

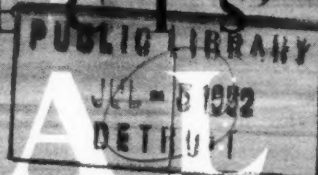
FINE ARTS DEPT.

The Architects' JOURNAL for June 19th 1952.

No. 2990 Vol. 115.

Registered as a Newspaper

# THE ARCHITECTS' JOURNAL



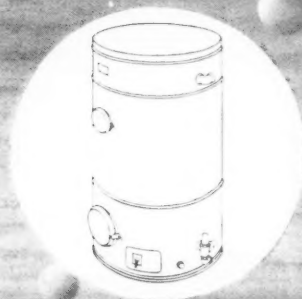
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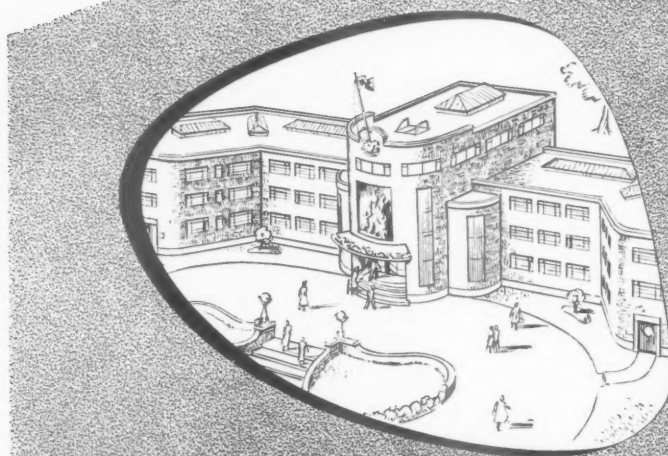
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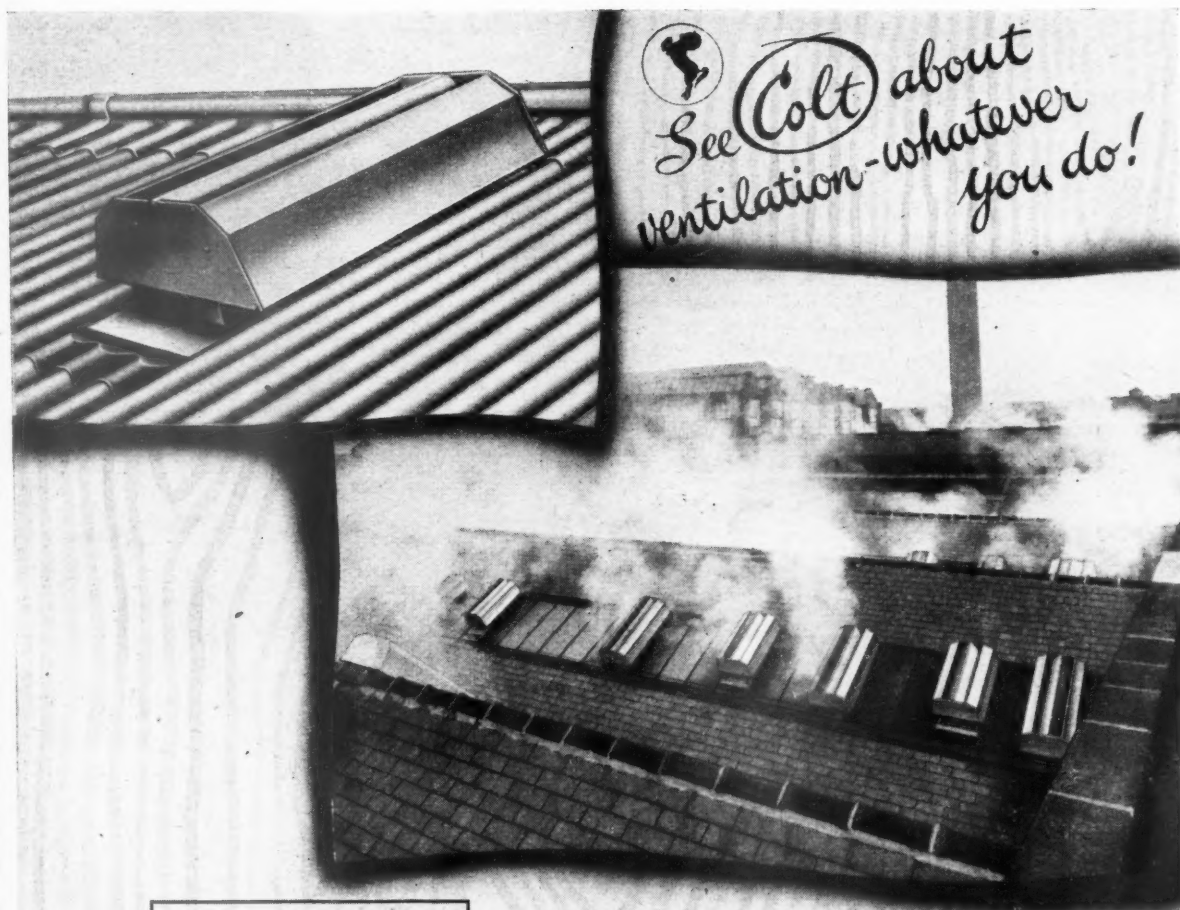
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This dye-house, one of the many buildings ventilated by Colt for Lister and Co. Ltd., of Bradford, was a legacy from the past: on most days of the year when the weather was cold and damp, steam filled the building from the floor-level like a dense fog. Colt replaced the ineffective jack-roof with a system of Colt S.R. High Duty Extractors, recommended insulation of the slated roof to reduce condensation, and provided fresh and warmed air inlet ventilation through the Colt Inflow Unit. After installation, a test showed that the steam was being lifted 12 feet above the floor in 90 seconds. This particular problem took great patience and innumerable tests to solve—but the actual installation was speedy.

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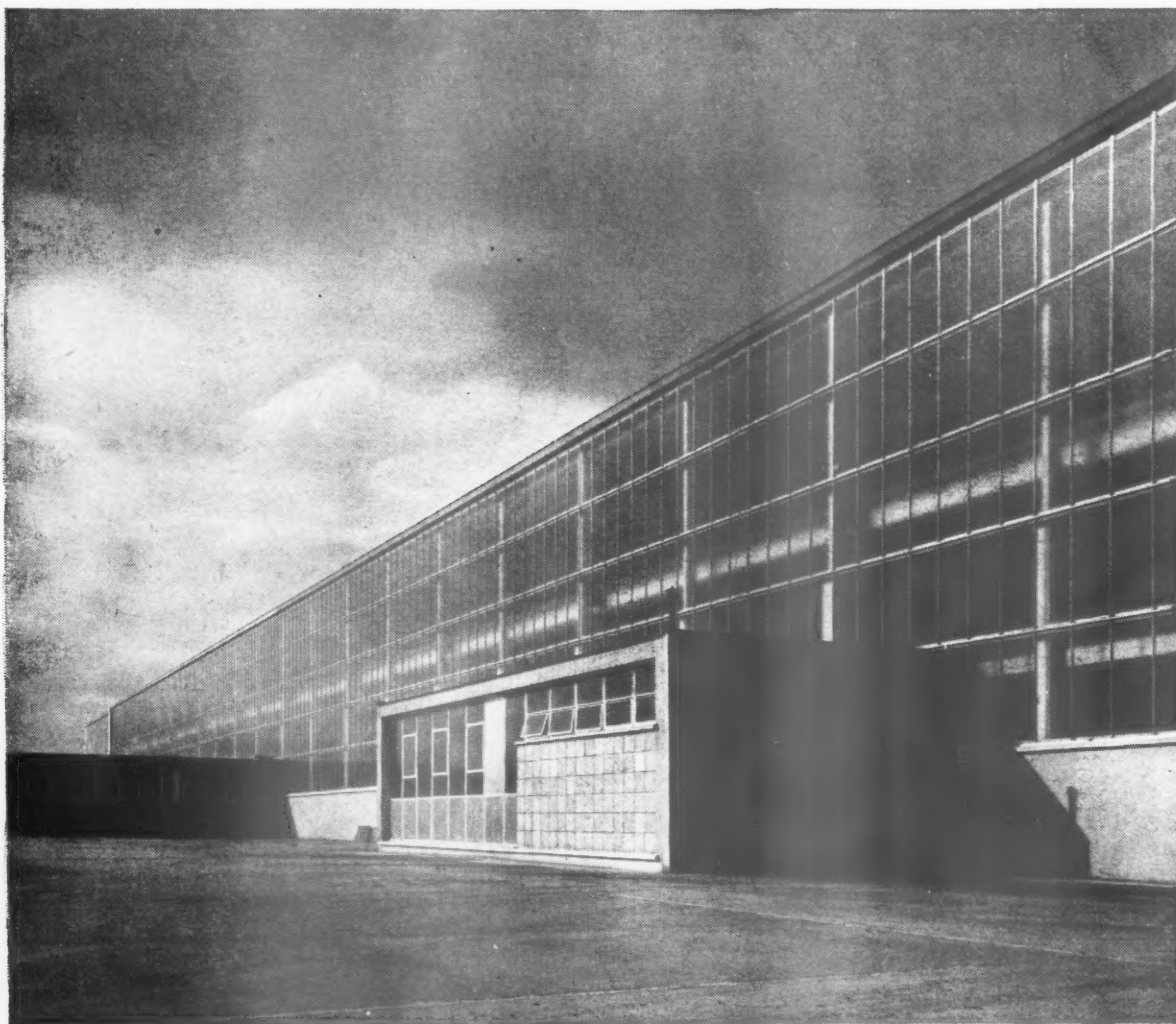
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## FULL DAYLIGHT FOR FACTORY OPERATIVES

In both the designs featured — the Coras Iompair Eireann factory in Inchicore, Dublin, and the new steel furniture warehouse for Joseph Sankey & Sons in Wellington, Shropshire — the architects faced the problem of providing ceiling to floor daylight without impairing structural strength and graceful design. Each architect specified Aluminex Patent Glazing and the results have proved how completely successful Aluminex is in this kind of construction. Its slim bars and horizontal weathering members give the buildings clean simple lines and reduce light obstructions to an absolute minimum, giving the factory operatives full daylight for working.

### Aluminex at Inchicore

The architect, Michael Scott, wished to provide full daylight within this factory, and at the same time to protect concrete cased structural members from the effects of weather. This was achieved by an Aluminex glass wall 254ft. long  $\times$  22ft. high holding  $\frac{1}{4}$  rough cast glass and attached to the outer faces of the stanchions. In addition to the advantages of daylight

and weather protection, this glass wall reveals the simple and impressive structural framework of the building.

### Continuous Opening Lights with Positive Action

An interesting aspect of the 390 foot glass wall in Joseph Sankey & Sons' factory at Wellington is the use of opening lights 100 feet long (Aluminex continuous opening lights can be made of indefinite length

but are generally limited to 200 feet both for convenience and by gear limitations). The moving frame is hung on a continuous hinge running the full length of the light that cannot bind or warp (see diagram). The full 100 feet rises like a single pane. The lights are operated from a few remote control points by Teleflex gearing. This threaded cable system exerts a steady even pressure all along the light so that the hundredth foot gets the same pressure as the first foot. The light will stay steadily open at any desired position from 1" to 18" so that ventilation can be quickly and accurately controlled.

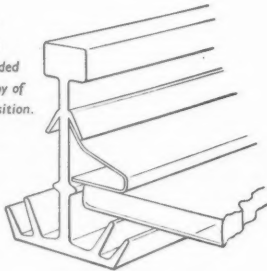
Coras Iompair — Eireann, Inchicore, Dublin.  
Architect: MICHAEL SCOTT F.R.I.A.I.  
Engineers: OVE ARUP & PARTNERS.  
Contractors: MESSRS. G. & T. CRAMPTON LTD., Dublin



# **The Aluminex Patent Glazing System**

A word about the Aluminex Patent Glazing system (see diagram). The glazing bar is an example of good functional design. Its main web consists of a strengthening ridge at the top, with ribs on each side

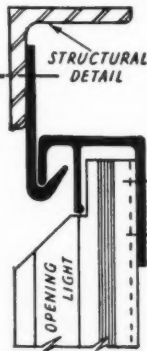
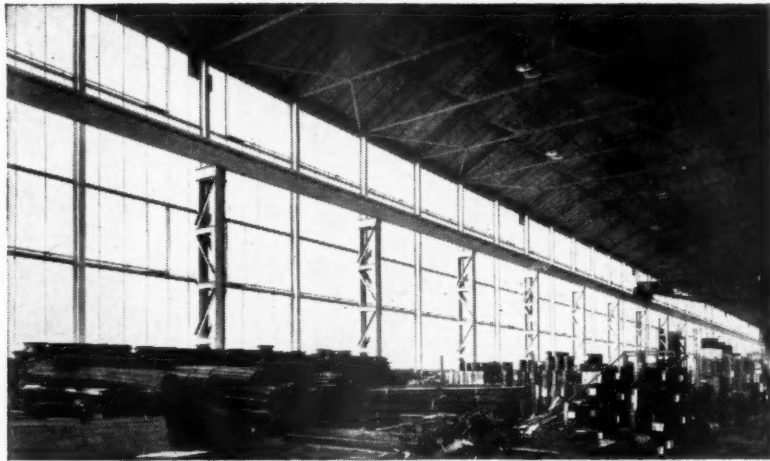
This Aluminex patent glazing bar is of extruded aluminium alloy of special composition. Here is seen one glazing cover strip holding a pane of glass in position on the bar.



to hold a continuous cover strip. Internal condensation is carried outside the building by the integrated channels in the bar.

The continuous aluminium cover strip is scientifically profiled to fit between the rib of the glazing bar and the surface of the glass. It fits tightly but gives sufficiently in response to thermal movements to make a firm and safe glass grip in all conditions.

Economy is a strong factor in the ever increasing popularity of Aluminex.



This drawing shows the design of the continuous hinge used on the Aluminex opening lights. The head weathering makes flashings unnecessary.

Weathering produces a permanent protective patina on the surface of the aluminium alloy. Thus it does not rust or corrode. It needs neither initial painting, or subsequent repainting. Broken glass can

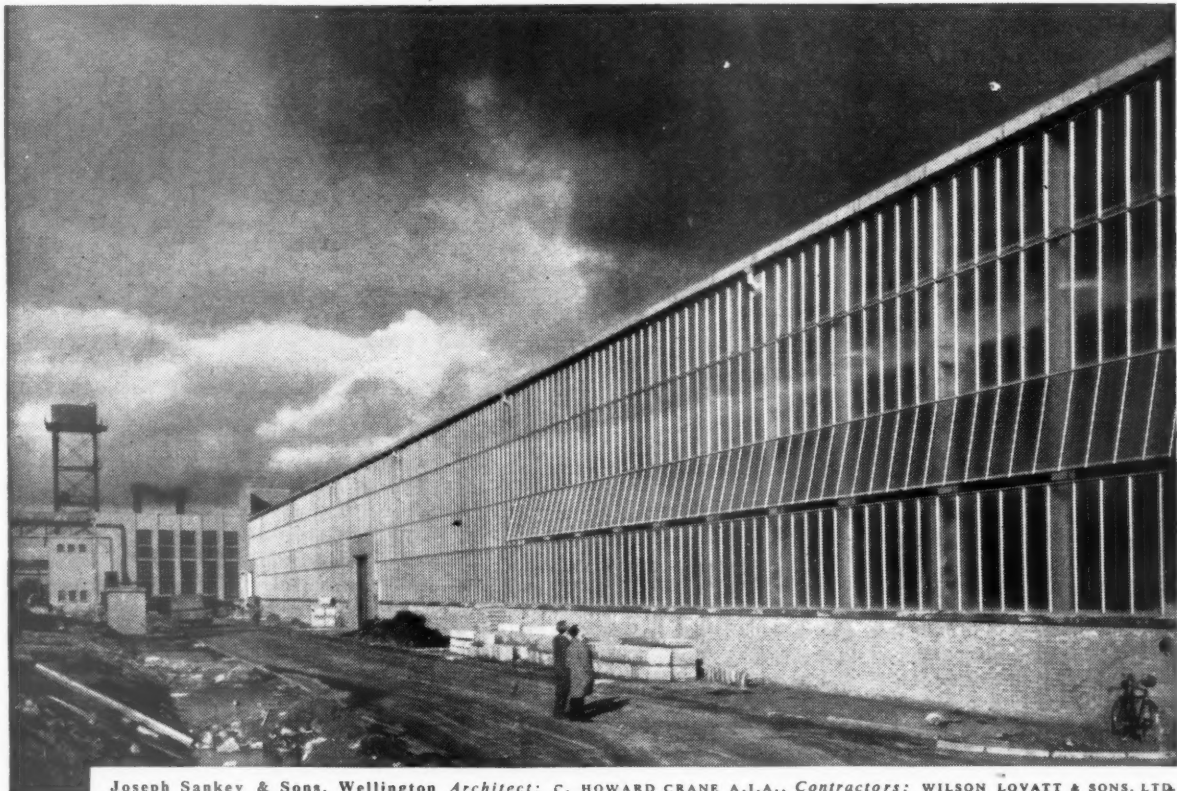
be replaced quickly and without difficulty.

The architect who turns to Aluminex Patent Glazing has at his service a method of architectural cladding capable of versatile applications. It is an accepted system yet remains susceptible to imaginative development. The company extends its fullest co-operation to all architects who wish to discuss new applications of Aluminex.

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Joseph Sankey & Sons, Wellington Architect: C. HOWARD CRANE A.I.A., Contractors: WILSON LOVATT & SONS, LTD.



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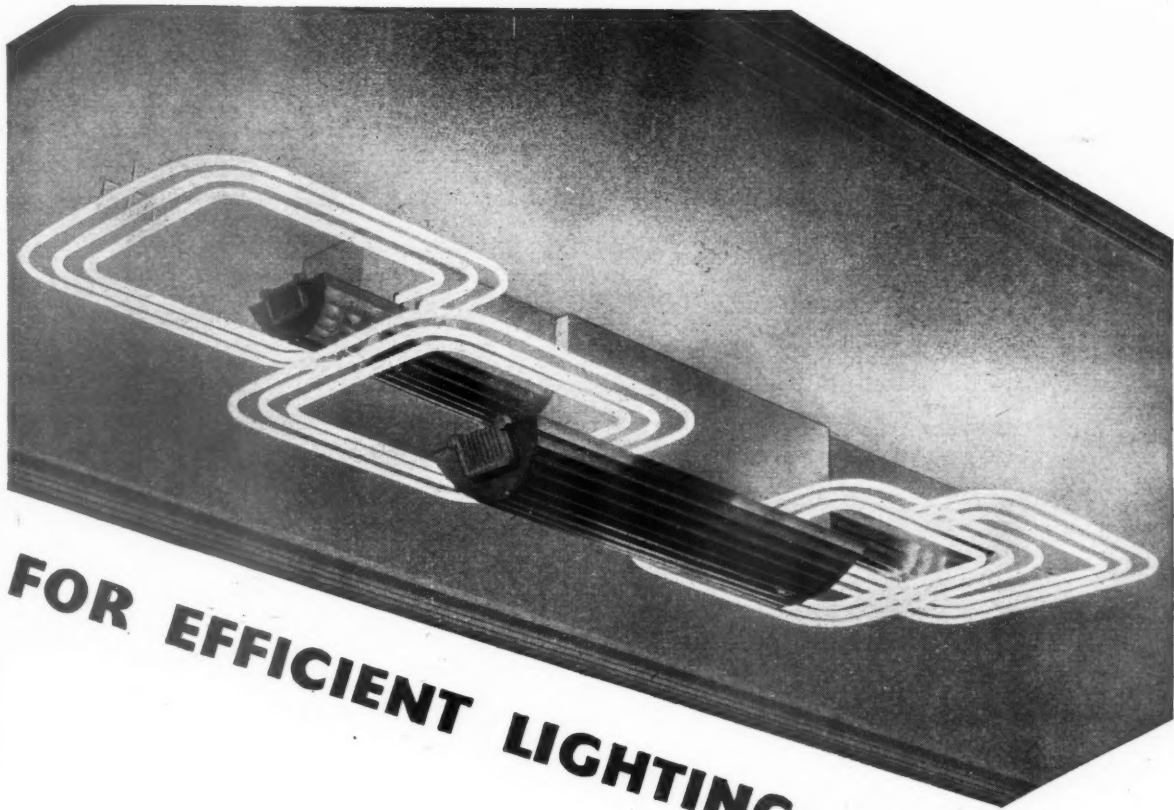
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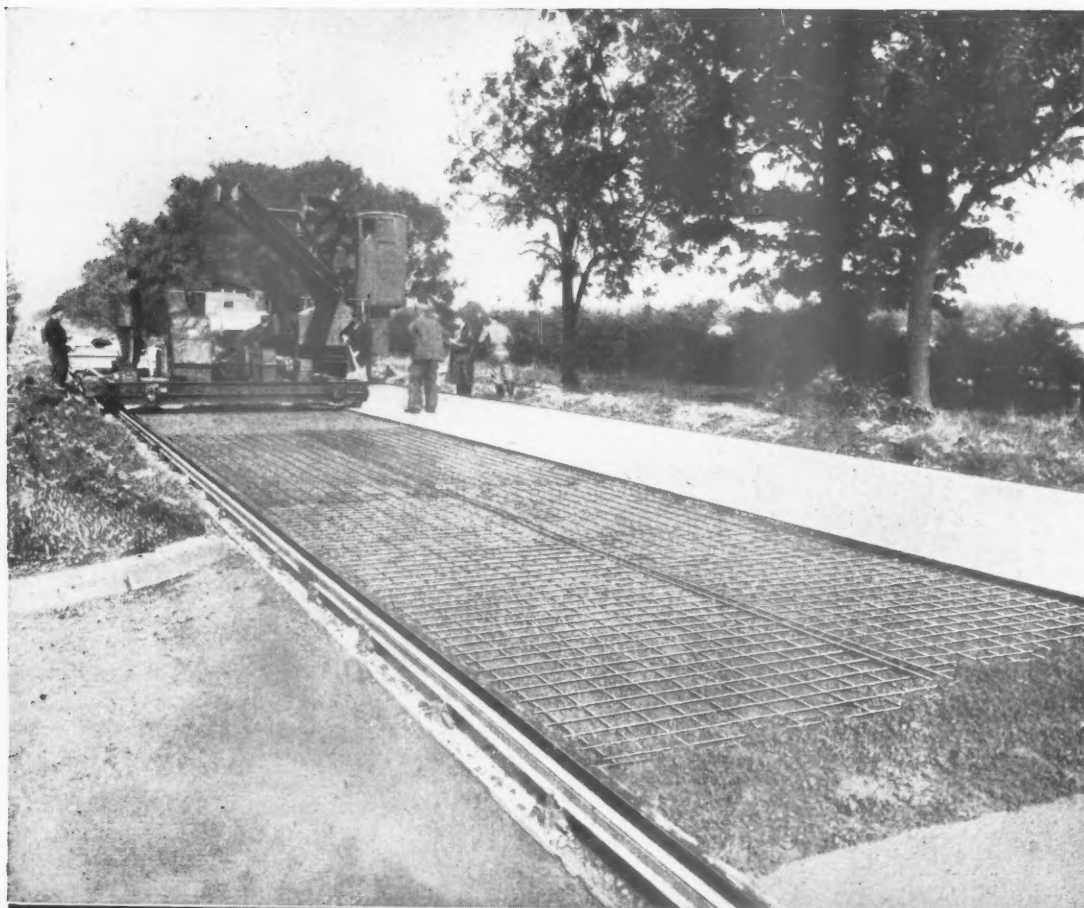
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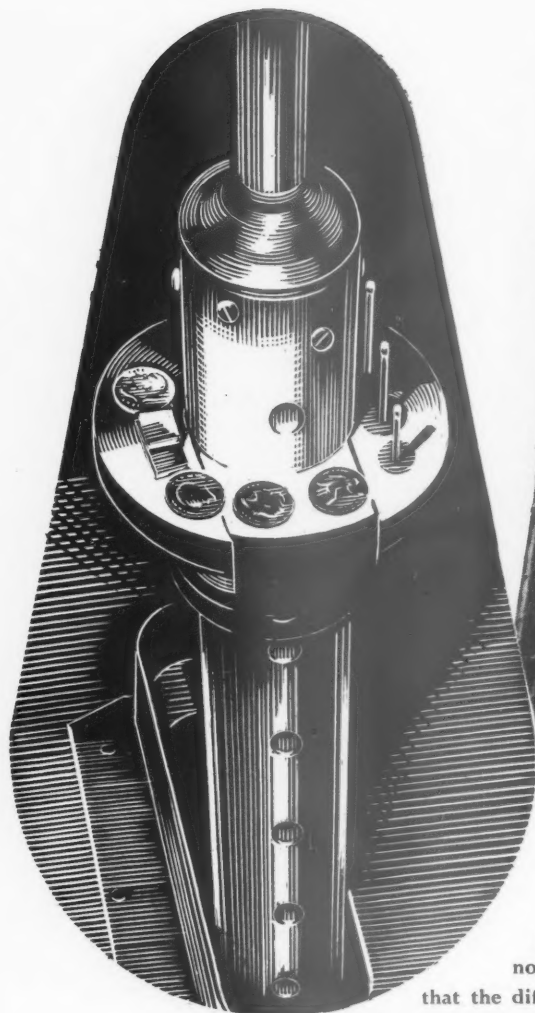
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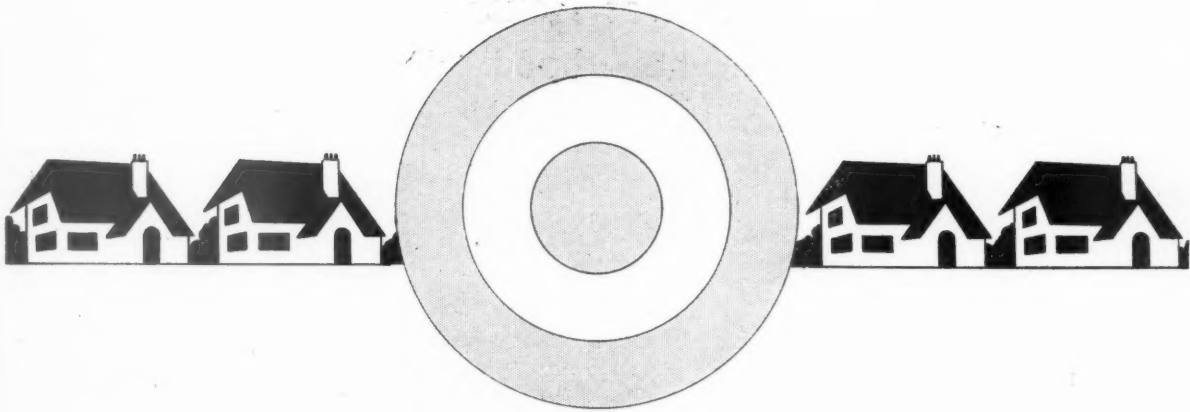
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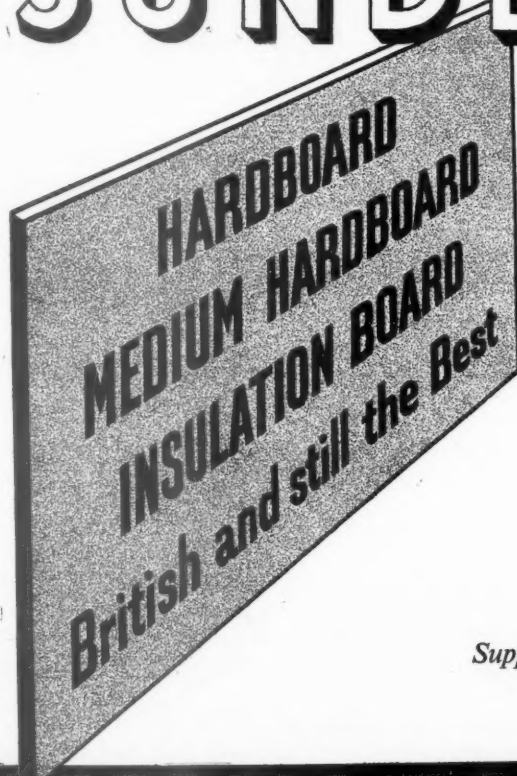




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*Architect: A. Mackenzie, L.R.I.B.A., Director of Housing, Manchester Corporation*

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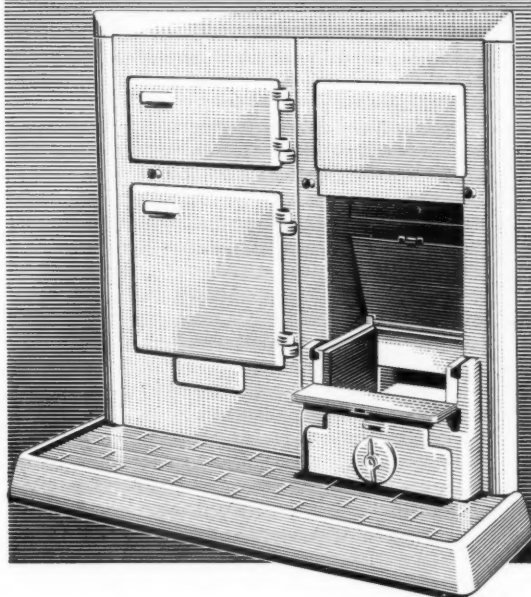
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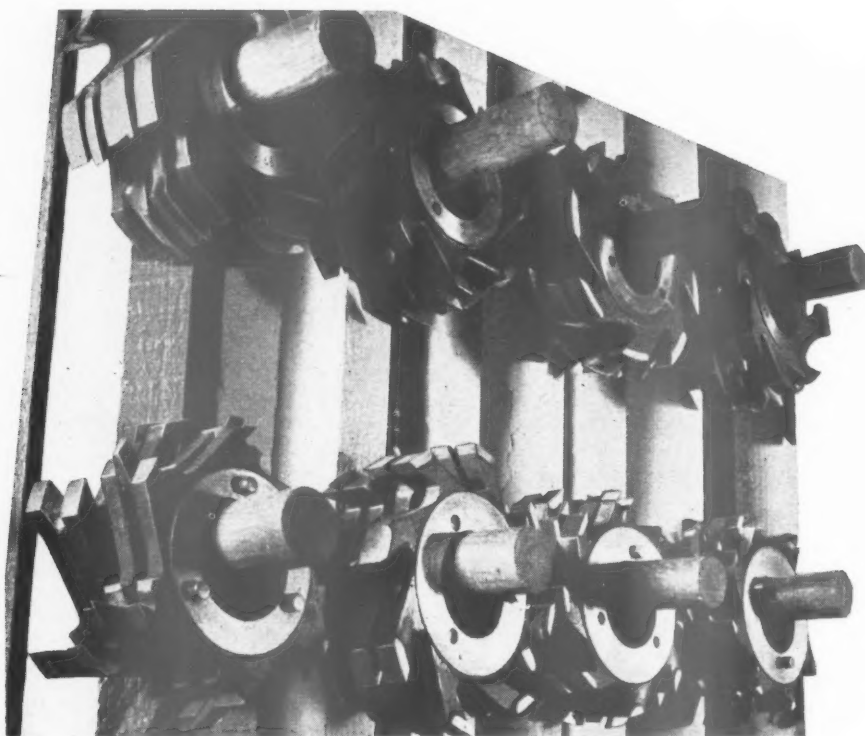


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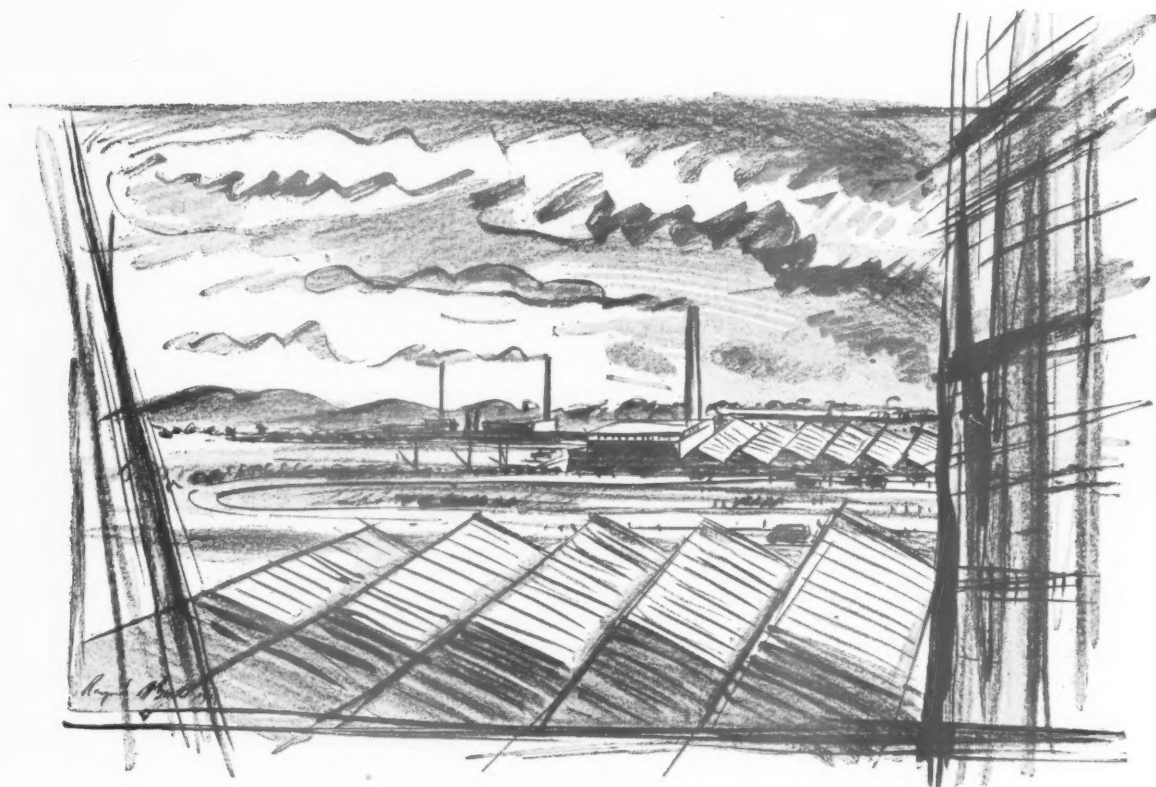
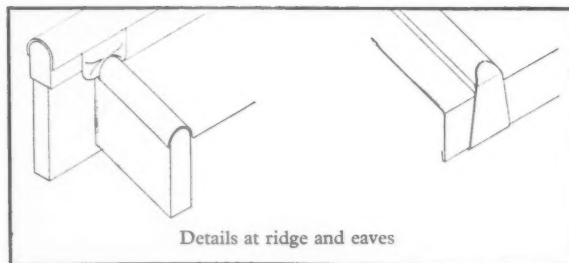
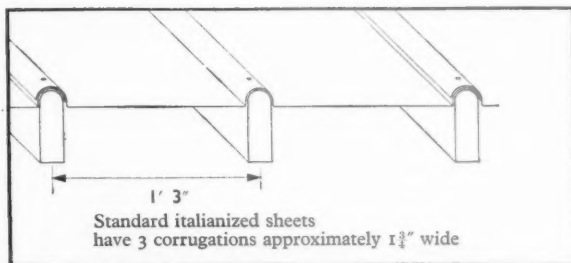
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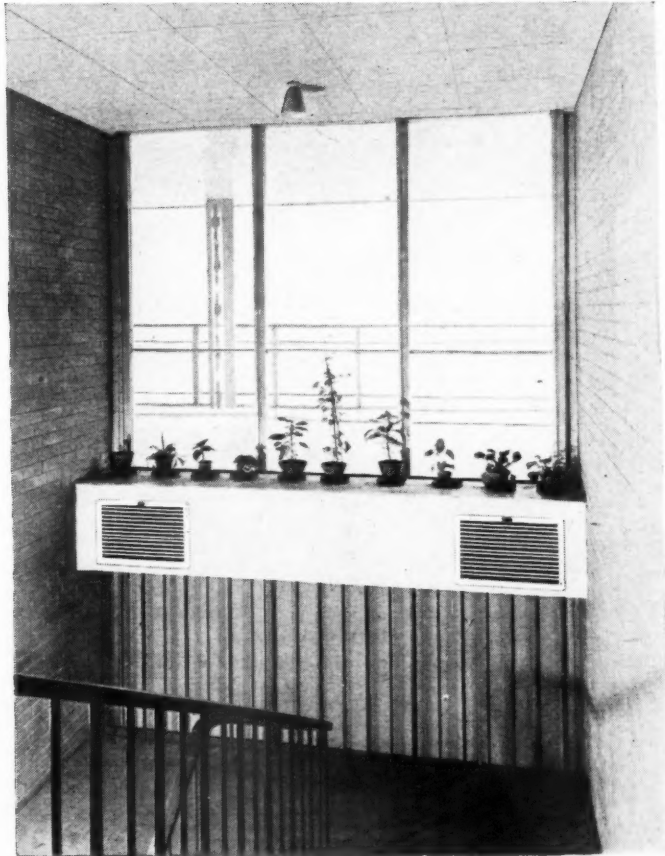
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## WEATHERFOIL HEATING



★ The photograph shows WEATHERFOIL heating grilles in a stair unit at The Clarendon School, Oxhey.  
Architect : Mr. C. H. Aslin, F.R.I.B.A., County Architect

# Built-in Heating for Schools

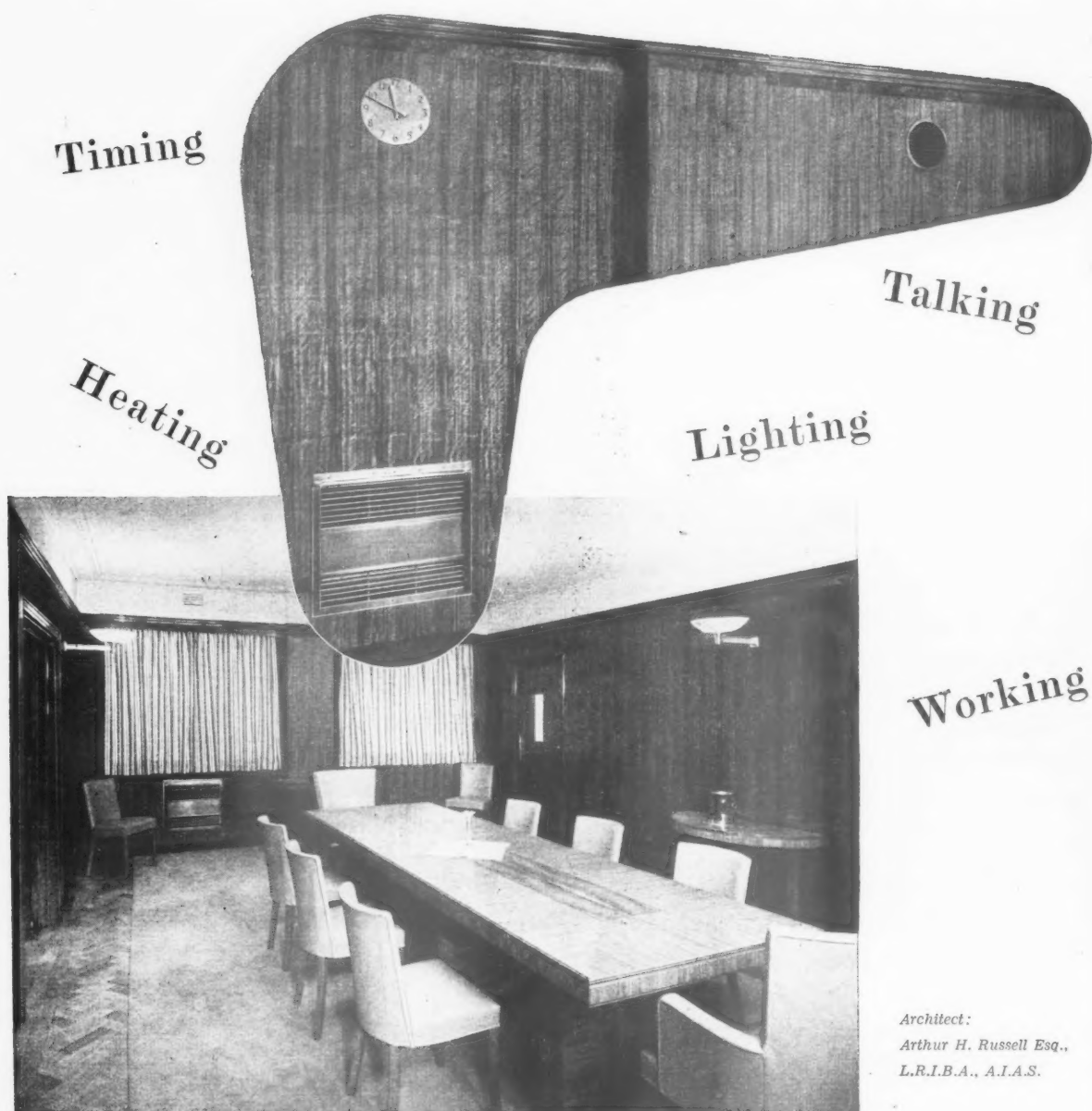
The adaptability of WEATHERFOIL Heating is well illustrated by this photograph of one of the staircases at Clarendon School, which shows how neatly the heating unit is built into the space beneath the window sill. WEATHERFOIL heating contributes greatly towards fuel economy, and some of the most efficient heating systems in post-war schools are the result of early consultation between the architect and Weatherfoil's heating engineers. A WEATHERFOIL system is designed to react instantly to outside weather conditions and internal heating demands. There is no possibility of overheating such as often occurs when people are gathered together in an assembly hall.

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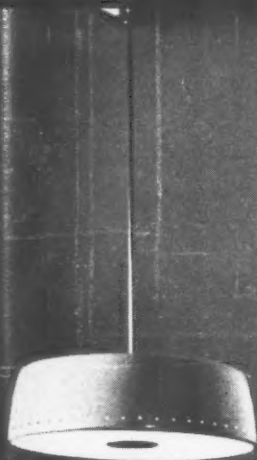
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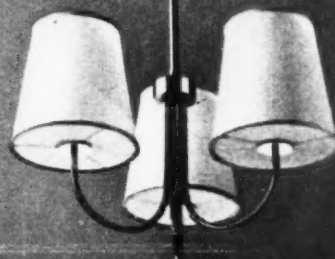




**F.630B PENDANT.** Finishes: metal sides and ceiling off-white; remainder, satin brass. Glass: white etched opal. Lamps: 3 x 40 watts.



**F.859 CEILING.** Finishes: off-white with glass ring, gilt anodised aluminium. Bowl: peach or white Perspex. Dish: obscured rippled glass. Lamp: 150/150 watts.



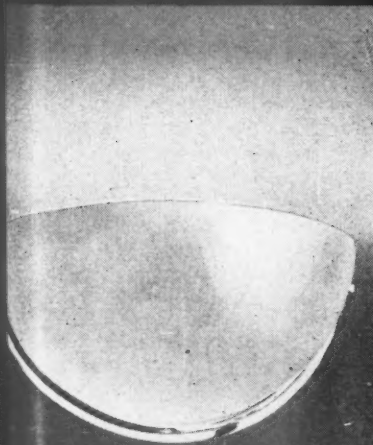
**F.630B PENDANT.** Dimensions: 1' 6½" diameter x 2' 5" overall. Finish: chromium. Shades: ivory or peach plastic. Lamps: up to 3 x 60 watts.

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**F.911 RECESSED CEILING.** Finishes: reflector, anodised aluminium; glass support, off-white. Glass: obscured rippled. Lamp: 200 watts.

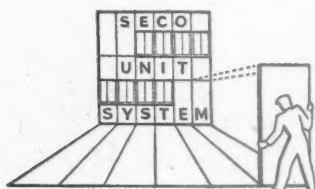


**F.595S WALL BRACKET.** Dimensions: 9½" diameter x 10" projection. Finish: brushed copper. Lamp: 100 watts.





## SCHOOLS WITHOUT STEEL

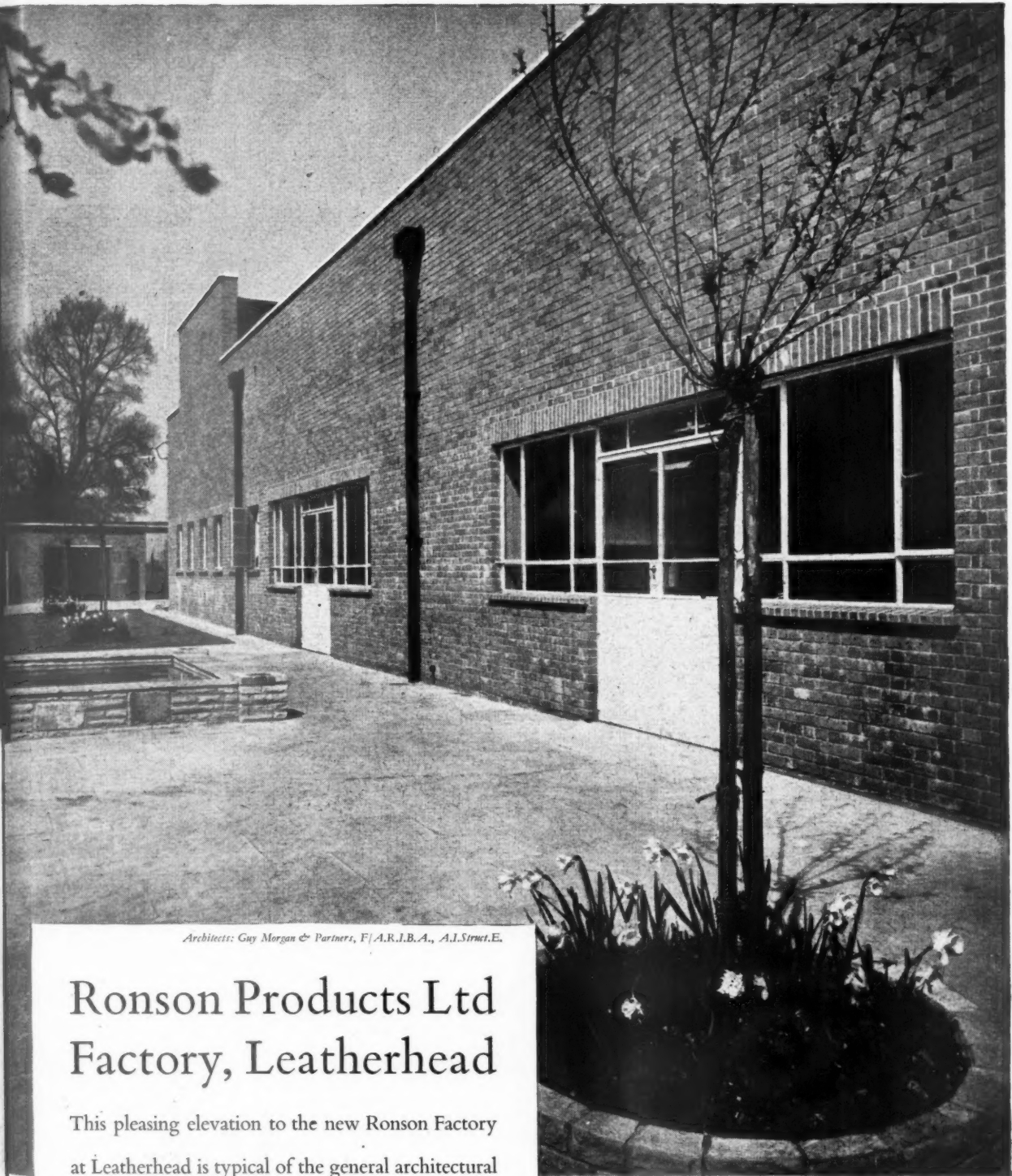


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*Architects: Guy Morgan & Partners, F/A.R.I.B.A., A.I.Struct.E.*

## Ronson Products Ltd Factory, Leatherhead

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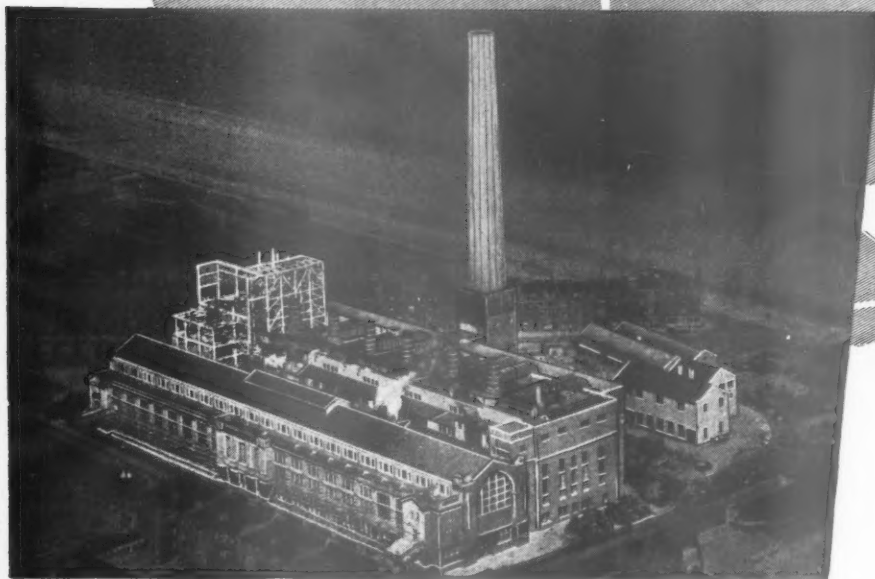
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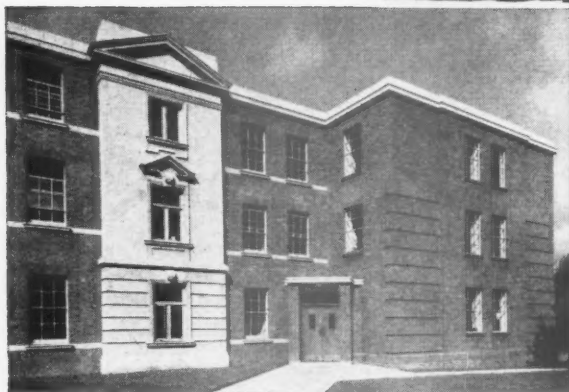
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# GAS

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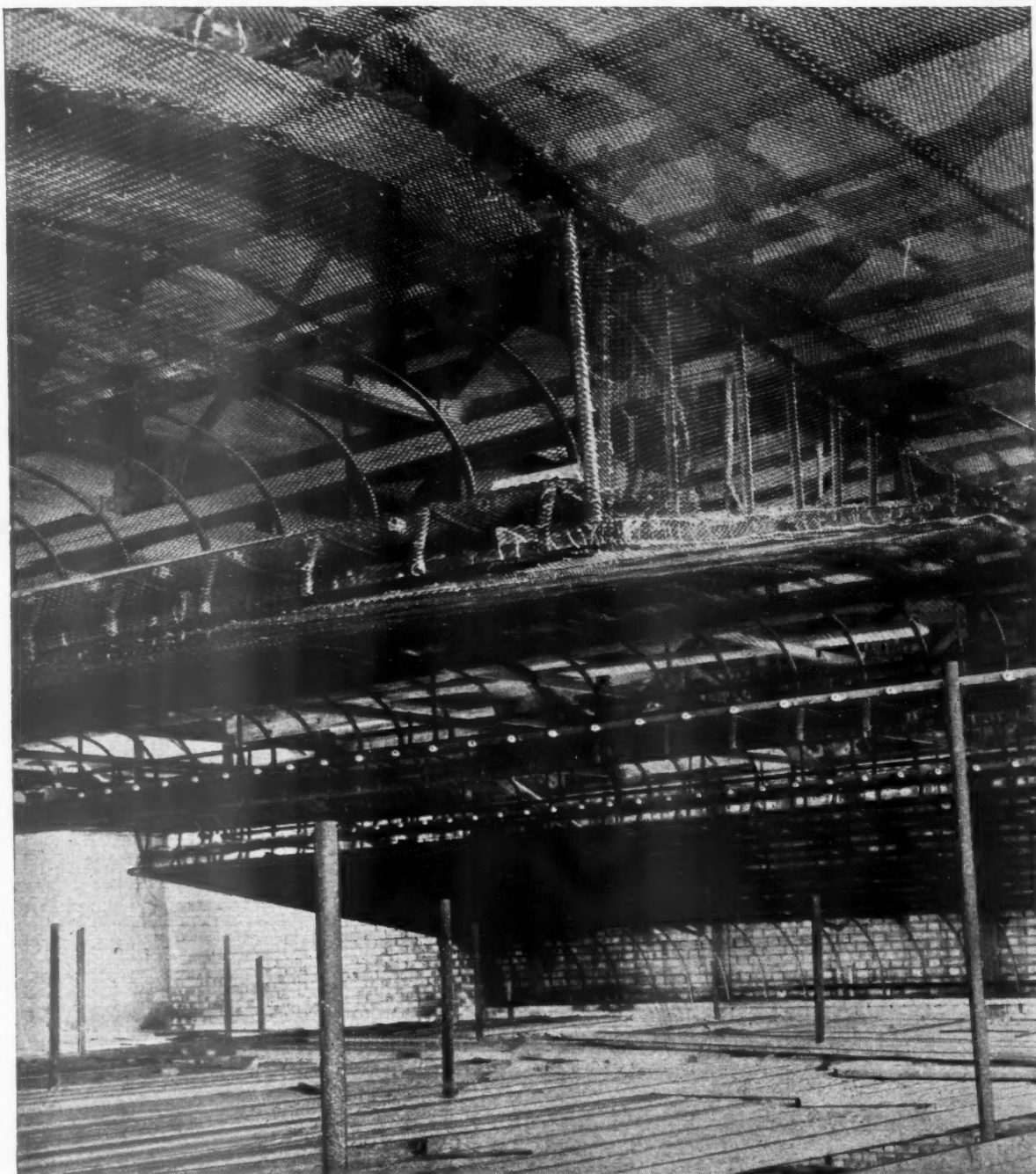
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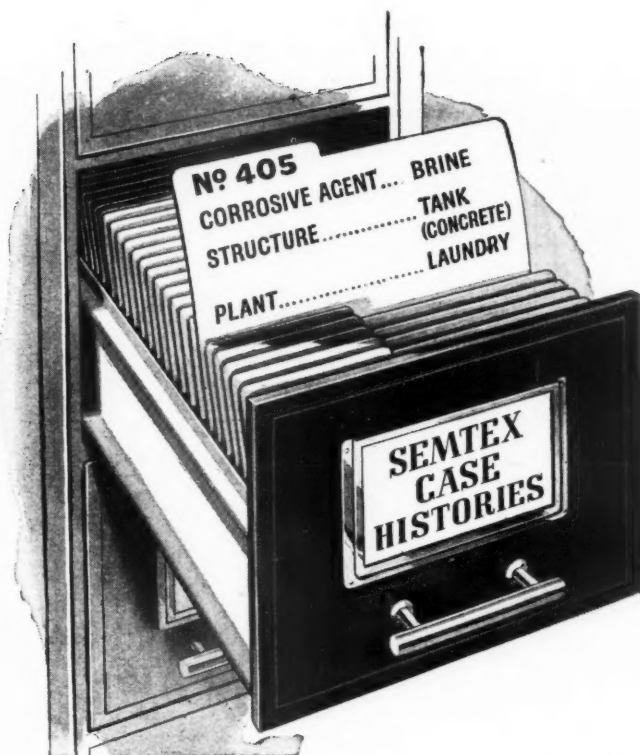


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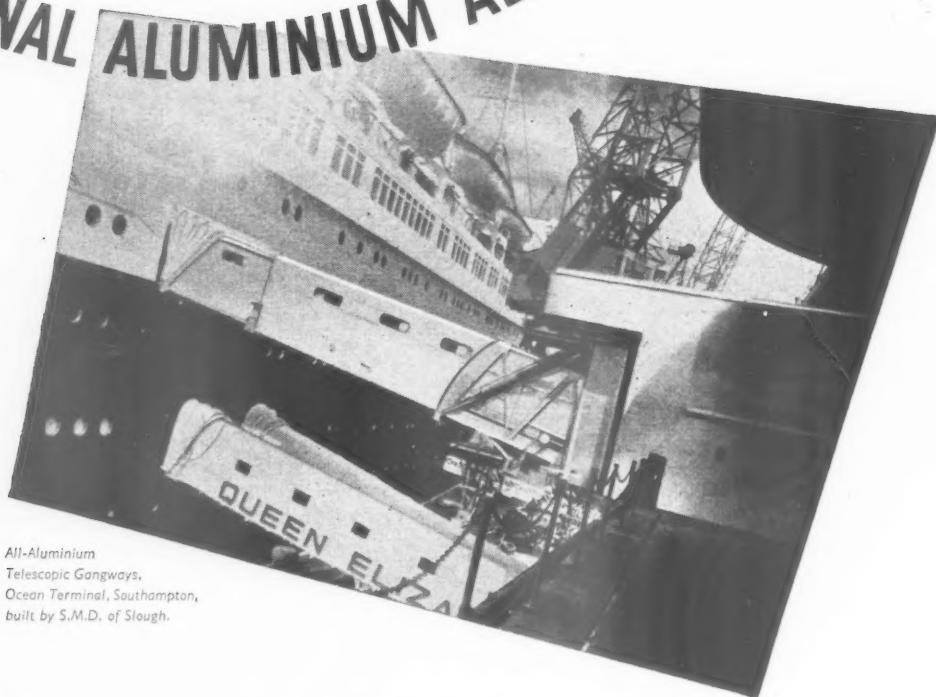
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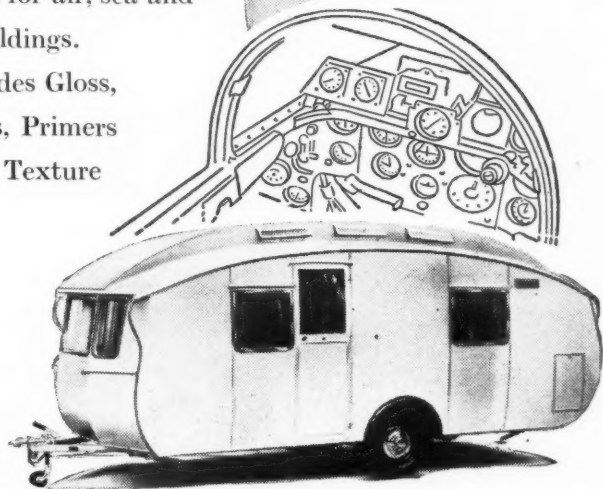


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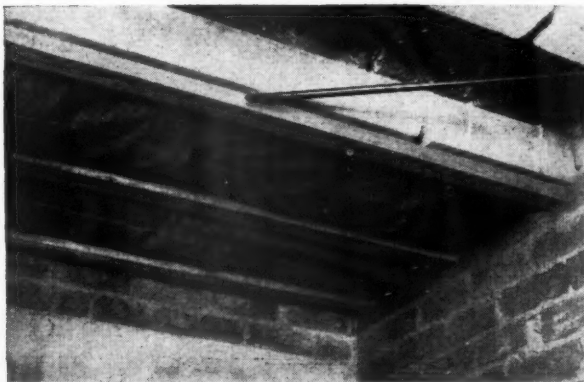
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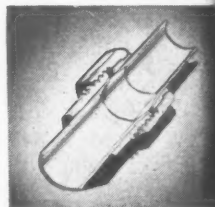
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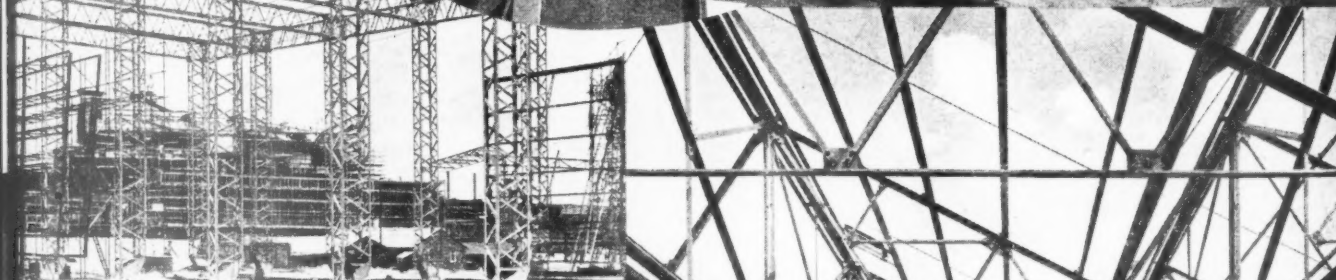
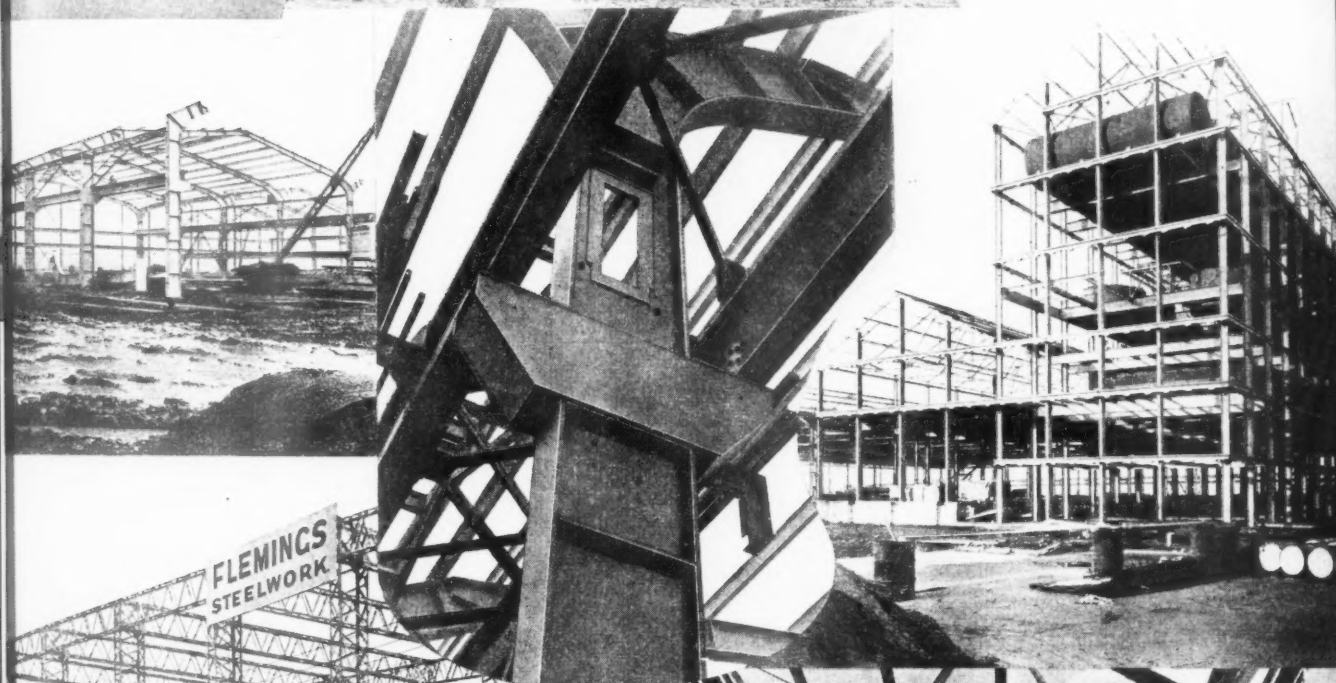
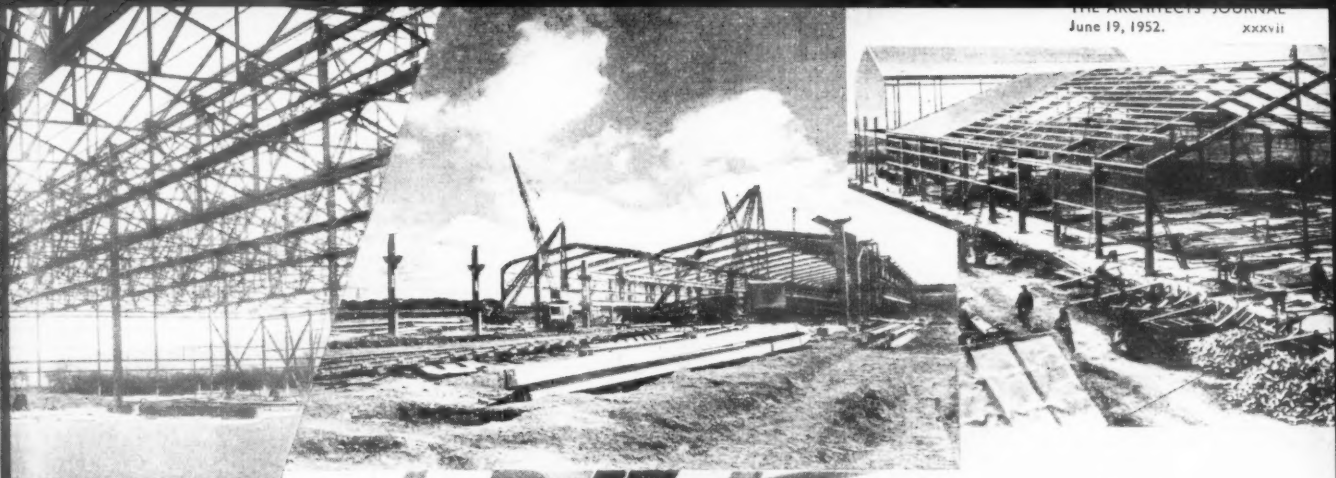
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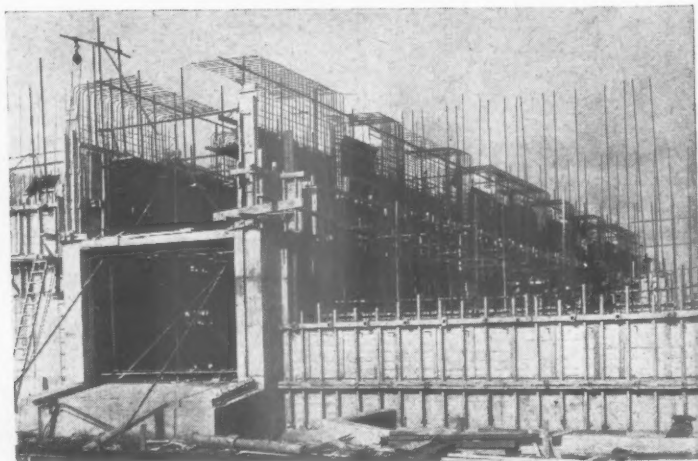
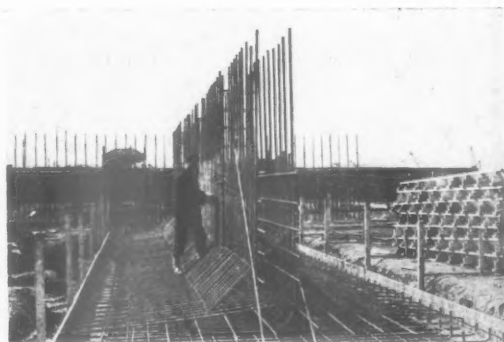
Granules Store site at commencement of construction.

## Reconstruction of Ayr Fertilizer Works for Scottish Agricultural Industries Limited

Engineers: Crouch & Hogg, MM.I.C.E.

Associated Architects: Basil Spence & Partners.

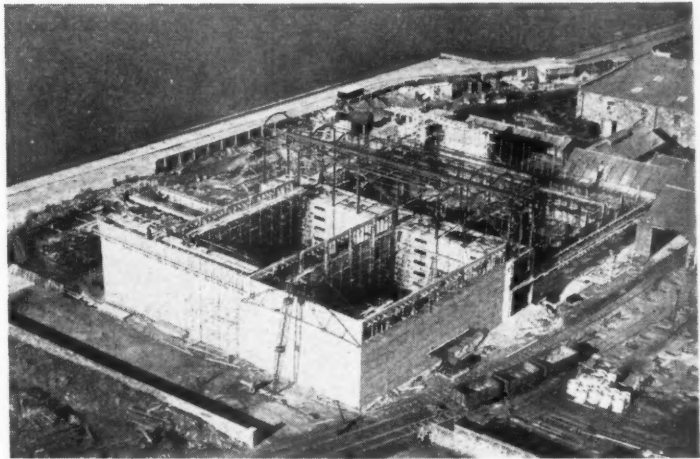
The reconstruction of Ayr Fertilizer Works has been undertaken primarily in order to provide storage, with handling facilities, for granule fertilizers. The scheme, therefore, has embodied a large reinforced concrete bulk store for granules, input and output conveyor gantries and a building to accommodate plant for bagging the fertilizer before despatch; a workshop for maintenance of plant and a canteen block are also included. The granules store consists of eight reinforced concrete bins each 90 feet by 52 feet in plan and able to store granules to a depth of 26 feet. Four bins are located on each side of a central corridor which accommodates the distribution system for input of granules and the drag scraper units and reserve equipment required for their extraction. The basement of the central corridor houses twin conveyor gantries which receive the extracted granules and transfer them to the bagging plant building. The illustration above shows the granules store site when construction commenced. The photograph in the bottom left-hand corner shows the basement of the central corridor being placed, the concrete being pumped into place by the pipeline shown. The illustration in the bottom right-hand corner shows the central corridor at an advanced stage (reinforcement shows ultimate height, 34 feet, of reinforced concrete) and indicates the heavy nature of the work. The fourth illustration shows the reinforcement in the base slab and the start of the high cantilever walls which surround the bins.





The accompanying aerial view of the granules store shows clearly the layout at a stage when the four east bins were nearing completion, together with half the length of the central corridor. Certain problems presented themselves in the erection of the structural steelwork and the photograph shows the trusses being hoisted into position from outside.

The total area of the granules store, which will house over 25,000 tons, is 4,570 square yards, while the total area of the development incorporating the ancillary buildings is 9,370 square yards. On the right-hand side of the photograph can be seen the footings which have been taken out for the bagging plant building opposite the end of the central corridor.



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Flats at Beancross  
Neighbourhood Unit

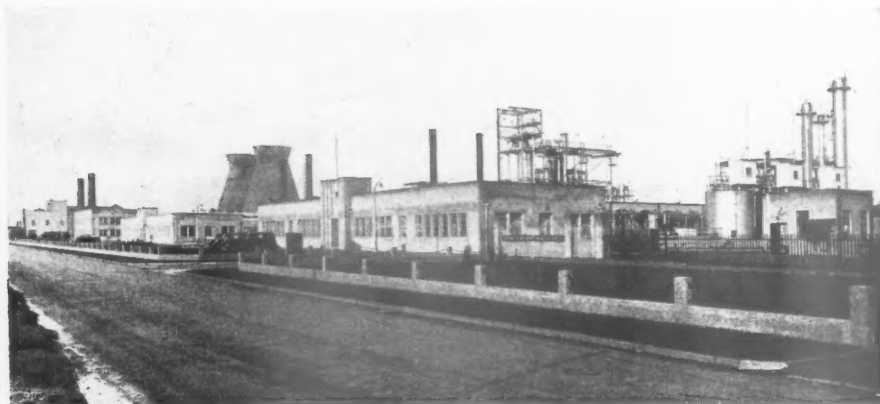
above  
Detail at Entrance Doorway

left  
General View

Architects:  
Wilson & Wilson, F.A.R.I.B.A.

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MAIN ADMINISTRATION BUILDINGS  
B.P.C. Refinery Project, Grangemouth.

Architects:  
Messrs. Yates, Cook and  
Darbyshire, London.

RIGHT :—

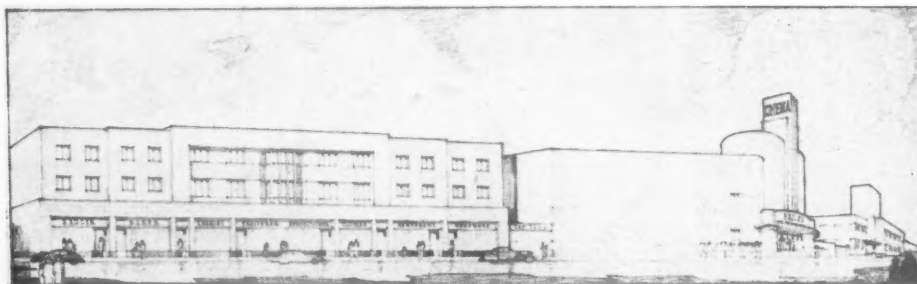
160 Traditional Type houses are in course of erection for the Avon Housing Association for housing workers in conjunction with the Main B.P.C. and Scottish Oils development projects in Grangemouth.



HOUSING AT GRANGEMOUTH  
Architect: W. L. Anslow

BELOW :—

Development project Slateford, Edinburgh. Design for a group of Shops, Flats, and a Cinema to be erected at Slateford.



Architects: T. Bowhill Gibson and Laing

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Architect: John F. Matthew, F.R.I.B.A., Edinburgh

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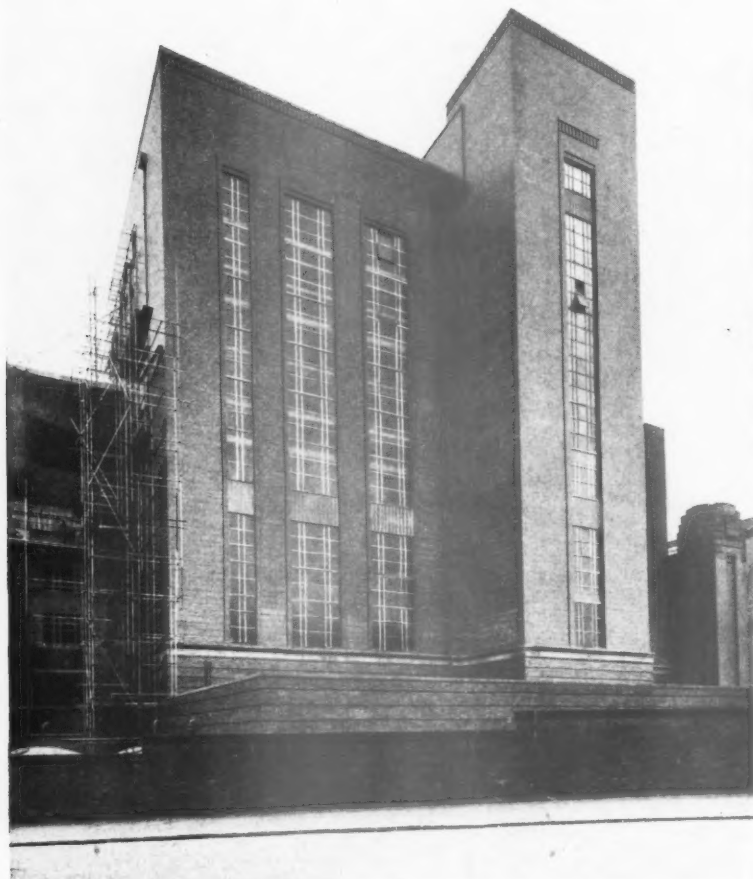
ST. MARY'S CATHEDRAL. War Memorial Panelling. Carved Screen to All Souls Chapel.

PALACE OF HOLYROOD HOUSE. Oak finishings to Entrance Hall and Staircase, Panelling of Evening Drawing Room and Throne Room including Throne Chairs.

*The pulpit in North Leith Church (see page 771), was made and erected by us for the Architects.*

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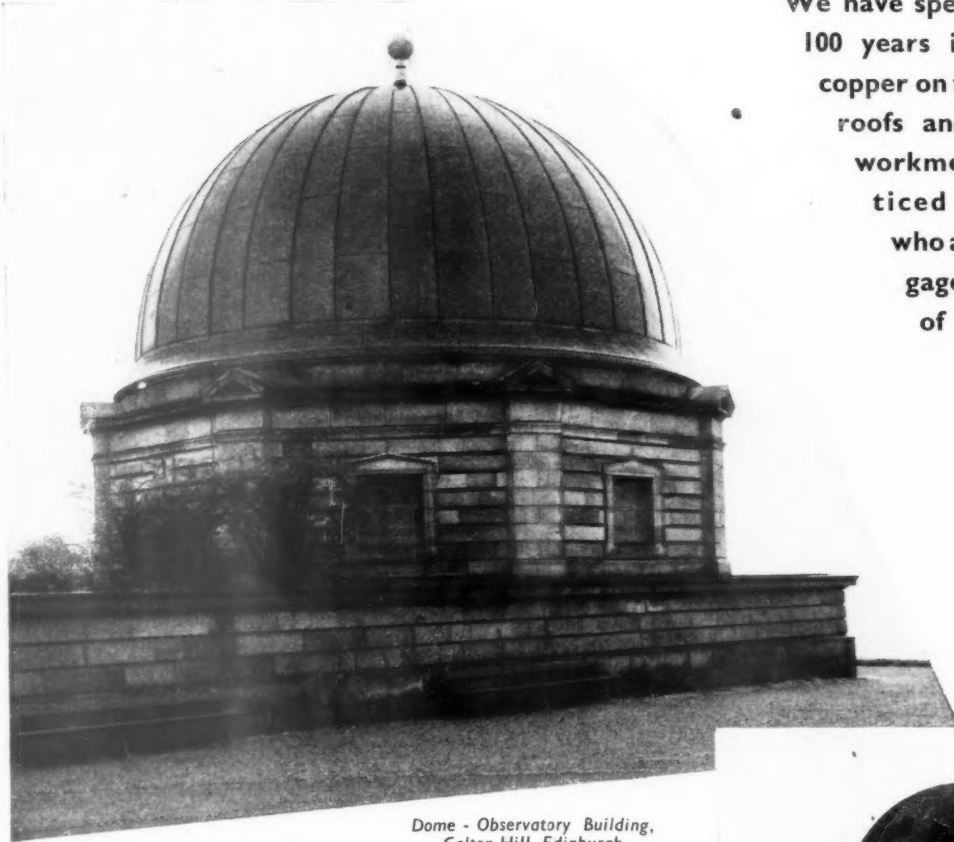
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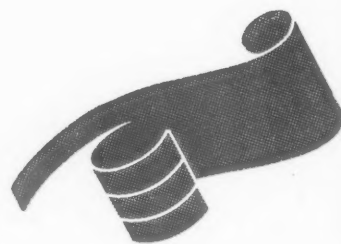
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ARCHITECT—  
T. S. Tait, Esq., F.R.I.B.A.,  
of Messrs. Sir John Burnet, Tait & Lorne.

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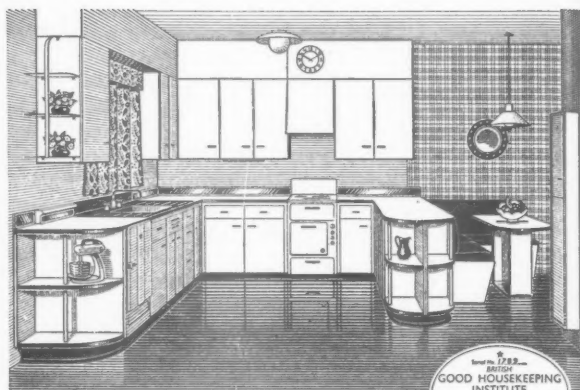


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*Decorative Wrought Iron Work carried out at the following Buildings featured in this issue:*

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EDINBURGH.

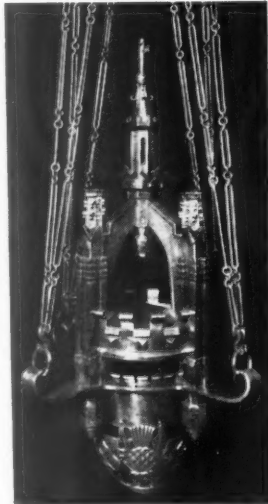
*Architects:*

Gordon & Dey, A/A.R.I.B.A.

CANONGATE KIRK,  
EDINBURGH.

*Architect:*

Ian G. Lindsay, A.R.S.A.



*St. Giles' Cathedral, Edinburgh.  
War Memorial Chapel.*

*Sanctuary Lamp in armour bright wrought iron.*

*Architect: Esme Gordon, A.R.I.B.A., F.R.I.A.S., Edinburgh.*

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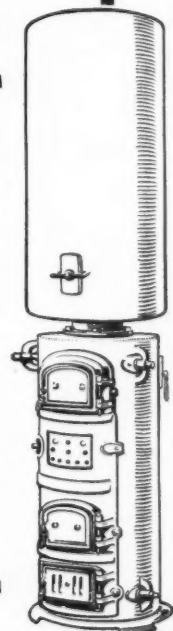
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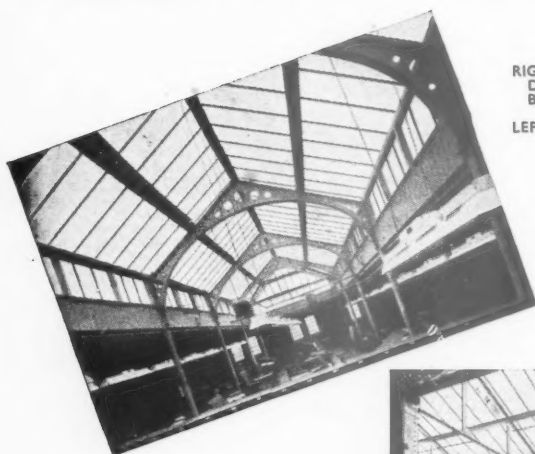
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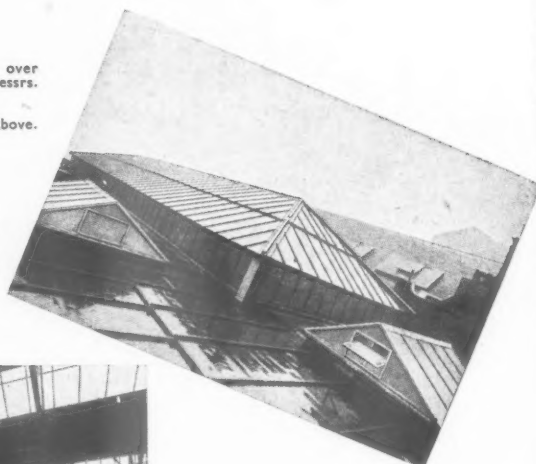
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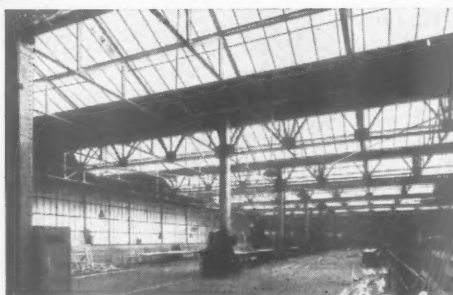


RIGHT: Lantern Lights over Drawing Office of Messrs. Bodec Ltd., Battersea.

LEFT: Interior view of above.



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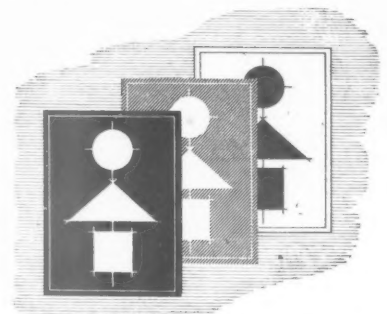
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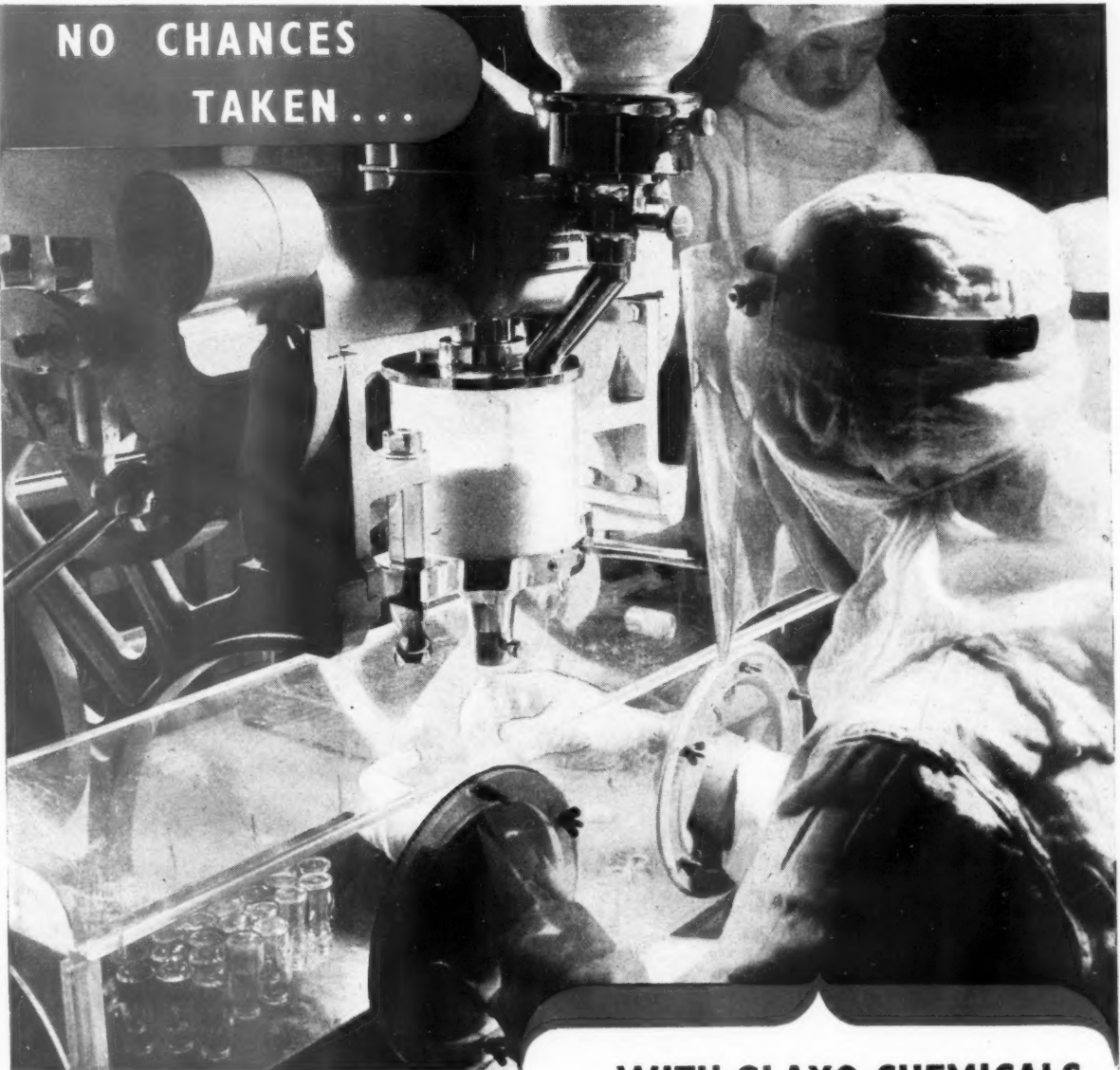
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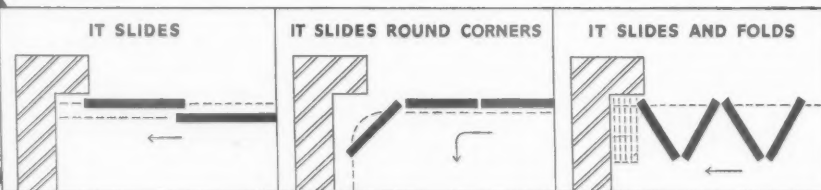
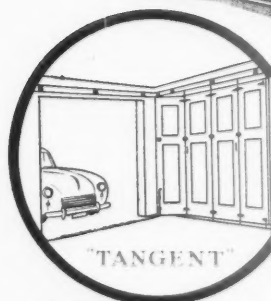
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THE ARCHITECTS' JOURNAL

No. 2990 June 19, 1952 VOL 115

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## THE CAPITAL OF ASTRAGAL

Inigo Jones, from whom ASTRAGAL has made capital for his column for many years, died three hundred years ago this week. Long may he grace this page!

It's always a bit difficult to "place" Inigo. The big Elizabethan mansions, the vast romanticisms of Longleat and Hardwick, seem to show the last magic application of mediæval tradition in such a wonderful way that they make one a little cold to what followed—at any rate until Inigo had developed his full classical poise as at Whitehall and Wilton. When that had happened, then—and then only—the professional architect was justified—and one sees the basis of Inigo's far-fetched claim to be the "father of English archi-

ture." (Incidentally, if one or other of our historians proves that Pratt designed everything by Jones and Jones everything by Thorpe, ASTRAGAL will remain unmoved.)

It's nice to learn that on July 3 the Architecture Club is to pay full honours to Inigo with a dinner at Fishmongers' Hall. With Geoffrey Webb as a principal speaker, and the whole thing under the guidance of Godfrey Samuel, it should be an excellent evening. And if you want to rub up beforehand your knowledge on the period here are a couple of recent and well-timed "cribs"...

## DR. WHINNEY POOH-POOHS DELAYED RE-BIRTH

The first, by Dr. Margaret Whinney, is the British Council's very neat little book on *Renaissance Architecture in England*.\* Dr. Whinney has, needless to say, done a scholarly job—a little dry and bereft of emotion—but scholarly and factual. The book, however, raises the interesting point—what do we all mean by the word "Renaissance?" My own view is that Dr. Whinney is perfectly correct in limiting the word—so far as England is concerned—to everything from Hampton Court (almost secular Gothic but not quite) to the fully developed Inigo Jones. (You can't have a re-birth delayed over centuries.) That, at least, is how any art historian or continental architect would understand the term "Renaissance." Brunelleschi, Alberti and the Loire Chateaux? Yes. Michael Angelo, Bernini and Versailles? No.

Almost every one of my colleagues would probably disagree—if not in

theory, at least in actual usage. But our habit of using the word for everything vaguely classical—right up to Nash and Soane—is really outrageous. The bad habit will stick now, if only because—apart from such vague terms as "classic" and "palladian"—we have no word to describe collectively our eighteenth century architecture. Is it some odd puritanical streak in the English that forbids them from ever admitting officially that they ever had anything so uninhibited as Baroque?

## READ MARCUS, LEARN...

If the title of Dr. Whinney's little book may be thought misleading, Marcus Whiffen covers much the same ground under the very specific heading: *Elizabethan and Jacobean Architecture*.\* He, too, is thoroughly scholarly and informative. His book which he describes as an "introduction" is altogether admirable save—once again—for a certain dryness. In his preface Mr. Whiffen again eschews enthusiasm. Are not our rather numerous art historians going a little too far in the matter of the cold blooded approach?

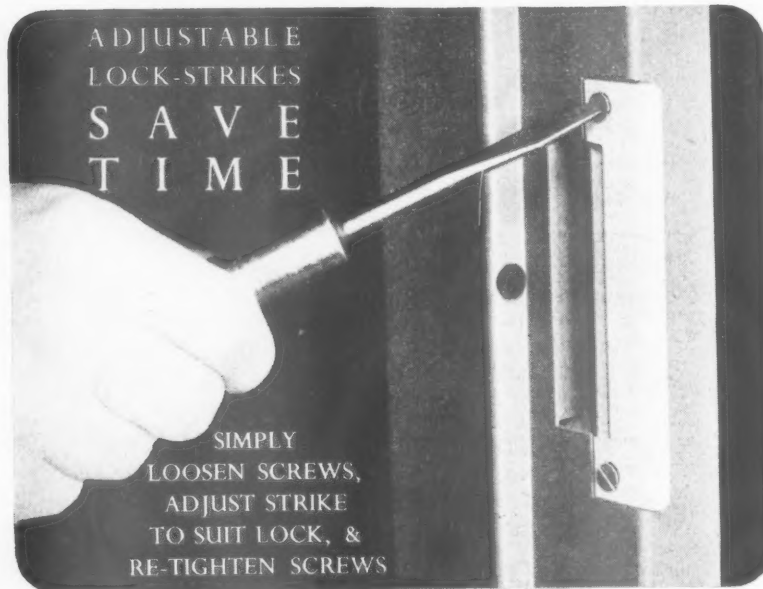
## "SOME TO CHURCH REPAIR..."

The Commission appointed last summer to report on the preservation of churches has now published its findings† £4 million is wanted over the next ten years, after which the church itself is able to find the necessary £½ million a year for current maintenance. While the report claims that much of the money now needed is for repairs not done in the years following 1939, it admits that such elementary things as the clearing of

Colophon by Gordon Cullen with apologies to Edward Bawden.

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\* Art and Technics, 15s.  
† The Preservation of our Churches, 5s. Published by the Church Assembly, 15s. (Illustrated.)



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gutters are all too often neglected, and asks for inspections by an architect every five years at least, with the request that all "ancient" churches should be looked at twice a year.

\*

One of the troubles about this is that there is said to be a shortage of competent architects. This may be true, for in a mediæval building with foundations based on hope rather than soil loading capacity, you can't work everything out and there's nothing for it but to throw away your slide rule and judge by experience. Faced with Salisbury spire or death watch in Ely ASTRAGAL just wouldn't know what to do. What can the profession do to encourage students to take an interest in this sort of work?

#### LONDON GUIDE . . .

The book which started life as a special number of the JOURNAL, *London Night and Day*, had two printings last year and now, after being nominated by the National Book League as one of the best 100 books of 1951 (for its design) has appeared on the bookstalls in a revised and enlarged edition.\* This book, "a guide to where the other books don't take you," was described by a *Manchester Guardian* reviewer as "informal, disinterested and companionable." To ASTRAGAL it seems all that, only more so, in its revised edition.

\*

The new information includes a section for the woman shopper—curiously missing in the first edition, one on clubs for visitors, and another on miscellaneous useful items, the sort of things that are a constant worry to ASTRAGAL—how to get a Dog's Dinner, a Radio Taxi, or a Proxy Parent for "junior." There is also more information on London concerts, and I see the expert who contributed to this section has been properly persuaded to follow the disinterested line used elsewhere and to withdraw his remark that Vaughan Williams is our "greatest ever" composer.

\*

As for the guide being "companionable," I'm sure you'll agree that only your best friend would tell you of a shop that "regards the bosom as something to enhance." And it was companionable of the publishers to

*Exhibits from the ICA's "Tomorrow's Furniture" Exhibition. The adjustable long chair of mahogany plywood and leather was designed by Clive Latimer. The mahogany lamp, by Peter Brum, was designed to "give a more than life size impression of purpose." See Astragal's note below.*



make life easier for the reader by numbering the pages, thus making the index more useful. This book, illustrated—as you may remember—by Osbert Lancaster, is certainly a good five shillingsworth, but hardly the thing, let me warn you, to send to your maiden aunt in the provinces.

#### . . . AND FURNITURE GUYED

And while we're on the subject of what not to send your aunt, let me call your attention to the furniture illustrated above. It is on view at the ICA exhibition "Tomorrow's Furniture"—a lively show which opened in London recently, and is well worth a visit, if only for the excellent historical section.

\*

Devoted supporter, as he is, of contemporary design, ASTRAGAL sympathises with Sir Hugh Casson, who in opening the exhibition in Dover Street, accused some of the designers concerned of being "more ingenious than seems justified." That floor lamp, for instance, is described in the official caption as "having had its constructional features emphasized to give a more than life size impression of purpose." We all know what caption writers are. But, honestly, what a performance about holding up a paper lamp shade!

\*

Is it ASTRAGAL's hardening arteries or softening flesh that makes him believe

he can get comfort in a chair more easily by shifting his legs than by dropping everything and adjusting control wheels? There's no harm, of course, in the occasional "lab-job" or design stunt, but as such objects always get the most attention in the lay Press it might be wiser to label them as experimental and thus put a stop to the spreading impression that modern furniture designers never sit down themselves.

#### ASTRAGAL



*Howard Robertson's election to the presidency of the RIBA was officially announced on Tuesday. See note on page 753.*

\* The Architectural Press, 5s.





## *A Castle with a Spell*

Everybody loves a castle, and all visitors to Edinburgh fall immediately for the rugged, but tamed, dominance of Edinburgh Castle as soon as they set eyes on it after leaving the gloom of Waverley Station. In its magnificence it is also probably the last building the visitor turns back to see before leaving. It makes, therefore, the ideal, indeed, the only, subject for a frontispiece to an issue on Edinburgh, the scene of the RIBA's Annual Conference next week. But, having paid tribute, we would indicate an insidious aspect of its spell. It stands guard over the city on its outcrop of rock like a sheepdog herding sheep. It

is, of course, a stuffed sheepdog, and quite harmless to sheep within the fold or wolf without. The citizens, however, remain in awe of their castle as the symbol of a romantic and glorious past. But it is a past which dominates so much that it tends to stultify the present—at least, as far as architecture is concerned. Unable to compete with the standards of the past, they readily succumb to the temptation to have no standards at all—as recent building in the city testifies. The discerning reader may find the first faint signs of a renaissance in the pages of current architectural work which follow.

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# NEWS

## The Editors

### RIBA

#### *The New President*

Some weeks ago the JOURNAL announced that Howard Robertson was the only nominated president of the RIBA. On Tuesday it was officially announced that he takes up his duties on July 1.

Mr. Robertson, a partner in the firm of Easton & Robertson, was born in Salt Lake City in 1888, studied at the AA and at the Ecole des Beaux Arts, Paris, where he obtained his diploma in 1913, and worked in offices in Boston and New York. In 1919—after four years' war service in France, where he was decorated with the Military Cross and made a Chevalier of the Legion d'Honneur—he joined the staff of the AA. A year later he became principal of the Association. He became a fellow of the RIBA in 1925. Later—from 1929 to 1935—he was the AA's Director of Education.

During this period—in 1932—J. Murray Easton and Mr. Robertson, who were already partners, went into partnership with Stanley Hall. Before taking on the new partner the firm had been awarded the London Architecture Bronze Medal (for the Royal Horticultural Society's New Hall, Westminster); in 1937 the new partnership won a bronze medal from the Essex, Cambridge and Hertfordshire Allied Society. In the same year Mr. Robertson was awarded the Godwin Wimpey Bursary for his report on continental schools. From 1938 to 1940 he was a vice-president of the RIBA.

During the thirties the firm was active in the building of hospitals and in modernizing several leading London hotels, and designing British Government Pavilions in International Exhibitions. Mr. Robertson was assessor to the Turkish Government for the Turkish Parliament Buildings competition, and technical adviser to the General Secretary of the League of Nations for the completion of the Palace of Nations at Geneva. At the beginning of the last war he designed for HM Government the first standard hostels, and was responsible for much of the layout of canteen and welfare sections of industrial hostels and of hostels and clubs for the Merchant Navy. In 1946 he spent some weeks in America doing research work on hospitals, and later was the British representative on the international Board of Design chosen to advise on the plans for the United Nations Organization Headquarters in New York.

Mr. Robertson was president of the AA in 1947—its centenary year—and in 1949 was awarded the Royal Gold Medal for Architecture. He was also elected an associate member of the Royal Academy in this year.

In the last few years he has been responsible for designing the interiors for three large liners of the New Zealand Shipping Company. He has recently returned from France, where he has acted as the British Consultant advising on the new UNESCO building in Paris.

### ROYAL PATRONAGE

#### *Granted to RIBA and AA*

The Queen has granted her patronage to the RIBA. In this she is continuing the custom of her predecessors since the time of Queen Victoria. She has also granted her patronage to the AA.

### A CITY TO CONFER IN

EDINBURGH, the scene of this year's RIBA conference, has three unique features which make it the architect's and town planner's delight: the picturesque and romantic Old Town, the great terraces of Georgian development in the New Town and a vast open space—King's Park. Around these is about the poorest architectural setting which could be devised. It is as though, embarrassed by the architectural and town-planning riches they possessed, the citizens gave up all hope of competing with them and just let standards go to the four winds.

This indifference to good design and planning does not affect only the new development. It affects both the New Town and the Old. While some citizens are vociferous and active enough, in the cause of good design, the city authorities have a startling contempt for it. How else can be explained the appalling street furniture with which they litter the city? Or the revolting slum known, pathetically, as the Royal Mile? Admittedly, steps are being taken to restore part of it—one such scheme is illustrated on page 769 of this issue—but these schemes are only drops in a river of squalor. Admittedly, too, the city has taken the trouble to consult an eminent pair of town planners—Sir Patrick Abercrombie and Derek Plumstead. However, a sentence in the introduction to the plan and survey by a former Lord Provost indicates the city officials' attitude to a plan: "It is put forward," he wrote, "as a guide for consideration, discussion, criticism, amendment and adoption of such part of it as is considered suitable." That is fair enough; after all, the city belongs to its inhabitants, not to the planners. But it is also, of course, an escape from having ever to make up one's mind. "Let's discuss that point" in effect, "and in the meantime carry on as before."

The great disadvantage of nearly all town plans produced is that there is never an adequate programme made for the proposals put forward. Here's your plan, says the planner, carry it out at your leisure. But there is no leisure. Day after day, small decisions of planning and design have to be made which cumulatively drive the plan farther and farther away into the realms of impracticability and fantasy. Yet the principles of development for the city are obvious enough: Hang on, like grim death, to Georgian Edinburgh, even if it is not always great architecture, and fully restore it.

Employ the best architects available, as properties become ripe for redevelopment, to endeavour to create some form and cohesion in the shapeless mass of outer Edinburgh. Lastly, fill the Royal Mile with the rich-man-poor-man populace it once had. In times of national economy the virtues of Scottish building in stone should not be ignored. The great late nineteenth-century tenements, if judiciously thinned and modernized could still provide comfortable living for professional men. Visitors to the Old Town in Stockholm will know what can be done on these lines.

# EDINBURGH

## NIGHT AND DAY

*Every visitor to a strange city needs a guide. Here is one specially prepared for architects visiting Edinburgh for the RIBA conference. It does not aim to be exhaustive, and confines itself, in the main, to where to eat, drink, and shop. For cultural pursuits and sightseeing there are plenty of adequate guides in existence. The author of the guide is Sam Lambert.*

### BACKGROUND

Edinburgh's development is easy to trace and the city is readily divided into two—by a railway. To the south of the line, Fortified Edinburgh, to the north, Georgian Edinburgh. If you arrive at Waverley station, as you most probably will, your train will in fact be at lake bottom level of the Nor Loch, which formed the northern defence of the old city. (The Flodden Wall which was the southern defence has nearly vanished as well.) Above you then, to the south, the old town, centred on a spine (called the Royal Mile) a high street running from the Castle down to the Palace of Holyrood. A township, which for defence reasons, did not build out, but up, resulting in stone skyscrapers, some twelve storeys high. In 1767 the conservative (with good reason) citizens were persuaded that they would not be besieged again and that it was safe to build outside the defences. A competition for a residential area was held and a reward offered to the first person to build a house in the new town. At first unpopular, the new town in the end proved to be the smart place to live and the next hundred years saw the planning and development of a magnificent series of schemes. Houses were built by individuals, plans differed, but the façade had to conform. The spine of the New Town is George Street, but in the struggle for trade Princes Street has won pride of place, but lost every vestige of its former grace. Commercial buildings are also invading George Street.

Soon after the first World War the city fathers extended the city boundary to include an extinct volcano (Arthur's Seat), two coal mines, three harbours and twenty-three golf courses. This extension absorbed several villages, which have become engulfed by suburbia or have been converted to municipal pleasure resorts. It is possible that the period of expansion is ending. Plans are drawn up and blocks of houses in the High Street are being rebuilt, with lifts. In the near future it may once more be smart to live in old Edinburgh, and not for military reasons.

[Enthusiasts should read: *Edinburgh* by G. Scott-Moncrieff (Batsford, 15s.); *Old Edinburgh and Georgian Edinburgh* by Ian Lindsay (Oliver and Boyd, 2s. 6d. and 7s. 6d.). Also, first and second reports on *The Royal Mile*, and the *Heritage of Greater Edinburgh* by E. J. MacRae, one-time city architect. (Obtainable from Town Clerk.)]

### EATING OUT

Edinburgh's list of restaurants is surprisingly small, considering the importance of the city. Any gastronomically well trained inhabitant will be able to direct you to any of the dozen or so good restaurants: their existence is no secret. There are no discoveries to be made, none of which you can say, "But my dear didn't you know?" The best haggis there in town." Most of them are modest in

their charges and a main dish costing more than 5s. 6d. is considered very expensive. Scottish high tea (nowhere more satisfactory than at Crawford's) has perhaps robbed dinner of some of its importance and most restaurants start serving dinner rather early (about 6.0) probably to cater for early eaters. Disappointingly, they also close much earlier and its very difficult to get a meal after 11.0. If you're dining out of town then 9.0 is about the latest. Menus are varied and contain the best international dishes, but are not very national, certainly not violently continental.

WHETHER ITS DINNER OR LUNCH there's no place to beat the White Cockade. One-time pub it now serves the best meals in town. Just recently opened. Right hand door for the bar, red leather and chromium. Left hand door for restaurant; eat either at table or at the counter. Everything here to send a glow through a Scottish Nationalist. Name (of course) curtains and menu ribbons all Stuart. Even a shrine, consisting of picture of the Young Pretender with crossed back-swords (only one cutting edge) over. MacGuffie there to see you have pennies for a phone call or to whisper that a piece of steak has been diverted from its journey to south of the Border. Open until 10.0. At 55, Rose Street (between Princes and George). Tel.: Bypass 3549.

FOR REAL VICTORIANA go and eat at the Café Royal. The downstairs oyster bar has so far fortunately escaped modernization. The right atmosphere with dark painted panelling, mirrors, engraved glass, gilt, marble, brass and heavily moulded ceilings. Fascinating set of stained glass windows showing manly sports of the Victorian era (cricket, rugger, tennis, archery, shooting, fishing, bowls): also on the wall tile paintings showing the famous inventors (Watt, Stevenson, Caxton, Faraday, etc.) these continue into the bar next door. At 17, West Register Street. Telephone: CENTral 4124. Open until 10.0; upstairs until 11.0.

FOR THE CITY PUB ATMOSPHERE go to the Abbotsford (named after Scott's home). Central bar with tables round about. One of the few to remain relatively unspoilt. At 3, Rose Street. Telephone: 280151. ALC menu. 12.0-3.0 only for meals.

GOOD FOOD AT L'APERITIF. Very dark, and interesting as an early example of Basil Spence decor. Glass-backed cocktail bar for drinks and sea food bar to eat at. Mural of Sailor's Safe Return behind this one by Walter Pritchard. Eat in the restaurant, or the dining room (quieter). ALC menu with wine at 2s. 6d. a glass; 12s. a carafe. Open until 11.0. Seats 90. At 24, Frederick Street. Telephone: CENTral 6066.

THE SMARTEST RESTAURANT IN THE OLD TOWN is the Beehive Inn. With doorman to greet you. Mock-Tudor decor, lots of thick stonework. Prepared to do you a paté at 21s. or steak at 8s. The rest of the menu more reasonable. Situated a stone's throw away from the only remaining part of the Flodden Wall. Cocktail lounge downstairs; cocktail bar and two rooms upstairs (seating 45) and room on second floor (seating 50). At 18, Grassmarket. Telephone: CENTral 7171. Open until 11.0. ALC dinner, 7s. 6d.

FOR DINING AND DANCING go to the George Hotel. Impressive colonnaded Ambassadeur's restaurant with that universal atmosphere of opulence. Tweed suits seem to be permitted. Restaurant manager: Joseph Rasegna. Music by James Liddle. TDH lunch at 7s. 6d.; dinner until 8.0 at 8s. 6d.; with dancing after 8.0 and until 12.0, 11s. 6d. At 21, George Street. Telephone: CENTral 6811.

ALTERNATIVELY TRY THE DE GUISE restaurant, Caledonian hotel, Princes Street. Until 12.0; TDH 12s. 6d. (Saturdays 11.45, TDH 15s.). Telephone: FOUNTainbridge 2433.

OUR CHOICE FOR OUT OF TOWN EATING is Greywalls. Designed by Lutens in '01. Edward VII slept here. Except for the motor-cars you would not guess this to be a hotel. The exterior is unaltered; the interior has been redecorated, but ever so discreetly. There are seventeen bedrooms, if you are thinking of staying. The dining room seats 35; coffee is served in the library. One room is a bar, where you may find the Colonel behind the bar. Lt.-Col. and Mrs. John Weaver are the proprietors. Be there at 7.30 for dinner, which will cost you 8s. 6d. Or tea on the lawn (2s. 9d.). On the coast, within easy reach of the sea and golf courses. Greywalls, Muirfield, Gullane, East Lothian. Telephone: Gullane 2144. 19 miles out on route A1 and then A198.

NEXT VI

DINNER

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*Greywalls, designed by Lutyens, now a hotel.*

NEXT VILLAGE ON FROM GULLANE is Dirleton. Here the Open Arms is another out-of-town favourite for dinner. Country pub with a family atmosphere and good food. Be there before 9.0. Ring: Dirleton 41.

DINNER IN ONE OF SCOTLAND'S STately HOMES. Go to Melville Castle. Built round about 1767; the exterior and grounds are charming. Now a hotel. First have a drink in the Quarterdeck Bar; then go down to the Dungeons to dine. Various rooms are named Hell's Kitchen, Dante's Inferno, etc. Don't let this or the handcuffs fixed to the hot water pipes put you off. Dinner from 7.0 to 10.30. Don't go chef's night off unless you like cold dishes. Ring Lasswade 3317 for reservation and explanation of how to get there.

WITHIN EDINBURGH'S CITY BOUNDARY but still an isolated fishing village is Cramond (slowly losing the fight against being turned into a municipal resort). Well worth it for a meal is the Cramond Inn. Good on sea food and very popular with the discerning. Few tables with barrel armchairs. Ye Oldy interior. Ring: Davidson's Mains 77035.



*Pubs in Edinburgh are always "just round the corner" rarely in the main street. Drinking tends to be a serious pastime and the respectable like to enter inconspicuously. This pub is one of nineteen in Rose Street, a narrow alley between Princes Street and George Street.*

## PUBS

Drinking is regarded as a serious business north of the Border. An occupation to be indulged in without undue revelry. It is therefore not possible to recommend any pub in Edinburgh for its convivial atmosphere, nor, unfortunately, do many pubs retain their traditional decoration. There is usually only one bar, which however usually has more than one counter. Hours are from 12.0-3.0 and 5.0-10.0. Drinking on Sunday is only for benefit of the traveller; not many pubs have a seven day licence. Draught beers come in two grades, ordinary (light) or heavy. Whisky, the staple drink, is sold by measures, some pubs selling the quantity one sees south of the Border, others using the more liberal Imperial measure. In any case ask for a nip, or a wee one: or a glass (or double). There's

not much to choose between one brand and another, so have the one you're used to. For that little bit extra there are one or two whiskies above proof, such as Glenlivet (more expensive too).

THE STREET BEST KNOWN FOR ITS PUBS is Rose Street, behind Princes Street. To visit all nineteen and be standing at the end of the tour is considered an accomplishment. Most respectable: Scott's. Run by Jeanette Scott, this pub succeeds by selecting its clientele. The wrong type are not made to feel at home. Unaccompanied ladies not allowed unless definitely tourist. Before the war customers got through 90 gallons of whisky a week (kept in the barrel in the corner of the room). Times of course have changed. Starting with Scott's we leave you to make your own discoveries. But try the Kenilworth down the road.

## SHOPPING

If you want to take back something worth while from your visit to Edinburgh visit Highland Home Industries at 111a. George Street. This is a non-profit making organization with two training schools, which is trying to keep traditional Highland crafts from dying out. Here you can get Harris tweed tax free. All materials hand woven. The "100 per cent." is entirely hand spun, costs 25s. a yard single width. The "50 per cent." has the weft hand spun, costs 18s. 6d. a yard. Also sell you the material for a kilt (you will need 7 yards). Other specialties include Shetland knitting wools, jumpers, cardigans, Fairisle work. Ask to see the Celtic jewellery, made from Iona silver to traditional designs. Then there are Shiant rugs, made on hand frames in Skye, costing £12-£20. Also Ose (a valley in Skye) shopping baskets. Many other things.

THE SCOTTISH CRAFT CENTRE aims to sell the best craftsman-made items. Pottery, wrought-iron, furniture, woodwork (displayed in their showroom at Acheson House, Canongate). It has all been chosen as being up to standard by a committee. Designs are not necessarily traditional but must have been done by Scotsmen. Also sells tweeds (some from Shetland), tartans and clothing ranging from a ring shawl (made from the finest wool and so delicate that it can be pulled through a ring) to fishermen's jerseys in traditional local designs. Acheson House (built 1633), interesting as one of the few in the Royal Mile to be restored.

## ON VIEW

Out at Corstorphine but well worth the trip (by No. 1 bus) to visit it is the Dovecot studios, Britain's only tapestry factory. To show you over the studio is Ronald Cruikshank, master weaver, who has been with the firm since it started and who heads the staff of three full-time, three part time-workers. Tapestry designs are anything from Persian to Henry Moore, Ronald Searle, Stanley Spencer, Frank Brangwyn. The bright tapestry wools are in fact made up by combining strands selected from 24 basic colours. Tapestries vary in texture from 5 to 17 strands to the inch, cost about £5 per square foot, take a month per 10 sq. ft. Both the warp and the weft are wool, which now costs 15s. per lb.; another 4s. to dye. The studio is shortly going over to total production on the Graham Sutherland tapestry for Coventry Cathedral. Walls will be knocked down and a special 64-ft. loom built for the 62- by 40-ft. tapestry. Weaving will take three years. Evening is the best time for seeing over.

*Ronald Cruikshank, master weaver, who will be superintending the weaving of the tapestry for Coventry Cathedral. He is seated at one of the looms.*







## A SHORT STUDY OF AN EDINBURGH TOWNSCAPE

There are more buildings and streets in this city which are worthy of illustration than can be shown within the limits of a few JOURNAL pages. As some measure of their quality should be given, however, the range of building illustrated has been limited to a very small part of the New Town—just a few streets which can be traversed on foot in an hour. . . .



. . . The starting point is Randolph Crescent, top left, and detail, above, a semi-circle of cold Scots Georgian which is the austere beginning to two linked circuses, Ainslie Place, with its cut-in-cardboard facades, bottom left, and detail, below, and the dignified, if heavy, Greek splendours of Moray Place, centre. Gillespie Graham designed this layout, and the buildings, in about 1820. The two details, particularly the bottom, show how much the scale of the facades are injured by the insertion of plate glass into the windows. The second turning on the right after entering Moray Place leads to Heriot Row. . . .



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Heriot Row, on the north side of the great Queen Street Gardens, was the first part of the second New Town to be built in about 1802 (layout : Robert Reid and William Sibbald). The view of the row below, left, taken looking towards Moray Place, shows the huge basement areas and also how the addition of upper storeys has marred the effect of the terrace. The turning on the right in the photograph is India Street, where the facades ape the appearance of houses, but are in reality a recurrence of the "lands," or flats, of the Old Town. This street leads into yet another circus—Royal Circus, below right by Playfair in 1823. Individually, of course, these buildings are not great architecture, but the cumulative effect—we have only covered about half a mile of streets—is very fine. From Royal Circus a road leads west across the Water of Leith to the last circus in the tour.



St. Bernard's Crescent, below, and detail right. This crescent has never been completed, except on plan. It was built by the painter, Sir Henry Raeburn, and is described by G. Scott-Moncrief in his book on the city as "rather portentous, heavily pillared, but amusing." Unfortunately, the photograph does not include the centre portion of the crescent, where ; "Great Doric columns rise through two storeys to support a massive architecture and attic which provide . . . far more

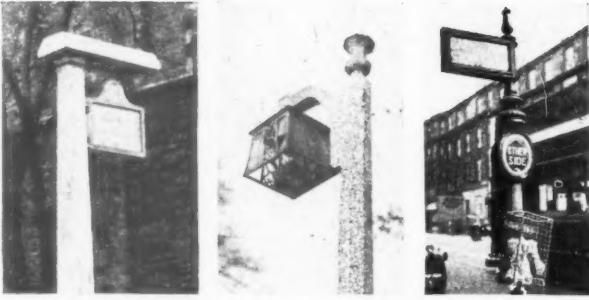


shade than necessary so far north" (Ian Lindsay in *Georgian Edinburgh*). The detail shows the delicate cast-iron balcony and three stages of damage done to the glazing bars. The small photograph, however, shows the damage of officialdom—a huge concrete lamp-standard effectively dwarfing a diminutive, but in scale, cast-iron one, just discernible at its base.



Next to St. Bernard's Crescent is another project by Raeburn, Ann Street, shown below, a delightful street of front gardens (rare for the period), small houses and neat detail. From Ann Street, a path beside the Water of Leith leads to the view above: Dean Village. There are some pleasant old houses here—one, which had deteriorated into a slum, has been restored by Basil Spence (see page 767). It is to be hoped that a similar fate will befall others before they tumble into ruins. Nor should the fine warehouse, right, above, be forgotten.





#### IN PARENTHESES

Amongst all this sweetness there lies, of course, a bitter pill. Edinburgh, like so many university cities, breeds an intelligent citizen who is blind to visual beauty. How else explain the trash shown, left? Even more peculiar is the outcrop of rocky isles in the road junction at the west end of Princes Street, below. Turfed and flower-bedecked, they defy comment on their incongruity.



The last view, below, shows the Water of Leith running beneath Thomas Telford's Dean Bridge, which was designed to form an imposing approach to the New Town. The view beneath its hundred-foot arches provides the illusion that this is still, as it used to be, the edge of the country rather than the middle of a sprawling city. The road above leads direct to Randolph Crescent, the starting point of this two-mile tour through as varied a townscape as any.





*On this page begins an account of the life of the Edinburgh architect. Edinburgh is very much the city of the private architect. Compared with some authorities very little work indeed is done by the official architects—always excepting, of course, the Department of Health for Scotland which has its headquarters in the city. So, in illustrating this article with photographs of a few of the many architects and some of their current designs, pride of place is given to the private firm.*



*Architects on and off duty: top, the Dean of Guild Court. This court, peculiar to Scotland, sits every Friday and all building proposals over a certain sum have to be submitted to it. It ensures that byelaws are observed and allows a hearing to the possible grievances of property owners adjoining a proposed alteration or development of property. The present president, James Fulton Ford, is an architect. Bottom: an example, for Puritan Scotland, of emancipation—Linda Westwater, one of the few women architects practising in Scotland, having a drink in a pub with her husband, Robert Westwater, an eminent portrait painter and well-known broadcaster.*

## THE ARCHITECT IN EDINBURGH



**T**HE visiting architect, new to Edinburgh, after he has duly exclaimed at the magnificence of the Castle and the Old Town and absorbed the beauty of the New Town, is almost certain to be surprised at the lack of recent architecture and the very conservative nature of what recent building there is.

Some twenty-five years ago Howard Robertson lectured to the Edinburgh Architectural Association and showed slides of modern architecture which included some New York Skyscrapers. Question time elicited little discussion; but finally one elderly architect asked his question. He thought the skyscrapers were very stark and bare—did Mr. Robertson not think a little ivy growing on them would be an improvement? Mr. Robertson remarked rather tartly that he did not know about the ivy but there certainly wasn't any moss on architects in America.

Well, there may *still* be a certain amount of moss in Edinburgh but it is not confined to architects alone. The fact that there is little evidence of vitality in building, as yet, is only symptomatic of general conditions in Edinburgh at the present time.

In the eighteenth century, Edinburgh was one of the great cities of Europe, not just because the New Town was then being built, but because of the international fame of its scholars and the gaiety and wit of its social life. This flowering after years of depression and difficulties had solid roots in the great Scottish revival of agriculture of that period.

During the industrial revolution of the next century the cultural and social life of Edinburgh diminished and society was broken up into the cliques that exist to this day in Edinburgh. Moreover, Anglicanisation set in, some of the pub-

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### Kenneth Macrae

The starting point for any survey of a professional body is their headquarters. The Secretary of the Royal Incorporation of Architects in Scotland is, as is the custom with professional bodies in Scotland, a lawyer. He stands, left before the portrait of Sir Rowand Anderson past-president of the Society, 1916-17, who bequeathed them their present headquarters in Rutland Square. There are, including students, 1,800 members.



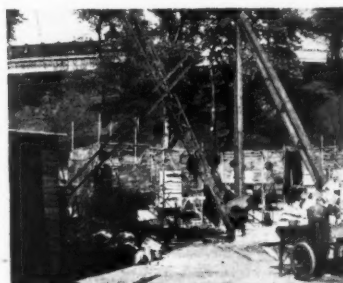
### William Kinninmonth

This year's president of the Edinburgh Architectural Association, which, like the RIAS, is also in Rutland Square. At the last AGM, two members attended. Mr. Kinninmonth, above, is exhibiting in this year's Royal Scottish Academy his designs for halls of residence for Edinburgh University.



### Sir Frank Mears

Scotland's most eminent and respected architect and town planner, he is under constant demand as consultant and committee-man. He is also engaged on a monument to the Royal Scots Regiment in West Princes Street Gardens (below).



### School of Architecture

The third scene of communal architectural activity is at the Edinburgh College of Art. Right, two students with the inevitable plaster cast, Will Redpath, the 51-52 president of the Student Architects' Group, Edinburgh, and the assistant secretary, J. Morris. Extreme right, a staff meeting taking place in principal Ralph Cowan's room. From left, Alexander McRobie, Sax Shaw, T. E. Patrick and Frank Allan.



lishing firms moved to London, and most of those who could afford it sent their children south for their education. In 1870, Robert Louis Stevenson referred to Edinburgh as "half a capital, half a country town." And by that time Glasgow was a flourishing industrial city. Today Edinburgh is more or less a residential city. It has the Law Courts, the General Assembly of the Church of Scotland, the University and famous school of medicine, and, of course, its own share of business men and architects. Finally there is a minute handful of artists, poets, writers, and musicians. It is mostly in this last handful, which includes, of course, a few sympathetic souls from other "gaits," that there can be said to be any friendly welcome for the newcomer. The Law, the University and Medicine keep themselves to themselves and together with the climate have earned for Edinburgh the description—"east windy and west endy."

In this atmosphere it is not surprising to find the architecture conservative and unexciting and the architects themselves rather "cagey" animals. There are, perhaps, too few to form a "clique." The rooms of the Edinburgh Architectural Association in the now rather squalid Rutland Square are not in themselves conducive to gaiety and have a gloomy deserted air. In the basement lunches can be held by arrangement, and even (let us whisper it) alcoholic refreshments may be obtained. But there is no bar and to drop in casually for a drink is unheard of and would savour of secret vice. There is, therefore, little or no exchange of ideas among the profession and, for the most part, architects tend to move in the circles from which they derive their practices. This may be an oversimplification, but it is, in point of fact, difficult to locate the architects, small though Edinburgh is. They are certainly not often to be found looking at pictures, or listen-



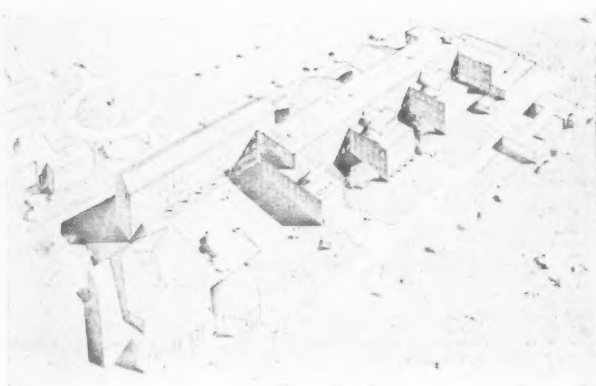
### Ralph Cowan

Head of the school of architecture at the Edinburgh College of Art, Mr. Cowan has 12 full-time staff and 180 full-time and 55 part-time students. The latter are apprenticed to architects and attend school two days a week. Mr. Cowan lives in an unusual Georgian house (see above, and living room interior) in South Edinburgh. In partnership with Alan Reiach, his design for a house in Greendykes Road, Edinburgh (below) hangs in the RSA.



### Alan Reiach

Apprenticed to Robert Lorimer and studying at the school, he won Tite Prize in 1933. Today, in partnership with Ralph Cowan, he has designed a college of agriculture for Edinburgh and the East of Scotland, shown below. The building is in three elements: the teaching and research wing, the administrative block and the recreation section. Construction: part concrete, part calculated brickwork. This is sited south of the city. This design will be illustrated more fully in a future issue of the JOURNAL. Above is the living room of a house which he has converted from a studio.



ing to music. The BBC has not yet unearthed them and the Saltire Society, founded comparatively recently to encourage Scottish culture, does not include many among its members. And as already indicated they are not normally to be found at their headquarters in Rutland Square.

One thing is known and that is they all work within the New Town area. Some live there, also, and one or two combine office and home in the same building. Basil Spence does, and Leslie Grahame-Thomson. It is therefore all the more extraordinary that there is not more intercourse, or perhaps that is one of the reasons for it. We do not wish to give the impression that the architects are unfriendly; it is only that there is a curious lack of contact and of interest in each other's work. It is quite possible that this is due to outside causes and it is fair to say it is less true of the younger generation. We have said

that the architects as a whole do not mix in the cultural life of Edinburgh, and, in trying to describe this side of the city's life, we come up against the same difficulty because the artists also do not lead a very corporate existence.

Musically Edinburgh is dying, if not dead, except in summer time when she wakes and feasts gluttonously for the three weeks of the Festival. When, at the start of the war, the BBC evacuated most of its personnel and all of its orchestra with Ian Whyte, its distinguished conductor, it did musical Edinburgh a great disservice. The uprooting of all their families was an undertaking not to be repeated except in a state of emergency and the Orchestra and Ian Whyte remain in Glasgow. Musicians, therefore, are in short supply and the city has lost a composer and a very vital personality. For the phenomenon of the Festival, citizens have to thank not themselves but the Glynde-

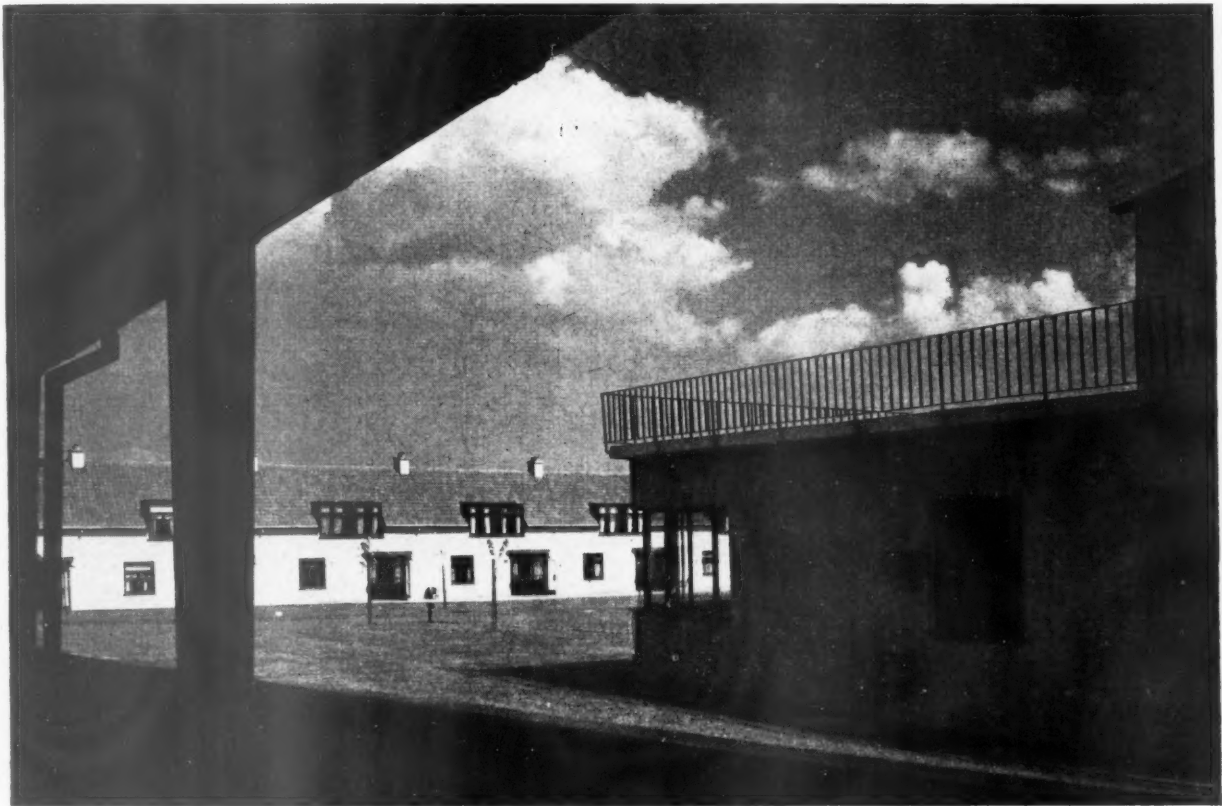
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Site plan

### David Carr and Stuart Matthew

These two architects are in partnership. Stuart Matthew is also associated with his father's firm of Lorimer and Matthew, and with this firm is responsible for the design illustrated below for a clinic, housing estate, church, gymnasium, etc., for disabled ex-service men at Craigmillar. David Carr, Edinburgh trained, conducts a separate practice with W. F. Howard in London. In association with Matthew, he is concerned mostly with work outside Edinburgh. He spent one and a half years in an ECA research fellowship studying prefabrication. He came to the conclusion that the smaller the component the better. Stuart Matthew (his brother, Robert, is also an architect—to the LCC) started in private practice in 1945. The design for the ex-service men's home—known as the Thistle Foundation—was the winning entry in an open competition. The design will be further illustrated in a future issue of the JOURNAL.



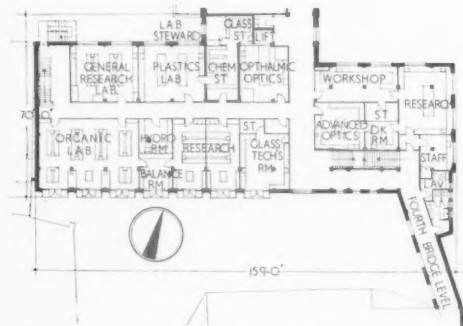
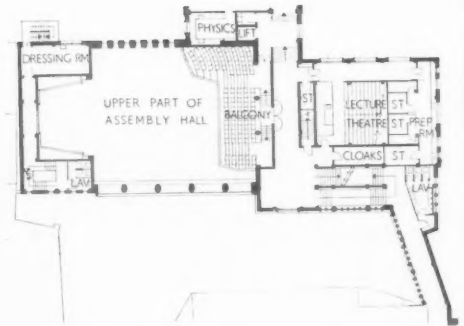
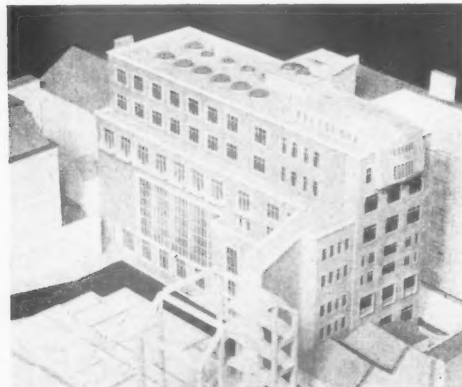
bourne Opera Company and a cultured Lord Provost (Sir John Falconer, lawyer), for discovering in the city an almost perfect setting.

Artistically Edinburgh is still alive, as is evidenced by the work exhibited by William Gillies, John Maxwell in landscape and still-life, and by R. H. Westwater in portraiture and William Wilson in stained glass. Even the lesser known and lesser painters generally show more individuality and exuberance than the practitioners of the other arts, though these two qualities can scarcely be denied to the poet Sydney Goodsir Smith, and work of some worth is being done in drama by Robert Kemp and in various categories of prose writing by Moray McLaren. The Arts Club where we should expect to find most of these people is now largely frequented by business men and both the Pen Club and the Saltire Society, which made promising

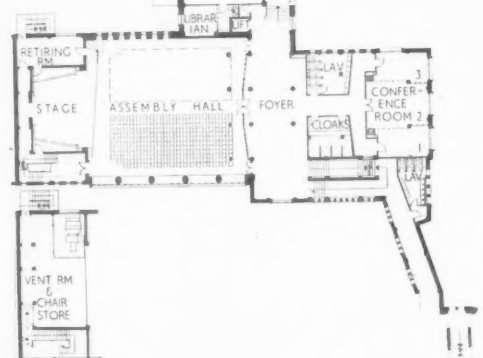
starts, rapidly attracted too large a proportion of amateurs of the wrong kind. The community is perhaps too small to produce enough first rate artists to form a group at our present stage of civilization, and there is something in the Scottish character which drives the individual artist to the country places and remote islands.

Bohemian Edinburgh scarcely exists; in the Café Royal some years ago artists, writers and musicians would be found almost any day, and very occasionally an architect might be seen. Now they tend to foregather in different places and generally at the weekends only. Parties are more spontaneous and smaller, though the quality of conversation and the stamina remain the same. The last-named quality is an essential during the Festival when private parties are continually being given, often on the spur of the moment, in honour of visiting artists. The Festival Club,



Second floor plan [Scale:  $\frac{1}{8}$ " = 1' 0"]

Mezzanine plan

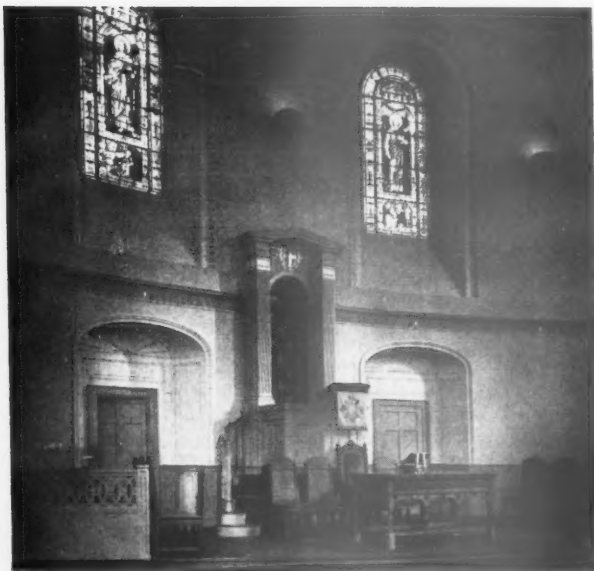


First floor plan



### Esme Gordon, William G. Dey and Stanley Ross-Smith

These three architects, all Edinburgh trained, and practising under the name of Gordon and Dey, have offices in Heriot Row. Esme Gordon (on the right in the photograph) is architect to the fabric of St. Giles Cathedral; he also teaches at the school of architecture. Ross-Smith (left) is another teacher, and both he and William Dey (centre) are, in their spare time, enthusiastic gardeners. Above is a model and three plans of a proposed extension, by the architects, to Heriot Watt College, Edinburgh, on a very confined site. Below, left, is the newly decorated interior of the eighteenth century St. Andrew's Parish Church, Edinburgh. Light greys, white and gold replace an earlier colour scheme of gingerbread brown. The new pulpit incorporates the best remaining pieces of a much mauled and altered period piece that was awkward, heavy and hideous. The "order" for this, states Esme Gordon, was designed, as were all mouldings and profiles, and can therefore be found in no textbook.



membership of which is open to all, keeps continental licensing hours and there, and more especially and selectively in the Press Bureau, critics, broadcasters and artistes of all nationalities meet. It is, therefore, perhaps as well for the health of Edinburgh architects that they are not easily enticed away from their drawing boards and homes.

Before considering the outside factors which tend to keep the Edinburgh Architect "down," we should perhaps examine his past history. Let us go back a quarter of a century again to the small School of Architecture in the Edinburgh College of Art when Basil Spence was the star student. The order of the day was Doric one term, Ionic or Corinthian next, and then on to Italian Renaissance, and if anything in a contemporary manner was subse-



## WORKING DETAIL

## FURNITURE AND FITTINGS: 20

DISPLAY WALL: SHOP AT ATLANTA

*Ketchum, Gina and Sharp, architects*



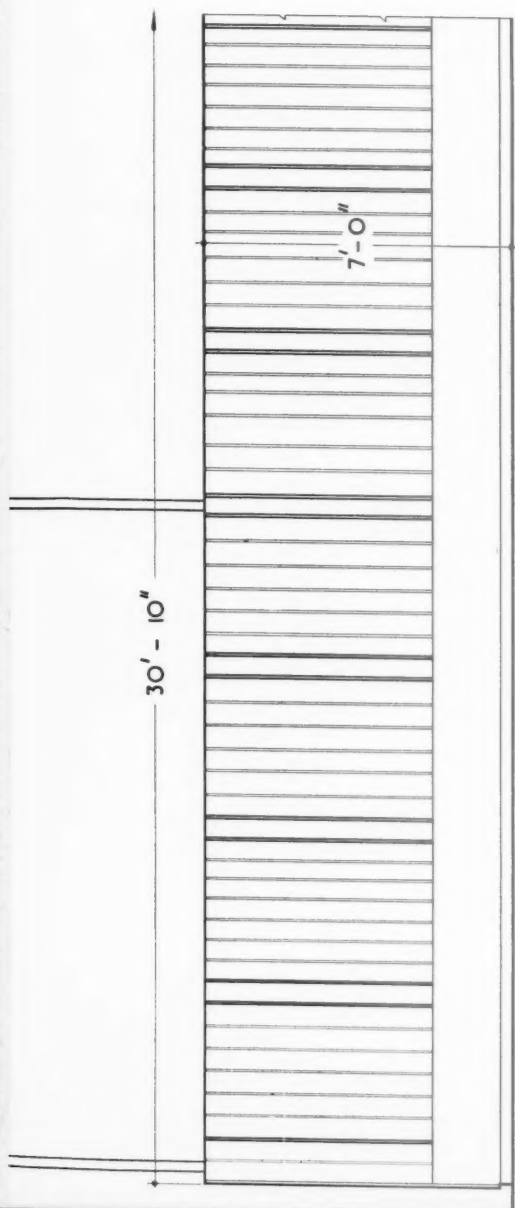
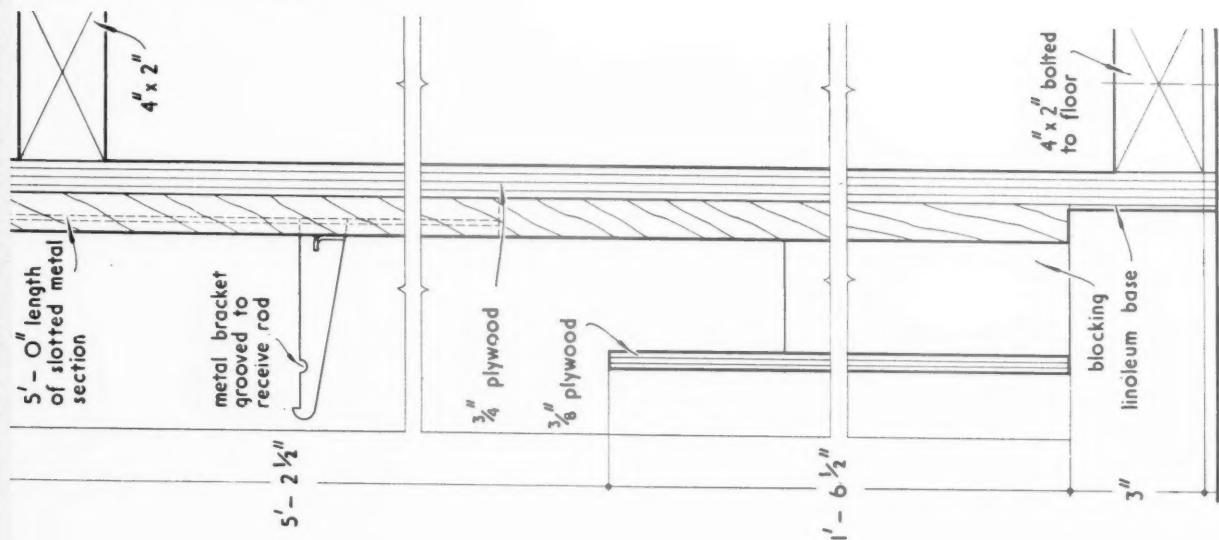
*The rods supporting the rolls of fabric rest on brackets which may be adjusted vertically in the slotted metal sections.*

# WORKING DETAIL

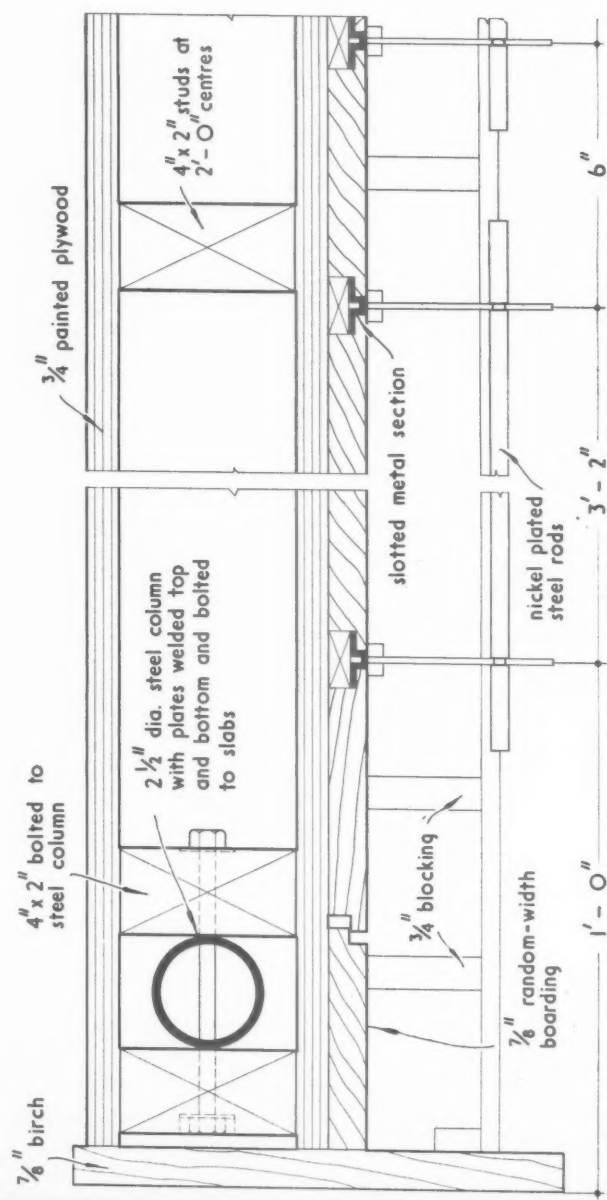
DISPLAY WALL: SHOP AT ATLANTA

Ketchum, Gina and Sharp, architects

FURNITURE AND FITTINGS: 20



scale 1/4" = 1' - 0"



scale 1/4" full size

## WORKING DETAIL

WINDOWS: 11

WINDOW: HOSPITAL IN LONDON, N.W.2

H. H. Clark, architect



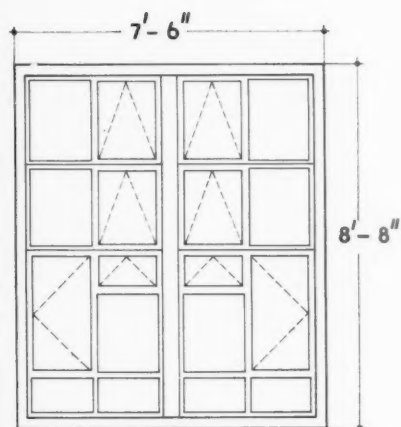
*The central mullion of the metal window is made up from two standard transom sections filled with concrete on expanded metal.*

# WORKING DETAIL

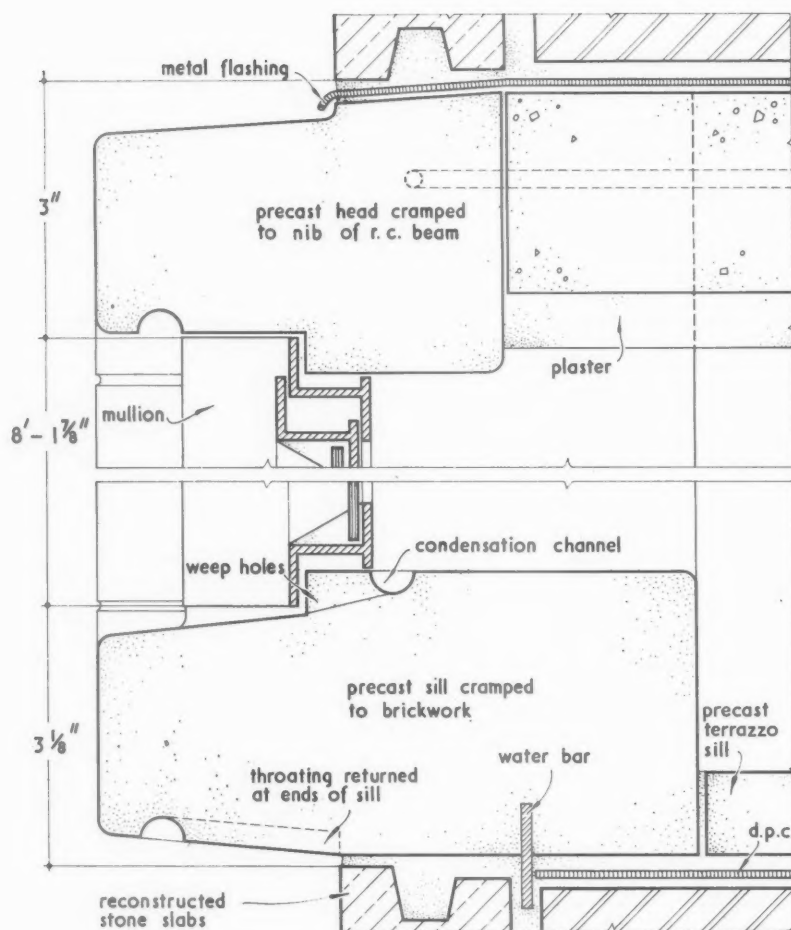
WINDOWS : 11

WINDOW: HOSPITAL IN LONDON, N.W.2

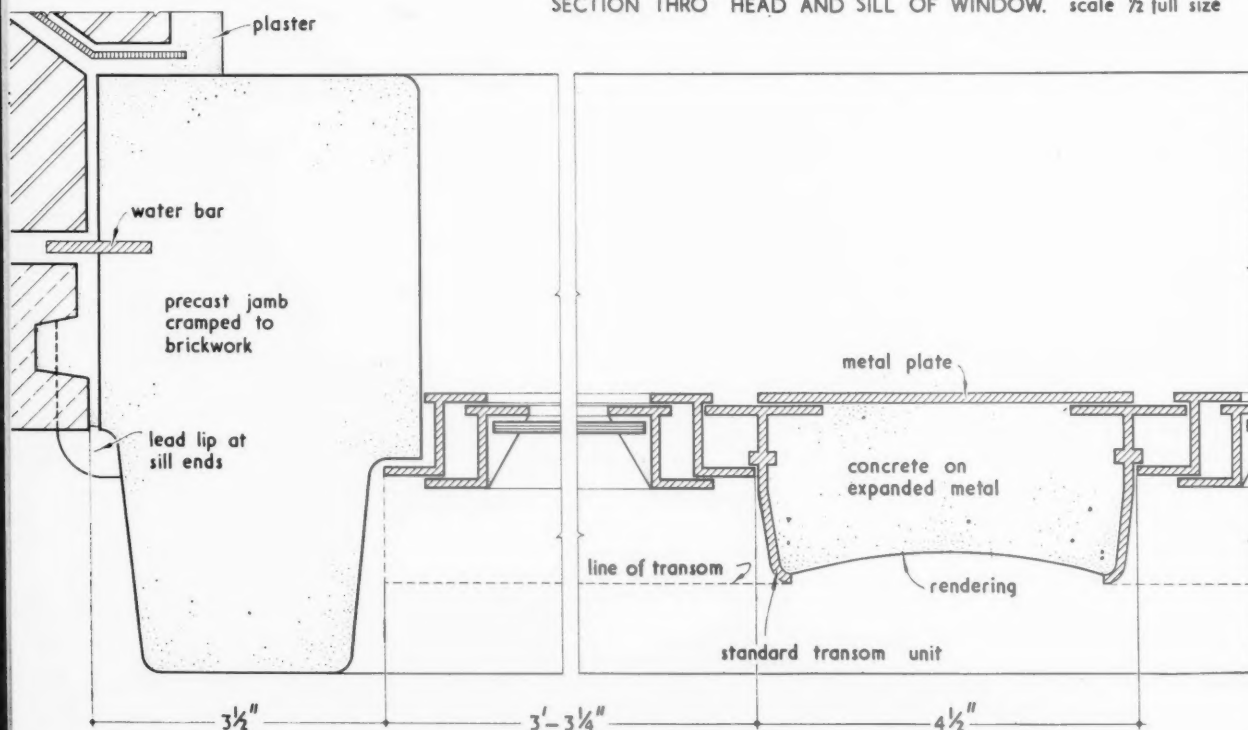
H. H. Clark, architect



ELEVATION OF WINDOW.  
scale  $\frac{1}{4}" = 1'-0"$



SECTION THRO' HEAD AND SILL OF WINDOW. scale  $\frac{1}{2}$  full size



PLAN OF JAMB AND MULLION. scale  $\frac{1}{2}$  full size





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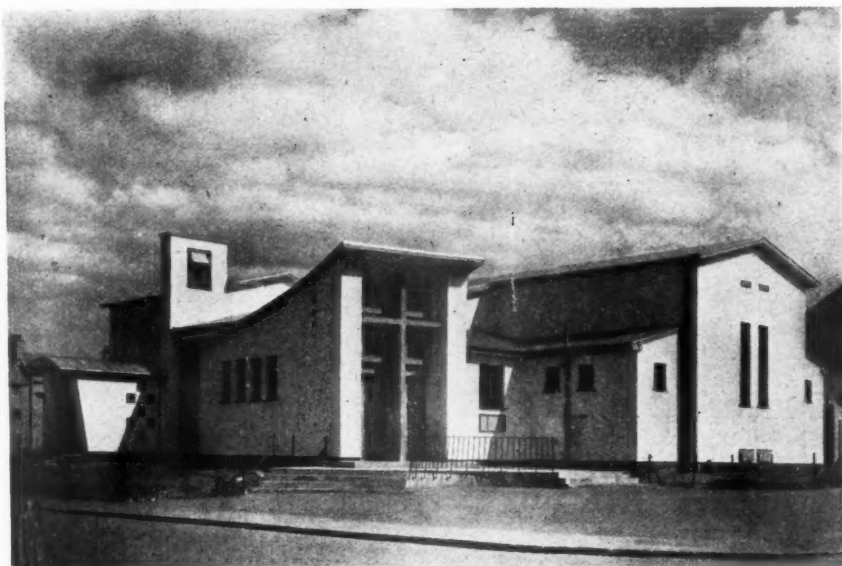
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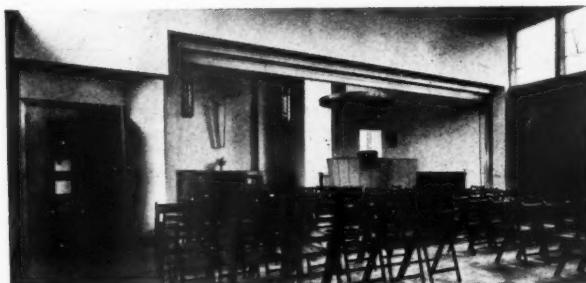
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**Esme Gordon, William G. Dey and Stanley Ross-Smith**

**CHURCH:** This hall-church for the Church of Scotland is at Pennywell Road, West Pilton. The clients required a dual purpose building. For this reason the church has a self-contained chancel area separated by roller shutter from the main hall with a stage at the far end, thus allowing religious activities to be held without disturbing the hall, and vice versa. The construction of hall is a 3-pin concrete arch with a panel infilling of brick. The roof is of aluminium on fibreboard. Right, the exterior from the north west. Below, the sanctuary, and the wall behind which is the shutter to close the sanctuary from the hall. Bottom, a general view of the hall.



Ground floor plans and first floor plan of manse [Scale:  $\frac{1}{32}'' = 1' 0''$ ]



quently attempted by a student he was suspected of lazy draughtsmanship. Even here we find the architecture students keeping to themselves, and, if anything, rather looking down on the art students, this at the time that the Bauhaus had been flourishing for several years. There may have been an element of social snobbery, for the art student was usually destined to be a teacher and with his paint-smeared smock and longish hair seemed uncouth to the architects, who at that time were very conventional in garb and manner.

In Edinburgh the choice of large offices was limited, and many of the smaller offices were staffed, as they still tend to be, by apprentices. Perhaps the most important of the larger firms was Lorimer and Matthew's. Sir Robert Lorimer, nearing the end of his career at this time, was at his best in his own highly individual ecclesiastical style;

his essays in work of a more functional character as in the University Laboratory extensions at King's Buildings, Liberton, seemed to the odd student interested in the modern movement quite dull and lifeless. At the close of the five-year course, students almost invariably set out for London to gain office experience, and, curiously enough, some of the best students of those days, R. H. Matthew for instance, went into Government posts.

About this time there was only one office in Edinburgh producing work in the contemporary style and that was Marwick's. The glass façade to a shop in Bread Street by this office was generally held to be unsuitable to the climate and was said to be expensive to keep clean. Later Basil Spence was to introduce a contemporary note here and there throughout the town. Leslie Grahame-Thomson's office for the Caledonian Insurance Co. at the east end of



**Basil Spence, J. Hardie Glover and Peter Ferguson**

The firm of Basil Spence and Partners has its offices in Moray Place, a Georgian circus in the New Town. Basil Spence, extreme left, lives above his office. Building country houses before the war, he started exhibition designing in 1938 with Scottish pavilions at the Empire Exhibition in collaboration with T. S. Tait. Since the war he has worked on "Britain Can Make It," "Enterprise Scotland," and Festival exhibitions on South Bank and at Glasgow. Winner of Coventry Cathedral Competition. Centre, John Hardie Glover, who became partner in



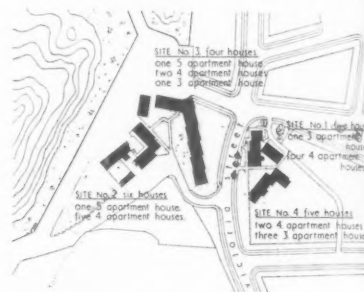
George Street should also be mentioned as this was a surprisingly straightforward creation from the drawing board of this close follower of Sir Robert Lorimer. It has been much criticised as being out of keeping with its surroundings but the blame for that should lie rather on the lack, at that time, of any planning control.

Edinburgh, it should be noted, entirely missed the valuable contact with Continental architects and engineers who were shortly to give an impetus to the modern movement in the south.

The post-war situation in Edinburgh is not much more favourable to development of any kind. Firstly, Edinburgh escaped extensive bomb damage, and therefore had no priority claim for rebuilding. Secondly, the locality is not scheduled as a development area. Thirdly, all major licensed projects for work in Scotland must go to London

1948. Trained at the Edinburgh school, he joined the firm in 1947. He makes furniture, and is at present engaged in converting a coach house into a home. Peter Ferguson, right, has been a partner for a year. He is a civil engineer (St. Andrew's) as well as an architect (Edinburgh College of Art). Recent work by the firm is shown below and opposite.

**DUNBAR HARBOUR HOUSING:** Four separate sites of traditional housing for fishermen, below, of 3, 4 and 5 apartment single-storey ground floor houses, and two-storey houses above with balcony access. These houses were, as far as possible, built on the sites of demolished property in order to retain the character of the locality. Ground floor external finish is of local pink stone, and first and second floors have harling which is colour-washed. Roofs are of pantiles.



Site plan, Dunbar

for approval.

These factors are sufficient in themselves to cause stagnation. Had Edinburgh suffered one quarter of the devastation of, say, Coventry and had the UK departments in Scotland the authority to approve licences for work costing more than a few thousand pounds the picture would be very different.

Although there are fortunately no devastated areas to rebuild, there are many important buildings badly required in Edinburgh: there is, for instance, no gallery of modern art, and Edinburgh has had to miss many important exhibitions which might otherwise have been held. The RSA Gallery carries its annual exhibition for six months of the year and could let out its space twice over for the remaining months such as the demand for space. There is a design for a modern art gallery in one of architect Alan



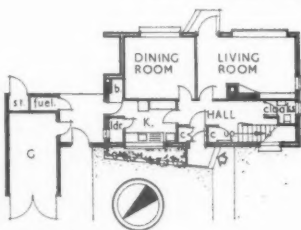
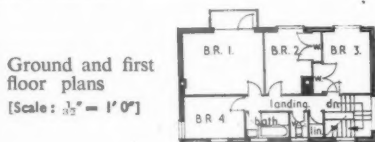
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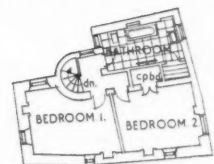
**Basil Spence & Partners (continued)**



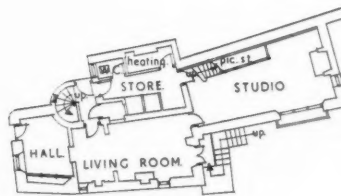
**HOUSE AT CRAMOND:** This house consists of living room, dining room and four bedrooms. It is in a residential suburb of Edinburgh overlooking the River Forth. External finish: harling. Roof: pantiles.



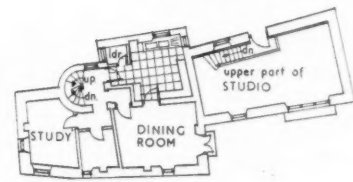
**HOUSE IN DEAN VILLAGE:** This tenement property in the old part of the village has been converted for an artist, to give a four-roomed house with a large studio. The character of the old masonry building, which is integral with the bridge over the river, has been maintained as far as possible.



[ Second floor plan



Ground floor plan



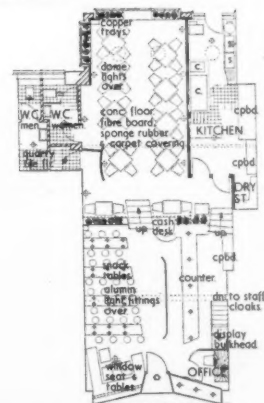
First floor plan



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**RESTAURANT IN QUEENSFERRY STREET:** The ground floor and basement shop premises have been altered to provide a coffee house and restaurant in an office area which was without this particular facility. Two main sections: snack bar, with service counter, cash desk and high tables at the front, and at the back, and at a slightly higher level, a restaurant section. Alongside is the kitchen, serving both areas. Finishes: floor, linoleum; walls, painted and papered; purpose-made light fittings, painted; table and counter tops, plastic; wood finishes: mahogany and sycamore.



Restaurant plan [Scale: 1/8" = 1' 0"]

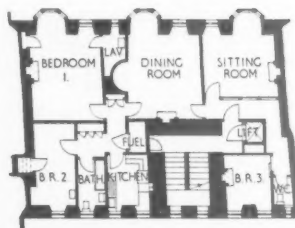


### Robert Hurd

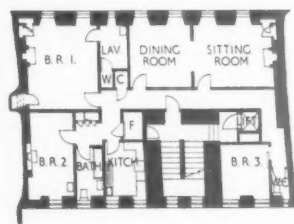
London born, he studied architecture first at Cambridge and then at Edinburgh. For two years he worked under Sir Frank Mears on the development of central Edinburgh. Robert Hurd started in practice, with partner, N.A.G. Neil in 1932. Today he is closely concerned with the restoration of parts of the Royal Mile. Acheson House, now the Scottish Craft Centre, was the first to be restored,

followed by Blackie House, illustrated below, and his proposals for the reconstruction of part of Canongate shown, as existing, right, and as proposed on the opposite page.

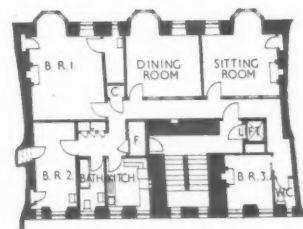
**BLACKIE HOUSE:** a 17th century block of flats near the Lawnmarket in the Royal Mile. Originally nine storeys high, the lowest floor is now below street level as cellars. The ground floors have been converted into shops. The first floor is now a public hall and the remaining six floors are flats. The building was acquired by the late Professor Sir Patrick Geddes and converted into a university hostel. Hamilton and Kinneil Estates, Limited, acquired the building in 1949 for restoration as flats primarily to accommodate tenants for the professional classes anxious to return to live in the Old Town. The architect strengthened floors, installed a lift, and central hot water supply, and redecorated throughout. Plans of flats below. Cost: £14,000, approximately.



Third floor plan [Scale:  $\frac{1}{8}" = 1' 0"$ ]



Second floor plan



Fourth floor plan

Reiach's cupboards, where it seems destined to remain meantime. We need more hospital space and more school space. St. Andrew's house only supplies about half the floor space required for Government offices. The University requires more than double the building it has. A bus-station is a necessity that we have done without, so far. We could do with an extra concert hall and theatre, and, of course, several small halls for various purposes—especially during the Festival. Plans already exist for nearly all these buildings mentioned besides others too numerous to list.

It is interesting to note that it was under the Lord Provostship of Sir John Falconer that, with Sir Patrick Abercrombie as consultant and Derek Plumstead as Planning Officer, work on the Advisory Plan for Edinburgh was started. (Since his time the post of Deputy City Architect,



Looking down Canongate towards the Tolbooth. The houses on the left are to be restored in the manner shown in the drawings on the opposite page.

which carries with it the possibility of becoming City Architect, has been advertised at a salary so low that one cannot help asking whether the City Corporation fully appreciates the very great importance and the responsibilities of this post.

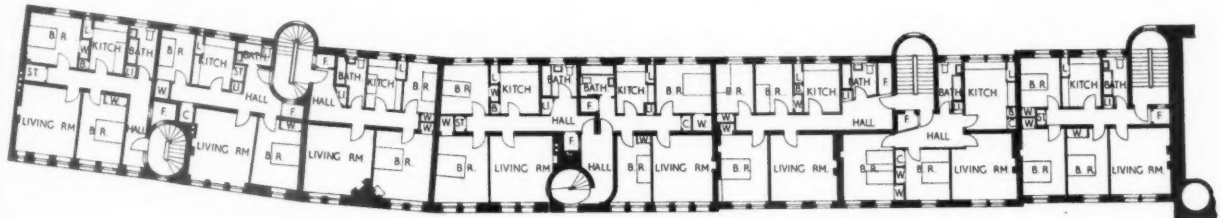
Prior to the appointment of these specialists, it was assumed that the City Engineer would prepare the plan in addition to his usual tasks. The Civic Survey and Plan for Edinburgh were published in book form in 1949. Succeeding Lord Provosts (there have been two) naturally wish to do as much for their town as he did, and the fact that the present Lord Provost is a building contractor who has in the past left his impression on the city in the shape of acres of bungalows might well cause a little apprehension.

Sir Patrick Abercrombie and Derek Plumstead, both of

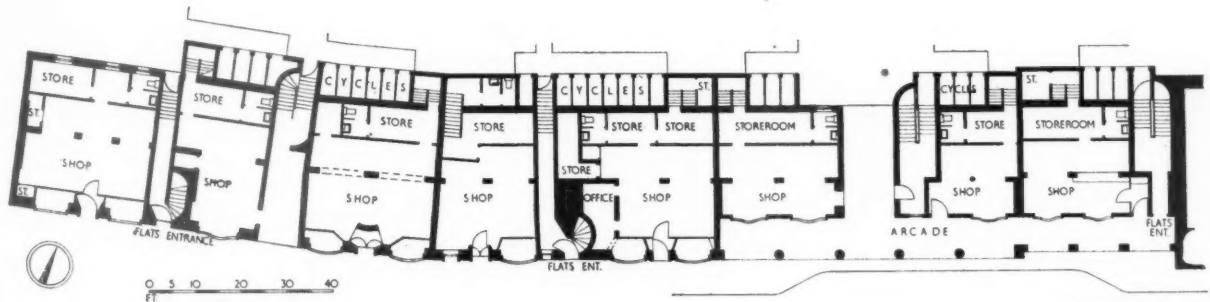
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Elevation to Canongate



Typical floor plan



Ground floor plan



Rear elevation

whom were admittedly strangers to Edinburgh, had some starting point to work from in the early survey made by the great Patrick Geddes, in the detailed studies of early Edinburgh made by the late City Architect, E. J. MacRae, and in the various other plans and reports which have been compiled during the last 30 years. The survey reveals the almost incredible fact that Edinburgh practically doubled itself in size during the inter-war years, spending £38 million pounds in public and private building enterprise, all this in completely uncontrolled spread. In the face of this and the fact that Regional Development is controlled by Sir Frank Mears, no further increase in size was proposed, and the plan was concerned mainly with redevelopment within the present boundaries. Among many other proposals in a most comprehensive and detailed plan were suggestions for a central ring road, involving a triple-

decker road along Princes Street, the removal to a combined new station of the Waverley and Princes Street Stations, and the building of two Festival and Entertainment centres at the east and west ends of Princes Street.

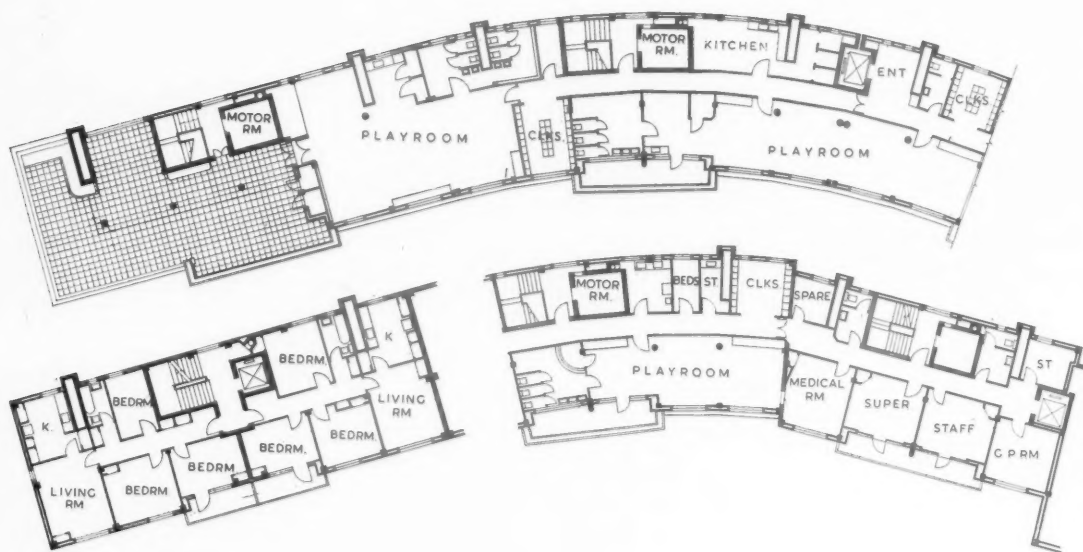
The general development map showed all the zoning proposals (the residential areas on the precinct principle) and the communication system. The upper part of the Royal Mile from the Castle to Holyrood was scheduled for administrative, commercial and central community buildings. (The City Chambers, the Law Courts, the Assembly Hall of the Church of Scotland are all situated here already.) The lower part of the mile, the Canongate, was scheduled for residential development. Industrial development here is to go, the breweries, admittedly out of place beside the Palace, are advised to move elsewhere. Georgian Edinburgh is on the whole well preserved, with the notable



### Harry Hubbard

Partner in the firm of Williamson and Hubbard, he was trained at the Glasgow School of Art. After working in the Glasgow office of Sir John Burnet, he came to Edinburgh as chief draughtsman for the firm of Lorimer and Matthew. He joined William Williamson at his Kirkcaldy office in 1937.

**FLATS AT WESTFIELD COURT, GORGIE:** This is Edinburgh's only post-war venture into multi-storey flats. There are six stairs and lifts, each serving 14 or 16 flats. There are 72 four-room flats, two two-room flats, and 14 flats for old people and spinsters. Construction: reinforced concrete frame on piles with cast in-situ floors. Floors: Boarded on battens. Ceilings: Plasterboard on battens fixed to hardwood fillets cast into concrete floor ribs. Outer walls: 2-in. concrete facing slabs. Main walls: 4½-in. brick with 3½-in. cavity. Wood wool sound-absorbent partition walls are used near lifts and stairs.



Typical flat plan, and in two parts, the plan of the nursery school on the top floor

[Scale: 1/4" = 1' 0"]

exception of George Square, Royal Terrace and Regent Terrace which are actually scheduled for rebuilding. The arguments put forward for the demolition of these fine buildings were not convincing and in the case of George Square complete re-development will certainly be opposed.

In view of the expected regional development of the Lothian coalfield, surprisingly little provision was made for office development in the plan. The re-development of Princes Street was expected to provide sufficient extra floor space for this with new buildings of increased height, a solution which would destroy the unique character of the New Town at least as much as the present heterogeneous collection of façades. The area made available by the removal of Princes Street Station and its goods yard, in front of the Usher Hall, which might well be developed as office buildings, was suggested as a residential area. Mean-

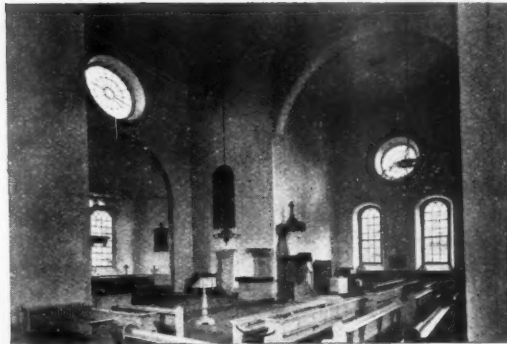
time it is regrettable to note that planning control has not proved firm enough to insist on the re-siting of the Theatre Royal which was burnt down. It is understood that the theatre is not to be moved a short distance away from the adjacent cathedral, as suggested in the Advisory Plan.

Work on the Statutory plan is proceeding under the newly appointed Planning Officer, T. T. Hewitson. One of the major difficulties is how to preserve the good that exists without unduly handicapping the new. Plans were recently submitted by T. E. Marwick, for the new Sun Assurance building in George Street. Economic factors decided the amount of floor space required and the proposal was to build a little higher than the neighbouring building. But the Planning Officer (then Mr. Plumstead) regarding the whole block, which has the Assembly Rooms in the centre, as a unit, while taking no exception to the

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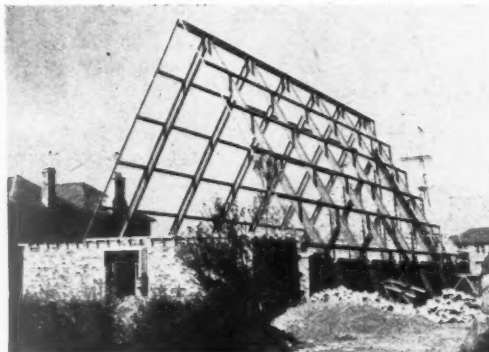


**Ian Lindsay**

*An architect in private practice. He is also an author. He is listing all buildings of architectural and historic interest in Scotland for the Department of Health.*

**CHURCH AT NORTH LEITH.** *Damaged in the war: the architect has carried out extensive repairs to the roof and has moved the late nineteenth-century organ from the east to the west end, where it is installed in the rear gallery in a new organ case. The interior of this late Georgian church has been painted in pale shades of grey, with mouldings picked out in white and gold. A new pulpit, left, has been installed.*

**CHURCH AT CANONGATE.** *This seventeenth-century church, above, has been extensively restored—a wall which closed off the church has been removed, as have the side galleries. Walls have been painted white: woodwork, light and dark blue.*



**Peter Whiston**

*This architect in private practice is a senior assistant at the School of Architecture, being in charge of the fourth year. He is himself Edinburgh trained. He is also chief architect to the Scottish Special Housing Association.*

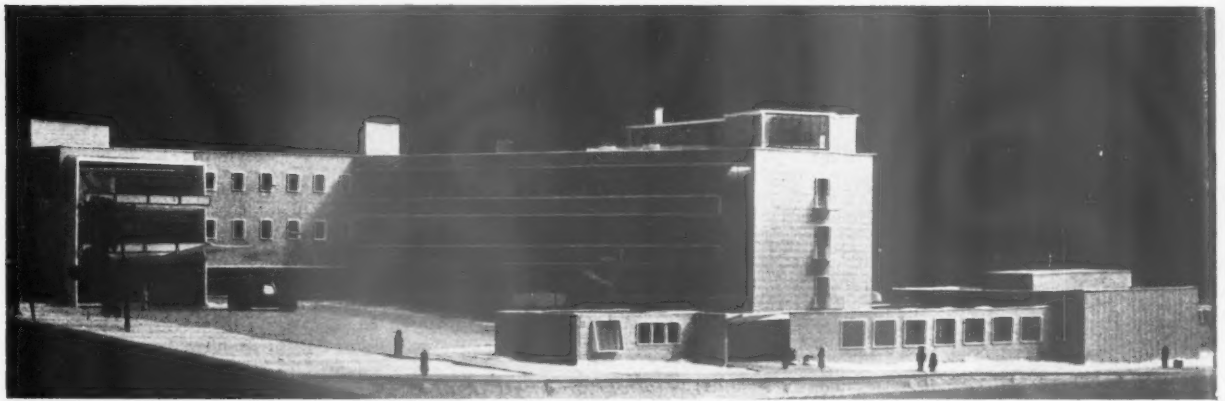
**CHURCH AT DAVIDSON'S MAINS.** *Under construction. Consulting engineer is Tom Haddow, reputed to be the only engineer in the city who has any sympathy with modern design. The perspective is on view at the Royal Scottish Academy.*

fact that the building was not traditional in style, refused permission for the extra height and wished to cut floor areas further in an effort to preserve a link with the adjoining buildings. The fight is still on. Sympathies are divided among the profession but it is surely clear that we must have higher buildings in the town centre and if the character of the New Town is worth preserving we must find another central site for them.

The same problem in a different form arises at George Square, where the extension of the Medical School is to be placed on the north side of the Square. The winning design by W. N. W. Ramsay of Glasgow limits the height of one block which adjoins the Square and adopts a style in fenestration and general character suitable to the rest of the Square, only, however, at the expense of the requirements of the laboratories inside. While this problem might

have been solved by internal planning, it could be more easily solved by re-siting. Most of the building surrounding George Square is obsolescent and architecturally valueless, while some of the north side of the square is worth preserving at all costs.

These problems, however, are not the most immediate ones; before either of these buildings is actually erected there will have to be a change in the tempo in Scotland. It has been said recently by the chairman of the Hydro-Electric Board that an economic recovery may be on its way here, and it is possible that with a greater measure of self-government Edinburgh may revive its former glories. Judging by the proposals put forward by a group of architectural students for the extension of the University in the George Square area the architects will not be "dragging along behind."



### John Holt

Chief architect to the South Eastern Region Hospital Board, Scotland, which he joined last year, John Holt has a staff of eight architects and thirteen assistants. He studied architecture at Durham and spent the sixth year there as a junior lecturer and studying town planning. He worked for Eric Ross on the Brabazon hangar, and for the Grenfell Baines group on Peterlee's town centre. He won second prize in the medical school competition to be sited in Edinburgh's George Square. He is musical, playing both organ and piano, and has what must be, for architects, the rare distinction of winning a saxophone championship. This was for the North of England in 1936.

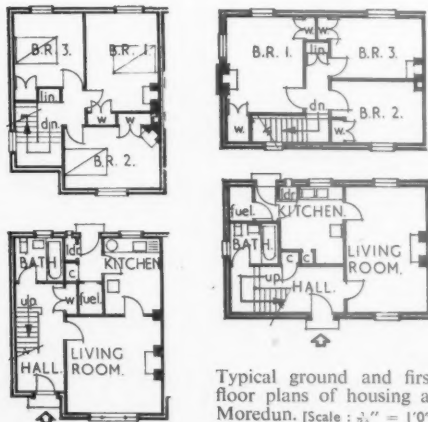
**RADIO THERAPEUTIC INSTITUTE:** This building for cancer research and treatment, a model of which is shown above, has been designed for the Western General Hospital, Edinburgh.

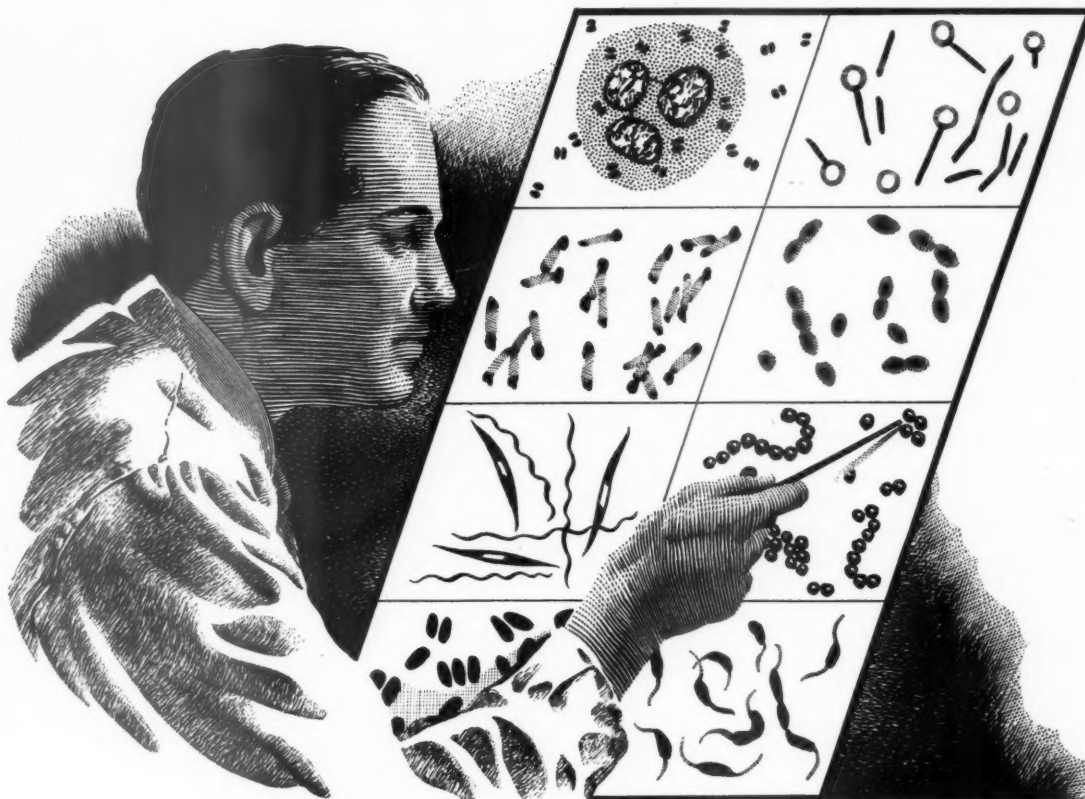


### John A. W. Grant and Neil Ross

Partners in the firm of John A. W. Grant, they are responsible for the layout, and the design of, more than half of 2,351 post-war houses in Edinburgh. The intention was to design them all, but many temporary and non-traditional

types have been erected to meet the city's shortage of accommodation. Mr. Grant was trained at the Glasgow school, Mr. Ross at Aberdeen. Mr. Ross joined the firm in 1928 and became a partner three years ago. Above right, housing at Muirhouse for the Scottish Veterans' Garden City Association. Right, typical houses, Moredun. Below, proposed new estate of 1,000 houses at Clermiston.





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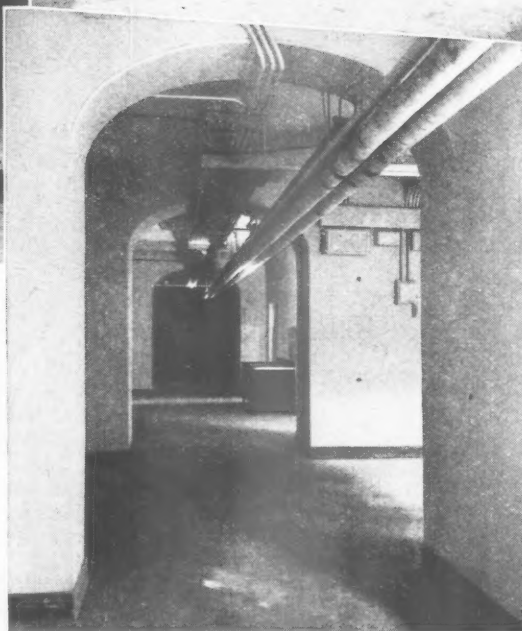
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## LAMBETH PALACE



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ABOVE: The Crypt.

TOP: Converted Stables.

RIGHT: Ground Floor Corridor.

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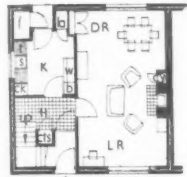
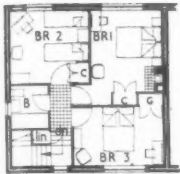
part of the ground floor, and to convert a block of stables into three cottages and two flats for the staff. In giving us permission to publish these photographs, the architects informed us that they stripped the old matchboard linings and substituted a dado of cement rendering made impervious with 'PUDLO' Brand cement waterproofer. The dado is finished with porous plaster, or glazed tiles.

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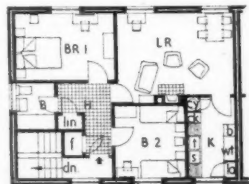
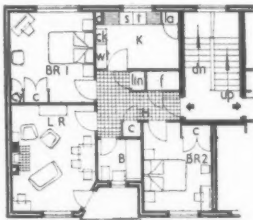




Ground and first floor plans of typical houses  
[Scale:  $\frac{1}{4}$ " = 1' 0"]



Above and below, typical plans  
of three- and four-storey flats



Site plan

KEY :

1. The Inch House
  2. Library
  3. Hall
  4. Gymnasium
  5. Primary Schools
  6. Nursery Schools
  7. Churches
  8. Clinic
  9. Children's playgrounds
  10. Old People's Cottages
  11. Allotment gardens
  12. Shops
- Flats are shown by outline only



**D. Stratton Davis**

The architect of this design is not an Edinburgh man, but practices at Gloucester and Nether Liberton, near Edinburgh.

**HOUSING AT INCH :** This was the subject of an architectural competition in 1946. The site,  $2\frac{1}{2}$  miles south of the city, is of 215 acres. The Inch House, part of which dates from the 17th century, stands in parkland with fine planting, and the plan provides for its use as part of a community centre with a new library, gymnasium, and public hall. The site slopes down from the south with a difference in level of 180 ft. between the extremities and a gradient in places of as much as one in five. A total of 1,000 houses is planned within the housing area. Construction : brick cavity walls, rendered in textured cement plaster. Roofs : Scottish slates : some blocks of flats are roofed in copper.



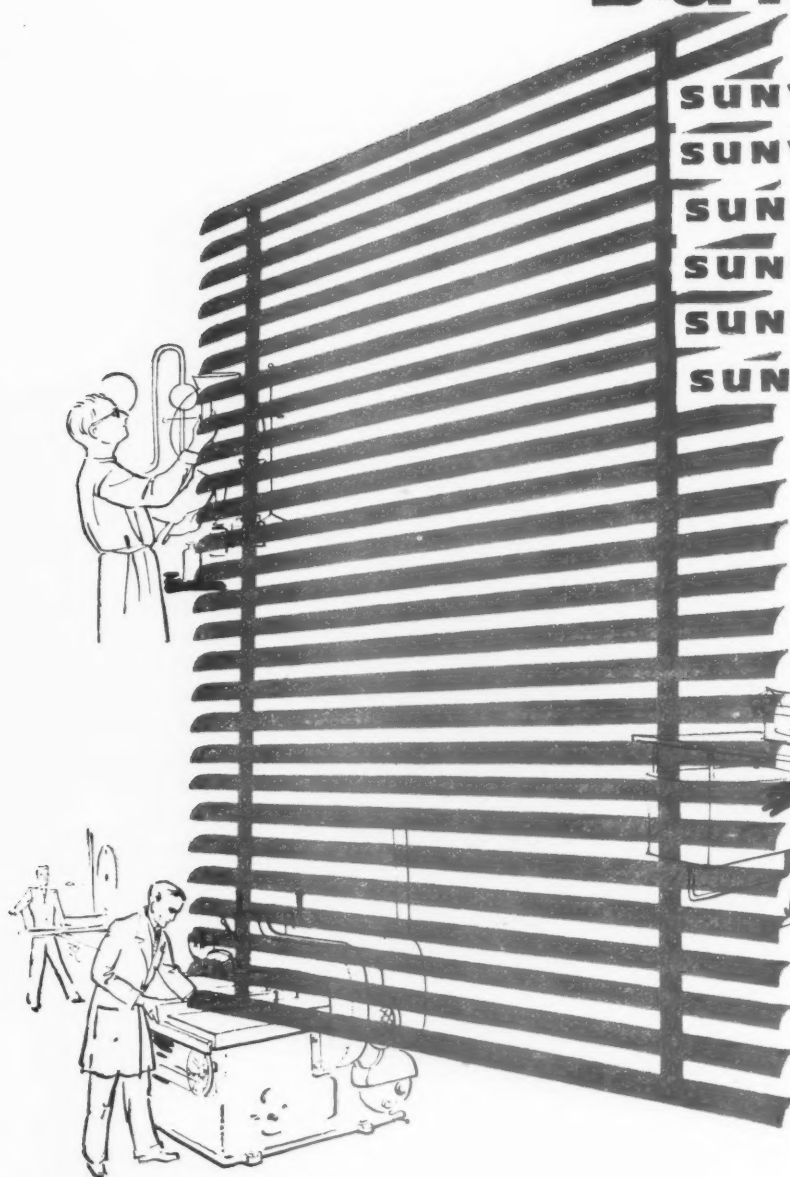
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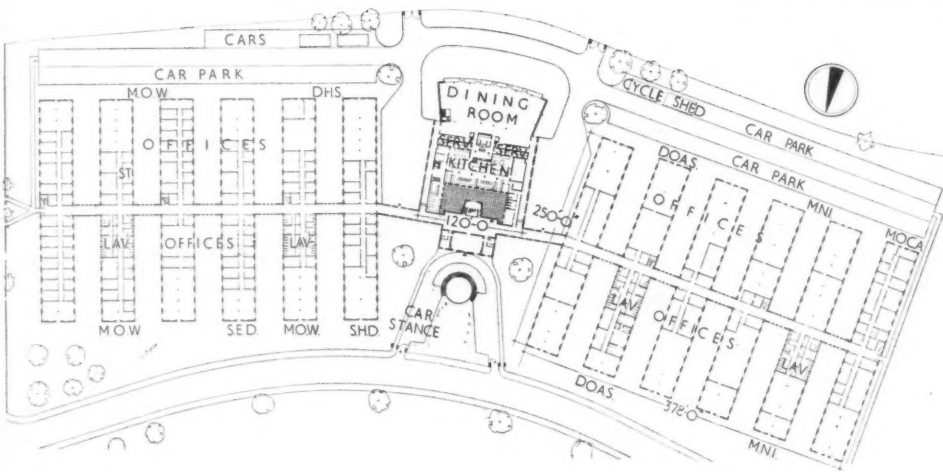
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### Stewart Sim

Senior architect to the MOW in Scotland, he is Edinburgh born and trained. For some years worked on ancient monuments in England.

**OFFICES AT SAUGHTON :** Shown left, and plan above. It provides temporary accommodation for 2,500 workers. Landlease: 15 years. Walls: brick cavity. Floors: hollow concrete units.

**TELEPHONE EXCHANGE, FOUNTAINBRIDGE :** Extreme left, it is faced in cream sandstone. Cost : £164,000, excluding equipment.

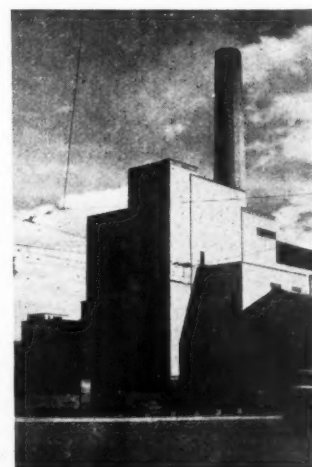
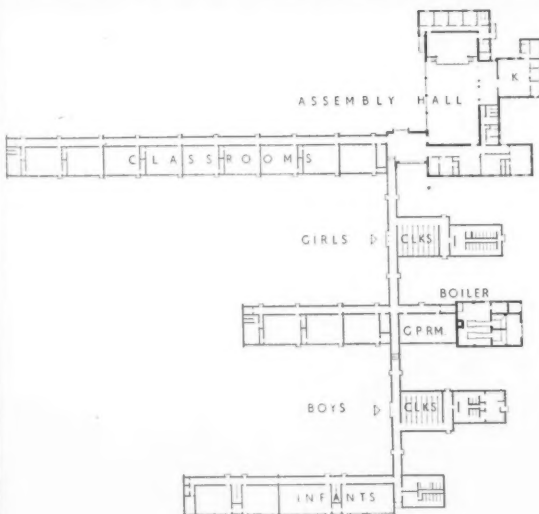


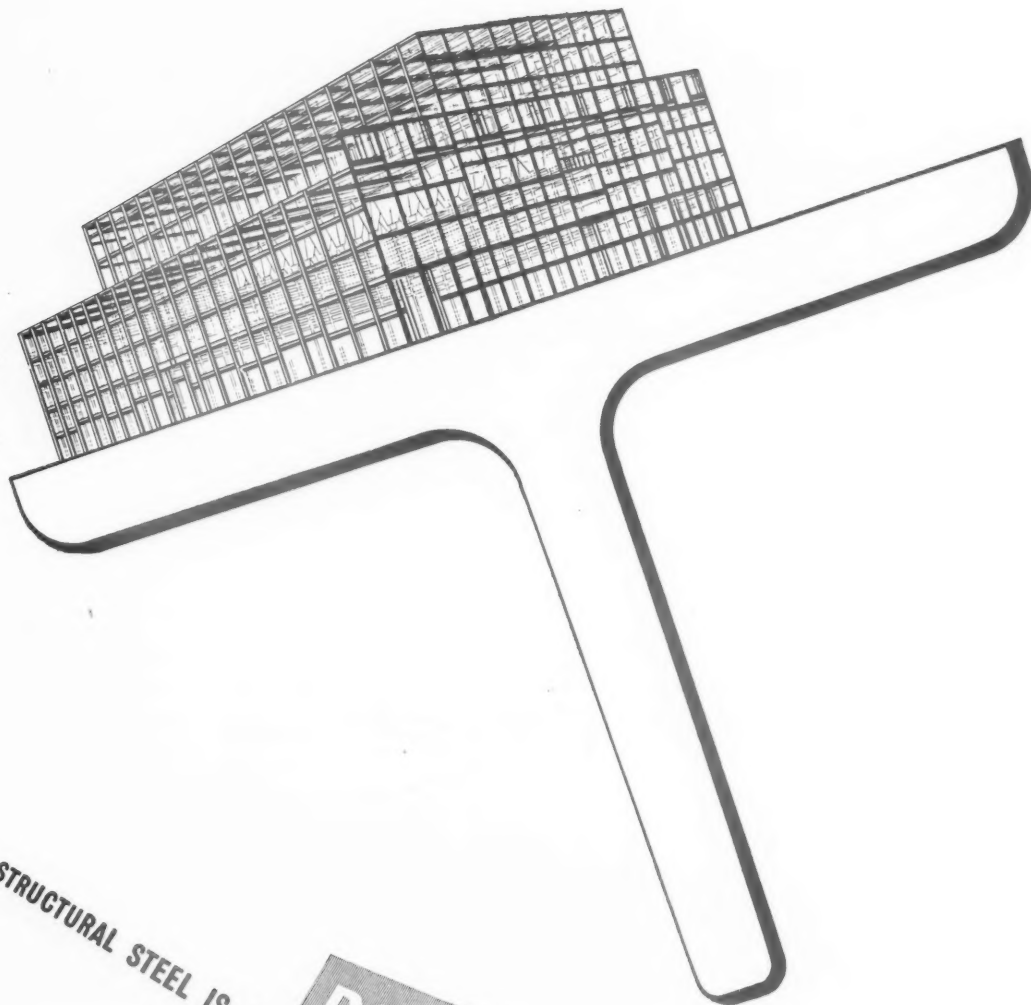
### Alexander Forgie, Leslie R. Penman, M. Murchison

The city architect, Alexander Forgie (centre, in photograph), heads a staff of 109. Entered department in 1925, became deputy city architect in 1930 and city architect in 1946. He is shortly retiring. The deputy city architect, Leslie R. Penman, left, in photograph, was trained in Manchester and worked with city architect there. He joined Edinburgh office in 1947. Malcolm Murchison, executive officer in charge of housing, has been in the department, on and off, for 42 years.

**PRIMARY SCHOOL, WEST PILTON :** This is one of two schools nearing completion of the fifteen schools which are in course of erection or about to start. Construction : prefabricated timber units from Finland, except for assembly halls, which are of traditional construction. Estim. cost : £96,000. (Left, and above.)

**POWER STATION, PORTOBELLO :** This building, right, is being altered in stages for the British Electricity Authority to the design of the city architect. Construction : reinforced concrete with brick cavity walls and stone dressings.





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**Robert Gardner Medwin**



**R. W. Woodcock  
Robert Morton**



*Robert Gardner Medwin, chief architect and planning officer to the Department of Health for Scotland is well known to readers as one of the JOURNAL's Guest Editors. (see "A. J. Jan. 24 p. 119).*

*R. W. Woodcock, left, is deputy architect in the DOH in charge of housing. A recent example of low cost housing designed by the Department in association with the Scottish Special Housing Association, is shown below and on p. 777.*

*Robert Morton, deputy architect in charge of special buildings, is, like Mr. Woodcock, Edinburgh born and trained. He is shown, above, at the door of the living room of a row of farm workers' cottages which he is converting.*

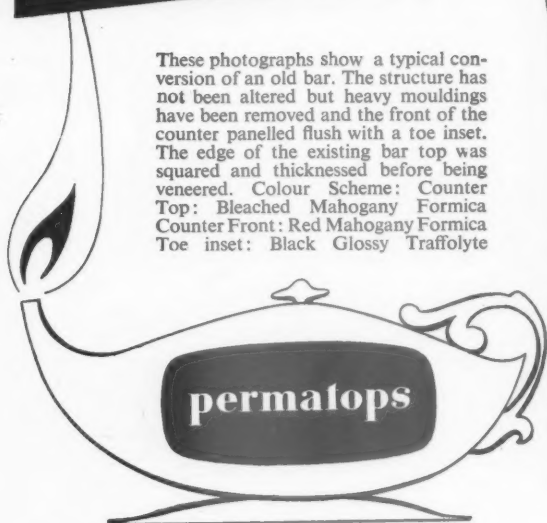
*Bottom of page, the DOH's new health centre at Sighthill, nearing completion.*



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Detail of the Department of Health houses illustrated on page 775.

**Egon Riss**

Divisional architect for Production (surface layout), Scottish Coal Board. Studied in Vienna, came to England 1938, Scotland 1949, has built himself a house, left, at Colinton, near Edinburgh.

**Buildings Illustrated**

**Royal Scots Monument, Edinburgh.** (Page 761.) Architect: Sir Frank C. Mears, F.R.I.B.A. Mason: William Gerard & Sons of Edinburgh. Sculptors: C. d'O Pilkington Jackson, A.R.S., J. Clark, A.R.S.A., Miss E. Dempster, A. Dods and T. Macnair. Bronze casting, Charles Henshaw & Sons, Ltd., McDonald & Creswick Ltd. Advisor on uniforms and equipment: A. Haswell Miller, M.C.

**House and studio at 15a Meadow Place, Edinburgh, for Mr. & Mrs. Eric Schilsky.** (Page 762.) Architect: Alan Reiach, A.R.I.B.A. General contractor: Colin MacAndrew & Partners Ltd. General foreman (joiner): A. Robson; (mason) J. Ogilvy. Sub-contractors: special roofings, J. Dunlop & Co. (Asphalt) Ltd.; glass, The Northern Glazing Co. Ltd.; electric wiring, light fixtures and heating, J. H. Walls; plumbing, J. J. Walls; paint work, Andrew Muirhead & Son; furniture, Findlater Smith Ltd.

**The Thistle Foundation.** Housing Scheme near Edinburgh. (Page 763.) Architects: Lorimer & Matthews. Contract No. 1 (30 houses). Contractors: roads, A. M. Carmichael Ltd.; mason and joiner work, Colin MacAndrew & Partners Ltd.; plaster work, Alexander Finnie & Co.; plumbing, Steel & Wilson; electrical work, James Scott & Co.; roof tiler and roughcast work, J. Dunlop & Co.; glazing, Cunningham, Dickson & Walker; painting, Designers & Decorators (Scotland) Ltd.; metal bay windows, Henry Hope & Sons Ltd. Contract No. 2 (28 houses): mason and joiner work, Colin MacAndrew & Partners Ltd.; plaster work, A. Finnie & Co.; plumbing, Steel & Wilson; roof slater & roughcast work, William McLean; electrical work, Wm. Allen Smith & Co. Ltd.; glazing, Cunningham, Dickson & Walker Ltd.; painting, A. C. Wood & Son; sematic tiles, The Limmer & Trinidad Lake Asphalt Co. Ltd.; metal bay windows, Henry Hope & Sons Ltd. Contract No. 3 (Administration and Clinic Buildings): mason work, Colin MacAndrew & Partners Ltd.; carpenter and joiner work, James Millar & Sons Ltd.; glazing, Cunningham, Dickson & Walker Ltd.; roof asphalt work, The Ruberoid Co. Ltd.; plaster work, D. & J. Borthwick; plumbing, Hugh Twaddle & Son Ltd.; terrazzo and tile work, Toffolo Jackson & Co. Ltd.; floor coverings, C. & J. Brown of Newington; reinforced concrete work, Stuart's

Granolithic Co. Ltd.; structural steelwork, Fleming Brothers; steel casements and electrically operated doors, Henry Hope & Sons Ltd.; heating and purification plant, Saunders & Taylor Ltd.; Therapeutic bath, Turbulay Products Ltd.; electrical work, Wm. Allan Smith & Co. Ltd.; instrument cupboards, The Medical Supply Association Ltd.; painter work, W. C. Simpson & Son, Ltd.

**St. Andrew's Parish Church, Edinburgh.** (Page 764.) Architects: Gordon & Dey, A.R.I.B.A., A.M.P.E.I. Electrical consultants, Ian Hunter & Partners; paving in entrance hall, Scott & Brown; plaster work, David Fisher & Sons; joiner work (platform, etc.), Nathaniel Grieve; sundry joiner work, George Hardie & Son; alterations to radiators, McKenzie & Moncur Ltd.; repairing candelabra, etc., Charles Henshaw & Sons Ltd.; painter work, Andrew Muirhead & Son; pulpit, Whytock & Reid; lighting, James Scott & Co.

**Church at West Pilton, nr. Edinburgh.** (Page 765.) Architects: Gordon & Dey, A.R.I.B.A., A.M.P.E.I. Consulting Engineer: Thomas H. Haddow, A.M.I.C.E., A.M.I.S.T.R.U.C.E. Excavator, mason and brickwork, John Monteith Ltd.; reinforced concrete work, Stuart's Granolithic Co. Ltd.; foundation stone and plate, Charles Henshaw & Sons Ltd.; carpenter and joiner work, Lind Bros. Ltd.; plumbing, David Blake & Co.; heating engineering, Underhill Heating Engineers Ltd.; roofing, Hugh Twaddle & Son Ltd.; plaster, Thomas F. Woodburn & Co.; hardwood flooring, A. M. Macdougall & Son Ltd.; wrought ironwork, Thomas Hadden; painter work, T. W. Scott.

**Dunbar Harbour Housing, nr. Edinburgh.** (Page 766.) Architects: Basil Spence & Partners. Builders: G. & J. Allen; joiners, T. D. Horsburgh & Son; plasterers, Messrs. Cunningham; glaziers, J. Thow; electrician, R. Gilhooly; plumber, Anderson & Cuthbert; painter, C. & A. Gray; slaters, R. L. Donaldson; smith work & railings, P. C. Blair.

**House for Dr. Wood at Cramond, Edinburgh.** (Page 767.) Architects: Basil Spence & Partners. General contractors: George Rae & Co. Ltd.; glazier, Cunningham, Dickson & Walker; plumber work, Patrick Knox & Son; tiling and fireplaces, Toffolo Jackson & Co.; blacksmith work, Robertson & Ferguson Ltd.; electrical work, Wm. Allen Smith & Co. Ltd.; asphalt work, Wm. Macartney Ltd.

**House for Mr. Aleksander Zyc, Dean Village, Edinburgh.** (Page 767.) Architects: Basil Spence & Partners. Contractors: mason and joiner work, Alexander Kent; glaziers, The Northern Glazing Co.; kitchen fittings, Ezee Kitchens Ltd.; electricians, James Kilpatrick & Son; painters, Robertson & Son; heating engineers, Hugh Twaddle & Son Ltd.; plumbers, Patrick Knox & Son Ltd.; ironmongers & electricians, James Gray & Son.

**Restaurant for Messrs. Crawford, Queensferry Street, Edinburgh.** (Page 767.) Architects: Basil Spence & Partners. Contractors: Builders, John Watherston & Sons; electrical contractors, William Allan Smith & Co. Ltd.; painters Henderson & Paterson; shopfitters, R. L. Rae Ltd.; carpet, A. F. Stoddard & Co. Ltd.; kitchen fittings, John Kelly & Son; window, Maclean & Co. (Metal Windows) Ltd.; door furnishings, light fittings, etc., Bell Donaldson & Co. Ltd.

**Conversion of Blackie's House, Royal Mile, Edinburgh.** (Page 768.) Architects: Neil & Hurd. Clients: Hamilton Kinneil Estates. General contractors: Nathaniel Greibe. Sub-contractors: decoration, Hugh Muirhead; lifts, Pickering Ltd.; electrical contractors, Scottish Aviation Ltd.; plumbing, David Stevens; slates, Peter Kelly & Sons.

**Flats at Westfield Court, Gorgie for the City of Edinburgh.** (Page 770.) Architects: Wm. Williamson & Hubbard, F.R.I.B.A. Constructional engineers: Kinneil & Gordon. Consulting heating engineers: Donald Smith, Seymour & Rootes. Surveyors: J. N. Underwood & Sons, F.R.I.C.S. Heating engineers: Underhill Heating Engineers Ltd. General contractors: Hepburn Bros. Ltd. Sub-contractors: plumbing, Hugh Twaddle & Son; roof asphalt, D. Anderson & Co. Ltd.; painter work, Robertson & Son Ltd.; glazier work, Geo. Lindsay & Co.; lifts, Express Lift Co.; floor asphalt, The Marley Tile Co. Ltd.; electrical work, Wm. Allan Smith & Co. Ltd.

**Church at North Leith, Edinburgh.** (Page 771.) Architects: Ian G. Lindsay & Partners; structural repairs, organ case and stalls, Alexander Kent; pulpit, Scott Morton Ltd.; redecoration, W. C. Simpson & Son Ltd.

**Church at Canongate, Edinburgh.** (Page 771.) Architects: Ian Lindsay & Partners; structural work, Thomas Graham; prayer desks, Thomas White; wrought iron baptismal bracket, Thomas Hadden; painter work, Moxon & Carfrae; lectern, Scott Morton Ltd.

**R.C. Church Davidson Mains, Edinburgh.** (Page 771.) Architect: Peter Whiston, A.R.I.B.A., A.R.I.A.S. Contractors: mason & brickwork, Scott & Brown; carpenter and joiner work, Jas. Millar & Sons Ltd.; slater, Norman Fraser; plaster and cement, Scott & Davis; plumber, Peter Barrett; painter, J. W. Scott; glazier, James Thow; electrical work, Wm. Allan Smith.

**Moredun Housing Estate, Edinburgh.** (Page 772.) Architect: John A. W. Grant. Contractors: excavator, concrete and brick etc. works, Wm. Arnott McLeod & Co. Ltd.; carpenter, joiner and ironmonger works, Wm. Loudon & Sons; glazing, James Thow Ltd.; plumbing, Shaw & Gibson; roof tiler and roughcast work, William McLean; plaster and cement works, N. Thomson; painter work, John Fairley. Sub-contractors: floor finishes, National Flooring Co. Ltd.; living room fireplaces, Alexander Dunn Ltd.; bedroom fireplaces, The Forth & Clyde & Sunnyside Iron Co.

**The Inch Housing Development Scheme, Edinburgh.** (Page 773.) Architects: Stratton Davis and Yates, F.R.I.B.A., Area A: Contract No. 1 (194 houses): General contractor, Wm. Arnott McLeod; joiner, Seton Construction Co. Ltd.; plumber, Shaw & Gibson Ltd.; plaster, N. Thomson; slater, Geo. Riddell Ltd.; painter, A. M. Dingwall; glazier, Jas. Thow Ltd. Contract No. 2 (212 houses). Contract No. 3 (190 houses): General contractor: Wm. Arnott McLeod; joiner, Peter Nimmo & Son; plumber, Shaw & Gibson Ltd.; plaster, N. Thomson; slater, Wm. McLean; painter, Wm. Cowper & Son; glazier, Wm. Marshall. Contract No. 4 (50 houses): General contractors: Wm. Gerrard & Sons; joiner, Wm. C. Brown; plumber, Shaw & Gibson Ltd.; plaster, D. & J. Borthwick; slater, Peter Kelly & Sons Ltd.; painter, A. B. Williamson & Son; glazier, Jas. Thow Ltd.; electrician, J. Scott & Co. Ltd. Contract No. 5 (88 houses): General contractors: John Wright & Co.; plaster and slater, Robert Easton & Sons; painter, N. Nicholson; glazier, Jas. Thow Ltd.; electrician, J. Scott & Co. Ltd. Contract No. 6 (24 houses): General contractor: Robert Millar & Baird Ltd.; joiner, Wm. C. Brown; plumber, P. Blackhall; plaster, David Fisher & Sons; slater, Wm. McLean; painter, Milne & Barclay; glazier, Cunningham, Dickson & Walker; electrician, P. Blackhall; precast concrete, Builders Supply Co. Ltd. Contract No. 7 (28 houses): General contractor: John Martin & Sons Ltd.; joiner, Colin MacAndrew & Partners Ltd.; plumber, John Wightman & Co.; plaster, F. F. Woodburn & Co.; slater, J. C. Rolland Ltd.; glazier, Jas. Thow Ltd.; electrician, Pratt Bros. (Edinburgh) Ltd. Contract No. 8 (28 houses): General contractors: Robert Bruce & Son Ltd.; joiner, Wm. Loudon & Son; plumber, David Stevens; plaster, D. & J. Borthwick; slater, Peter Kelly & Sons Ltd.; painter, J. & P. Gordon. Contract No. 9 (32 houses): General contractors: G. & R. Cousin; joiner, Wm. Brown; plumber, Gibson's (H.C.) Heirs; plaster, D. & J. Borthwick; slater, Peter Kelly & Sons Ltd.; glazier, Geo. Lindsay & Co.; electrician, J. Scott & Co. Ltd. precast concrete, Builders Supply Co. Ltd. Contract No. 10 (82 houses): General contractors: Colin MacAndrew



& Partners; plumber, Shaw & Gibson Ltd.; plaster, Farish & Birnie; slater, Peter Kelly & Sons Ltd.; painter, A. B. Williamson & Son; glazier, Jas. Thow Ltd.; electrician, Jas. Scott & Co. Ltd.; precast concrete, Jas. K. Millar Ltd. Area "C": Contract No. 1 (52 houses); General contractors: R. Smith & Co. Ltd.; joiner, T. & R. Little Ltd.; plumber, Shaw & Gibson Ltd.; plaster, Wm. B. McNair & Co.; slater, Peter Kelly & Sons Ltd.; glazier, Northern Glazing Co. Ltd.; painter, A. M. Dingwall; electrician, Jas. Scott & Co. Ltd. Contract No. 2 (56 houses): General contractors: Modern Homes (Edinburgh) Ltd.; plumber, Byard & Co.; plaster and slater, Modern Homes (Edinburgh) Ltd.; glazier, Scottish National Glass & Glazing Co. Ltd.; painter, F. & J. Loughridge; electrician, Miller & Stables. Contract No. 3 (28 houses): General contractors: W. J. Henry & Sons; joiner, T. & R. Little Ltd.; plumber, John Adams & Co.; plaster, D. & J. Borthwick; slater, Wm. McLean; glazier, City Glass Co. Ltd.; painter, Henderson & Paterson; electrician, J. B. Mackenzie (Edinburgh) Ltd. Contract No. 4 (28 houses): General contractors: T. & R. Little Ltd.; mason, Black William & Sons; plumber, Shaw & Gibson Ltd.; plaster, D. & J. Borthwick; slater, Wm. McLean; glazier, Geo. Lindsay & Co.; painter, P. & J. Gordon; electrician, Jas. Scott & Co. Area "B": Contract No. 1: General contractor: Wm. Arnott McLeod; joiner, Wm. Loudon & Son; plumber, Shaw & Gibson Ltd.; plaster, N. Thomson; slater, Peter Kelly & Sons.

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Fountainbridge Telephone Exchange, Edinburgh. (Page 774.) Architect: Stewart Sim, B.A.(EDIN.), F.R.I.A.S., F.S.A.(SCOT.), Senior Architect, Ministry of Works, Scotland. General contractors: Colin MacAndrew & Partners Ltd. Sub-contractors: asphalt roof, The Neuchatel Asphalte Co. Ltd.; windows and doors, Williams & Williams Ltd.; wood block floors, A. McDougall & Sons; steelwork, Redpath, Brown & Co.; plumber, Patrick Knox & Son; glazier, George Lindsay & Co.; painter, W. C. Simpson & Son; terrazzo and tiling, Toffolo Jackson & Co.; granolithic, Farish & Birnie; asphalt, J. Dunlop & Co.; stonework, Colin MacAndrew & Partners Ltd., Blaxter Quarry Co., William Gerard & Sons; heating, hot water, ventilation and gas installation, James Coombe & Sons.

Offices for the Ministry of Works, Saughton.

Edinburgh. (Page 774.) Architect: S. Sim, Senior Architect, Ministry of Works. General contractors: James Miller & Partners. Sub-contractors: plumbing, Byard & Co.; glazier, James Thow Ltd.; painter, John Loughbridge; roughcast, S. McMeeking; roof tiles, Johnstone & Paton Ltd.; roof and floor slabs, Concrete Ltd.; suspended ceilings, Wm. Gibson & Co.; asphalt floors and roofs, Neuchatel Asphalte Co.; steel decking and felt roofing, Ruberoid Co. Ltd.

St. David's Primary School, West Pilton, Edinburgh. (Page 774.) Architects: Edinburgh City Architect's Department. Contractors: builder, Robert Millar & Baird Ltd.; erection of superstructure, John T. B. Ballie; asphalt, W. G. Walker & Sons Ltd.; carpenter and joiner, H. M. Raitt & Sons; bitumen roofing, William Briggs & Sons Ltd.; roughcast, J. E. Miller; plumber, D. Blake & Co.; plaster and cement, J. E. Miller; glazier, James Thow Ltd.; heating and ventilation, Charles Ritchie & Co., Ltd.; electrical, Miller & Stables Ltd.; painter, Neil Nicholson.

Health Centre, Sighthill, Edinburgh, for the Department of Health for Scotland. (Page 775.) Architects of the Department of Health: Chief Architect, R. Gardner-Medwin; Deputy Architect for special buildings, Robert Morton; Senior Architects responsible for development of design and supervision, John Ogilvie and George Lawrence; Chief Assistant Architect, Eric Hall; Assistants, R. J. Walker, D. A. MacGillivray and R. E. A. Eadie; Clerk of Works, R. Harkness; Consultant Structural Engineer, W. A. Fairhurst, M.I.S.T.R.U.C.E.; consulting heating engineer, Oscar Faber & Partners; consultant quantity surveyor, P. W. Dixon, M.B.E., A.R.I.C.S. Contractors: excavation and reinforced concrete work, Fram Reinforced Concrete Co. (Scotland) Ltd.; mason and brickwork, John Martin & Co. Ltd.; asphalt work, Neuchatel Asphalte Co. Ltd.; copper roofing work, E. Braby & Co. Ltd.; metal windows, Williams & Williams Ltd.; carpenter and joiner work, Nathaniel Grieve; glazier work, James Thow Ltd.; plaster work, D. & J. Borthwick; plumber work, William Barton & Sons Ltd.; electrical work, Drake & Gorham (Contractors) Ltd.; electrical floor heating, Electric Panels Ltd. Sub-contractors: roof steel work, Ayrshire Dockyard Co. Ltd.; steel erection, M. Barr; precast concrete work and facing slabs, Edinburgh Cast Stone Co.; damp courses, William Briggs & Sons Ltd.; reinforced gypklith, Gyproc Products Ltd.; wood block flooring, A. M. Macdougall & Son Ltd.; cork floors, Armstrong Cork Co. Ltd.; lath for suspended ceilings, W. H. Colt (London) Ltd.; linoleum, Korkoid Decorative Floors; iron staircases, James Blake & Co.; terrazzo work, Toffolo Jackson & Co.; thermoplastic tiles and cement rubber latex flooring, Semtex Ltd.

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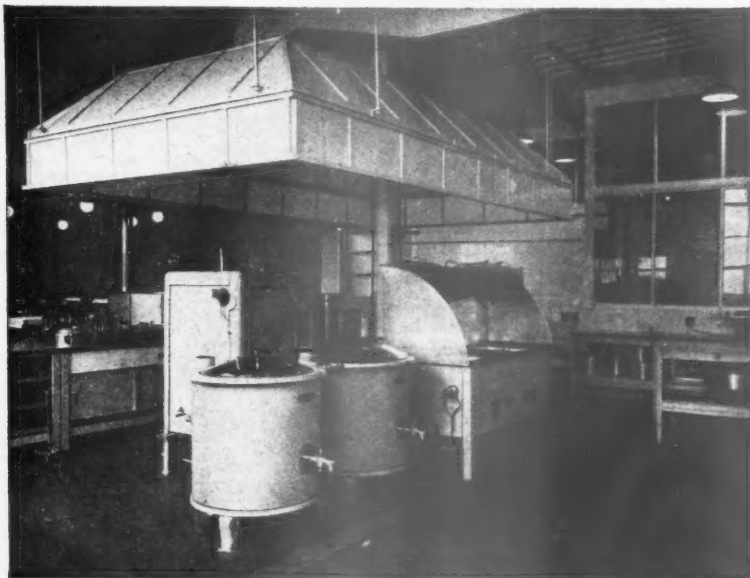
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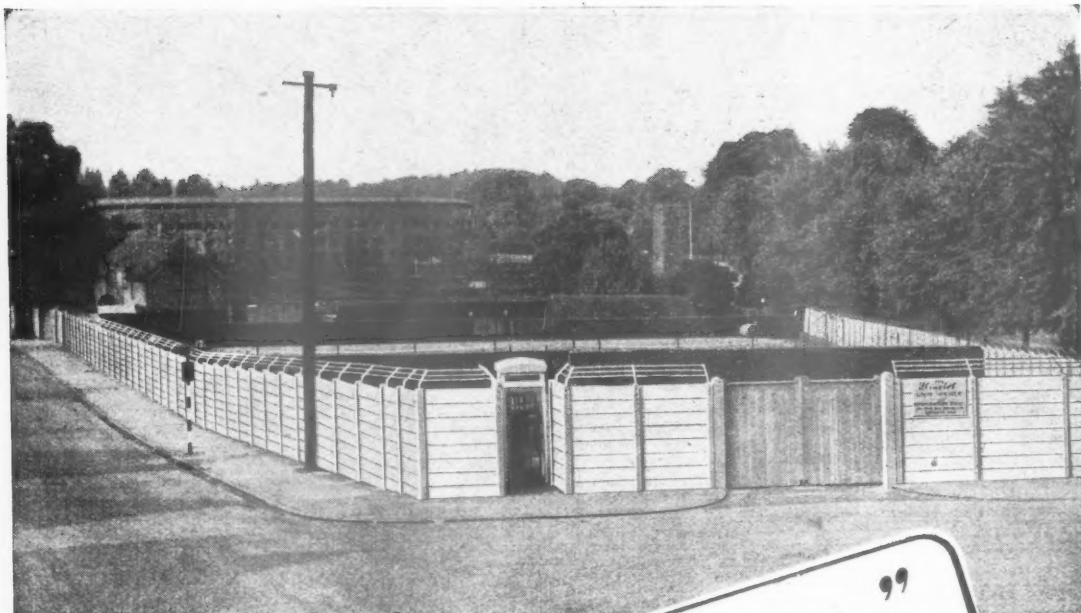
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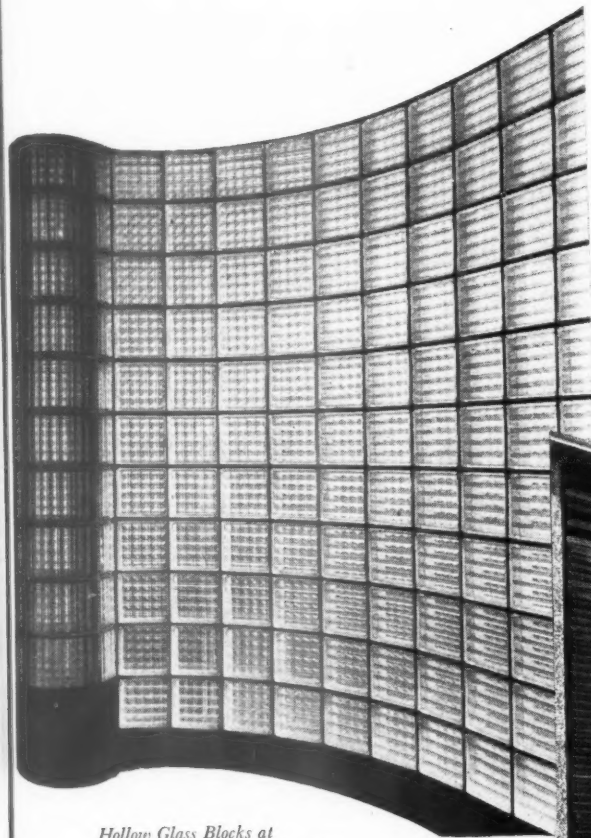
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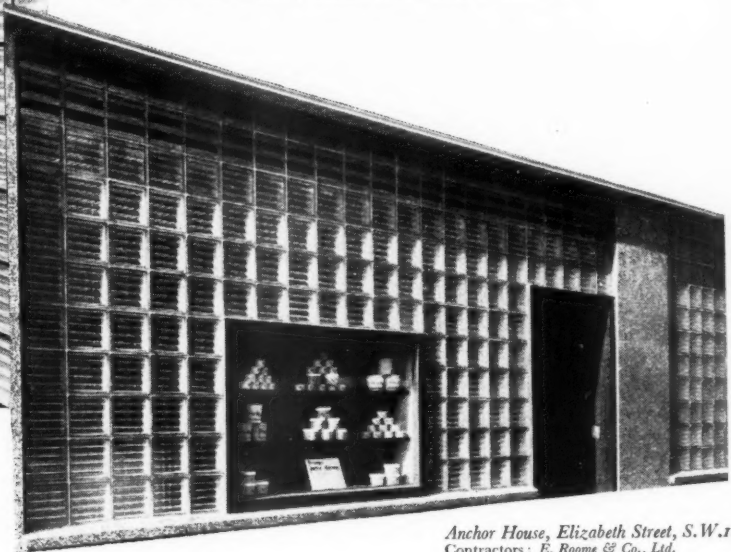
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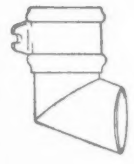
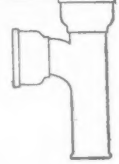

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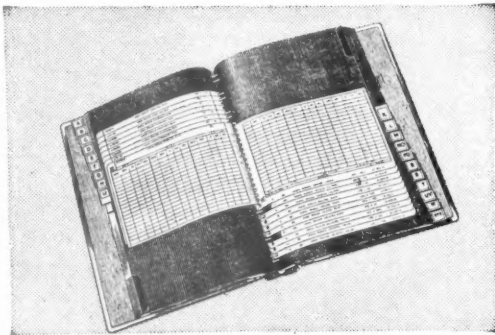
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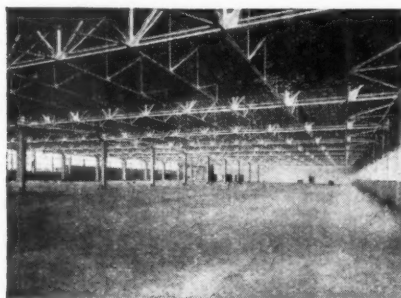
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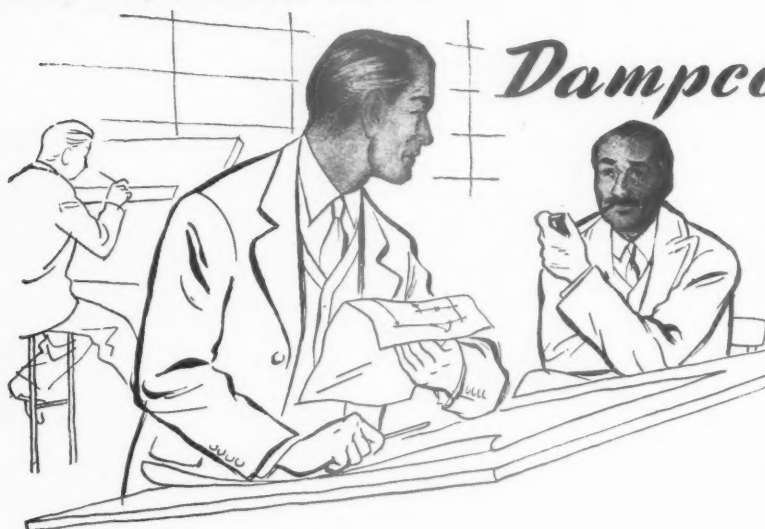
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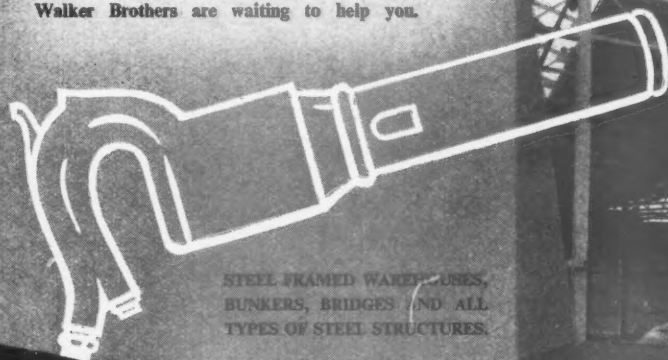
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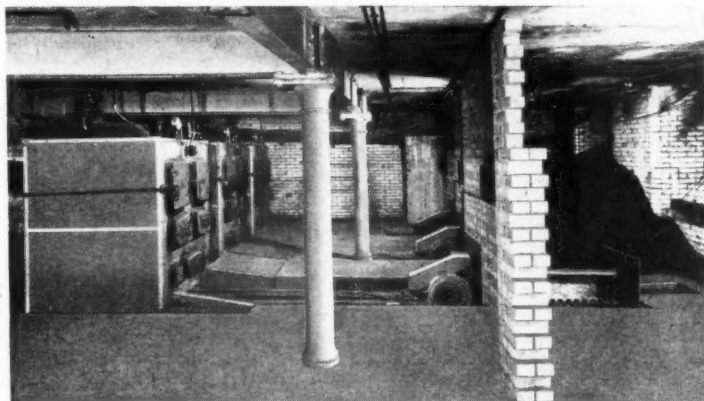
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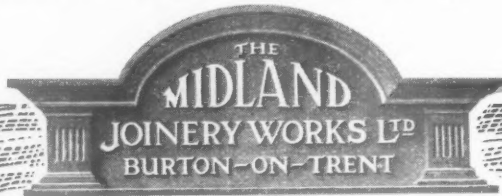


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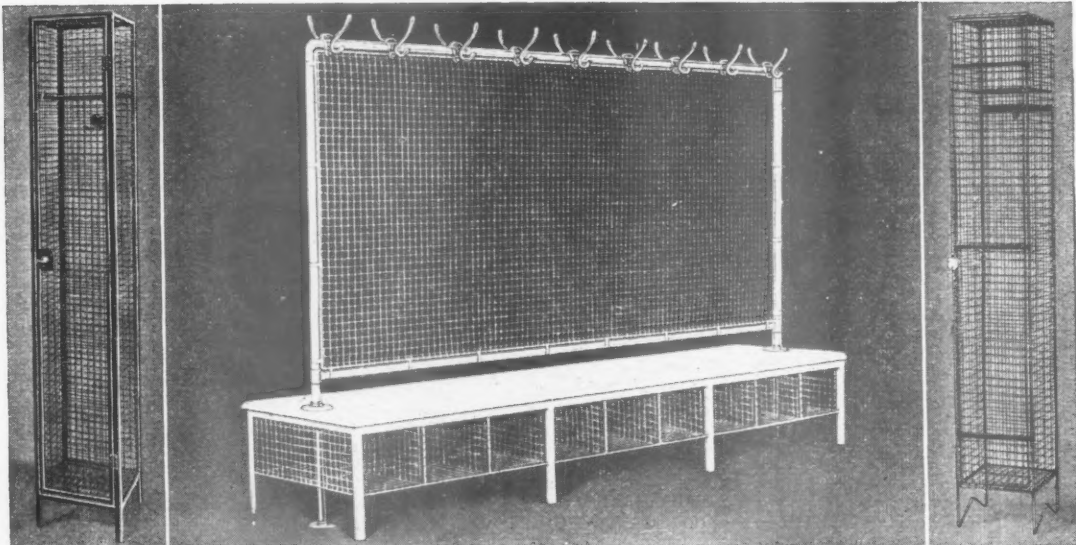
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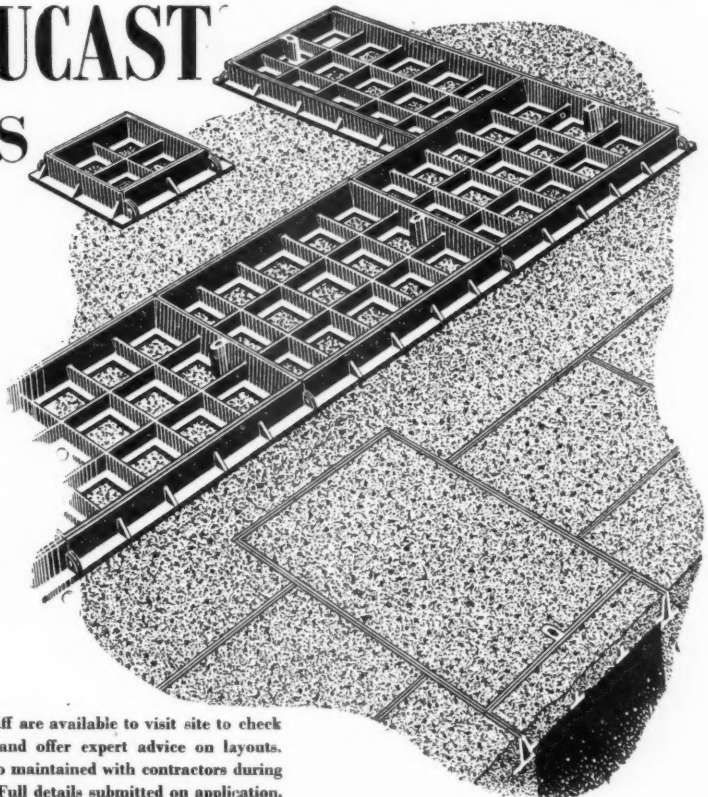
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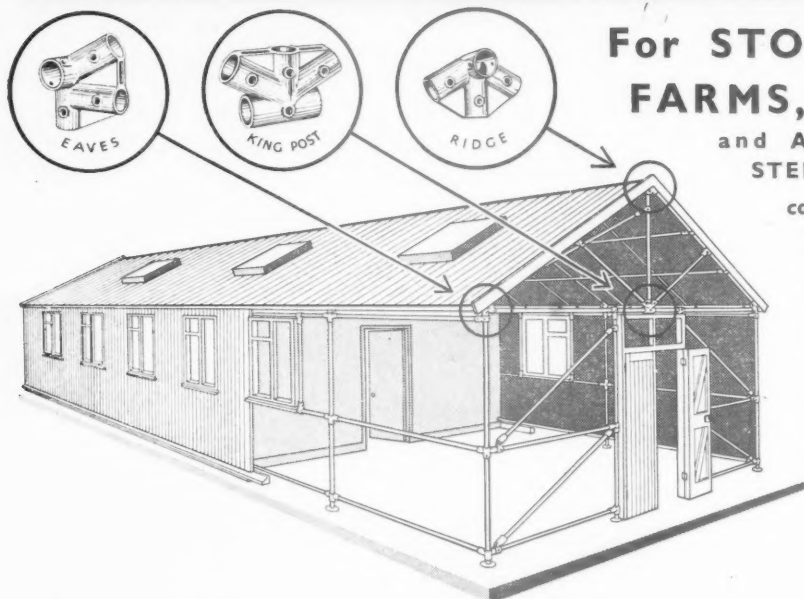
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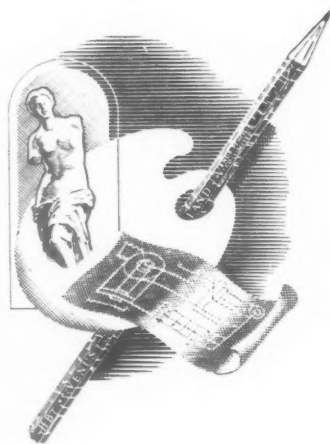
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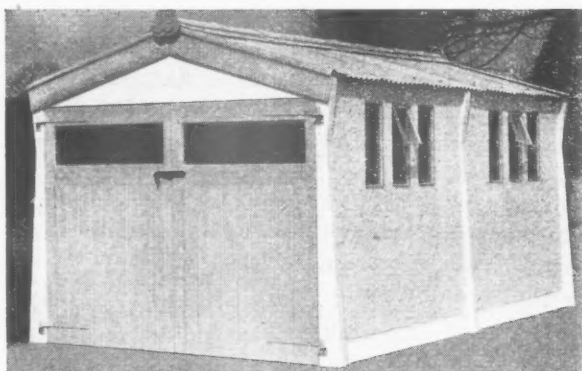
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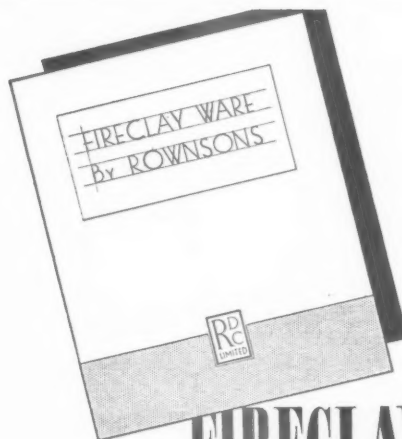
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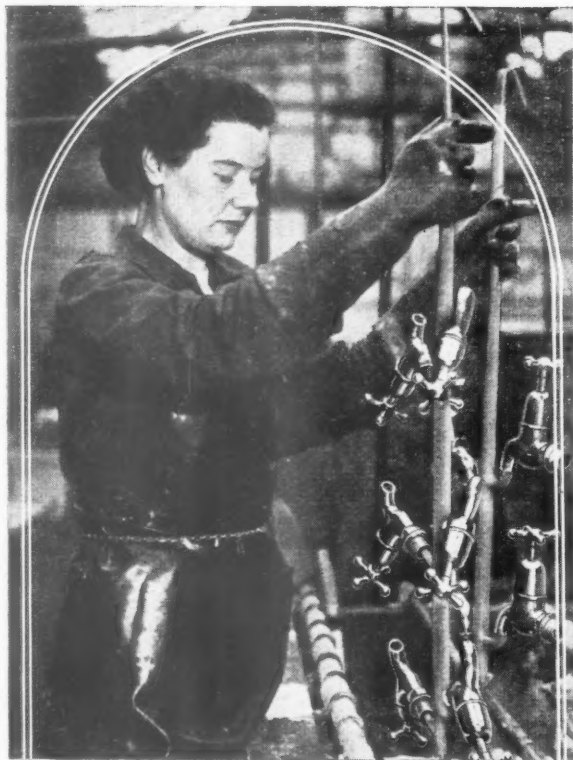
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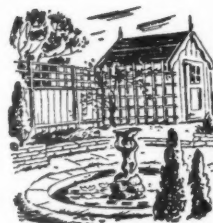
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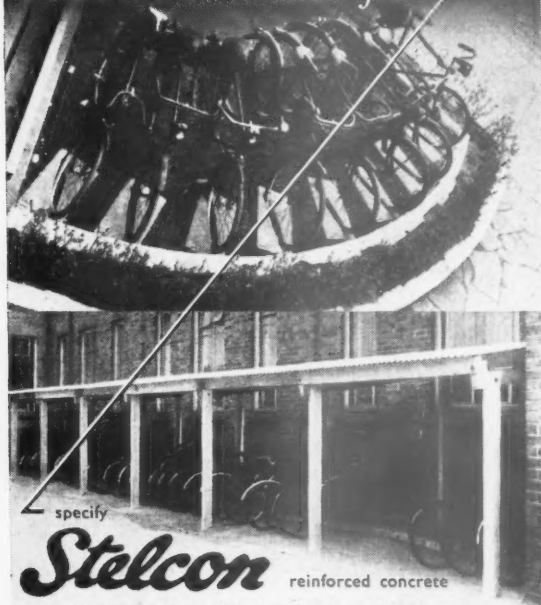


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LARGE SLIDING DOORS.  
PERSPEX ROOF LIGHTS  
OR PATENT GLAZING.  
STEEL FRAMED WINDOWS.

## COSELEY STANDARD STEEL FRAMED BUILDING

Span	Eaves Hgt.
30ft.	12ft. & 15ft.
40ft.	12ft. & 15ft.
50ft.	10ft. & 15ft.
60ft.	10ft. & 15ft.

Buildings any lengths in multiples of 12ft. 6in. Widths in multiples of standard spans.

Completely or partly clad in Asbestos Cement.

Supplied, erected and sheeted complete on your prepared foundations.

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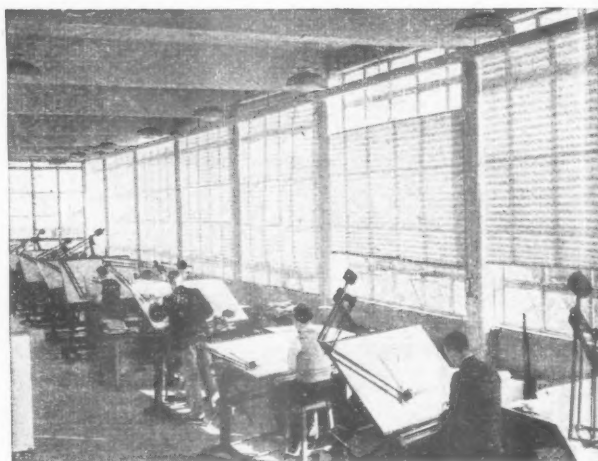
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DRAWING INSTRUMENTS  
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Write to-day for comprehensive list

We pay top prices for modern surveying instruments.  
Apparatus taken in part exchange.



D.O. Section, 244 High Holborn, London, W.C.1  
Tel.: HOLborn 1427 & 4004



## Accordo Blinds

A feature of Accordo Blinds is their dual purpose operation. They can be lowered from the top or raised from the bottom ensuring light and shade wherever required. In addition, they enable air to be circulated from open windows without any flapping, for special guide rods hold the Blinds firm. The Blinds are manufactured from highest quality fabrics, are impervious to insect and tropical deterioration, and are available in widths up to 15ft. in a range of attractive shades. Literature available on request.

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WEST BROMWICH LIMITED

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**EVERLASTO** the name for  
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**BRITAIN'S SUPER SASH CORD**

Weatherproofed by scientific process  
**AT NO EXTRA COST**

Specified by Housing Directors,  
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● Weatherproof  
● Non Stretch  
● Durable  
● Long Life  
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Sash Cords do not  
break, they Rot.  
Stop the Rot, fit  
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Supplied in knots  
of 36ft., 50ft., 100ft.  
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Weatherproof and Rot Proof  
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Also Ideal for Colour Poles,  
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**JAMES LEVER & SONS LTD**  
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## You wouldn't use plywood for strong-room walls...

—but much valuable material that can't go in the strong-room is left in rooms fitted only with the flimsiest locks. Meet the challenge of the modern burglar, and his advanced methods and equipment, by specifying Ingersoll 'Steel-Clad' 10 (yes, TEN) lever locks, which offer maximum security for all types of premises. They are applicable to any type of door, and their clean design will please the most fastidious.

### UNIQUE MASTER-KEY SYSTEM

Your clients can Ingersoll-lock anything from a two-roomed flat to a group of factories, each with a different and exclusive combination—one master-key to open all. Employees or family can have sub-master keys to open only those buildings or rooms they are authorised to enter.



The Ingersoll Automatic Rim Deadlock



The Ingersoll Braced Mortise Clawbolt Deadlock

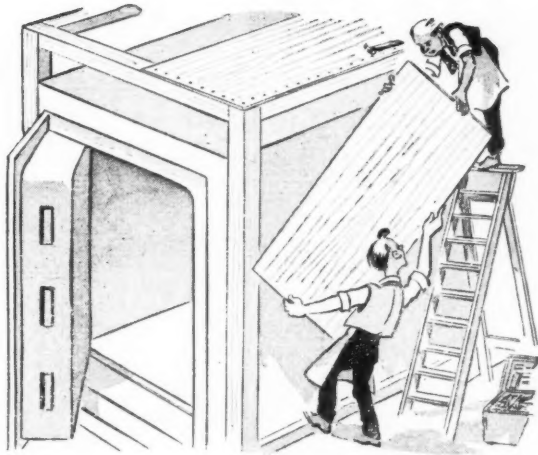


The Ingersoll All-Steel Padlock

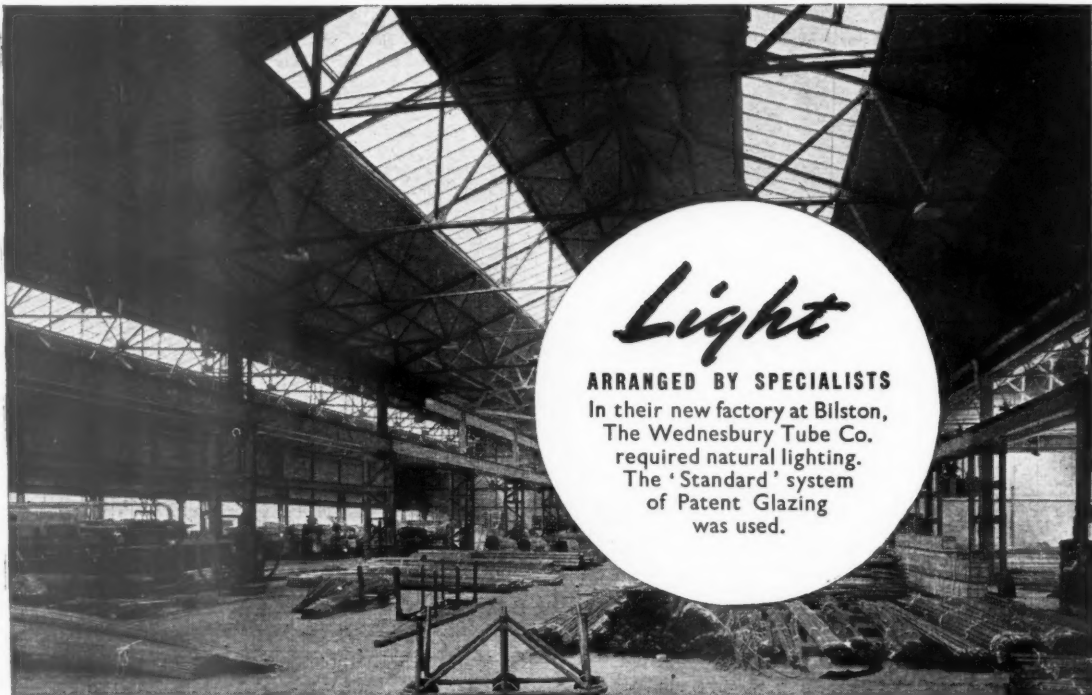
- Steel-Clad for Maximum Security
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- Concealed Fixing
- Exclusive Combination
- No unauthorised Duplicating of Keys

### INGERSOLL SECURITY ADVISORY BUREAU **INGERSOLL LOCKS LIMITED**

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AT YOUR SERVICE — THE INGERSOLL SECURITY ADVISORY BUREAU. The services of technical experts are offered to you and your clients. Write for details or, better still, ring BYRon 3456 and ask for a representative to call.



## Light

### ARRANGED BY SPECIALISTS

In their new factory at Bilston, The Wednesbury Tube Co. required natural lighting. The 'Standard' system of Patent Glazing was used.

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Appr. 4,500 sq. yds. 1" thick STELLITH were used as insulation over the flat concrete roofs of the above school, and covered with asphalt. The "U" value of this construction = 0.30.

ARCHITECT: Cumberland County Architect, Mr. J. H. Haughan, F.R.I.B.A.

MAIN CONTRACTORS: R. W. Bell & Co. (Builders) Ltd., Newcastle-on-Tyne.

ROOFING CONTRACTORS: Ragusa Asphalt Co. Ltd., Newcastle-on-Tyne.

STELLITH was also used in the same way on the following schools for the same authority:

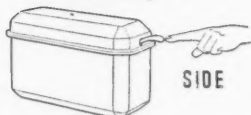
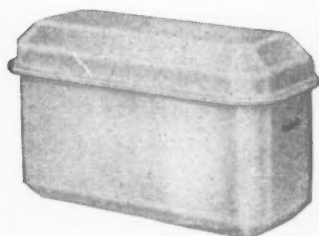
LAIRTHWAITE SCHOOL, KESWICK MARYPORT SCHOOL  
BRAMPTON SECONDARY SCHOOL SEASCALE SECONDARY  
SCHOOL WHITHAVEN VALLEY PRIMARY SCHOOL

### STELLA BUILDING PRODUCTS LTD.

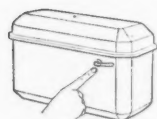
TUDOR AVENUE, NORTH SHIELDS

Phone: North Shields 1447

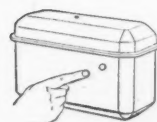
*This is the  
New Fordham  
Low-Level  
Syphonic  
Cistern for*



SIDE



FRONT



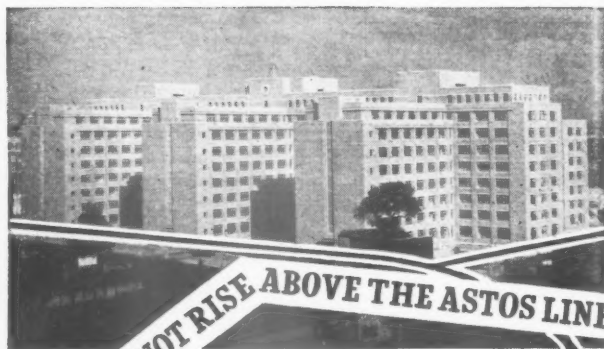
OR PUSH-  
BUTTON  
OPERATION

Extending the famous Fordham range, the low-level syphonic cistern is now available with side (LS) or front (LSF) handles, or with push-button (LSPB) operation (the only one of its kind operating a syphon). Send today for the fully illustrated catalogue sheet to complete your files, or we shall be happy to send you details of the entire range, if you prefer.

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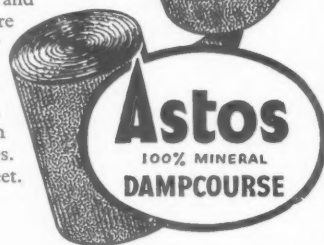
Charles House, Kensington

Architect: Major Arthur S. Ash, F.R.I.B.A.

Dampcourse: Standard Astos

**DAMP CANNOT RISE ABOVE THE ASTOS LINE**

The increasing specification of Astos Dampcourse for Commercial Buildings, Schools, Housing Schemes and Public Buildings is a sure indication of its popularity where quality is the first consideration. Fully described in leaflet No. 555. Standard or Lead-lined in all wall widths up to 36 inches. Rolls contain 24 lineal feet.



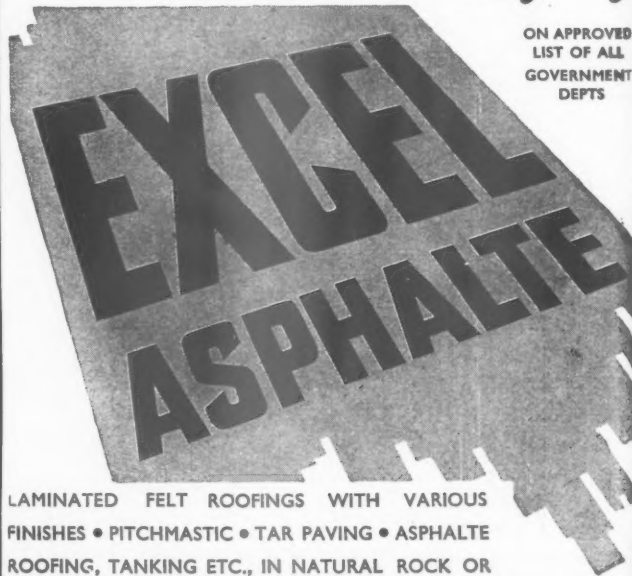
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## CLASSIFIED ADVERTISEMENTS

Advertisements should be addressed to the Advt. Manager, "The Architects' Journal," 9, 11 and 13, Queen Anne's Gate, Westminster, S.W.1, and should reach there by first post on Friday morning for inclusion in the following Thursday's paper.

Replies to Box Numbers should be addressed care of "The Architects' Journal," at the address given above.

## Public and Official Announcements

25s. per inch; each additional line, 2s.

The engagement of persons answering these advertisements must be made through a Local Office of the Ministry of Labour or a Scheduled Employment Agency if the applicant is a man aged 18-64 inclusive or a woman aged 18-59 inclusive unless he or she, or the employment, is excepted from the provisions of the Notification of Vacancies Order, 1952.

## CORPORATION OF GLASGOW

ASSISTANT ARCHITECTS  
ASSISTANT CIVIL ENGINEERS  
ASSISTANT QUANTITY SURVEYORS

Vacancies for the above technical personnel exist on the Housing Department permanent staff at salaries in accordance with National Scales A.P.T. II-APT. VIII (£490-£940). Applications are invited from suitably qualified persons who have had experience in any of the following branches:—

- Design and construction of housing developments;
- Surveying and contouring of land;
- Design and construction of roads and sewers; and
- Preparation of schedules and final measurements.

The commencing salary will be at a point within the above scales, adjusted in accordance with the age, experience and qualifications of selected candidates. Notwithstanding the point of entry, it will be possible at certain stages to qualify for an acceleration of increment.

Appointments will be subject to the provisions of the Corporation Superannuation Scheme and to the passing of a medical examination, and will be terminable by one month's notice on either side.

Applications, stating age, full particulars of experience and qualifications accompanied by not more than three testimonials, together with the names and addresses of two referees, should be addressed to the undersigned within fourteen days of the publication of this advertisement.

A. G. JURY,

City Architect and Planning  
Officer, Director of Housing.

20, Trongate, Glasgow, C.1. 6914

COUNTY BOROUGH OF GATESHEAD  
ARCHITECT'S DEPARTMENT

Applications are invited for the following appointment:—  
ASSISTANT ARCHITECT, Grade A.P.T. VI (£645-£710)

Applicants should be Registered Architects and/or Associates of the R.I.B.A. and should have had experience in the design and construction of Public Buildings, Schools and/or Municipal Housing Schemes.

The appointment will be subject to the Local Government Superannuation Act, 1937, and to one month's notice on either side. The successful candidate will be required to pass a medical examination.

Applications on forms obtainable from the Chief Architect, H. J. COOK, A.R.I.B.A., M.I.Struct.E., Municipal Buildings, Swinburne Street, Gateshead, 8, should be returned to him by Monday, 23rd June, 1952.

J. W. PORTER,

Town Clerk.

Town Hall, Gateshead, 8. 6921

## LONDON COUNTY COUNCIL

ARCHITECT'S DEPARTMENT requires leader to take charge of specialist section dealing with furniture design, colour schemes, exhibition work, etc., A.R.I.B.A. or specialist qualifications. Salary £837 10s.—£1,002. Form and particulars from Architect, (quote EK/FD/3), County Hall, S.E.1. Closing date 12th July, 1952. (591.) 6947

## METROPOLITAN BOROUGH OF SHOREDITCH

Applications are invited for the appointment of ARCHITECTURAL ASSISTANT, Grade A.P.T. V.

Subject to medical examination, Council's Superannuation Scheme and N.J.C. Conditions. Applications, latest 25th June, 1952, with copies of three recent testimonials.

C. A. JAMES,

Town Clerk.

Town Hall, Old Street, E.C.1. 6938

## COUNTY OF LEICESTER

SENIOR ASSISTANT ARCHITECT, Grade VI/VII. £645-£760. Candidates must be Associate Members of the R.I.B.A., experienced in design and construction of modern buildings and capable of carrying through projects from inception to completion. N.J.C. Service conditions; medical examination; post pensionable. Consideration given to registered disabled persons. Apply by 12th July with copies of three recent testimonials, on forms obtainable from County Architect, 123, London Road, Leicester. 6973

CITY OF PLYMOUTH  
CITY ARCHITECT'S DEPARTMENT  
CHIEF QUANTITY SURVEYOR—  
GRADE APT. IX (£790 to £910)

Applications are invited for the above appointment on the established staff, which is subject to the Local Government Superannuation Act, 1937, the National Joint Council's Scheme of Conditions of Service, a satisfactory medical examination and two months' notice on either side for termination. Applicants should be members of the Royal Institution of Chartered Surveyors (Quantities Section).

Candidates must not be over 40 years of age, but this condition may be relaxed in the case of a person up to 45 years of age employed by another Local Authority.

Applications on forms obtainable from the undersigned, accompanied by copies of not more than three recent testimonials and/or names of persons to whom reference may be made, should be received at my office not later than Friday, 27th June, 1952.

The Corporation may make housing accommodation available to the successful married candidate if required.

H. J. W. STIRLING, A.R.I.B.A.,  
City Architect.

Seymour Road, Plymouth. 6957

LONDON COUNTY COUNCIL  
ARCHITECT'S DEPARTMENT

VACANCIES FOR ARCHITECT GRADE I (£1,002-£1,145), GRADE III (£660-£837 10s.) for inspection of buildings of historic and architectural interest and supervising maintenance and repairs. A.R.I.B.A. essential with knowledge of period architecture and restoration work. Application form and details from Architect (quote EK/MHB/3) County Hall, S.E.1. to be returned by 12th July. (610.) 6960

## WEST SUFFOLK COUNTY COUNCIL

JUNIOR QUANTITY SURVEYING ASSISTANT, N.J.C. service conditions; salary £440-£515 (A.P.T. I-III). Post Pensionable; medical examination. Should be Student of Royal Institute of Chartered Surveyors studying for Intermediate Examination and with not less than two years' office experience.

Application forms, obtainable from Clerk of the County Council, Shire Hall, Bury St. Edmunds, to be returned by 5th July, 1952. 6978

LONDON COUNTY COUNCIL  
ARCHITECT'S DEPARTMENT

ASSISTANT QUANTITY SURVEYORS required for measuring and pricing minor works executed under schedule contract. Professional qualifications not essential but experience in builders' estimating required. Salaries up to £696. Application forms from Architect (quote EK/QSA/3) County Hall, S.E.1. (626) 6980

HERTFORDSHIRE COUNTY COUNCIL  
COUNTY ARCHITECT'S DEPARTMENT

Applications are invited for the following appointments:—

SENIOR ASSISTANT ARCHITECT, Grade VII. £685-£760.

ASSISTANT ARCHITECTS, Grade V. £570-£620.

ASSISTANT ARCHITECTS, Grade II. £470-£515.

ASSISTANT QUANTITY SURVEYORS, Grade VII. £685-£760.

ASSISTANT QUANTITY SURVEYORS, Grade VI. £645-£710.

ASSISTANT QUANTITY SURVEYORS, Grade V. £570-£620.

ASSISTANT QUANTITY SURVEYORS, Grade IV. £530-£575.

Previous Local Government experience is not essential. Special consideration for one of these posts will be given to an architect with experience in the design of furniture and equipment. Applications stating clearly which post is applied for, together with the names of three referees, should be addressed to the County Architect, County Hall, Hertford, Herts., to be received not later than the first post on Friday, 4th July, 1952. 6979

## COUNTY BOROUGH OF BURY

Applications are invited for the appointment of QUANTITY SURVEYOR in the Borough Engineer's Department. Salary up to Grade A.P.T. V (£570-£620) of the National Scales of Salaries according to qualifications. The appointment is subject to the Local Government Superannuation Act, 1937, and medical examination.

Applications, stating age, details of training, qualifications and experience, together with the names and addresses of two persons to whom reference may be made, must be received by me not later than the 28th June, 1952.

EDWARD S. SMITH,

Town Clerk.

Town Hall, Bury. 6967

## STEVENAGE DEVELOPMENT CORPORATION

Applications are invited for posts as JUNIOR ARCHITECTS in the Department of Architecture and Planning on salary grade £580 by £25-£620. Candidates should either have completed a degree or diploma course at a recognized school of Architecture or have passed the final examination of the R.I.B.A.

Housing accommodation will be available in due course in appropriate cases.

Applications, giving details of experience and names of two referees to be sent to the Chief Administrative Officer, Stevenage Development Corporation, Aston House, near Stevenage, Herts., not later than Tuesday, 1st July, 1952. 6966

CITY OF OXFORD EDUCATION COMMITTEE  
SCHOOLS OF TECHNOLOGY, ART AND  
COMMERCE  
ARCHITECTURE AND BUILDING  
DEPARTMENT

Applications are invited for the following posts:—  
FULL-TIME SENIOR LECTURER.

Applicants should be Associates or Fellows of the R.I.B.A., preferably holding the Degree or Diploma of a Recognized School, and should have the ability and experience necessary to assist in the organization of a fully recognized School of Architecture.

FULL-TIME LECTURER IN CONSTRUCTION.

Applicants should be fully qualified professionally, with ability and experience to lecture to R.I.B.A. Final standard.

ASSISTANT-TEACHER (GRADE "A") IN BUILDING SUBJECTS.

Applicants must hold a professional qualification or the H.N.C. or Diploma in Building, and a full Technological Certificate in a building craft is desirable.

Salaries in accordance with Burnham Technical Scales. Forms of application and further particulars may be obtained on receipt of a stamped addressed foolscap envelope, from the Chief Education Officer, 77-79, George Street, Oxford, to whom completed forms must be returned not later than two weeks from the date of the appearance of this advertisement. 6964

## HALTEMPRICE URBAN DISTRICT COUNCIL

Applications are invited for the appointment of ARCHITECTURAL ASSISTANT in the Engineer and Surveyor's Department at a salary in accordance with A.P.T. Grade III (£500-£545) or IV (£530-£575) according to experience. Candidates must have passed the Intermediate examination of the R.I.B.A.

The successful candidate will be required to work mainly on the Council's Housing Schemes and experience in this type of work will be an advantage, but opportunity will also be given for work on other types of municipal building. The appointment will be subject to the National Conditions of Service and to the Local Government Superannuation Act, 1937. The successful candidate will be required to satisfactorily pass a medical examination. The appointment will be terminable by one month's notice on either side.

Applications stating age, qualifications and experience, and accompanied by copies of three recent testimonials must reach the undersigned not later than noon on Monday, 30th June, 1952. Canvassing in any form will be deemed a disqualification, and candidates must discuss their relationship to any Member of the Council or any Senior Officer of the Council.

A. B. GLASSPOOL,

Clerk of the Council.

Anlaby House, Anlaby, East Yorks. 6972

CITY OF CAMBRIDGE  
CITY ENGINEER AND SURVEYOR'S  
DEPARTMENTAPPOINTMENT OF SENIOR ASSISTANT  
ARCHITECTS (HOUSING)

Applications are invited for the appointment of two Senior Assistant Architects (Housing) in the City Surveyor's Department at a salary in accordance with A.P.T. Grade VI (£645 by £25-£710).

Applicants must have had good experience of Local Authority housing work, including design and construction of flats and be able to administer large contracts from their inception. Preference will be given to members of the R.I.B.A.

Housing accommodation will be made available to the successful married applicants if required.

The appointments will be subject to the provisions of the Local Government Superannuation Act, 1937, and to satisfactory medical examinations, and will be terminable by one month's notice on either side.

Forms of application may be obtained from the City Surveyor, The Guildhall, Cambridge, and must be returned to him not later than Wednesday, 25th, June, 1952.

ALAN H. I. SWIFT,

Town Clerk.

The Guildhall, Cambridge. 6986

GLOUCESTERSHIRE COUNTY COUNCIL  
COUNTY ARCHITECT'S DEPARTMENT

Applications are invited for the appointment of ARCHITECTURAL ASSISTANT on A.P. & T. Grade IV (£530-£575) in the above Department. Candidates should have passed the Intermediate Examination of the R.I.B.A., and had general experience in design and construction.

The appointment will be subject to the Local Government Superannuation Act, 1937, and will be terminable by one month's notice on either side. The selected candidate, before appointment, will be required to pass a medical examination.

Applications, stating (a) name and address, (b) married or single, (c) age, (d) qualifications, (e) present position, salary and date of appointment, (f) previous positions, (g) particulars of experience, together with names and addresses of two persons to whom reference may be made, should be sent to S. E. URWIN, F.R.I.B.A., COUNTY ARCHITECT, SHIRE HALL, GLOUCESTER, not later than WEDNESDAY, the 2nd JULY, 1952.

GUY H. DAVIS,

Clerk of the County Council.

Shire Hall, Gloucester. 6987



# COUNCIL OF THE COUNTY OF ABERDEEN

Applications are invited for a post as ASSISTANT QUANTITY SURVEYOR in the County Architect's Department. Candidates must have passed the final examination of the Royal Institute of Chartered Surveyors (Quantities Sub-Division) and should be thoroughly proficient in all branches of Quantity Surveying including the preparation of Schedules of Quantities, approximate estimates, interpretation of contract documents and the settlement of final accounts for all types of work including public buildings.

The salary scale attaching to the appointment is £675 rising by annual increments to £740 per annum.

The appointment is subject to the Local Government (Superannuation) (Scotland) Act, 1937, and the successful candidate will be required to pass a medical examination.

The County Council will make housing accommodation available to the successful candidate within a reasonable time if required.

Conditions of appointment and forms of application are obtainable from the undersigned and should be returned completed not later than Monday, 30th June, 1952.

Canvassing of members of the Council directly or indirectly in connection with the appointment shall disqualify the candidate.

CHAS. HORNAL,  
County Clerk.

County Buildings,  
22, Union Terrace, Aberdeen.  
7th June, 1952. 6974

## LONDON COUNTY COUNCIL

**TWO GRADE III VACANCIES** (£560-£837 10s.). Inspections, specifications and estimates for repairs to Voluntary Schools. A.R.I.C.S. essential. Application form from Architect (quote EK/VS/2) County Hall, S.E.1. (s.a.e.) (61L) 6959

## CITY OF PORTSMOUTH

### CITY ARCHITECT'S DEPARTMENT

Applications are invited for the following appointments:-

(a) ASSISTANT QUANTITY SURVEYORS, Grade VI (£645-£710).

(b) ASSISTANT QUANTITY SURVEYORS, Grade V (£570-£620).

(c) ARCHITECTURAL ASSISTANTS, Grade III (£500-£545).

(d) ARCHITECTURAL ASSISTANT, Grade I (£440-£485).

Applicants for (a) and (b) should be experienced in taking off, abstracting, billing, estimating and preparing final accounts, etc.; for (c) should be of Intermediate R.I.B.A. standard with office experience; for (d) should be preparing for the Intermediate examination of the R.I.B.A.

In connection with (a) and (b) a special subsistence allowance may be paid to a married applicant for a period of six months after taking up the appointment if he is unable to secure housing accommodation immediately.

Applications, setting out in tabular form, name, age, qualifications, present post and salary, previous posts with dates, details of experience, with names of two referees, must be delivered to the undersigned not later than 10 a.m. on Tuesday, 1st July, 1952.

Canvassing will disqualify.

V. BLANCHARD,  
Town Clerk.

City Council Chambers,  
1, Clarence Parade, Portsmouth. 6965

## Tenders for Contracts

6 lines or under, 12s. 6d.; each additional line, 2s.

### BOROUGH OF WORTHING BUILDING CONTRACTS

The Corporation proposes to maintain a list of approved Building Contractors for housing and educational projects to be carried out and invites applications from suitable firms wishing to be considered for inclusion in such list.

Applicants, who should state the type of work for which they consider themselves best suited, the character and approximate value of any such work carried out post-war and the names of Corporations, public bodies or persons to

whom reference may be made, should submit particulars to the Borough Engineer and Surveyor, Town Hall, Worthing, as early as possible and in any case within two weeks of the appearance of this advertisement.

ERNEST G. TOWNSEND,  
Town Clerk.

Town Hall, Worthing.  
10th June, 1952. 6985

## Architectural Appointments Vacant

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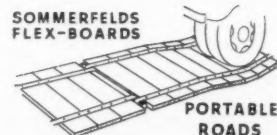
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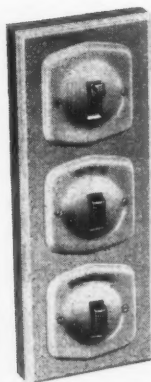
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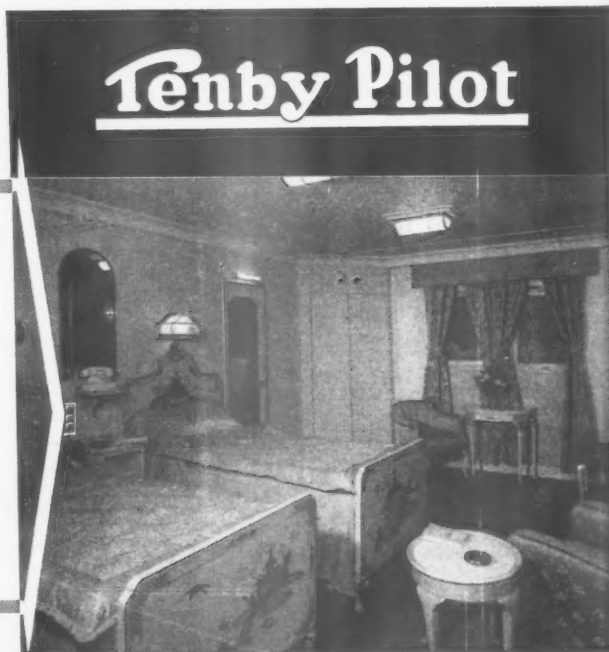
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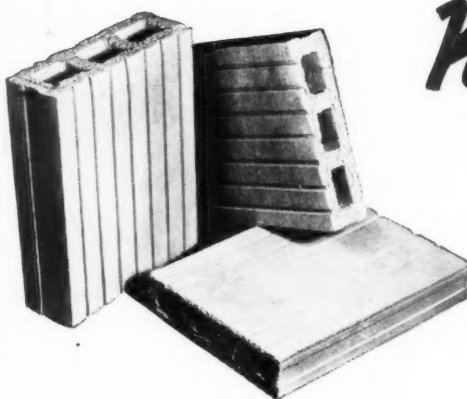




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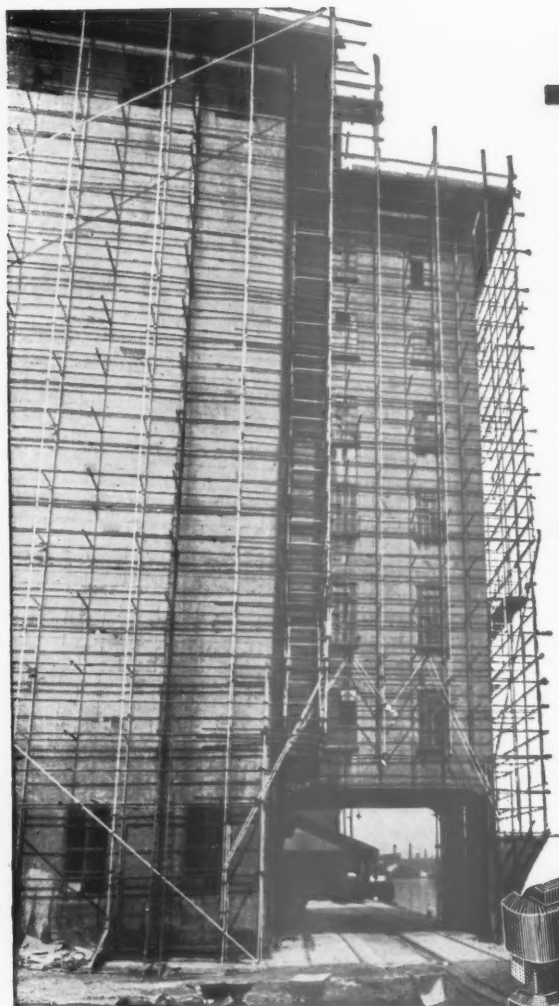
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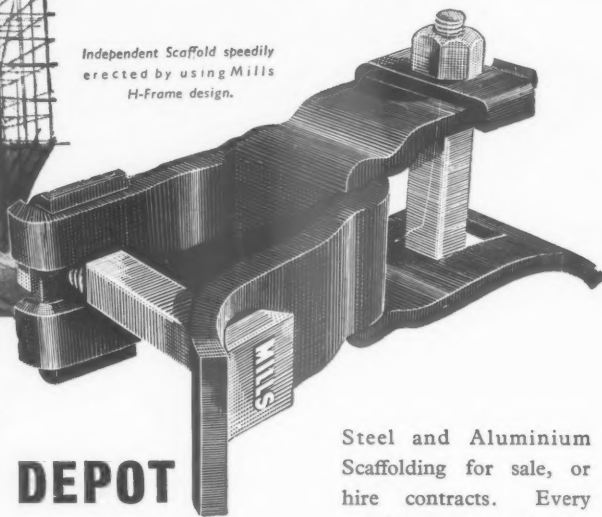


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