the construction of the contract and the Rent Restriction Acts failed. As to relief from forfeiture, the order would be that if before June 24 Mr. Parkins came out of possession and Mr. Keeble and he paid the costs of the action, the relief would be effective. If they failed to do so, there would be liberty to apply. With regard to the third defendants, who were mortgagees, no relief was available against them except that they were bound by the judgment.

FALL OF CITY WALL: LIABILITY

St. Annes Well Brewery Co. v. Roberts and others. King's Bench Division. Before Mr. Justice Aclon

This was an action by the plaintiffs, the St. Annes Well Brewery Company, the owners of the Custom House Inn, Quay Street, Exeter, against Mr. R. C. Roberts and Mr. A. Webber, timber merchants, trustees, and Mrs. Harriett Roberts, tenant for life of the adjoining property, for damage to the inn through a part of the ancient city wall of Exeter falling on the premises. Defendants were the owners of the wall, and they alleged that the fall was

due to the plaintiffs' excavations into the fabric of the wall in the kitchen of the inn.

The facts of the case are fully set out in the judgment.

His lordship said the wall was 40 ft. high from the top to the floor level of the inn, 6 ft. 4 in. thick, and a solid length of 30 ft. fell, so demolishing the part of the building beneath that the prior condition of neither wall nor building could be discovered. Behind the wall was a plateau, defendant's property, on which was a small house and garden, let at 4s. 3d. a week. No doubt factors alleged by the plaintiffs contributed to the fall—percolation of moisture running down from plaintiffs' property, the absence of bonding in the wall or footings or foundations, the wall being built on soft sandstone, and the absence of inspection and repair. Defendants said excavations had been made into the wall at some time on either side of the kitchen chimney breast, to which the plaintiffs replied that they were old recesses between buttresses, and not excavations, but his lordship found no sign of buttresses and decided they were excavations, though the plaintiffs had no knowledge when they were made. He found a rending away of a huge block of masonry from the bottom, and it was co-extensive with the kitchen. He found the fall due to lateral thrust from the ground above this weakened point in the wall, and that it occurred where it did was not mere coincidence. There had been indications of movement years before the fall and shortly before it an explosion of thirty tons of earth into the kitchen. With this retaining wall he found the defendants had a duty to keep it from falling on adjoining property, but they did nothing to see whether it was safe, and left it to chance. The plaintiffs were not aware of the excavation or the danger and were not negligent; in any event, reasonable and proper care by the defendants might have prevented damage if there had been want of care by the plaintiffs. The defendants could not get rid of liability by merely letting the wall to a tenant without taking a covenant from him to repair. Judgment was entered for the plaintiffs, and his lordship said that as the damage was to be agreed or found by inquiry the plaintiffs should bear in mind that he said this was a very hard case.

In the course of the hearing it was said the clearing of debris would cost £1,000, and rebuilding £3,000, and there was a loss of trade since the fall in March a year ago.

Leave to appeal was granted.

COUNCIL'S CLAIM FOR REPAIRS. POINT UNDER THE HOUSING ACT

Paddington Borough Council v. Ecclesiastical Commissioners and others. Chancery Division. Before Mr. Justice Russell

This case raised an interesting point under section 3 of the Housing Act as to service of notice on an "owner" to carry out certain repairs to property situate at 29 Clarendon Street, Paddington.

The plaintiff Council sought a declaration under the Housing Acts against the Ecclesiastical Commissioners, the Grand Junction Canal Company, and others, that the Council were entitled to a charge on the above property in respect of the sum of £251 expended on repairs to make it reasonably fit for occupation, and that the charge had a priority over all other encumbrances and an order for sale.

It appeared that the Paddington trustees held about 600 acres under lease from the Ecclesiastical Commissioners on a term which had been perpetually renewable, but which under recent legislation became one for 2,000 years. The Grand Junction Canal Company were sub-lessees of the Paddington Estate trustees of various detached portions of the estate—about 50 acres—and their lease included 29 Clarendon Street. Lieut.-Col. Winstanley was an under-lessee and Mr. Timothy Finucane was the rack-renter who had mortgaged the premises. The house had got into a very disreputable condition of repair, and the Council served a notice under the Housing Act on the "owner" within the meaning of section 3 to carry out the necessary repairs. The notice was ignored and the Corporation did the work. The question now was whether they were entitled to recover merely against the person who for the time being was receiving the rack rent whether on his own account or as trustee for some other person.

Mr. Cripps, K.C., submitted that in the circumstances of this case his clients were entitled to the relief they sought.

Mr. P. M. Walters, for the defendants, the Ecclesiastical Commissioners, and the Paddington Estate trustees, said the notice to repair was served on the collector of the rents and his clients knew nothing of it and had no opportunity of doing the work, or seeing that it was necessary, or whether it was done at too great expense. Under these circumstances, his contention was that the plaintiffs only had a charge on the interests of the rack renter.

His lordship gave judgment for the declaration they sought. It appeared to be a hard case on the two defendants, who were represented by Mr. Walters, who had had no notice, but he had to give effect to the law. He had no doubt that the charge which the Act gave was of such a nature that it overrode all other proprietary interests that existed in the house. The charge was not on any particular section of the proprietary interest, but on the house as a whole. It was a charge on all the interests of the owners of the land in the house.

ALLEGED NOISE FROM GREYHOUNDS' KENNELS

Holmes v. South London Greyhound Racecourses, Ltd. Chancery Division. Before Mr. Justice Russell

This was a motion for an injunction to restrain the South London Greyhound Racecourses, Ltd., from carrying on the business of trainers and breeders of greyhounds at Burhill Stud Farm, Hersham, Walton-on-Thames, so as to cause a nuisance by noise to the plaintiffs, Mr. and Mrs. Holmes, the owners and occupiers of Broadwood, a house and premises adjoining defendants.

Mr. Nesbit represented the plaintiffs, and Mr. Wallington appeared for the defendants.

His lordship said, having heard the evidence he would grant the plaintiffs the injunction they sought, but he suspended its operation for three weeks to enable the defendants to make other arrangements. His lordship said he had no doubt that a strong case of nuisance by noise had been made out. The evidence on behalf of the defendants had been far from convincing. It was clear that at present there were fifty-seven dogs in the kennels, and it was proposed to increase the number to 100. The kennels were only 100 yards from plaintiffs' house.

SOCIETIES AND INSTITUTIONS

R.I.B.A. Statutory Examinations

The R.I.B.A. Statutory Examinations for the office of district surveyor under the London Building Acts, or building surveyor under local authorities, will be held at the R.I.B.A., London, on October 17, 18, and 19, 1928. The closing dates for receiving applications for admission to the examinations, accompanied by the fee of £3 3s., is October 1, 1928. Full particulars of the examinations and application forms can be obtained from the secretary, R.I.B.A.

The Berkshire Society of Architects

At the eighth annual meeting of the Berkshire Society of Architects, held at Reading University, the following officers were elected for 1928: Chairman, Mr. G. B. Willcocks, F.R.I.B.A.; vice-chairman, Mr. J. T. Saunders, F.R.I.B.A.; hon. librarian, Mr. H. Whiteman Rising, F.R.I.B.A.; hon. treasurer, Mr. W. R. Morris, F.R.I.B.A.; hon. auditors, Mr. A. S. Cox, L.R.I.B.A., and Mr. E. P. Morgan, L.R.I.B.A.; hon. secretaries, Mr. W. J. Freeman, A.R.I.B.A., and Mr. E. Steward Smith, A.R.I.B.A.; four members, Mr. W. Roland Howell, F.R.I.B.A., Mr. Harry Hutt, F.R.I.B.A., Mr. A. B. West, F.R.I.B.A., Mr. W. W. Roberts. Vice-president and eight representatives of the Berkshire Society of Architects on the Council of the B.B. and O.A.A.: Mr. G. B. Willcocks, F.R.I.B.A., vice-president; Mr. J. T. Saunders, F.R.I.B.A. (Reading); Mr. W. Roland Howell, F.R.I.B.A. (Reading); Mr. Harry Hutt, F.R.I.B.A. (Reading); Mr. F. A. Woods, F.R.I.B.A. (Maidenhead); Mr. W. R. Morris, F.R.I.B.A. (Reading); Mr. B. H. Sutton, F.R.I.B.A. (Lambourn); Mr. W. J. Freeman, A.R.I.B.A. (Reading); Mr. H. W. Rogerson, L.R.I.B.A. (Reading).

R.I.B.A. Council Meeting

Following are notes from the minutes of the last meeting of the R.I.B.A. Council:

Examinations. The following results were reported to the Council:

(A) The Intermediate, Final, and Special Examinations, November and December 1927

	Examined.	Passed.	Relegated.	Percentage Passed.
Intermediate examination	91	31	60	34 p.c.
Final examination	44 (and 4 Pt. I only, and 1 Pt. II only).	20 (and 3 Pt. I only, and 1 Pt. II only).	25	49 p.c.
Special examination	17 (and 2 Pt. I only, and 1 Pt. II only).	7 (and 1 Pt. I only, and 1 Pt. II only).	11	45 p.c.
Special examination in design for former members of the Society of Architects	3	1	2	33½ p.c.
Professional practice	35	30	5	86 p.c.
	198	95	103	48 p.c.

B: Overseas:

1: The Final Examination, Perth, Western Australia—

Examined.	Relegated.	Passed.
1	1	0

2: The Intermediate Examination, Brisbane—

Examined.	Relegated.	Passed.
4	1	3

3: The Final Examination, Brisbane—

Examined.	Relegated.	Passed.
1	1	0

4: The Intermediate Examination, Cape Town, South Africa—

Examined.	Relegated.	Passed.
7	2	5

5: Examination in Professional Practice, McGill University School of Architecture, Montreal—

Examined.	Relegated.	Passed.
7	0	7

A Mark of Distinction for Thesis was awarded to Mr. E. W. Chapman.

The R.I.B.A. (Alfred Bossom) Travelling Studentship, 1928. The programme of study proposed by Mr. P. Cutbush, A.R.I.B.A., R.I.B.A. (Alfred Bossom) Travelling Student, 1928, was approved.

Competition for a Design for a Garage. The Board of Architectural Education reported that through the instrumentality of Mr. T. P. Bennet, F.R.I.B.A., and Mr. W. Rootes, of Grosvenor House, Mr. H. S. Horne, of 74 Park Street, W.1, had offered a prize to the R.I.B.A. of £500 for a design for a garage in the West End of London, adjacent to the theatres. The Council gratefully accepted Mr. Horne's generous offer, and it was decided to make the competition open to all architects.

Salaried Members of the R.I.B.A. A statement of the policy of the A.A.S.T.A. on the subject of salaried members was submitted by Mr. W. H. Hamlyn, representative of the Association on the Council. It was decided to appoint a Special Committee to consider and report on the matter at the earliest opportunity.

Major Harry Barnes. The president reported that pressure upon his time had made it necessary for Major Harry Barnes to resign the chairmanship of the Finance and House Committee and his membership of the Premises Committee. The Council passed a cordial vote of thanks to Major Barnes for the valuable work he had done for the Institute on these two committees. Mr. Arthur Keen has been appointed chairman of the Finance and House Committee.

Council for the Preservation of Rural England, Thames Valley Branch: Technical Committee. Mr. Edward Warren, F.R.I.B.A.,

and Mr. Michael Waterhouse, A.R.I.B.A., were appointed to represent the R.I.B.A. on the Technical Committee set up by the Thames Valley Branch of the C.P.R.E.

The Fellowship. The Council, by a unanimous vote, elected Mr. John Seeds, of Belfast, to the Fellowship under the powers defined in the Supplemental Charter of 1925.

Membership. Applications for membership were approved as follows: As Fellows, 25 applications; as Associates, 49 applications; as Hon. Associate, 1 application. The following ex-member was reinstated, as Fellow, Walter Scott-Deakin.

The Royal Sanitary Institute

The programme for the thirty-ninth Congress of the Institute, which is to be held at Plymouth by invitation of the Town Council, from July 16-21, is well advanced. Already some 500 delegates have been appointed by the Admiralty, the Air Ministry, Welsh Board of Health of the Ministry of Health, the Ministry of Home Affairs for Northern Ireland, the War Office, and 300 Sanitary Authorities, Societies and Universities in all parts of Great Britain. Representatives will also be attending from Denmark, the United States of America, the Irish Free State Department of Local Government and Public Health, the Commonwealth of Australia, South Australia, Calcutta, the Colonial Government of Hong Kong, King William's Town (South Africa), Rathmines and Rathgar Urban District Council (Irish Free State), University College (Dublin), and John Hopkins University (Baltimore).

University of London, Bartlett School of Architecture

The annual report by the University Professor of Architecture, Mr. A. E. Richardson, has just been issued. It will be remembered that the Bartlett School of Architecture is the result of a fusion of the King's College and University College Schools of Architecture that was carried out in 1914, for which a new building and equipment was provided by the generosity of the late Sir Herbert Bartlett, Bt. Since that time, the architectural curriculum has been entirely reorganized and now occupies a period of five years, of which four-and-a-half years are spent in the school and the final half-year in an architect's office. Among the other developments of the period are to be noted the establishment of a University degree in architecture, the institution of a department of town planning, and, on the Bloomsbury site, of an atelier. There were 174 students in the school last year, and the Professor of Architecture is able to record some noteworthy successes. Four students were admitted to the Final Competition for the Rome Scholarship, and one, Mr. H. T. Dyer, was awarded the R.I.B.A. Henry Jarvis Rome Studentship of the value of £250 per annum; the same student obtained the R.I.B.A. Victory Scholarship. Mr. M. Smith was placed third in the open competition and was exempted from the Preliminary Competition for the Rome Scholarship in 1927-28. Out of the ten students selected from the whole country for the Final Competition for the Rome Scholarship of this year, no fewer than six came from the Bartlett School. The Soane Prize of the R.I.B.A. has been awarded to Mr. L. W. T. White, of the atelier. The institution of this atelier has given facilities that did not previously exist for the students to enter for competitions.

The Architects' and Surveyors' Approved Society

The annual general meeting of the Architects' and Surveyors' Approved Society was held at the Surveyors' Institution, Mr. A. Goddard, C.B.E., being in the chair. The report of the Government auditors, showing the Society's assets as amounting to £12,721 15s. 6d., was adopted, and the following gentlemen were elected to serve on the Committee of Management: Messrs. A. Goddard, C.B.E. (representing the Surveyors' Institution); Ian MacAlister and H. D. Searles-Wood, F.R.I.B.A. (representing the R.I.B.A.); F. R. Yerbury (representing the Architectural Association); O. H. Cooke and J. W. Denington, L.R.I.B.A. (representing the A.A.S.T.A.); R. G. Strachan, F.S.I.; A. A. Beckham, P.A.S.I.; W. J. D. Import, F.A.I.; Arthur Scandrett; P. Scott Martin; W. J. Waghorne, F.R.I.B.A.; H. Worley. Mr. Goddard was unanimously

re-elected as chairman, and Mr. Searles-Wood as treasurer. The scheme, agreed upon between representatives of the dental profession and of approved societies, for a standardized scale of dental charges to insured persons was adopted after a short discussion, the chairman having pointed out the advantages that would accrue to all concerned by the adoption of the scheme. The chairman then called attention to the advantages of members continuing as voluntary members of the Society after ceasing to be compulsorily insured under the Health and Pensions Insurance Acts through increase of salary to exceed £250 per annum.

Devon and Cornwall Architectural Society

At the annual meeting of the Devon and Cornwall Architectural Society the following officers and members of council were elected for the ensuing year: President, Mr. R. M. Challice, Exeter; vice-presidents, Mr. W. A. Vercoe, A.R.I.B.A., Plymouth, and Mr. J. Bennett, L.R.I.B.A., Exeter; past-president, Mr. A. C. A. Norman, F.R.I.B.A., Plymouth; hon. treasurer, Mr. S. Dobell, Exeter; hon. auditor, Mr. L. F. Toner, L.R.I.B.A., Exeter; hon. secretary, Mr. J. Challice, A.R.I.B.A., Exeter; members of council, Messrs. P. Morris, F.R.I.B.A., E. Kemys Jenkin, L.R.I.B.A., W. J. M. Thomasson, A.R.I.B.A., F. W. Beech, A.R.I.B.A. (Exeter), J. C. Beare, A.R.I.B.A. (Newton Abbot), A. H. Ough, F.R.I.B.A. (Dawlish), A. S. Parker, F.R.I.B.A., B. Priestley Shires, F.R.I.B.A., C. Cheverton, F.R.I.B.A., J. Leighton Fouracre, F.R.I.B.A., H. Victor Prigg, A.M.I.C.E. (Plymouth); associate members of council, D. W. Cooper (Exeter), A. T. Martindale, L.R.I.B.A. (Plymouth).

COMPETITION CALENDAR

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

September 1. The Council of the R.I.B.A. have accepted an offer from the directors of the Gloster Aircraft Co., Ltd., and Messrs. H. H. Martyn & Co., Ltd., to give a prize for the best imaginative scheme for a London aircraft terminus suitable to the supposed requirements of air traffic fifteen years hence. The competition is open to Associates, elected Students, or registered Probationers of the R.I.B.A. below the age of thirty years on September 1. The competition will be in two stages. From the preliminary competition ten competitors will be selected for the final, and each will be paid £5 for his expenses. The closing date for the final is January 10. There will be two prizes in the final, a first prize of £125 and a second prize of £25. The following have consented to form the jury to award the prizes: Sir Sefton Brancker, K.C.B., Mr. C. Cowles-Voysey, Mr. E. Vincent Harris, Sir Edwin Lutyens, R.A., Major R. Mayo (consulting engineer, Imperial Airways, Ltd.), Mr. T. S. Tait, Mr. Maurice E. Webb, Mr. G. E. Woods-Humphery (general manager, Imperial Airways, Ltd.). Particulars may be obtained free on application at the R.I.B.A.

September 5. School at Rickmansworth to accommodate 400 senior girls, for the governors of Royal Masonic Institution for Girls. Assessor Mr. H. V. Ashley, F.R.I.B.A., Premiums: £750, £500, £400, £300 and £200. Particulars from Mr. M. Beachcroft, 31 Great Queen Street, W.C.2. Deposit £2 2s.

COMPETITION NEWS

The Competition of Industrial Designs

The public exhibition of works sent in for this year's competition of industrial designs will be held in the Exhibition Pavilion of the Imperial Institute, South Kensington, S.W. Full particulars of the scholarships and prizes offered in connection with the competition can be obtained from the secretary of the Royal Society of Arts, Adelphi, W.C.2. Applications for forms of entry, labels, and instructions must be sent to the secretary of the society before May 12. The designs entered for the competition are to be forwarded to the Imperial College of Science and Technology, Imperial Institute Road, South Kensington, S.W., between June 18 and June 20, and after the judging, which takes place in July, the accepted designs will be on view at the Imperial Institute from August 4 to September 1 (Sundays included).

CORRESPONDENCE

ULTRA-VIOLET RAYS IN THE HOME

To the Editor of THE ARCHITECTS' JOURNAL

SIR,—I have a client who is thinking of using a glass which will allow the passage of ultra-violet rays, and the query has been raised as to the suitability of a glass of this type for private houses, it being contended that the passage of these rays would have a tendency to cause greater fading of carpets, upholstery, curtains, and the like. I shall be glad to have the experience of any of your readers on this point.

CHAS. H. WRIGHT

THE LIVERPOOL
ARCHITECTURE EXHIBITION

Although inaugurated as recently as November 1927, the Merseyside Art Circle, the objects of which have already been given in THE ARCHITECTS' JOURNAL, has made rapid progress, and there is ample proof that it fills a definite want in the artistic life of Merseyside. Nor is it likely that the influence of the Circle—which is in essence a lending library of works of art—will be always confined to Merseyside. Manchester and other centres are interesting themselves in the scheme, with a view, one believes, to forming similar Circles in their respective areas.

Exhibitions of work are held monthly, and the one under review is confined to architecture, sculpture, and decorative art. It is interesting to note that a large majority of the contributions on the architectural side are from past members of the Liverpool University School of Architecture.

Professor Reilly exhibits three fine crayon drawings of Devonshire House, and a delightful interior photograph of his church at Dalston, London.

Mr. Herbert J. Rowse is represented by photographs of three or four charming detached houses, a group of miners' cottages finished in stucco, together with a pencil perspective of the new Martin's Bank, Liverpool. Other exhibits by Mr. Rowse include photographs of a factory at Liverpool, probably one of the best examples of factory work erected in recent years. The structural part of the building is Egyptian in character and shows how appropriate this style is to buildings of this type, where large expanses of glass are essential.

Messrs. Grayson and Barnish show, amongst other photographs, their new Lloyds Bank, Bold Street, Liverpool. No matter how much one regrets the gradual transformation of this, the exclusive shopping street of Liverpool, credit must be given to a fine design.

The photographs of Mr. Francis X. Velarde's new bank and manager's house at Ainsdale, Southport, show how he has overcome the difficulties of harmonizing two juxtaposed buildings of a totally different nature in a peculiarly happy manner. The bank receives, commendably, some of its inspiration from early Florentine work.

Professor L. B. Budden shows the new Clock Tower, Blackpool, a strong design with very little departure from the original competition design. A novel feature is the "burst" surrounding the clock dial and radiating from the centre of the latter.

Messrs. Shepherd and Bower exhibit photographs of a house at Oxtou, a large block of flats for Liverpool Corporation showing refined classic details ingeniously incorporated with Georgian domestic work, and a sports pavilion at Widnes, carried out in a manner in keeping with its setting and functions.

Messrs. Willinck and Dod show a series of designs for interior decoration of steamships, and a house at Mossley Hill, where they have provided large wall surfaces without giving the appearance of underlighting.

The exhibit of Messrs. Campbell and Honeybourne comprises a number of photographs of All Souls' Church, Springwood, showing sound application of Early Christian and Byzantine motifs.

Messrs. H. E. and H. H. Davies are represented by a series of photographs illustrating public-houses. These show a great

advance—almost revolutionary in character—on the hitherto accepted standard for this class of building.

The sculpture side of the exhibition includes work by Mr. H. Tyson Smith, amongst other items a stone fountain-head and a cast-stone garden seat. This has an adapted form of Roman and Renaissance bracket support. The sculptor has entered thoroughly into the spirit of these earlier types.

Of the decorative arts section, mention may be made of a series of delightful designs for decorative panels by Miss Mary Adshead.

W. DOUGILL

TRADE NOTES

At the Winget stand at the Building Exhibition, Olympia, about 100 concrete mixers of the open-drum type alone were sold. There was a fine range of concrete machinery on the stand which attracted a constant stream of visitors. Every machine was disposed of many times over.

Mr. Stanley Benham, of Messrs. Benham and Sons, Ltd., has left for the United States, where he will inspect a number of the most recent kitchen installations in New York and Chicago. Mr. Benham expects to be back on June 12. He has made arrangements for all the matters which he had in hand to be carried on as usual, and any fresh inquiries will be dealt with in his absence in the usual manner.

An interesting departure in the cement industry has been announced by the Lafarge Aluminous Cement Co., Ltd. Henceforth every sack of cement sold by them will contain a guarantee in the form of a test certificate signed by the testing firm of Messrs. David Kirkaldy and Son. The Lafarge Aluminous Cement Co., Ltd., of West Thurrock, Essex, who have made this new departure with their cement "Ciment Fondu," have been closely identified with much of the progress of recent years. They claim to be the first to introduce a rapid-hardening cement to this country, to have introduced 1-cwt. packages, and to pack their product in non-returnable paper sacks.

No better slogan could have been adopted by the Davis Gas Stove Co., Ltd., for their gas cookers than "Cooking without Looking." Among the most interesting of the Davis "Regulo" controlled gas cooking stoves illustrated in the new booklet just issued by the firm are Davis "Alpine-New-World" and "Front-Line-New-World," with either of which, it is claimed, "you can put a complete meal in the oven, leave it there for so long—go out if you wish and do the shopping—and come back to find every dish cooked just right and ready for taking up. Not the slightest attention has been needed—not so much as the shifting of any of the food." It is the "Regulo" heat controller, in conjunction with the special construction of the oven with single burner and direct bottom flue-outlet, which, it is said, makes that possible, and which does the cooking while you "take it easy." All Davis high-grade cookers are encased in white enamelled steel plate. And the cast-iron parts can be finished in the "Rado" enamel. This is grey, finely mottled, and is particularly suitable for the parts that get hard wear, such as the cornice of the hot-plate. In the No. 2 "Rado" enamel finish there are no polished metal parts whatever to get rusty. All the burners are protected from falling grease, and, together with the bars and fittings, can readily be taken out for easy cleaning and as readily be replaced.

OBITUARY

We regret to record the death, from sleeping sickness, of Mr. Jules Ayer—joint managing director of Messrs. Charles Boss and Co., Ltd., timber merchants of Dashwood House, 69 Old Broad Street, E.C.2. Mr. Ayer had a wide circle of acquaintances in the timber trade, and of more recent years amongst builders, merchants, and architects, on account of his association with the "Cebos" and "Bostur" doors—for it was with the door department that he was so intimately associated during the last few years of his life.

THE WEEK'S BUILDING NEWS

The KENSINGTON B.C. has granted permission to erect a cinema building on the site of 107-109 Lancaster Road.

*

Plans passed by the MARYLEBONE B.C.: Erection of balcony at Bourne and Hollingsworth's, for Messrs. Slater and Moberly; gangway, 18 York Terrace, for Messrs. Eiloart, Son and Inman; erection of buildings, 508-510 Edgware Road, for Messrs. Hall-Jones and Dewhurst; additions, 112 Gloucester Place, for Mr. H. S. Goodhart-Rendel.

*

Plans passed by the BIRKENHEAD Corporation: Addition to shops, 92 and 94 Grange Road; alterations, 404 and 406 Borough Road; additional story to warehouse, Bridge Street and Sandford Street; three houses, shops, and garages, Grange Road West; extension and converting house into shop, 479 New Chester Road; extension to shop, 94 Bentinck Street.

*

Plans passed by the WARRINGTON Corporation: Three houses and shops, Mill Lane, for Mr. J. T. Barton; garage, Thewlis Street, for Mr. J. T. Barton; alterations, 721 Knutsford Road, for Mr. W. B. Forshaw.

*

Plans passed by the MORECAMBE Corporation: Two houses, Mount Avenue, for Mr. H. Relph; two houses, Mount Avenue, for Messrs. Pratt and Eccles; alterations, Pedder Street, for Messrs. Stansfield and Sutcliffe; two houses, Brantwood Avenue, for Messrs. F. Moore & Co.; new street, Brantwood Avenue, for Messrs. F. Moore & Co.; six bungalows, Torrisholme, for Mr. G. Jackson.

*

Plans are in preparation for the erection by the L.C.C. of dwellings on the Hankey Place area, SOUTHWARK.

*

The L.C.C. has prepared a scheme for the construction of a circus at the WESTMINSTER approach to Lambeth Bridge, the cost being estimated at £47,000.

*

Plans passed by the BEXHILL Corporation: House, Hastings Road, for Mr. J. E. Maynard; bungalow, Cooden Drive, for Capt. Salisbury Jones; house, Maple Walk, for Messrs. Tubbs and Messer; alterations, 48 St. Leonards Road, for the Westminster Bank, Ltd.; four houses, Cooden Drive, for Messrs. Skinner Bros.; alterations, 6 Devonshire Road, for International Store, Ltd.; alterations, 11 Wickham Avenue, for Messrs. Callow and Callow; gymnasium wing, off South Cliff Road, for Mr. C. Kerridge, Jnr.

*

Mr. G. O. Scorer, 46 Lincoln's Inn Fields, W.C.2, is to erect a dance hall in Brighton Road, SOUTH CROYDON.

The BIRMINGHAM Corporation Libraries Committee has under consideration the possibility of the establishment of a branch art gallery and the initiation of a collection of exhibits illustrating the history of Birmingham.

*

The ROTHERHAM Corporation has approved sketch plans prepared by the borough engineer for the proposed new central library on the St. George's Hill site.

*

Plans passed by the DUDLEY Corporation: Two houses, Church Road, Netherton, for Mr. E. Hollies; residence and premises, Tansley Hill Road, for Mr. J. E. Allbut; house, St. James's Road, for Mr. Frank Homer; house, Church Road, for Mr. H. Smart; two houses, Mouse Street, Netherton, for Mr. A. Oldacre.

*

At a meeting of the ROTHERHAM Corporation Housing Committee, the borough engineer submitted a report and plan showing the general layout of roads and sewers in connection with the erection of thirty parlour (three-bedroom type), 170 non-parlour (three-bedroom type), and 200 non-parlour (small three-bedroom type) houses on the Herringthorpe estate. The layout plan was approved, and the borough engineer instructed to proceed with the preparation of plans, specifications, and estimates.

*

Plans passed by the ROTHERHAM Corporation: Conversion of houses into shops, 119-123 Frederick Street, for Mr. F. Walker; alterations, Falstaff Inn, Effingham Street, for Messrs. Bentley's Old Brewery; shop, etc., Ferham Road, for the Rotherham Co-operative Society, Ltd.; two houses, Kimberworth Road, for Messrs. Andrews, Baldwin & Co., Ltd., and Miss Milnes; shop and workshop, Howard Street, for the committee of the Y.M.C.A.

*

The Lancashire Education Committee has purchased a site of 6 acres for the proposed new central school at THORNTON.

*

The Lancashire Education Committee is seeking sanction to borrow £57,924 for the erection and equipment of the proposed secondary school at WIDNES.

*

The Lancashire Education Committee has purchased a site of 15 acres for the new boys' grammar school at LEIGH.

*

The LANCASTER Corporation is shortly to invite tenders for the erection of a further 100 houses.

*

The SWANSCOMBE U.D.C. is obtaining possession of Church Field for the erection of another thirty-four houses.

At a meeting of the GRAVESEND Corporation Housing Committee, the borough architect submitted the layout of the housing estate for the erection of the following houses: Forty-eight "D" type (non-parlour); 104 "C" type (non-parlour); and thirty "E" type (parlour type).

*

Plans passed by BARKING TOWN U.D.C.: Four garages, Hertford Road, for Mrs. E. Baker; extensions to petrol depot, West Bank, for R.O.P., Ltd.; eight houses, Howard Road, for Mr. J. Graffy; additions to factory, Abbey Road, for Messrs. P. C. Henderson, Ltd.; alterations and additions, 109 East Street, for Lloyds Bank, Ltd.; six houses, Shirley Gardens, for Mr. J. R. Leftley.

*

Plans passed by the EASTBOURNE Corporation: Two houses, Dillingburgh Road, for Mr. A. J. Fellows, architect; conversion of school into house, Meads Road, for Mr. C. Ford, architect; two houses, Ringwood Road, for Mr. F. C. Benz, architect; alteration of shop front, Star Road, for Mr. P. D. Stonham; additions, Eastbourne Working Men's Club, Fille Road, for Mr. A. Ford, architect; rebuilding All Saints' Church, Carlisle Road, for Mr. P. D. Stonham, architect; six houses, Dillingburgh Road, for Mr. A. Ford; eight houses, Percival Road, for Mr. B. Stevens, architect; six houses, junction of Compton Place Road and Vicarage Road, for Mr. G. Lovell, architect.

*

The EASTBOURNE Corporation Motor Bus Committee is considering the erection of a sub-bus depot on a site in Green Street, Old Town.

*

Plans passed by the HULL Corporation: two houses, Lee Street, for Mr. C. Wray; seven houses, Ings Road, for Messrs. G. T. Spruit and Son; two houses, James Reckitt Avenue, for Mr. W. H. Dowell; twelve houses, Woldcarr Road, for Mr. C. H. Smith; nine houses, Savery Street, for Mr. H. Barnett; two houses, James Reckitt Avenue, for Mr. R. Finch; house, Ings Road, for Mr. H. Hinch; two houses, Highfield, for Messrs. F. E. Sewell and Son; two houses, Shaftesbury Avenue, for Mr. H. Needler; five houses, Westfield Road, for Mr. E. B. Greensides; nine houses, Calvert Lane, for Mr. R. W. Trigg; eight houses, Boothferry Road, Belgrave Drive and Eastfield Road, for Mr. J. Emmerson; ten houses, Belgrave Drive, for Messrs. A. H. Evans & Co., Ltd.; six houses, Pickering Road, for Mr. G. H. Shields; two houses, Ormonde Avenue, for Mr. E. Mowforth.

*

The MANCHESTER Education Committee has passed plans for the North Manchester High School for boys and ordered them to be forwarded to the Board of Education.

Plans passed by the GUILDFORD Corporation: alterations, Northfield House North Place, for Guildford and District Co-operative Society, Ltd.; new premises, 109 and 110 High Street, for Messrs. Montagu Burton; alterations to shop, 27 North Street, for Mr. F. H. W. White; alterations, the Holroyd Arms, Woodbridge Hill, for the Friary, Holroyd and Healy's Breweries, Ltd.; seven houses, Worplesdon Road, for Mr. R. C. Whitmore; plot plans, Aldershot Road Estate, Worplesdon and Aldershot Roads, for Poyle Charity; roadways, Woodbridge, for Messrs. Triggs Turner and A. W. Gibbens; bakery and covered yard, Northfield House, North Place, for Guildford and District Industrial Co-operative Society, Ltd.

The Borough Surveyor of TORQUAY has prepared amended plans incorporating the requirements of the Ministry of Health in connection with the proposed extension of the isolation hospital at a cost of £10,500. The scheme was approved.

The OLDHAM Housing Committee has received a letter from the Ministry of Health intimating that the Minister will raise no objection to the revised layout for the 500 houses to be erected on the Limeside housing estate.

Plans passed by the OLDHAM Corporation: Conversion of house into shop and dwelling, Merton Avenue, for Mr. William Makin; storeroom, lavatory, and cloakroom, Glodwick Road, for Messrs. Lees and Wrigley, Ltd.; storeroom, 8 Belmont Street, for Mr. G. Perberton; seventy-three houses, Belgrave Road, Parade Street and Thatcher Street, for Mr. Frank Lord; alterations, Lord Nelson Inn, Manchester Road, for Messrs. Gartsides, Ltd.; four houses, The Street, for Messrs. J. and B. Whittaker; pattern shed, Connaught Street, for Messrs. G. Orme & Co., Ltd.; alterations, Railway Inn, Lees Road, for Messrs. Wilsons Brewery, Ltd.; twenty-three houses, Langham Road, for Mr. H. Partington; plan and sections, Eaton Avenue and Balliol Avenue, off Keble Avenue, off Frederick Street, for the Chamber Hall Estate; stores, Manchester Road, for the Oldham Industrial Co-operative Society, Ltd.; alterations, "Grapes" Hotel, Yorkshire Street, for Messrs. Wilson's Brewery, Ltd.; two houses, Montgomery Street, for Mr. H. Halliwell; six houses, Oriel Avenue, for Messrs. Whitworth Whittaker & Co., Ltd.; five cottages, Davies Street, for Mr. T. D. Smart.

Plans passed by the BLYTH Corporation: Additions to shop, 26 Market Street, for Messrs. J. Goulding and Son; alterations, Beaumont Street, for Blyth Co-operative Society, Ltd.; two bungalows, Fourteenth Avenue, for Messrs. Pattison and Hush.

The St. George's School managers have made application to the Board of Education for sanction to erect a junior mixed R.C. school on the Tang Hall estate, YORK, for 200 children.

Plans passed by FINCHLEY U.D.C.: Alterations and additions, 3 High Street, for Messrs. J. Bright, Ltd.; three shops, Ballards Lane, for Mr. A. Dowdall; extension of Westbury Road for Lord Westbury; house and studio, North Square, Hampstead Garden Suburb, for Mr. F. Taylor; three houses, Woodlands Avenue, for Mr. B. J. Herbert.

The Joint Hospital Board of the Renfrew and Clydebank Joint Hospital, Blawarthill, is purchasing about $4\frac{1}{2}$ acres from the GLASGOW Corporation for extensions.

The Ministry of Health has approved a scheme for the erection of 200 houses in Halton Road, LANCASTER, and the Corporation hopes to commence building within the next few weeks.

The SEAHAM HARBOUR U.D.C. has authorized the clerk to take any action deemed expedient to secure the sanction to the purchase of land and the erection of forty additional houses on Carr House estate.

The Board of Education has passed the plans of the YORK Education Committee for the proposed adaptations, for technical school purposes, of the old public library building, Clifford Street.

The YORK Education Committee has obtained sanction to carry out alterations and additions to the Fulford Road special schools.

The DOUGLAS (I. o. M.) Corporation has authorized Mr. Teare, the architect, to prepare sketch plans for the erection of tenements.

The TRURO Corporation has authorized the city engineer to prepare plans for twenty houses on a site at Hendra.

At a meeting of the GLASGOW Corporation Health Committee, in connection with the erection of Mearns Kirk Sanatorium, the city engineer reported that the approximate cost of the work still to be carried out is £279,898. A portion of the sanatorium will probably be completed and ready for occupation early next year, and that the whole institution will likely be completed in about two years and three months. The committee agreed to expedite the completion of the sanatorium.

Plans passed by the BARNSELY Corporation: Extension to warehouse, Summer Lane, for the Barnsley British Co-op. Society; shop, stores, and garage, Doncaster Road, for the United Yeast Company.

Plans passed by the DOUGLAS (I. o. M.) Corporation: Alterations, 23 Fort Street, for Mr. J. Roney; alterations, Chester Street, for Mr. J. H. Clague; storeroom, Hutchinson Square, for Mr. Warrender; alteration to premises, Broadway, for Mr. G. J. Maley; bakery and store, Grosvenor Road, for Mr. J. Elder.

Plans passed by the REDDITCH U.D.C.: Two houses, Malvern Road, for Mr. H. E. Quiney; two houses, Plymouth Road, for Mr. H. A. Bright; six houses, Bromsgrove Road, for Mr. E. L. Lewis; alterations to premises, Alcester Street, for the trustees of the late Mr. F. C. Huins; house, Plymouth Road, for Mr. G. F. Avery.

Plans passed by the AUDENSHAW U.D.C.: Greyhound racing track, for Audenshaw Race Course Co., Ltd.; eight houses, Droylsden Road and Assheton Avenue, for Mr. A. J. Franks; two houses and shops, Audenshaw Road, for Mr. G. Blackwell; two houses, Manchester Road and Kingsley Grove, for Messrs. Hadfield and Revell.

At a meeting of the HULL Corporation Bridges Committee, the town clerk reported the receipt from the Ministry of Transport of the grant of £50,000 towards the cost of the New North Bridge scheme, the grant being made on condition that the cost of the scheme, excluding compensation to tenants, is not less than £100,000.

Plans passed by the GLASGOW Corporation: Sixteen houses, for Mr. John H. Ingram; six houses, for Messrs. Lauder and Shaw.

The borough engineer of BLYTH has prepared plans for another housing scheme.

The PAIGNTON U.D.C. is seeking sanction to grant another fifty housing subsidies.

The CARLISLE Corporation has arranged to acquire the Carlisle Arms property in connection with the English Street improvement at a cost of £25,000. The cost of the consequential improvements is estimated at £28,500.

The managers of Holy Trinity Schools, SMETHWICK, are considering proposals for the modernization of the school buildings to meet the requirements of the Board of Education.

Plans passed by the PAIGNTON U.D.C.: Layout of land adjoining St. Paul's Church, Torquay Road, for Mr. W. J. R. James; alterations, 19 Victoria Street, for Messrs. Boots (Western), Ltd.; house, Marine Parade, for Mr. S. G. Boulwood; forty-four houses, Tweenways Lane, for the Unity Builders (Paignton), Ltd.; four houses, Elsdale Road, for Messrs. F. and A. C. Drew; two bungalows, Oldway Road, for Mr. F. Binmore.

PRICES CURRENT

EXCAVATOR AND CONCRETOR

EXCAVATOR, 1s. 4d. per hour; LABOURER, 1s. 4d. per hour; NAVY, 1s. 4d. per hour; TIMBERMAN, 1s. 5d. 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
Sieved ballast or gravel, add 10 per cent. per yd.	
Clinker, breeze, etc., prices according to locality.	
Portland cement, per ton	£2 15 0
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 deep, 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., 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
HARDWARE, 2 in. ring, filled and rammed, 4 in. thick, per yd. sup. 0 2 1

do. 6 in. thick, per yd. sup. 0 2 10
PUDDLING, per yd. cube 1 10 0
CEMENT CONCRETE, 4-2-1, per yd. cube 2 3 0

do. 6-2-1, per yd. cube 1 18 0
do. in upper floors, add 15 per cent.
do. in reinforced-concrete work, add 20 per cent.

LIAS-LIME CONCRETE, per yd. cube £1 16 0
BREEZE CONCRETE, per yd. cube 1 7 0
do. in lintels, etc., per yd. 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. 5d. per hour; BRICKLAYER, 1s. 9d. per hour; PLUMBER, 1s. 9d. per hour; WATCHMAN, 7s. 6d. per shift.

Stoneware pipes, tested quality, 4 in., per ft.	£0 0 10
do. 6 in., per ft.	0 1 3
do. 9 in., per ft.	0 2 3
Cast-iron pipes, coated, 9 ft. lengths, 4 in., per yd.	0 5 6
do. 6 in., per yd.	0 8 6
Portland cement and sand, see "Excavator" above.	
Leadwool per cwt.	£2 0 0
Gaskin, per lb.	0 0 4

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.

London stocks, per M.	£4 15 0
Flettons, per M.	3 0 0
Staffordshire blue, per M.	9 10 0
Firebricks, 2½ in., per M.	11 3 0
Glazed sills, 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 sulkies, 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 10 0
ASPHALT ROOFING (MASTIC) in two thicknesses, ½ in., per yd. 0 8 6
do. SKIRTING, 6 in., per yd. 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. flier, 1s. 10d. per hour; LABOURER, 1s. 4d. per hour; SCAFFOLDER, 1s. 5d. per hour.

Portland Stone:	
Whitbed, per ft. cube	£0 4 6
Bashed, 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 sheels, rubbed, 1 in., per ft. sup.	0 2 6
Cement and sand, see "Excavator," etc., above.	

HOISTING and setting stone, per ft. cube £0 2 2
do. for every 10 ft. above 30 ft. add 15 per cent.

PLAIN face Portland basis, per ft. sup. £0 2 8
do. circular, per ft. sup. 0 4 0
SUNK FACE, per ft. sup. 0 3 9

do. circular, per ft. sup. 0 4 10
JOINTS, arch, per ft. sup. 0 2 6
do. sunk, per ft. sup. 0 2 7
do. do. circular, per ft. sup. 0 4 6

CIRCULAR-CIRCULAR work, per ft. sup. 1 2 0
PLAIN MOULDING, straight, per inch of girth, per ft. run 0 1 1
do. circular, do., per ft. run 0 1 4

HALF SAWING, per ft. sup. £0 1 0
Add to the foregoing prices, if in York stone, 35 per cent.

do. Mansfield, 12½ per cent.
Deduct for Bath, 33½ per cent.
do. for Chilmark, 5 per cent.

SETTING 1 in. slate shelving in cement, per ft. sup. £0 0 8
RUBBED round nosing to do., per ft. lin. 0 0 6

YORK STEPS, rubbed T. & R., ft. cub. fixed 1 9 0
YORK SILLS, W. & T., ft. cub. fixed 1 13 0
ARTIFICIAL stone paving, 2 in. thick, per ft. sup. 0 1 6

do. 2½ in. thick, per ft. sup. 0 1 9

SLATER AND TILER

SLATER, 1s. 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.

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. x 12 in. £42 11 3 £45 1 0
20 in. x 10 in. 31 4 3 33 0 6

16 in. x 10 in. 20 18 0 22 4 9
14 in. x 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 9 3 9
In 4-ton truck loads, delivered Nine Elms station, Chips, lead, per lb. 20 0 6
Chips, copper, per lb. 0 2 0

Nails, compo, per cwt. 1 6 0
Nails, copper, per lb. 0 1 10
Cement and sand, see "Excavator," etc., above.

Hand-made tiles, per M. £5 18 0
Machine-made tiles, per M. 5 8 0
Westmorland slates, large, per ton 9 0 0
do. Peggies, per ton 7 5 0

SLATING, 3 in. lap, compo nails, Portmadoc or equal: Ladies, per square £4 0 0
Countess, per square 4 5 0
Duchess, per square 4 10 0

WESTMORLAND, in diminishing courses, per square 6 5 0
CORNISH DO., per square 6 3 0
Add, if vertical, per square approx. 0 13 0

Add, if with copper nails, per square approx. 0 2 6
Double course at eaves, per ft. approx. 0 1 0
SLATING with Old Delabole slates to a 3 in. lap with copper nails, at per square.

Med. Grey. Med. Green.
24 in. x 12 in. £5 0 0 £5 2 0
20 in. x 10 in. 5 5 0 5 10 0

16 in. x 10 in. 4 15 0 5 1 0
14 in. x 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. 6d. 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.

Timber, average prices at Docks, London Standard. Scandinavian, etc. (equal to 2nds): 7 x 3, per std. £21 0 0
11 x 4, per std. 33 0 0

Memel or Equal. Slightly less than foregoing.
Flooring, P.E., 1 in., per sq. £1 2 6
do. T. and G., 1 in., per sq. 1 2 6

Planed boards, 1 in. x 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

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 33½ per cent.

FIXING only boarding in floors, roofs, etc., per sq. 0 13 6
SARKING FELT laid, 1-ply, per yd. 0 1 6
do. 3-ply, per yd. 0 1 9

CENTERING for concrete, etc., including horsing and striking, per sq. 2 10 0
TURNING pieces to flat or segmental soles, 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.	£0 12 6
SLATE BATTENING, per sq.	2 10 0
DEAL boarding to flats, 1 in. thick and firrings to falls, per square	0 0 6
STOUT feather-edged tilting fillet to eaves, per ft. run	0 0 4
FEATHER-edged springer to trimmer arches, per ft. run	0 0 6
STOUT herringbone strutting (joists measured in), per ft. run	2 0 0
SOUND boarding, 1 in. thick and fillets nailed to sides of joists (joists measured over), per square	0 2 3
RUBEROID or similar quality roofing, one-ply, per yd. sup.	0 2 6
DO., two-ply, per yd. sup.	0 3 0
DO., three-ply, per yd. sup.	0 3 0
TONGUED and grooved flooring, 1 1/2 in. thick, laid complete with splayed headings, per square	2 5 0
DEAL skirting torus, moulded 1 1/2 in. thick, including grounds and backings, per ft. run	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. 1 1/2 in. thick, per yd. sup.	0 12 0
Maple 1 1/2 in. thick, per yd. sup.	0 15 0
DEAL moulded sashes, 1 1/2 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, 1 1/2 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. x 3 in., rebated and beaded, per ft. cube	£0 15 0
Add for extra labour, per ft. run	0 0 1
STAIRCASE WORK:	
DEAL treads 1 1/2 in. and risers 1 in., tongued and grooved including fir carriages, per ft. sup.	0 2 6
DEAL wall strings, 1 1/2 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
4 1/2 in. x 3 in. oak fully moulded handrail, per ft. run	0 5 6
1 1/2 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
1 1/2 in. beaded cupboard fronts, moulded and square, per ft. sup.	0 2 9
TEAK grooved draining boards, 1 1/2 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
Tim locks, each	0 1 9
Mortice locks, each	0 4 0

SMITH

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

Mild Steel in British standard sections, per ton	£12 10 0
Sheet Steel:	
Flat sheets, black, per ton	17 0 0
DO., galv., per ton	19 0 0
Corrugated sheets, galv., per ton	18 10 0
Driving screws, galv., per grs.	0 1 10
Washers, galv., per grs.	0 1 1
Bolts and nuts per cut. and up	1 18 0
MILD STEEL in trusses, etc., erected, per ton	25 10 0
DO., in small sections as reinforcement, per ton	16 10 0
DO., in compounds, per ton	17 0 0
DO., in bar or rod reinforcement, per ton	20 0 0
WROUGHT-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, 1s. 9d. per hour; MATE OR LABOURER,
1s. 4d. per hour.

Lead, milled sheet, per cut.	£1 9 0
DO. drawn pipes, per cut.	1 10 0
DO. soil pipe, per cut.	1 12 0
DO. scrap, per cut.	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 9 1/2
R.W.P., 2 1/2 in., per yd.	0 2 2
DO. 3 in., per yd.	0 2 7
DO. 4 in., per yd.	0 3 6 1/2
Gutter, 4 in. H.R., per yd.	0 1 6 1/2
DO. 4 in. O.G., per yd.	0 1 10 1/2
MILLED LEAD and labour in gutters, flashings, etc. per cwt.	3 2 6
LEAD PIPE, fixed, including running joints, bends, and tacks, 1 in., per ft.	0 2 0
DO. 1/2 in., per ft.	0 2 3
DO. 1 in., per ft.	0 3 0
DO. 1 1/2 in., per ft.	0 4 0
LEAD WASTE of soil, fixed as above, complete 2 1/2 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, 1/2 in., each	0 2 6
DO. 1 in., each	0 3 2
DO. 1 1/2 in., each	0 3 8
BRASS screw-down stop cock and two soldered joints, 1/2 in., each	0 11 0
DO. 1 in., each	0 13 6
CAST-IRON rainwater pipe, jointed in red lead, 2 1/2 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, F. 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, 1s. 9d. per hour (plus allowances in
London only); LABOURER, 1s. 4d. per hour.

Chalk time, per ton	£2 17 0
Hair, per cut.	2 0 0
Sand and cement see "Excavator," etc., above.	
Lime putty, per cut.	£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
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, 1/2 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, 1s. 8d. per hour.

Glass: 4ths in crates:	
Clear, 21 oz.	£0 0 4 1/2
DO. 26 oz.	0 0 5
Cathedral white, per ft.	0 0 7 1/2
Polished plate, British 1/2 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, 1/2 in., per ft.	0 0 6 1/2
DO. 1 in. per ft.	0 0 6 1/2
Linseed oil putty, per cut.	0 15 0
GLAZING in putty, clear sheet, 21 oz.	0 0 11
DO. 26 oz.	0 1 0

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

PAINTER AND PAPERHANGER

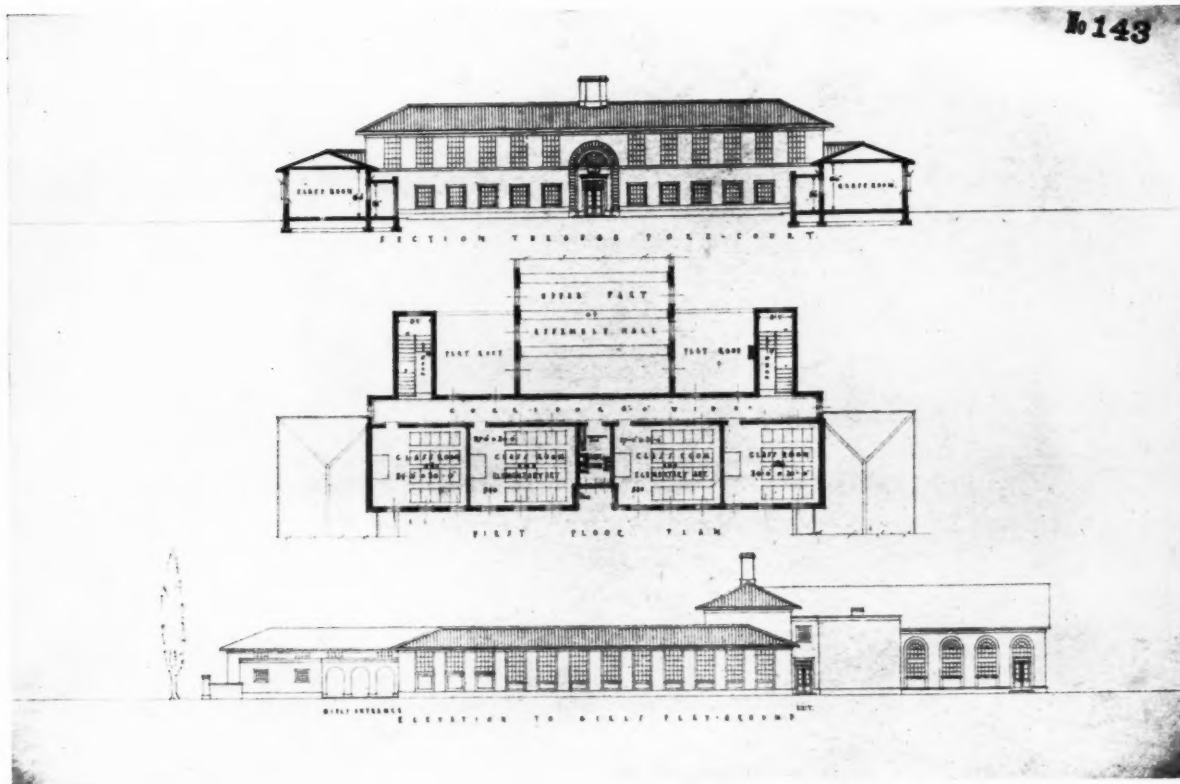
PAINTER, 1s. 8d. per hour; LABOURER, 1s. 4d.
per hour; FRENCH POLISHER, 1s. 9d. per hour;
PAPERHANGER, 1s. 8d. per hour.

Genuine white lead, per cut.	£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
Knottling, per gall.	0 18 0
Distemper, washable, in ordinary colours, per cut., and up	2 5 0
Double size, per firkin	0 3 6
Pumice stone, per lb.	0 0 4 1/2
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
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 2 1/2
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

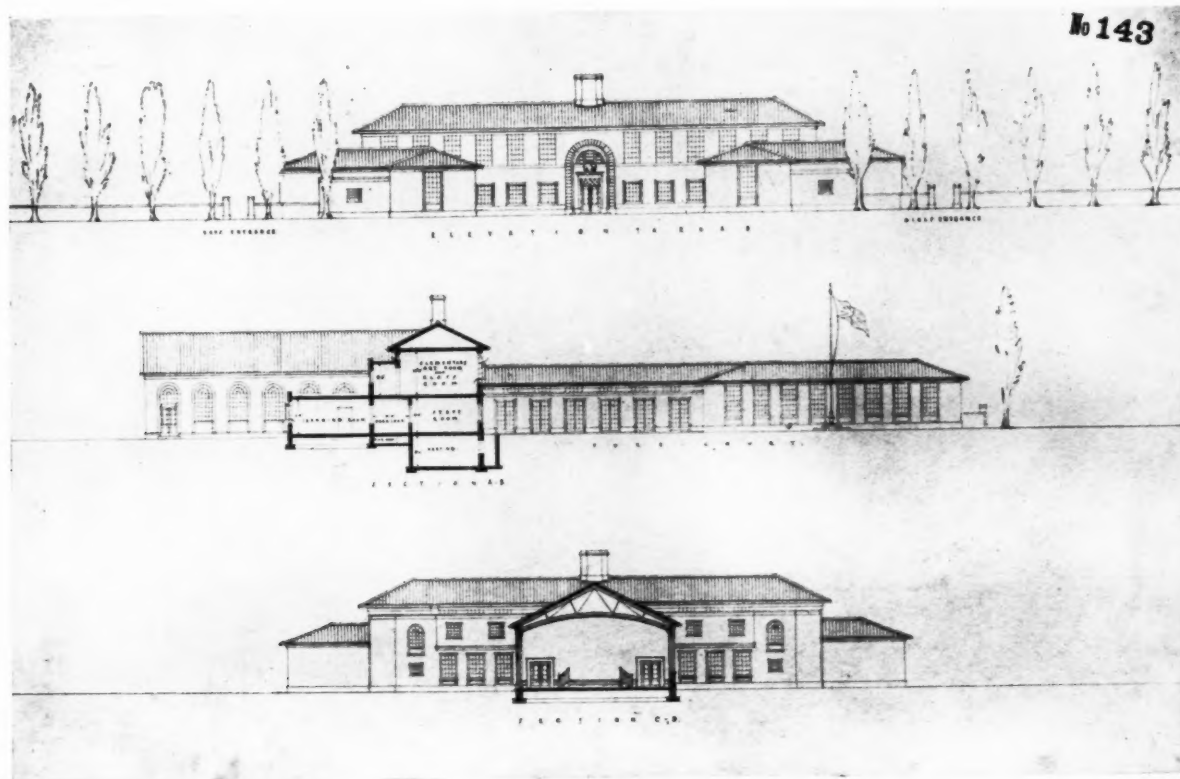
SUNDRIES

Fibre or wood pulp boardings, according to quality and quantity.	
The measured work price is on the same basis	£0 0 2 1/2
FIBRE BOARDINGS, including cutting and waste, fixed on, but not including studs or grounds, per ft. sup.	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, 1/2 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, 1/2 in. punched per M. grey	16 0 0
DO., red	18 0 0
ASBESTOS COMPOSITION FLOORING: Laid in two coats, average 1/2 in. thick, in plain colour, per yd. sup.	0 7 0
DO., 1/2 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	1/2 in. 1 in. 1 1/2 in. 2 in.
Qualities	AA. A. B. AA. A. B. AA. A. B. AA. A. B.
Birch	4 3 2 5 4 3 7 6 4 3 7 6
Alder	3 2 5 4 3 7 6 4 3 7 6
Gaboon	4 3 3 5 4 3 7 6 4 3 7 6
Manogany	4 3 3 5 4 3 7 6 4 3 7 6
Figured Oak	4 3 3 5 4 3 7 6 4 3 7 6
Plain Oak	4 3 3 5 4 3 7 6 4 3 7 6
Oregon Pine	4 3 3 5 4 3 7 6 4 3 7 6

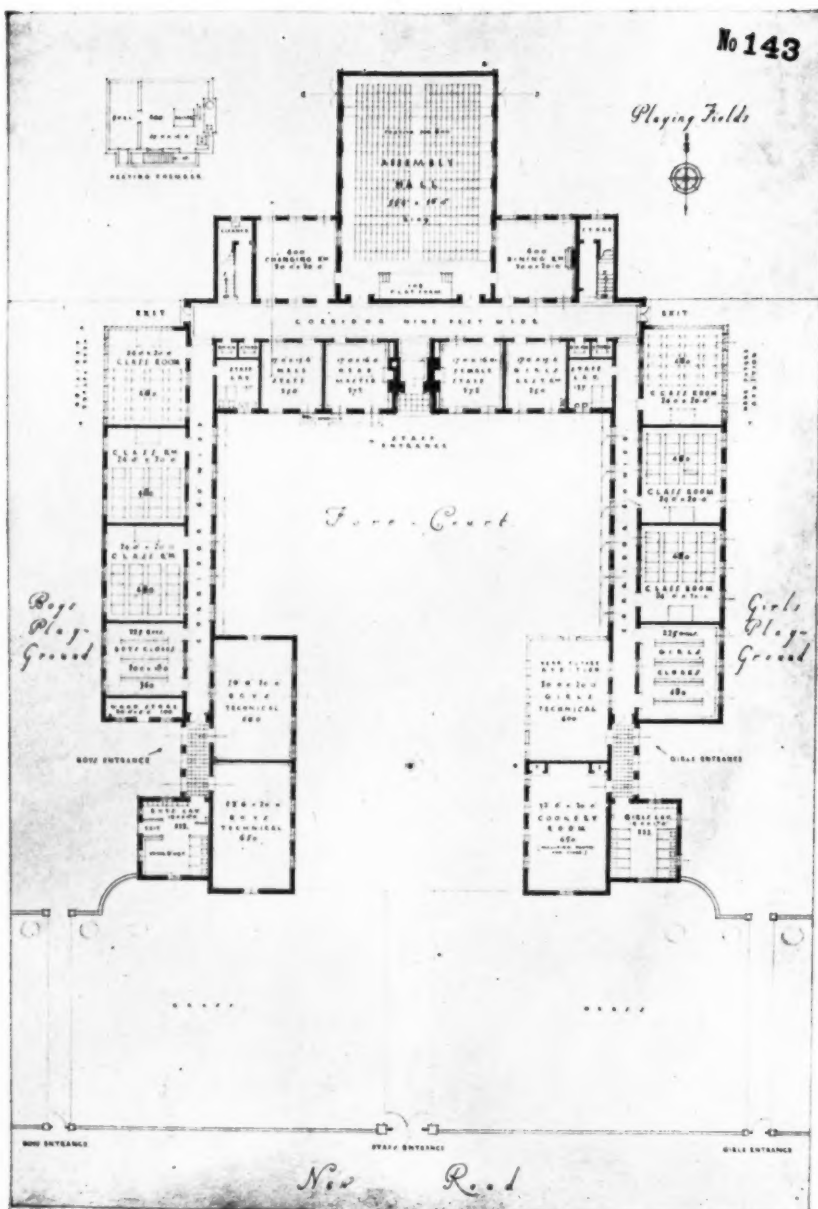
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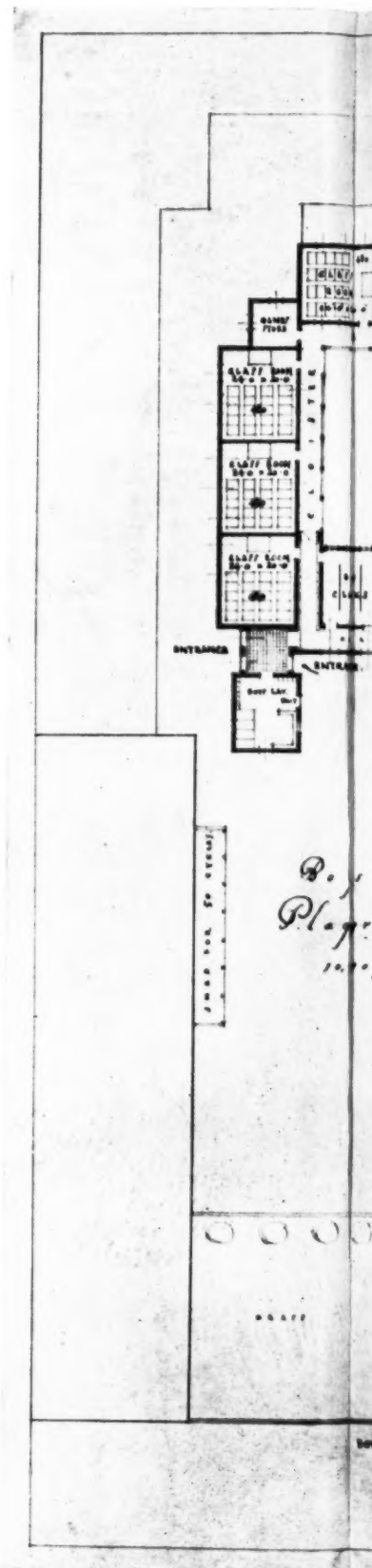
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The Birkdale (Southport) Senior Elementary School Competition. First premiated design. By Grayson and Barnish. Assessor, Professor S. D. Adshead.



The Birkdale (Southport) Senior Elementary School Competition. First premiated design. By Grayson and Barnish. Assessor, Professor S. D. Adshead. Left, plan of immediate accommodation for 320 pupils. Right, plan of proposed extensions to provide for 900 pupils.



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